

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, July 7th, 1937.

No. 2539.

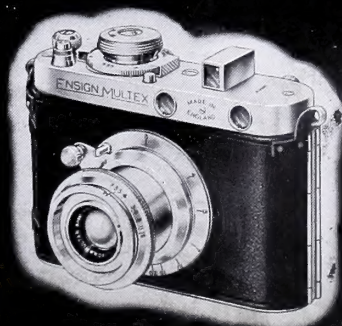


With Coupled Range Finder focussing to 21 in.

ENSIGN MULTEX

THE NEW ALL-BRITISH PRECISION MINIATURE

Takes 14 pictures $1\frac{1}{8}'' \times 1\frac{1}{4}''$ on size 27 film. Coupled Shutter Setting and Film Winding. Focal Plane Shutter—1 sec. to 1/1000th. Prices from £19.10.0. Write for descriptive brochure to ENSIGN Limited, HIGH HOLBORN, LONDON, W.C.1



Actual size of original
portion of
'Panatomic'
negative which was
enlarged.



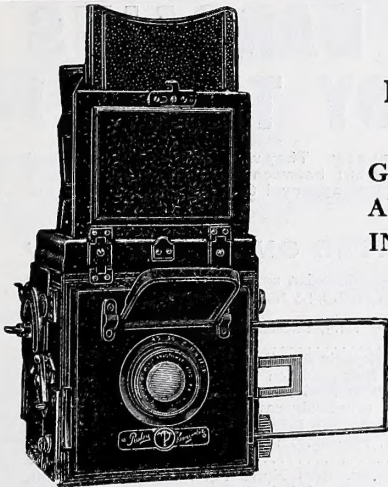
Kodak **'PANATOMIC'** Film

SUPERFINE GRAIN

FULLY PANCHROMATIC—ANTI-HALATION BACKED . ROLL FILM . FILM PACK . CUT FILM. FROM ALL KODAK DEALERS. Free Kodak Film booklet from Mr. A. P. Taylor, Dept. 57B.
KODAK LIMITED . KODAK HOUSE . KINGSWAY . W.C.2



PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



Ruby HORIZONTAL

to which disappearing wire finder for vertical pictures can be fitted. Takes $3\frac{1}{2} \times 2\frac{1}{2}$ plates, and, in adapters, roll films and film packs. PRICE, with Dallmeyer f/4.5 Anas. £9 : 5 : 0

Disappearing wire finder, extra, 10s. 6d.

SEND A
REFLEX



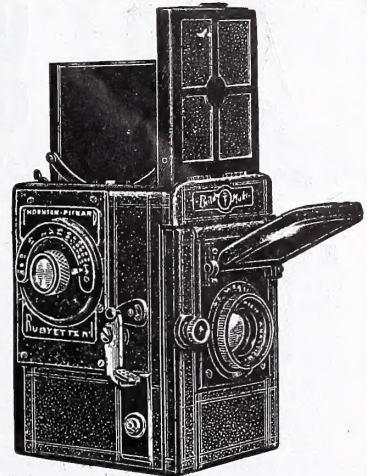
P.C. FOR
BOOKLET

GIVES FULL PARTICULARS OF
ALL T.-P. REFLEX CAMERAS
INCLUDING OTHER RUBYETTE
MODELS

ALL RUBYETTES & HORIZONTALS
CAN BE SUPPLIED WITH
QUICK-CHANGE BACK
FULL-SIZE DIRECT FINDERS
AND
STEVENS' PATENT SCREEN

ALL MODELS TAKE
TELEPHOTO LENSES
AND ROSS AND ZEISS LENSES
Ask your Dealer for Demonstration.

THORNTON-PICKARD
ALTRINCHAM, 7 ENGLAND



RUBYETTE No. 1

Vertical Model. The smallest focal reflex camera, made to produce full-size pictures. Embodies new design and several new features.

PRICE, with f/4.5 Dallmeyer Anas. Vertical Model No. 1 £13 : 2 : 6
Revolving Back No. 2 £14 : 10 : 0

TAKE THE BABY AND TAKE A PRIZE!

DON'T MISS THIS FASCINATING SECTION OF OUR
COMPETITION — ANY AMATEUR MAY COMPETE.

£25 FIRST PRIZE AND A 21/-
WEEKLY PRIZE
AND SIX CERTIFICATES OF MERIT WEEKLY
For PHOTOGRAPHS of BABIES

Take him in his sun suit—take him when he baths.
Take him weeping, take him playing, take him
when he laughs.

RULES AND CONDITIONS:

The period of this competition is July 1st, 1937 to September 30th, 1937. Amateurs only are eligible. Write name and address, title of picture, and attach a Wallace Heaton Competition Coupon to the back of each entry. You can use any make of camera or materials and it is immaterial who develops, prints and enlarges your negatives. Entries may be any size, mounted or unmounted (not less than 8 x 6 unmounted is recommended). All entries to be judged by Wallace Heaton Ltd., whose decision shall be final.

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.)

Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made and no entries will be returned unless above is complied with.

Acceptance of these rules, etc., is a specific condition of entry.

ADDRESS YOUR ENTRIES TO "BABIES" COMPETITION.

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

**WALLACE HEATON COMPETITION
COUPON** to be affixed to each entry.
Valid until Competition closes
on September 30th, 1937.

Enclosed is my entry for "....."
Competition. I agree to the rules and conditions.

Signed.....



USED HOLIDAY BARGAINS ON AMAZING EASY TERMS!

To all intents and purposes these used bargains are as good as new. They will get perfect results and will save you pounds. Anything over 50/- on 9 monthly payments; between £5 and £10 on 15 monthly payments; £10 or over, on 24 monthly payments. 5 days' free approval to post-buyers against full cash deposit.

5 DAYS' FREE APPROVAL IS OUR MONEY-BACK GUARANTEE ON USED GOODS!

3½ × 2½ T.-P. Junior Special Ruby Reflex, Dallmeyer f/4.5, self-capping focal-plane shutter, 6 slides, roll-holder and case. £8 8 0
16-mm. Model BB Cine-Kodak, f/1.9 anastigmat, Dallmeyer Telephoto, interchangeable, motor drive, leather case. As new. £18 18 0
9 × 12 cm. and ½-pl. Miroflex Folding Reflex, Carl Zeiss Tessar f/4.5, 3 slides, F.P.A. and leather case. £25 0 0
3½ × 2½ Cameo Folding Pocket, f/4.5 Lukos anastigmat, Compur shutter, 3 slides, F.P.A. £4 4 0
½-pl. Sanderson Hand and Stand, Dallmeyer Stigmatic f/6, Compound shutter, reversing back, Mackenzie slide, 12 envelopes and case. £3 5 0
3½ × 2½ Icarette Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter, double extension, focussing screen, 6 slides, filters and leather case. £12 17 6
135-mm. Leitz Hektor Anastigmat f/4.5, coupled. New condition. £14 10 0
3½ × 2½ Foth Roll Film, f/4.5 Foth anastigmat, speeded shutter. £2 2 0
½-pl. Gandolfi Field Camera, Carl Zeiss Tessar f/4.5, Luc shutter, double extension, swing and reversing back, 3 slides and tripod. £12 17 6
Ensign Multilite Outfit, consisting of 3 reflectors and stand. £2 10 0
½-pl. Oak Enlarger, long extension, 8½-in. condenser, reversible negative-carrier. £4 15 0
3½ × 2½ Ensign Special Reflex, Pentac f/2.9 anastigmat, self-capping shutter, revolving back, 6 slides and leather case. £9 15 0
3½ × 2½ Ensign Tropical Roll Film Reflex, Aldis-Butcher f/4.5, self-capping focal-plane shutter. Nice order. £5 5 0
3½ × 2½ Salex Focal-plane, f/3.9 anastigmat, focal-plane shutter, 3 slides and leather case. £4 17 6
6 × 24 Barr & Stroud Prism Binocular, centre screw focussing, and leather case. £5 17 6
9.5-mm. Pathe Luxe Cine Camera, f/3.5 anastigmat, motor drive. Nice order. £4 17 6

EXCHANGES

Let us quote on your used apparatus in part payment for your fresh purchase.

8 × 24 Zeiss Turactem Prism Binocular, and leather case. £7 10 0
3½ × 2½ Ensign Carbine Roll Film, f/4.5 Ensign anastigmat, 3-speed shutter. £2 17 6
Model I Leitz Leica, Elmar f/3.5, interchangeable, focal-plane shutter, complete in case. £10 10 0
15-in. Dallmeyer Popular Telephoto Anastigmat, iris, specially adapted for Leica, and interchangeable. New condition. £17 10 0
Zeiss Ikon Contax Miniature Camera, Sonnar f/2, coupled range-finder and ever-ready case. £31 10 0
6 × 6 cm. Zecaflex Roll Film, Xenar f/3.5 anastigmat, D.A. Compur shutter, speeds from 1 to 1/400th, Time and Bulb. New condition. £15 15 0
½-pl. Soho Reflex, Ross Xpres f/4.5, focal-plane shutter, revolving back, 3 slides, F.P.A., leather case. New condition. £18 12 6
16-mm. Model K Cine-Kodak, f/1.9 anastigmat, 3-in. Telephoto, interchangeable, motor drive, 100-ft. capacity, and leather case. As new. £29 15 0
3½ × 2½ N. & G. Folding Reflex, Ross Xpres f/4.5, self-capping focal-plane shutter, revolving back, F.P.A. and case. £18 18 0
9.5-mm. Pathe Luxe Motocamera, f/2.5 anastigmat, Telephoto interchangeable, motor drive and leather case. £8 17 6
3½ × 2½ Ehner Roll Film, very compact, Carl Zeiss Tessar f/4.5, Compur shutter, focussing adjustment. £8 5 0
Zeiss Ikon Contax, Sonnar f/1.5, coupled range-finder, focal-plane shutter, and leather case. As new. £39 0 0
Richards Homeos Stereo Roll Film, Krauss Zeiss Tessar f/4.5, fully-speeded shutter, complete with viewer and leather case. Nice order. £8 8 0
2½-in. square Noviflex Roll Film Reflex, Victor f/3.5 anastigmat, focal-plane shutter, complete in ever-ready case. £7 17 6
16-mm. Zeiss Ikon Movikon Cine Camera, f/1.4 Tessar, coupled focussing, all movements, complete in leather case. £72 10 0

LATEST CINÉ APPARATUS FOR A FEW PENCE A DAY



3d. A DAY PATHSCOPE "H"

15 monthly payments of 7/6. The new daylight-loading 9.5-mm. movie maker. A neat, compact little instrument, making perfect cine pictures. With f/3.5 lens.

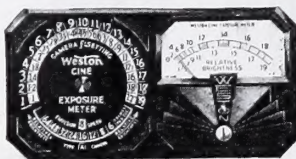
Cash price £5:5:0



1/3 A DAY MAGAZINE CINÉ KODAK

35/10 a month for 24 months. Daylight magazine loading with 16-mm. films. Fitted with Kodak f/1.9 lens.

Cash price £40:0:0



3d. A DAY WESTON CINÉ METER

8/4 a month for 15 months. It covers lower light values, is smaller and simpler to use. Obtains correct exposure readings under all conditions of scene contrasts and varying lights.

Cash price £5:19:0



5d. A DAY DITMAR 16-mm.

24 monthly payments of 14/2. The new 16-mm. camera with all the unique features of the Ditmar. Footage indicator and lens stops visible in the finder. Variable speeds, including slow motion. With f/2.8 Cinar.

Cash price £15:15:0



1/6 a DAY ZEISS MOVIKON '8'

24 monthly payments of 43/10. The latest addition to the Zeiss Ikon range. Has all the latest refinements. Small and handy and makes the finest possible quality 8-mm. films. With f/2 Zeiss Sonnar lens.

Cash price £48:17:6

FREE— LATEST 104-PAGE CATALOGUE CONTAINING EVERY NEW STILL AND CINÉ CAMERA AND ACCESSORY.

CITY SALE & EXCHANGE (1929) LTD

90/94 FLEET ST., LONDON, E.C.4

Phone :
CENT
9391

Also at 54 LIME STREET; 84 ALDERSGATE STREET; 13 THE ARCADE, LIVERPOOL STREET, LONDON, E.C.; AND WALLACE HEATON LTD., 127 NEW BOND STREET, W.1; 47 BERKELEY STREET, W.1; 43 KENSINGTON HIGH STREET, W.8; 1a AVERY ROW, W.1.

CITY SALE

& EXCHANGE (1929) LTD.

We have the finest range of up-to-date apparatus in the country. Expert advice and demonstrations of any apparatus absolutely free, without obligation.

HERE'S WHY IT'S BEST TO COME TO US FOR YOUR APPARATUS:

● YOU GET UP TO 2 YEARS TO PAY ON A CONFIDENTIAL PLAN

Even the most expensive camera will only amount to a few pence a day on this easy plan. Anything £10 or over on 24 monthly payments, and anything over 50/- on 9 or 15 payments according to cash price. Every transaction is strictly confidential, and a square deal is guaranteed.

● YOU SAVE MORE MONEY ON YOUR USED CAMERA BY OUR EXCHANGES

In fact, it would be impossible to get such high allowances as ours wherever else you tried. Customers' letters quoting comparative allowances have proved this. Save money on your used apparatus by getting our exchange quotation now.

● AND YOU GET THE FINEST VALUE IN GUARANTEED USED BARGAINS

HERE ARE SOME OF THEM:

- 3½ × 2½ N. & G. Sibyl, f/4.5 Zeiss Tessar, 6 slides, film-pack adapter, leather case..... £5 12 6
- 6 × 6 Automatic Reflex, f/3.8 Zeiss Tessar, E.R. case..... £16 16 0
- 6 × 6 cm. Noviflex Reflex, focal-plane shutter, f/2.9 Meyer anastigmat, leather case..... £10 17 6
- 3½ × 2½ Sinclair Una, f/6.3 Convertible Protar, 3 double slides, F.P.A., leather case, New condition. Cost £35..... £21 12 6
- ½-pl. T.-P. Press Focal-plane, f/3.5 Ernon anastigmat, 3 double slides and case..... £11 17 6
- Siemens B Camera, cassette loading, f/2.8, 3 speeds, carrying-case. Cost £31 10s..... £18 15 0
- Ensign Autokinecam, 3 speeds, 100-ft., f/1.9 lens. Excellent condition..... £11 17 6
- Pathoscope B Camera, f/3.5 lens and carrying-case..... £3 17 6
- De Luxe Motocamera, f/3.5. Good order..... £3 19 6
- Latest D.A. Film Camera, f/1.5 Cooke lens and Telephoto, 7 speeds, triple turret and rotary finder, in de luxe case. Cost over £90. Perfect..... £57 15 0
- 200-B Pathoscope Projector, latest, complete with Universal. Nearly new..... £11 10 0
- Filmo Double-Eight Camera, 4 speeds, f/2.5 lens and carrying-case. Nearly new..... £14 17 6
- 3-in. ¼ Dallmeyer Popular Telephoto, suit Ensign, Dekko, etc..... £3 19 6
- Pathoscope Imp Projector, super attachment, motor, etc..... £5 5 0
- Pathe Camera, f/3.5 and motor attachment..... £1 10 0
- Dekko Camera, multi-speed, f/1.9 lens, recent model. Perfect..... £7 17 6
- 16-mm. Victor Camera, 3 speeds, f/3.5 lens..... £9 17 6

● SEND FOR FREE CATALOGUE NOW from "CAMERA CORNER,"

59/60 CHEAPSIDE, LONDON, E.C.2

Phone :
CITY
1124/5/6

Also at 54 LIME STREET; 84 ALDERSGATE STREET; 13 THE ARCADE, LIVERPOOL STREET, LONDON, E.C.; AND WALLACE HEATON LTD., 127 NEW BOND STREET, W.1; 47 BERKELEY STREET, W.1; 43 KENSINGTON HIGH STREET, W.8; 1a AVERY ROW, W.1.

—ALL THE BEST for the HOLIDAYS!



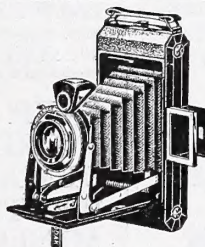
LEICA IIIa

38/7 A MONTH for 24 months

Chromium model, speeded to 1/1,000th sec., f/2 Summar lens in collapsible mount. 36 exposures at a loading.

Cash price £43 : 0 : 0

New Xenon f/1.5 Leitz lens actually in stock.



SIX-20 "KODAK"

10/4 A MONTH for 15 months

Open the back, hinged like a cigarette case, flick up the spool-holders, snap the film home, and you're loaded. 8 exposures on 3½ × 2½ film. With f/4.5 lens and Compur "S" shutter.

Cash price £7 : 7 : 0

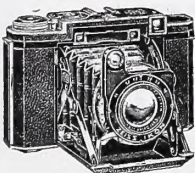


CINÉ-KODAK "8"

9/- A MONTH for 24 months

With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finders. Holds 25 ft. of special film, only half the width of which is exposed at a time.

Cash price £10 : 0 : 0



SUPER IKONTA

25/5 A MONTH for 24 months

Takes 11 pictures on 3½ × 2½ roll film. Coupled distance meter, Compur Rapid shutter. F/2.8 Zeiss Tessar lens.

Cash price £28 : 12 : 6



ZEISS "NETTAX"

26/3 A MONTH for 24 months

The moderately-priced Zeiss Ikon 24 × 36 mm. miniature camera. It has interchangeable lens design on the bayonet catch system. Focal-plane shutter, speeded to 1/1,000th sec., and f/3.5 Zeiss Tessar lens.

Cash price £29 : 5 : 0



RANGE-FINDER BESSA

16/10 A MONTH for 24 months

With coupled range-finder, Compur Rapid shutter, speeded to 1/400th sec., Skopar f/3.5 lens.

Cash price £18 : 15 : 0

Why you'll certainly prefer the WESTMINSTER Out-of-Income Plan - - -



**The New
AGFA
'KARAT'**
12
pictures
24×36 mm.
(LEICA size)
for 1/5

Special f/6.3 anastigmat of very fine quality. Shutter gives speeds of 1/25th, 1/50th, 1/100th, B. and T., carefully designed for simplicity and maximum results. Automatic film wind renders double exposures impossible; easy loading with self-threading. Most efficient and accurate optical finder.

Write for Leaflet.

DOLLINA II

Chromium Finish.

36 pictures on standard ciné film, daylight loading, coupled range-finder, combined automatic film wind and exposure lock, Compur Rapid shutter to 1/500th.

F/2.9 Radionar £15: 11: 0
12 monthly payments of 27/3,
24 of 13/8.

F/2.8 Tessar £18: 15: 0
12 monthly payments of 32/10,
24 of 16/5.



Call or write for these

WESTMINSTER 170 pages
ANNUAL 400 illustrations

Bargain List 80 pages

Sent post free, with pleasure, anywhere.

ZEISS IKON Super Ikonta

New Models

For 16 pictures 2½×1½ on normal 120 spool.

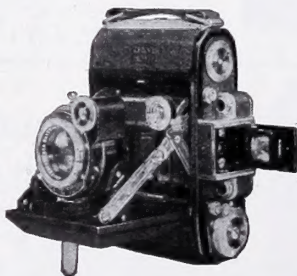
With f/3.5 Tessar, Albada finder, side release, etc., also automatic locking device, positively obviating double exposures, and Compur Rapid shutter to 1/500th sec.

£22: 15: 0

12 monthly payments of 39/10, 24 of 19/10.

Also Model II (8 pictures 2½×3½ or 16 1½×2½), Tessar f/3.8, Compur Rapid shutter to 1/400th sec., automatic locking device, Albada finder, side release.

£26: 5: 0 12 monthly payments of 45/11, 24 of 23/-.



WESTMINSTER
PHOTOGRAPHIC EXCHANGE LTD
81, Strand, W.C.2

TEMPle Bar 9773-4 (Private Branch Exchange)

The Westminster Extended Payment scheme differs considerably from others. It is a simpler, friendlier, speedier plan than most. The fact that when you deal with the Westminster it is with the WESTMINSTER only that you deal is a great safeguard—a safeguard that is confirmed by the valuable CUSTOMER PROTECTION that you get from the WESTMINSTER as a right. And there are special privileges in PART EXCHANGES—and other substantial advantages—in buying Out-of-Income from the WESTMINSTER.

EVER-INCREASING DEMAND for WESTEX MINIATURE

Lowest-priced high-precision miniature. With famous f/2.9 Radionar lens, focussing to 3 ft., Promitor II D.A. shutter, 1 to 1/175th sec., T. and B. Strong, beautifully made, easy and delightful to handle, optical direct-vision finder. Takes 16 3×4 cm. on normal V.P. £5: 12: 6
12 monthly payments of 9/11, 24 of 5/-.



NEW KINE-EXAKTA

Takes standard 24×36 mm. 36-exposure film. Shutter setting and film transport at one winding, speeds 1/1,000th to 12 secs. Easily interchangeable lens mount bayonet fitting. Built-in provision for dividing film, allowing separate development of any number of exposures.

With Zeiss Tessar £38: 10: 0
12 monthly payments of 67/5, 24 of 33/9

ENSIGN AUTO-RANGE "20"

The British-made camera with coupled range-finder and exclusive features, including radial focussing, rising and cross front, etc.

Takes 8 pictures 3½×2½ or 16 2½×1½.

No. 1, with f/4.5 Ensar and 3-speed T. £7: 10: 0
12 monthly payments of 13/2, 24 of 6/7.

No. 2, ditto, with Promitor II shutter to 1/150th, T. and B. £9: 10: 0
12 monthly payments of 16/8, 24 of 8/4.

No. 3, with Zeiss Tessar f/4.5 and Compur Rapid shutter to 1/400th, T. and B. £14: 12: 6
12 monthly payments of 25/7, 24 of 12/10.



Also

111, OXFORD ST., W.1
GERard 1432

24, CHARING X RD., W.C.2
TEMPle Bar 7165

119, VICTORIA ST., S.W.1
VICToria 0669

Some Fine Mid-Summer BARGAINS at 81 STRAND W.C.2

Call, write, or phone
TEMPle Bar 9773-4

ROLL-FILM.

Model III Contax, f/2.8 Sonnar anastigmat, self-capping focal-plane shutter, speeds 1 to 1/1,250th sec., T. and B., delayed-action device, built-in exposure meter. £51 10 0
Model I Contax, f/2.8 Zeiss Tessar anastigmat, self-capping focal-plane shutter, speeds 1 to 1/1,000th sec., T. and B. £25 0 0
Model III Leica, f/3.5 Elmar anastigmat (all chromium), self-capping focal-plane shutter, speeds 1 to 1/500th sec., T. and B. £36 0 0

4½×6 cm. Balda, f/3.5 Trioplan anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. £26 5 0

3×4 cm. Pilot Reflex, f/2.8 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B., with case. £12 7 6

6×6 cm. Model I Rolleicord, f/4.5 Zeiss Triotar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. £9 17 6

4×4 cm. Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. £13 17 6

4½×6 cm. Ermenann Folding Reflex, f/3.5 Ernon anastigmat, self-capping focal-plane shutter, speeds 1/20th to 1/1,000th sec., Bulb, 6 slides and case. £10 17 6

3×4 cm. Dolly, f/4.5 anastigmat, Vario 3-speed shutter. £2 2 0

V.P. or 3×4 cm. Dolly, f/3.5 Trioplan anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. £15 17 6

V.P. Kodak Special, f/5.6 Kodak anastigmat, Diomatic shutter, speeds 1/10th to 1/100th sec., T. and B. £2 2 0

V.P. or 3×4 cm. Dolly, f/3.5 Trioplan anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. £4 17 6

6×6 cm. 530/16 Super Ikonta, f/2.8 Zeiss Tessar anastigmat, Compur Rapid shutter, speeds 1 to 1/400th sec., T. and B. £23 17 6

V.P. Narel Volland, f/4.5 Radionar anastigmat, 3-speed shutter. £3 7 6

3×4 cm. Ensign Midget, Doublet, 3-speed shutter. £1 4 0

3×4 cm. Ensign Midget, f/6.3 anastigmat, 3-speed shutter. £2 2 0

3×4 cm. Kodak Duo, f/4.5 Kodak anastigmat, Compur shutter, speeds 1 to 1/300th sec., T. and B. £7 17 6

Six-20 Kodak Duo, f/4.5 Kodak anastigmat, 3-speed shutter. £4 12 6

Super Ikonta, 8 pictures 3½×2½ or 16 4½×6 cm., f/3.8 Zeiss Tessar anastigmat, delayed-action Compur Rapid shutter, speeds 1 to 1/400th sec., T. and B., chromium finish, side release. £22 17 6

Zeiss Ikon Ikonta, 8 pictures 3½×2½ or 16 4½×6 cm., f/3.8 Zeiss Tessar anastigmat, delayed-action Rapid Compur, Albada finder. £12 15 0

3½×2½ No. 6 Ensign Carbine, f/4.5 Zeiss Tessar, Compur shutter, speeds 1 to 1/250th sec., T. and B. £5 12 6

Super Ikonta, 8 pictures 3½×2½ or 16 4½×6 cm., f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. £14 7 6

3½×2½ Ensign Autorange, f/4.5 Ensar anastigmat, Mulchro shutter, speeds 1 to 1/100th sec., T. and B. £6 19 6

1a Six-16 Kodak, f/6.3 Kodak anastigmat, 3-speed shutter. £2 15 0

1a Sibyl Excelsior, f/4.5 Ross Xpres anastigmat, speeded shutter. £13 19 6

Kodak Regent, 8 pictures 3½×2½ or 16 4½×6 cm., f/4.5 Zeiss Tessar anastigmat, Compur Rapid, speeds 1 to 1/400th sec., T. and B., and case. £16 17 6

PLATE CAMERAS.

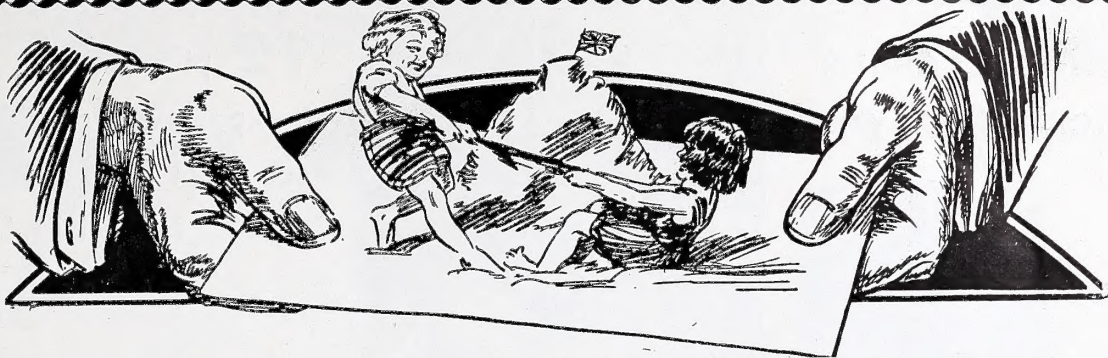
3½×2½ Kodak Recomar, f/4.5 Zeiss Tessar anastigmat, D.A. Compur shutter, speeds 1 to 1/250th sec., T. and B., 3 slides, F.P. adapter and case. £9 17 6

3½×2½ Etui, f/4.5 Zeiss Tessar anastigmat, D.A. Compur shutter, speeds 1 to 1/250th sec., T. and B., double extension, 3 slides and F.P. adapter. £10 10 0

3½×2½ Etui, f/6.3 Trioplan anastigmat, Isbor speeded shutter, 3 slides, F.P. adapter and leather case. £4 5 0

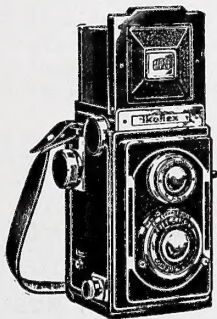
9×12 cm. or 1½-l. Agfa Isolux, f/4.5 Agfa Solinar anastigmat, Compur shutter, speeds 1 to 1/200th sec., T. and B., 3 slides and F.P. adapter. £5 15 0

1½-l. Klito de Luxe, f/4.5 Lukos anastigmat, Compur shutter, speeds 1 to 1/200th sec., T. and B., 3 slides, F.P. adapter and leather case. £4 15 0



BRING BACK THOSE HAPPY HOLIDAY SCENES WITH A LIME STREET USED CAMERA BARGAIN

ALL THE LATEST AND
BEST ALSO IN STOCK



ZEISS IKOFLEX

15 monthly payments of 12/8.

The Zeiss Ikon roll-film reflex camera. A really good model at a popular price. Takes the Standard 3½×2½ roll film. With f/4.5 Novar lens in Kilo shutter.

Cash price **£9 : 0 : 0**



9.5-mm. DEKKO DE LUXE CINÉ CAMERA

10/7 a month for 24 months.

The only 9.5-mm. camera fitted with speeds from 8 to 64, interchangeable lenses, single-picture device, footage indicator. With f/2.5 Taylor-Hobson lens.

Cash price **£11 : 15 : 6**

ANY USED BARGAIN OVER 50/- CAN BE HAD ON EASY TERMS

These snips are guaranteed—they have been overhauled in our technical workshops—see the pounds they save you!

9.5-mm. Miller Cine Camera, f/1.9 Dallmeyer Speed anas., variable speeds, slow motion. As new. Cost £16 16s. **£8 17 6**
Model K Cine-Kodak, f/1.9 lens and 78-mm. f/4.5 Telephoto, combination case. As new. Cost £45 10s. **£30 0 0**
16-mm. Model B Cine-Kodak, f/1.9 anas., interchangeable, L/case. Cost £35. **£14 17 6**
Several Fine Microscopes by eminent makers at bargain prices. Write for details.

Leitz Vertical Enlarger, for 35-mm. negatives, lens, condenser, electric fittings **£5 5 0**
Fine Collection of Travellers' Samples in Prismatic Binoculars. Details on application.

3½×2½ Salex Supreme, f/4.5 Meyer anas., Ibsor shutter, L/case. **£3 7 6**
Campro 9.5-mm. Combined Cine Camera and Projector, with transformer **45s. 0d.**

3½×2½ Cocarotte Roll Film, f/4.5 Zeiss Tessar, D.A. Compur, L/case. Cost **£31 10 0**

£12 12s. **£7 7 0**

3½×2½ Compact Roll Film, f/4.5 Xenar, D.A. Compur. Cost £8 8s. **£4 10 0**

Whole-plate Ross Century Field, Cooke f/8 Series V anas., 6-in. f/8 Goerz wide angle, 2 D.D. slides, 3-fold stand, L/case. **£7 10 0**

Model III Coupled Leitz Leica, chromium plated, f/2 Summar, ever-ready case. **£31 10 0**

3×2 Cocarotte Roll Film, f/4.9 Dominar, Compur. **£2 10 6**

3½×2½ Zeiss Super Ikonas, or 16-on., f/4.5 Tessar, Compur, L/case **£13 17 6**

3½×2½ Etui, f/4.5 Radionar, Compur, 3 slides, F.P.A., roll-holder. **£7 5 0**

35-mm. Dollina, f/2.5 Radionar, Compur. As new. **£7 10 0**

V.P. Latest Multipress Exakta, lever attachment, f/2.8 Tessar, L/case. Cost **£23 17 6**

Voigtlander Brilliant, f/6.3 anas., Focar lens, ever-ready case. Cost £4 12s. 9d. **£3 7 6**

6×6 Voigtlander Superb, f/3.5 Skopar, Compur. **£13 17 6**

Model II Korolet, f/2.9 Radionar. As new. **£14 7 6**

16-ex. on 3½×2½ Voigtlander Virtus, f/3.5 Heliar, D.A. Compur. **£10 17 6**

3½×2½ Cameo, D. Ex. Folding, f/4.5 Lukos lens, Compur, 6 slides, F.P.A., L/case. **£4 12 6**

1-pl. All-metal Voigtlander Tourist, f/4.5 Heliar, D.A. Compur, 3 slides, F.P.A. Unsolved. **£15 0 0**

3½×2½ Nettar Roll Film, f/3.5 anas., Rapid Compur. **£7 17 6**

3½×2½ Supreme, f/4.5 Trioplan, Compur. Cost £7 10s. **£4 12 6**

3½×2½ Ensign Auto-speed Roll Film Focal-plane, case. Cost £15 15s. **£8 17 6**

3½×2½ Voigtlander Inos, f/4.5 Skopar, D.A. Compur. **£7 5 0**

3½×2½ Ensign Roll Film Carbine, f/4.5 Tessar, Compur. **£6 6 0**

4½×6 V.P. Ernemann, f/4.5 Tessar, 6 slides, L/case. **£7 17 6**

4½×6 Roland Roll Film, coupled range-finder, f/2.7 Plasmat anas., Compur, L/case. Cost £27. **£18 18 0**

V.P. Kodak, f/4.5 Tessar, Compur, case. **£4 7 6**

16-ex. Roll-Up Roll Film, f/2.8 Plaubel, Compur, ever-ready case. **£16 18 0**

2½-in. Ikonex, f/4.5 Novar, ever-ready case. Cost £10 1s. 6d. **£7 15 0**

V.P. Piccolette, f/4.5 Sonnar, Compur. **£2 17 6**

4½×6 Super Sports, f/2.8 Xenar, Compur, 3 slides, screen, L/case. Cost **£13 2s. 6d.**

Ensign Silver Midget, f/6.3 anas., purse. **£1 17 6**

Zeiss Super Nettel, f/3.5 Tessar, range-finder, Albada finder. Cost £22 15s. **£16 10 0**

Model I Contax, high and low speeds, f/2.8 Tessar, L/case. **£28 10 0**

16 ex. on V.P. Piccochie, f/3.5 Meyer anas., Compur, purse. **£4 17 6**

V.P. Salex Focal-plane, f/5.5 anas., 6 slides. **38s. 6d.**

16-mm. Cine-Kodak, f/3.5 anas., L/case. Cost £15 15s. **£9 17 6**

3½×2½ Carbine Roll Film, f/4.5 Tessar, Compur, case. **£6 10 0**

5×4 Adams' Minex Reflex, f/4.5 Tessar, 14-in. Busch Bistelar Telephoto, 3 D.D. slides, L/case. Cost £35. **£10 17 6**

Ensign Autorange Roll Film, coupled range-finder, f/4.5 Tessar, L/case. Cost **£13 17s. 6d.**

3½×2½ Microflex, f/4.5 Tessar, 6 slides. As new. Cost £38. **£26 10 0**

16-ex. Miniflex Roll Film, f/3.5 anas. **£3 17 6**

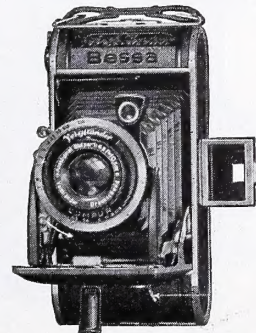
6×8 Roliflex, f/4.5 Tessar, Compur, L/case. **£8 17 6**

6×8 Automatic Roliflex, f/3.5 Tessar, Compur, L/case. **£16 18 0**

Leitz Valoy Vertical Enlarger, condenser, electric fittings, base case. **£7 7 0**

We make the highest allowances in the trade on used apparatus in part exchange for a fresh purchase.

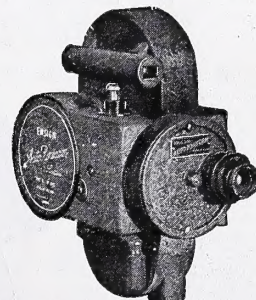
2 YEARS TO PAY FOR
GOODS OVER £10



VOIGTLANDER BESSA

10/2 a month for 15 months. The ideal holiday roll film. Takes 8 or 16 pictures on 3½×2½ roll film. Three-point focussing. New rifle-trigger release. F/4.5 Voigtar lens and Compur shutter, speeded to 1/250th sec.

Cash price **£7 : 5 : 0**



ENSIGN AUTOKINECAM

12/3 a month for 24 months. Has 3 speeds, including slow motion. Also hand crank. Fitted with Dallmeyer f/3.5 lens. For 16-mm. films.

Cash price **£13 : 13 : 0**

CITY SALE & EXCHANGE (1929) LTD.

54 LIME ST., LONDON, E.C.3

PHONE:
MAN. 0180

Also at 90/94, FLEET STREET; 59/60, CHEAPSIDE; 84, ALDERSGATE STREET; 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C.; AND WALLACE HEATON LTD., 127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1; 43, KENSINGTON HIGH STREET, W.8; 1a, AVERY ROW, W.1

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

See what this
amazing Brilliant
Camera offers you!



12 pictures this size on
8-exposure film—and you
see them FULL SIZE as you
take them!

THE Voigtlander Brilliant is a camera you should know all about, as it offers features never before known in a camera of its price. First and foremost is its large-size view-finder, which shows you the picture crystal-clear and almost FULL SIZE while you take it. This ensures perfect composition in every photograph, and eliminates all danger of cutting off a portion of the subject. And then there's its amazing economy—you get 12 pictures $2\frac{1}{4}$ " square on standard 8-exposure $2\frac{1}{4} \times 3\frac{1}{2}$ " film. With a first-class Voigtlander anastigmat lens, speeded shutter and 3-point focussing it is really remarkable value. See it at your dealer's or write for the new Brilliant brochure which tells you all about it.

Voigtlander
BRILLIANT

With f/7.7 VOIGTAR 45/-
Anastigmat lens

Model illustrated has SKOPAR f/4.5 lens in Compur shutter and costs £5 15s. Other models at £3 15s. and £6 15s. For full details write to SCHERING LTD. (Voigtlander Dept. A), 185/192, High Holborn, London, W.C.1.

ILLUSTRATA AND BESSAPAN FILMS GIVE FINER RESULTS

No room for doubt!

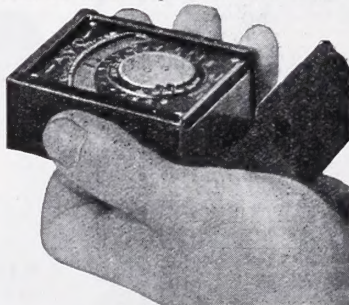
You'll never have any doubts about your photographs being successful if you use the "AVO" Exposure Meter. It gives direct indication of correct exposure with unique clearness. Tells you at a glance the correct aperture and shutter speed to use for the light prevailing at the actual moment of taking the photograph. Simple, accurate, easy to read, it leaves no room for doubt about correct exposures.

A USER WRITES: "I have found the 'AVO' Exposure Meter to be the best investment I have made since buying my camera."

5 IMPORTANT POINTS:

- Method of indicating exposure is unique.
- Indicates exposures from 60 secs. to $1/2,000$ of a sec.
- Not affected by extraneous light.
- Size $2\frac{1}{2} \times 2\frac{1}{2} \times 1$ in.
- ✓ Held and operated in one hand.
- For Still or Ciné cameras.

63/- Morocco leather ever-ready case, 5/-



The **New "AVO"**
EXPOSURE METER
BRITISH MADE
From all photography stores.

Write for descriptive leaflet to:—
THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO., LTD.
Winder House, Douglas St., London, S.W.1. Telephone: Victoria 3404/7.



CARL ZEISS
LONDON LTD.

To catch children unaware and thus obtain a delightfully natural picture, it is necessary to have a modern precision camera—one which can be brought into use without a moment's delay—and a high-aperture lens—

A ZEISS TESSAR LENS

Illustrated catalogue P.51 free on request from:—

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1

TO THE MAN WHO THINKS A GOOD MINIATURE CAMERA IS BEYOND HIS MEANS

Agfa Karat


WALLACE HEATON LTD.
 127, NEW BOND STREET
 LONDON, W.1
 EVERYTHING PHOTOGRAPHIC

GRAMS: ZODELLARIA WESDO LONDON.

PHONE: MAYFAIR 7511 (6 LINES).

Dear Mr. Amateur Photographer,

During the years that I have been marketing cameras, I have been continually amazed at the developments by the various makers in the miniature camera field. Such ingenuity has been displayed, that the miniature has, to all intents and purposes, definitely ousted the good, but necessarily more cumbersome, large apparatus. But this has not been achieved without new problems arising, and one of these problems has been the high price that the precision workmanship of the miniature necessitated.

The high prices charged for the real de luxe models left them outside the reach of many photographers.

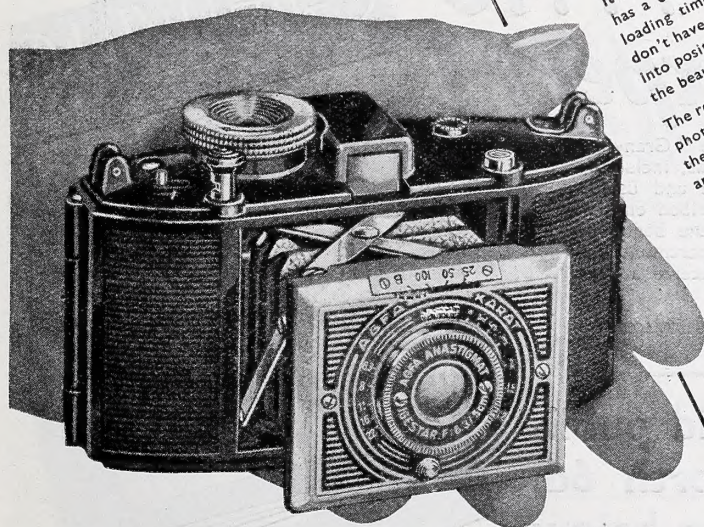
This problem has now been solved by the new Agfa Karat in a manner that, used as I am to startling developments, really amazes me. How such a good camera, incorporating many of the features of cameras costing much more, can be produced at the modest figure of £5 5s. is genuinely remarkable.

It has a fine 1/6.3 lens, a shutter speeded up to 1/100th sec. and the usual T. and B., it has a cassette loading device that is the simplest possible. 10 secs. is the average loading time, and the cassettes are the 12-exposure type on 35-mm. film, so that you don't have to wait an unconscionable time to see your results. The lens panel snaps into position at the touch of a button. Blank or double exposures are impossible and the beautifully clear optical direct-vision view-finder is a delight to use.

The results I have seen are amazingly good. To those who have hesitated from miniature photography on account of initial expense, I would say don't hesitate any longer. For the small payment of 7/5 per month you can own this remarkable new miniature camera and I can promise you that our system of easy payments is strictly confidential.

Yours very truly,

Wallace Heaton



**7/5 A MONTH
FOR 15 MONTHS
OR £5:5:0 CASH**

Enlargements 3½ x 2½ 2/- dozen. Strip prints 2/6 for 36, or film positives 5/- for 36.

CITY SALE & EXCHANGE

(1929) LTD.

SUPPLIERS FOR THE "CITY"

59-60, CHEAPSIDE - - - - LONDON, E.C.2
 90-94, FLEET STREET - - - - LONDON, E.C.4
 54, LIME STREET - - - - LONDON, E.C.3

WALLACE HEATON LTD.

THREE WEST-END ADDRESSES WHERE
THIS BEAUTIFUL CAMERA CAN BE SEEN

127, NEW BOND STREET - - - LONDON, W.1
 47, BERKELEY STREET - - - LONDON, W.1
 43, KENSINGTON HIGH STREET - LONDON, W.8

Don't handicap yourself this year - change to a

Rolleicord



These two Rolleicord pictures, reproduced by courtesy of "Parents" and "Weekly Illustrated," each won the first prize in open competitions. Many other first prizes stand to the credit of Rolleicord.

THESE FEATURES GIVE PRIZE-WINNING SHOTS:

- Automatic Film Wind, making overlapping of exposures impossible.
- Reflex Hood and large Magnifier. For taking pictures at eye-level, the object is viewed through a mirror and double magnifier combined.
- Depth of focus and Focussing Knob combined.
- Engraved Exposure Plate at back of camera.
- One-lever Compur shutter for setting and releasing, speeded up to 1/300th sec., T. and B.
- Shows your picture full size and right way up on the ground-glass screen.
- Large finder lens with full parallax compensation.
- Takes 12 pictures on $3\frac{1}{2} \times 2\frac{1}{2}$ eight-exposure roll film for 1/- (size of pictures $2\frac{1}{4} \times 2\frac{1}{4}$ in.).

With Zeiss Triotar f/4.5 lens and Compur shutter, speeded to 1/300th, T. and B. £14 : 10 : 0

With Zeiss Triotar f/3.5 lens and Compur shutter, speeded to 1/300th, T. and B. £16 : 10 : 0

Write for Rolleicord/Rolleiflex Prospectus and the R. F. Hunter general catalogue containing Cameras and practical photographic accessories.

R. F. HUNTER LTD. Celfix House

51, GRAY'S INN ROAD, LONDON, W.C.1

Phone : Hol. 7311/2



FIRST PRIZE £100



FIRST PRIZE £100

INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS : 13, GRAY'S INN ROAD. Telephone : HOLBORN 5688

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME

ADDRESS

..... A.P.

HAVE YOU HAD YOUR COPY OF THE WALLACE HEATON FREE HOLIDAY GUIDE?

A guide to better holiday photography. For instance, if you already own a camera our accessories list makes an excellent guide to more enjoyable and trouble-free photography. It contains such things as a new steel tape tripod, which takes up practically no room in the pocket and gives you the opportunity of making time exposures, which are not practicable in the hand. There are, of course, a large selection of other tripods. Then there's the Zodel lens hood which will enable you to face the sun and defy the snapshotter's rule of having the sun behind your back. Exposure meters are there galore, light filters to give you beautiful sky and cloud effects. In short, there is everything in our accessory list to make your photography more perfect and so to enhance the pleasure of your holiday. If you do not already own a camera, you will find the latest models illustrated and described in our Zodel Book, or if you want a ciné camera, there's a special list for them. In fact, we are the only firm who publish nine separate free books of guidance to everything still or ciné. Tell us what you are interested in, and enclose 2d. postage for the list or lists you need.

A special new list (not illustrated here) is our "39 Steps to Success," dealing with every service aid and facility to ensure better photographs.



No. 4 in Centre.

1 Zodel Book. 4 Used Bargains. 6 16-mm. Film Library.
2 Cine Apparatus. 5 Developing 7 9.5-mm. Film Library.
3 Accessories. and Printing. 8 Enlarger Catalogue.

THE LEADING MINICAMERA
& CINECAMERA SPECIALISTS

WALLACE HEATON LTD.

47 Berkeley Street, W.1; 43 Kensington High Street, W.8 127 NEW BOND STREET, LONDON, W.1
Also 1a Avery Row, W.1, and City Sale & Exchange (1929), Ltd., at 59/60 Cheapside, 90/94 Fleet St., 54 Lime St., 84 Aldersgate St., and 13 The Arcade, London, E.C.



A LIFE-LIKE STUDY BY STUDIO BRIGGS . .

PHOTOGRAPHS like this are only achieved by using the best apparatus. And if you follow the example of the leading professional photographers you will always use TAYLOR-HOBSON LENSES. For tone, accuracy of definition, and fidelity to detail, they are incomparably the most perfect lenses made. Always ask for them by name.



TAKEN WITH A
**TAYLOR-HOBSON
LENS**



TAYLOR, TAYLOR & HOBSON LTD.

LEICESTER & LONDON

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



SNAPS LIKE THIS MAKE MONEY FOR YOU!

This simple photo sold more than twenty times in less than two weeks. Why? Because it has "human appeal," which raised it above the ordinary mediocre prints of the average amateur.

6,000 British magazines, newspapers and advertisers buy literally hundreds of thousands of such photos every year. What a remunerative, open market for the ambitious free-lance who **KNOWS** what to take, and **HOW** and **WHERE** to sell! Editors are quite impersonal in their requirements. They will buy pictures at good prices from any **MAN** or **WOMAN** who can give them what they want.

WE CAN SHOW **YOU** WHAT IS WANTED . . . WE CAN ALSO PLACE AT YOUR DISPOSAL THE ADVANTAGES OF OUR ORGANISED MARKETING ADVICE AND SERVICE DEPARTMENT.

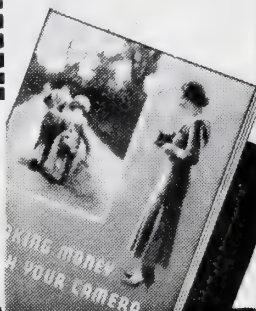
By the J.P.D. Personalised method we can develop in you that *sense of journalistic values* that is so essential if you wish to produce saleable pictures. Why continue to expend money and energy on results that give no lasting satisfaction, and certainly no financial return? Let us show you how to turn a hitherto expensive hobby into a source of added income and gratifying accomplishment.

No special camera, equipment or previous experience is required. Spare or full time, it matters not. You can work all the year round . . . the big demand for "human appeal" pictures is constant the year through. We also give authoritative guidance and collaboration in regard to photographic competitions . . . an additional source of camera revenue to the extent of many thousands of pounds annually.

The above photo was taken by a J.P.D. Member shortly after he became associated with us. **YOU, TOO**, can do the same. Are you interested . . . of course you are. Well, it places you under no obligation to send for this intensely interesting **FREE** book which discusses in detail the intriguing and profitable field of Journalistic Photography, and also gives full information as to scale of payment for photographs, etc. Send coupon **TO-DAY**.

TO OVERSEAS AMATEUR PHOTOGRAPHERS

YOUR INQUIRIES
ARE
CORDIALLY INVITED



VALUABLE COUPON

Journalistic Photo. Distributors Ltd., Dept. HK,
Ludgate House, Fleet Street, London, E.C.4.

Sirs,—Please send me, without obligation, your **FREE** fully illustrated book, "Making Money with your Camera," which explains how, without previous experience, I may earn money with a camera by taking photographs for publication; also particulars of your special marketing privileges. I enclose 3d. in stamps to help pay postage, etc.

Name
(Print plainly in pencil, ink will blot.)

Address

"EXAKTA"

with Extension Tubes FOR CLOSE-UPS

Tube B at 10 Inches.

Tube A at 15 Inches.

Extra 6/6 ea.



A POSITIVE "REFLEX"

Self-capping focal-plane shutter, 1/25th to 1/1000th sec., slow speeds 1/10th to 12 secs., delayed action 1/1,000th to 6 secs.

MODEL B.

MEYER PRIMO-PLAN 1/1.9 £39 10 0

ZEISS TESSAR 1/2.8 £27 10 0

ZEISS TESSAR 1/3.5 £23 10 0

EXAKTA Anas. 1/3.5 £19 10 0

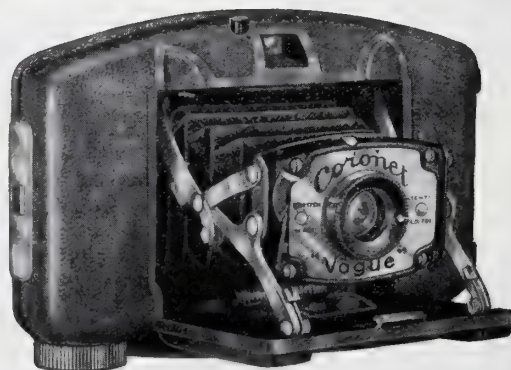
Illustrated Brochure of Cameras and Accessories post free.

GARNER & JONES LTD.

POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.

ONLY 6 ozs. IN WEIGHT



VOGUE—

THE MODERN CAMERA

The most convenient camera ever made. When closed the camera is perfectly smooth, all parts being built in. No focussing is required with the Every-Distance f/10 lens. Specification includes brilliant direct view-finder, ever-set shutter (instantaneous and bulb); and automatic opening and extending device. The camera takes beautiful needle-sharp pictures size 50 x 30 mm., approximately 2 in. x 1-3/16ths in., which enlarge perfectly. **15/-**

VOGUE cameras are sold by all good photographic dealers. For further details please send a postcard to:

CORONET CAMERA CO. (Dept. A6)
310, SUMMER LANE, BIRMINGHAM, 19.

104 PAGES of the LATEST APPARATUS



GET YOUR
COPY
Free
& POST FREE

Everything you need is here, from the most expensive talkie outfit to a developing tank. 104 pages of apparatus with full specifications and illustrations. Two years to pay for goods over £10; Anything over 50/- also on easy terms according to cash price.

Generous allowance on your used apparatus in part exchange for anything this list contains. **Get your copy now!**

LOOK AT THESE GUARANTEED "SNIPS" IN USED BARGAINS

Take one on your holiday—you'll get perfect results with any of them.

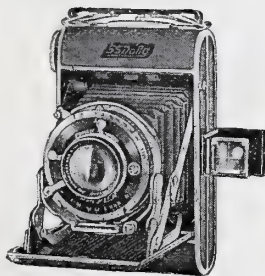
4×3 cm. Kolibri, f/3.5 Tessar, in Compur.....	£7 12 6
4×3 Foth-Derby, f/2.5	£5 12 6
4×3 Foth-Derby, f/3.5 lens.	4 gns.
Model II Chromium Leica, f/2.5 Hektor.....	£22 10 0
Dolly Super Sports, f/2.9 anastigmat, 3 slides and screen. Shop-soiled	9 gns.
Kodak Retina, f/3.5 anastigmat and range-finder.....	£8 12 6
520 Balda, f/2.9 anastigmat, Compur.....	£7 15 0
2½ square Carbine, takes 12-exposure film, f/7.7, in Compound	£1 19 6
3½×2½ Kodak, f/4.5 Cooke Aviar, Compur.....	5 gns.
Super Ikonta, taking both 16 and 8 exposures, f/3.8 Tessar.....	16 gns.
Ensign Autospeed Focal-plane Roll Film, f/4.5 anastigmat.....	£6 17 6
3½×2½ Ensign Roll Film, f/4.5 Ross, in Compur.....	4 gns.
3½×2½ Folding Brownie.....	13s. 6d.
3½×2½ Ernemann Folding Pocket, f/8 lens, fully-speeded shutter, 2 double dark slides.....	18s. 6d.
3½×2½ Folding Bantzin, f/4.5 Trioplan, delayed action, speeded shutter, focussing to 5 ft., 3 slides, F.P. adapter and case. As new.....	£3 15 0
Vest Pocket Tenax, f/4.5 Celor, Compound, film-pack adapter.....	£2 10 0
Postcard Salex Focal-plane, f/4.5 anastigmat, 6 slides.....	3 gns.
9×12 Folding Mentor Reflex, f/4.5 Zeiss Tessar, 2 double slides, F.P. adapter	£7 12 6
4-pl. Popular Pressman Reflex, f/4.5 Cooke, 3 double dark slides	£4 19 6

TWO YEARS TO PAY!

CERTO "SUPER-SPORT" 11/4 A MONTH

for 24 months, or 15 monthly payments of 17/8.

Takes 12 or 16 pictures on 3½×2½ 8-exposure roll film. Metal body, leather bellows. With f/3.8 Zeiss Tessar lens and Compur shutter.....
Cash Price **£12:12:0**



(1929) LTD. CITY SALE & EXCHANGE 84, ALDERSGATE STREET

Phone: Nat. 0591.

London, E.C.1.

Also at 59/60, Cheapside: 90/94, Fleet St.; 54, Lime St., and 13, The Arcade, Liverpool St., London, E.C. Also Wallace Heaton Ltd., 127, New Bond St.; 47, Berkeley St., and 43, Kensington High St., London, W.

Beauty and the Best



Rolleiflex



The beautiful workmanship and precision of the Rolleiflex camera, and the beauty of its simplicity of operation are the reasons why it produces such beautiful pictures. The "Daily Herald" 1935 and 1936 big prizes, totalling £5,500—were won by it, and numerous other first prizes. And here's your opportunity to snap beauty with the best. On our new extended payment plan the

ROLLEIFLEX COSTS ONLY 9d. A DAY

Here are some of its features: 12 pictures on 3½×2½ roll film for 1/-; enlargement expense eliminated. Simplest, most efficient focussing, with magnifier and ground-glass screen. Picture seen actual size, right way up even during exposure. Instant readiness, with "stop," speed and focusing all in view. Zeiss Tessar f/3.5 lens, Compur Rapid shutter from 1 to 1/500th sec., T. and B. D.V. finder for speed subjects. Option of plates or cine film. **Price £25**

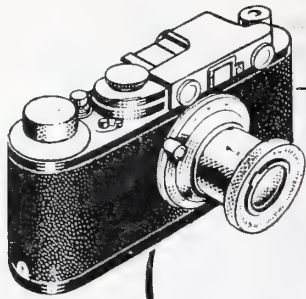
The most generous exchange allowances in the trade.

WALLACE HEATON LTD. 127, NEW BOND ST., LONDON, W.1

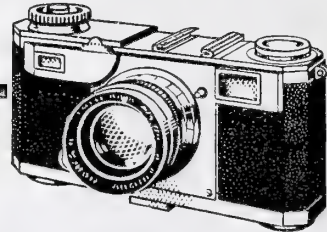


47, BERKELEY ST., W.1 43, KENSINGTON HIGH ST., W.8

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 84, Aldersgate Street; 54, Lime Street; 13, The Arcade, Liverpool Street, London, E.C.



MAKING THE MINIATURE CAMERA MORE EFFICIENT



The quality of small negatives, and especially of enlargements from them, achieves an unsurpassed standard of excellence when SELO films are used for miniature photography.

Each grade has its special qualities of speed and colour sensitivity, while all are of exceptionally fine grain, permitting of enlargement of small negatives to considerable size.

SELO H.P. FILM

Fine Grain Hypersensitive Panchromatic

Exceptionally fast and most efficient for the taking of swift moving subjects and for night photography

SELO F.P. FILM

Extra Fine Grain Panchromatic

The finest grain film produced, ensuring well-exposed negatives capable of great enlargement.

SELOchrome

Special Fine Grain Orthochromatic

Excellent for all-round miniature photography by daylight. Multi-coated—Anti-halo backed.

MADE IN ENGLAND BY

ILFORD LIMITED • ILFORD • LONDON

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
E.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, JULY 7TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

Vol. LXXXIV. No. 2539.

IN American theatres and other places of entertainment, we hear, special performances are given at which "candid camera shooters" are invited to come and fire away. One such event is described in the *Chicago Tribune*. About sixty photographers are present, perched on all sorts of footholds, some of them kneeling, some on their backs, taking the chorus girls at every conceivable angle. Some of them even venture on the stage itself and do a quick get-away. The performance goes on apparently unheeding; some of the performers pretend to like it. But surely there is here, given more British decorum, an idea for our own theatre managers, and we have already written to several in London, at theatres where good photographic subjects are being presented. In most cases the idea has been turned down, in others it is "being considered." We still think, however, that it would be possible for one of the leading theatres to arrange a special photographic matinee to which all and sundry are admitted on exhibiting a camera. Let them move about at will, in stalls, dress circle, and gallery. It might be a good advertisement.

The Changing Scene.

That every scene changes its aspect many times between dawn and dusk we all know. The change is chiefly due to variations in the lighting. The exterior of Henry VII's Chapel at Westminster Abbey can be quite commonplace at one hour of the day and a thing of glory at another. It has remained for an American to say that it is not only the light which is responsible for the difference, it's your mood and emotion, my boy. In the morning do you not feel refreshed and eager,

TOPICS of the Week



LONDON LANDSCAPES (No. 54).

Silver Birches on Wimbledon Common.
See article "Rus in Urbe" in this issue.

full of plans for the day, and does not it affect your look-out? By the afternoon have you not quietened down a little bit and become ready to call it a day? This same writer—who may, of course, for anything we know, be working in concert with the manufacturers of photographic material—urges American photographers just to photograph the same scene two or three times a day, and see how different it looks not only as the light affects it but as it is affected by your own emotion. Another way would be to point your camera at the same tree or campanile in different weathers, at different seasons, to get its spring, summer, autumn, winter look. Some very surprising and interesting sequences, he says, would be obtained. We believe him. When you have once photographed a particular object, however simple, you have only begun to get its picture. There are as many pictures of that object as there are varieties of lighting and atmosphere.

The Comic Turn.

There were all sorts of funny items on the programme of sports at the garden party attended by a royal duchess the other day, but the item that excited most laughter was the first event of all which was not on the programme. The moment they caught sight of the duchess with her decorous attendants walking across the lawn six Press photographers moved into action. They took the centre of the stage, they photographed her while they stood upright, while they bent at the waist, while they knelt on one knee, while they sprawled on the ground. The usual acrobatic performances were an anticlimax after that. When her royal highness disappeared to

inspect some Girl Guides the photographers all followed her; when she emerged again, there they were in front. To a royal personage the clump of Press photographers must be a perpetual eyesore. It is they who really dictate the pageants and the shows. They seem to have indulgence to invade every territory, to intervene in every programme. And all because they have behind them the great British public who will have their pictures next morning. But what wastage there must

be. How many releases of the shutter go to one reproduction in the Press? In the episode just described, on a modest estimate, sixty pictures must have been taken in ten minutes. A fairly exhaustive search of the daily Press revealed only one picture published.

Understandings.

A literary shop-window in Bloomsbury, almost opposite the British Museum, always engages us because the proprietor is constantly showing

examples of pictorial photography as it comes hot from the Continent. Many of these examples are freak photographs, but of a very ambitious kind, and we get into the habit, passing his door, of wondering what will startle us next. Apparently, the present fashion in Nazi Germany runs to the feet. We have views of a street pavement with a few pairs of feet. The picture may include the lower half of the leg, but no more. For pictures now it is necessary to grovel.

"The Amateur Photographer" EXPOSURE TABLE—July

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 10 a.m. or from 2 to 4 p.m. double these exposures. From 6 to 8 a.m. or from 4 to 6 p.m., treble them.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 4 p.m., for instance, will be those to be given between 3 and 5 p.m., by the clock, during "summer time."

SUBJECT.	Ultra-Rapid.	Extra-Rapid.	Rapid.	Medium.	Ordinary.	Slow and Process.
Open seascapes and cloud studies ..	1/1000sec.	1/700 sec.	1/400 sec.	1/200 sec.	1/100 sec.	1/50 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/500 ..	1/300 ..	1/200 ..	1/100 ..	1/50 ..	1/25 ..
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes ..	1/300 ..	1/200 ..	1/100 ..	1/50 ..	1/25 ..	1/15 ..
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes	1/200 ..	1/100 ..	1/50 ..	1/25 ..	1/15 ..	1/8 ..
Buildings or trees occupying greater portion of picture ..	1/60 ..	1/30 ..	1/20 ..	1/10 ..	1/5 ..	1/3 ..
Portraits or groups taken out of doors, not too much shut in by buildings ..	1/25 ..	1/15 ..	1/8 ..	1/4 ..	1/2 ..	1 ..
Portraits in well-lighted room, light surroundings, big window, white reflector	1/10 ..	1/5 ..	1/3 ..	3/4 ..	1½ secs.	3 secs.

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above.

ROLL AND PACK FILMS.

Ultra-Rapid. AGFA I.S.S. and Isochrom roll and pack, Isopan I.S.S. (35-mm.). ENSIGN Ultrachrome. GEVAERT Superchrome Express and Panchromosa 28 roll and pack. KODAK S.S. Pan. roll and pack; Super-X (35-mm.). LUMIERE Super-Lumichrome. MIMOSA Extrema. NURO Superchrome. PERUTZ Peromonia and Persenno roll and pack; Peromonia (35-mm.). SELO H.S. Pan. roll and pack; Selochrome roll and pack. VOIGTLANDER Bessapan and Illustra. WESTMINSTER roll. ZEISS IKON Orthochrom and Panchrom roll and pack.	Ultra-Rapid. MIMOSA Panchroma. NURO Nuro. PERUTZ Perpantic and Neo-Persenno. SELO and F.G. Selochrome roll. SELO F.G. Pan. roll; H.S. Pan. 35-mm. STANDARD roll. VOIGTLANDER Bessapan F. ZEISS IKON Standard Speed; Contax Panchrom 26.
Extra-Rapid. AGFA Isopan and Isorapid roll and pack; Isochrom F roll; Isochrom F and Isopan F (35-mm.). BARNET Sensichrome. CORONET Midget and Vogue. ENSIGN Ortho. GEVAERT Regular roll and pack; Panchromosa 24 (35-mm.). GRANVILLE Paper film. KODAK S.S. Pan. (35-mm.); Verichrome roll and pack. LUMIERE Lumichrome.	Rapid. BARNET Standard roll. DUFAYCOLOR Colour Film. GEVAERT Superchrom 35-mm. KODAK Regular and Panatomic roll; Panatomic (35-mm.). PERUTZ Perorto. SELO Selochrome (35-mm.); F.G. Pan. (35-mm.). ZEISS IKON Contax Panchrom 24.
Medium. AGFA Isopan FF and Isochrom FF (35-mm.). GEVAERT Special and Panchromosa-Microgran (35-mm.); Panchromosa-Special roll and pack. LUMIERE Filmcolor.* PERUTZ Feinkorn roll; Rectepan and Leica Special (35-mm.). * Give 10 times indicated exposure.	Ordinary. AGFA New Agfacolor (35-mm.).

PLATES AND CUT FILMS.

Ultra-Rapid. AGFA Isochrom and I.S.S. Portrait films; Ultra-Special, Press, Isochrom and I.S.S. plates. BARNET U.S. Pan., Super-pan. Press, Super-Press and Super-Iso plates. EASTMAN S.S. Pan. and Portrait Pan. films. GEVAERT Superchrome film; Ultra-Panchro 8,000, Superchrom R., Ultra-Press Ortho., Isomax and Super-Press plates. ILFORD Hyperchromatic and H.S. Pan. films; H.S. Pan., Golden Iso-Zenith and Double X-Press plates.	Rapid. AGFA Chromo-Isochrom plates. BARNET S.R. Pan., Studio-Ortho. and Self-Screen Ortho. plates. CRITERION Enelite and Press plates. GEVAERT Sensima and Ortho. Sensima plates. GRANVILLE Special Rapid. ILFORD F.G. Panchro. and Portrait Medium Speed films; S.R. Pan., Special Rapid, Autofilter, Anti-Screen and Rapid Chromatic plates.
Extra-Rapid. AGFA Isopan Portrait film; Isorapid, Chromo-Isorapid and Isopan plates. BARNET Portrait film; X-L Super-Speed, Soft Pan. and Super-Speed Ortho. plates. CRITERION 700 Iso. EASTMAN Par-Speed film. GEVAERT Ultra-Pan. and High-Speed films; Ortho-Sensima Fast plate. GRANVILLE Negative Card; Ultra-Rapid Iso and Quickiso plates. ILFORD Portrait Ortho. Fast film; S.G. Pan., Record, Iso-Record, Zenith 650, Iso-Zenith and Press Ortho. plates.	Medium. CRITERION Spec. E.R., Iso E.R. GEVAERT Special Rapid. ILFORD Commercial Ortho. film Screened Chromatic plate.
	Ordinary. BARNET Ordinary and Rapid Pan. Process plates. CRITERION E.R. and Ordinary. GEVAERT Ordinary. GRANVILLE Ordinary. ILFORD Rapid Process Pan., Ordinary, Chromatic, Infra-Red (with filter).
	Slow and Process. AGFA Direct Duplicate film. BARNET Process, Process Ortho., Fine-Grain Ordinary and Process Pan. GRANVILLE Process. ILFORD Process, Half-tone, and Fine Grain Ordinary.

If You Prefer PLATES

The advance in films has somewhat left plates in the background. At the same time there are advantages offered by plates, and this article deals with the subject from the point of view of the serious amateur.

IT is not so many years ago that plates were universally used by the serious amateur, the pressman and the professional photographer. But recent developments have influenced the situation. Cameras have been considerably altered in design, films have been brought to a high state of perfection, while apparatus for developing has made a corresponding advance.

This means that the advantages of plates are somewhat overlooked, in spite of the fact that one of the latest comers in the realm of miniature cameras is constructed for them.

While it is no longer possible to say that plates give "better" negatives than can be produced with roll films, it is true to say that for some subjects they are preferable, while they may be obtained in a variety not at present reached by the roll film. It is also true that many experienced workers still prefer plates.

Advantages.

Perhaps the chief advantage of plates is that they allow of one or two exposures being made and developed separately, without the necessity of wasting the remainder of a roll, or waiting until opportunities occur for making the remaining exposures. We constantly hear of photographers who are reluctant to wait until sixteen, eight or six exposures are made before developing. During a week-end, for example, one or two exposures may suffice, and here the user of plates scores a definite advantage.

There is also the fact to consider that the photographer is given the means of seeing the subject as it will appear, upon the focussing screen with which all plate cameras are fitted. Careful workers who have been accustomed to work in this way are reluctant to dispense with this method of composing their pictures. It also accounts for the large number of reflex cameras of the older type that are still used by photographers.

In the long run, it is possible that the plate user's bill for sensitive material comes to less than that of the photographer who uses roll films. It is admitted that the cost between that of plates and films is not very different, but the user of the former

probably makes fewer exposures. We know of photographers who claim that their work done upon comparatively large-size plates costs less than if roll films were used. This, however, is a matter for the individual.

Types of Plate.

The photographer who has a preference for plates will find no cause for complaint at the variety offered. This ranges from the slow or "process" plate, which is also to be obtained in orthochromatic and panchromatic form, to the fastest panchromatic. It may be said that there is a plate suited to every photographic requirement from the copying of black-and-white illustrations to the stage scene photographed from the dress circle, in which case the exposure has to be a fraction of a second. The photographer has between these two extremes a choice of material designed to give negatives of any type required from the contrast of the press subject to soft-gradation for portraiture.

Most of the makes of plates of various speeds that are now on the British market are included in the list given with "The A.P." Monthly Exposure Table (see the opposite page).

Choosing a Plate.

As with films, the plate photographer is inclined to choose the highest speed, paying great attention to what are unimportant differences in speed numbers. It has been repeatedly pointed out that these small differences have no practical importance, and a plate rated at 600 H. & D. by one maker may be no faster than one of 500 by another.

In addition, the photographer who wants quality in his negatives should choose the lower speeds. These offer ample rapidity for most subjects; they have a wider margin of exposure latitude. They are more free from tendency to fog; while they are of finer grain. Last year we advised a young photographer, who had been in the habit of using the fastest materials, to employ a slow orthochromatic plate for a special job. He was surprised not only with the ease with which good negatives were secured, but also at the big enlargements that could be made without the

least sign of grain. Few photographers using the very rapid materials upon subjects that do not require high speed, realise what they are doing. Not only are these more difficult to work, but the photographer also loses some quality.

The "Best" Plate.

The photographer of experience is often asked to give an opinion as to which is the "best" plate. The answer is that the best is the one that suits the particular work in hand, or if special qualities are not demanded, then the "best" is the one with which the photographer is most familiar.

While modern plates reach a high standard of quality, and there is little to choose between the productions of the best makers, there are some differences. For example, there are plates that produce a certain type of negative, such as "soft-gradation." Others differ in the speeds at which they develop; and there are some that are designed to produce negatives of the vigorous type for press work, and similar purposes. The photographer will be well advised to choose a plate which seems to meet his requirements with regard to speed and colour sensitiveness and to remain faithful to it until he is familiar with its working, and that there is need for a change.

For the very wide term "general work," probably the best type of plate is one of the soft-gradation panchromatic, or orthochromatic type having a speed rating of about 600 H. & D. This with suitable filters will cover a wide range of subjects.

Backed Plates.

The photographer will be well advised to use only "backed" plates. These are well worth the slight additional cost in the better negatives that they produce. Backing may not be necessary for any and every subject, but when the exceptional subject happens to be met with, presenting very strong lighting contrasts, the backed plate proves its value.

While dish development still finds favour with plate users, there are many excellent developing tanks available for plates. The worker who is familiar with the use of a roll-film tank will find no difficulty in dealing with one for plates.

July 7th, 1937

RUS in

By
ARTHUR G. DEL

their environs and have never attempted serious photography on the local common may have an eye-opener in store if they take the advice of this article and give it a trial.

The quantity of interesting and often really pictorial subjects which can be selected from ordinary mundane scenes is quite amazing. All the photographs but one (which was taken in St. James's Park, in the heart of London) illustrating this article are a selection from the results of three visits paid to



THE LAKE, WIMBLEDON COMMON.
S.G. Pan., Alpha filter, 1/25th sec., f/5.6.

WITH subjects for the camera everywhere it is somewhat surprising that so many amateurs—many of them quite serious workers—only give pictorial photography a thought when the annual holiday comes round or when a visit to a renowned beauty-spot has been arranged.

Famous beauty-spots, very often, have a way of being a disappointment photographically. Conversely, many a fine landscape subject has been secured on a humble strip of common land.

Those who live in big towns and



SKYLINE. S.G. Pan., Beta filter, 1/75th sec., f/4.5.

Wimbledon Common during last summer. One visit was just an evening stroll.

London, of course, is noted for its fine open spaces, but many other large towns and cities have splendid parks and commons. Liverpool, Birmingham, Newcastle and Norwich, to mention some at random, are particularly favoured in this respect. Nearly every reader of "The A.P." living in a town will know of at least one such open space with trees within easy reach—a bus ride is generally enough.

If natural landscape is desired commons will usually be found better than parks, as the latter so frequently have railings, etc., which may mar many a pleasant vista from the photographic point of view. Commons, however, often present a stretch of land which, when photographed, is indistinguishable from a scene taken in truly rural surroundings, and free from undesirable elements.

Obviously the weather plays a big part in the results obtained, but any day of sunshine can be turned to good



IN ST. JAMES'S PARK. Verichrome, 1/25th sec., f/6.3.

URBE and a Camera

Hint for Summertime picture-making nearer home.

account if one is content to utilise the conditions prevailing and not to sigh for some other kind. For instance, if the sky is blue and cloudless abandon any idea of taking landscapes in which clouds are essential.

Instead of bemoaning the emptiness of the heavens on such a day go and search in the hollows and wooded parts and seek out subjects not requiring large expanses of sky. If there is



THE EDGE OF THE COMMON. S.G. Pan., Beta filter, 1/50th, f/5.6.

to the participants as to make them easy and unself-conscious subjects for the camera.

Exposures will vary considerably, as there are so many individual factors to be taken into consideration. However, the data given under the illustrations may be found useful in a general way, as the actinic value of daylight during the sunniest hours does not vary so greatly in the summer months, although due allowance must be made when working under trees, against the light or in the evening. An exposure meter is always a great help.

Fast panchromatic material and a light filter will generally be found to produce the best results, and a small, easily-handled camera will enable many shots to be obtained without attracting attention if figures are included.

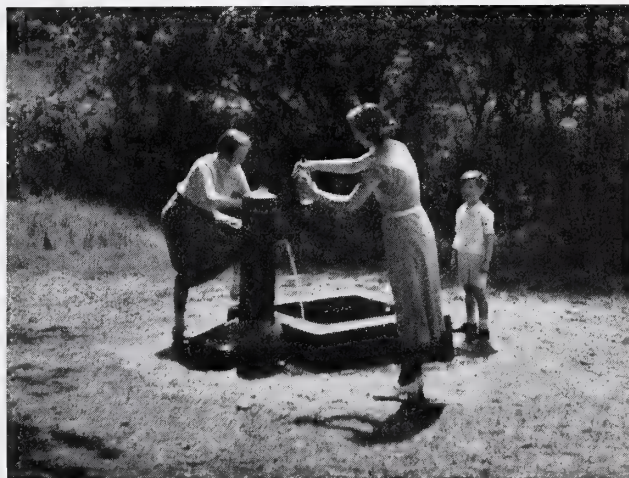
For more open landscape subjects more time can be devoted to the selection of the best point of view, but it only needs a short excursion to the nearest common to convince the amateur that many fine pictures are awaiting him if he will take the trouble to look for them.



FEEDING THE SWANS. S.G. Pan., Alpha filter, 1/25th sec., f/5.6.

sunshine there is sure to be pleasing light and shade or unusual shadow pattern somewhere. Probably the much desired clouds will roll up later on, perhaps in the evening, when one may profitably return to the open heath and enjoy a spectacular sunset.

When human interest pictures are wanted there is little to choose between parks and commons. Both are pretty sure to be teeming with life in certain areas. Drinking-fountains are always likely spots, likewise the lakes and ponds with their never-failing attraction of boats, bird life and "tiddlers," all of which pastimes are generally so absorbing



INTERVAL FOR REFRESHMENT.
S.G. Pan., Alpha filter, 1/50th sec., f/4.5.

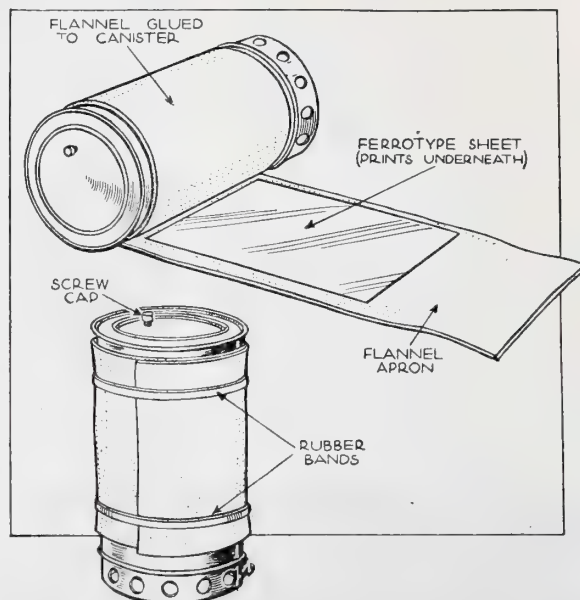
Readers' Hints, Tips and Gadgets

A HOME-MADE GLAZING MACHINE.

GLAZING prints in a hurry is an exasperating business unless one is fortunate enough to possess a glazing machine. Machines, however, are both costly and cumbersome, but a satisfactory gadget which will meet the needs of most amateurs can be made for a few pence from a large tin canister and a length of flannel.

A round toffee tin about 10 in. high by 7 in. diameter will make a machine capable of glazing prints up to 10x8 in. The flannel should be about an inch narrower than the height of the canister and long enough to wrap round the latter about two and a half times. One turn of the flannel is permanently glued round the tin, the remainder being left loose to form an apron. Prints are squeegeed to a ferrotype or flexible chromium-plated sheet about the same width as the flannel and any length not exceeding the circumference of the canister. This is placed with the prints downwards on the apron and rolled with it round the canister. Two rubber bands secure it. All that is now necessary is to fill the canister with hot water, leave it for about fifteen minutes, and a perfectly glazed print will result.

If a number of prints are to be glazed, provision must be made for keeping the water hot and it is a simple matter to adapt the gadget to fit over a gas ring. First make sure that the lid is water-tight so that the canister may be turned on its side without emptying. A more satisfactory job is made if the lid is securely fastened and a small screw cap fitted. The top of a metal-polish tin soldered over a hole in the lid answers the purpose, or any tinsmith will fit a screw cap for a few pence. It is also advisable to fit a projecting collar round the bottom to prevent risk of the flannel catching fire. Here again the handyman can do this easily by using one of the shallow loose-bottomed tins sold for making cakes.



The water can be kept quite hot, but should not be allowed to boil. Either the lid of the canister should be loosened or the screw cap removed to allow the steam to escape.

H. BARLOW.

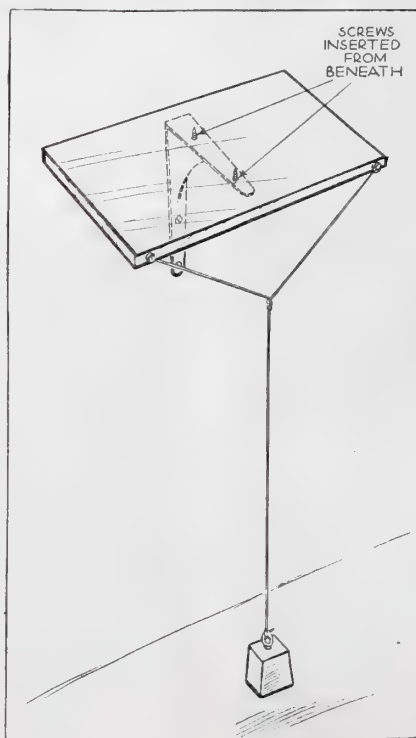
A SIMPLE SELF-ROCKING DEVICE.

WHEN developing (or fixing) plates and cut films, satisfactory results are best obtained if the liquid is kept on the move. This usually means a gentle rocking of the dish with the hand, a procedure that is apt to prove tedious, especially where complete development is likely to take several minutes.

So I put together the arrangement illustrated by the diagram, which shows the principle on which the rocker works. It consists principally of a large angle bracket screwed into the wall at a height of about 4 ft. from the floor and a hard-wood board which can be large or small according to the number of dishes you are likely to have upon it at one time.

Two round-headed screws are driven into the under-side of the board in such positions that when the board is placed on the bracket their heads rest in the fixing-holes by which the bracket is intended to be screwed into place. On these screw-heads the board will rock, being prevented from wandering out of place by the fact that the screw-heads rest in the holes in the bracket. To allow a reasonable angle of tilt, the screws should not be driven home in the wood.

To the edges of the board, and at equal distances from the bracket, two eye-hooks, or two more screws, are



inserted. To these hooks or screws two short lengths of stiff wire are now attached and their ends joined together to a third piece of wire measuring about 3 ft.

To this long wire a weight is fastened. An old flat-iron will serve admirably. Care must be taken to attach it so that it clears the floor easily.

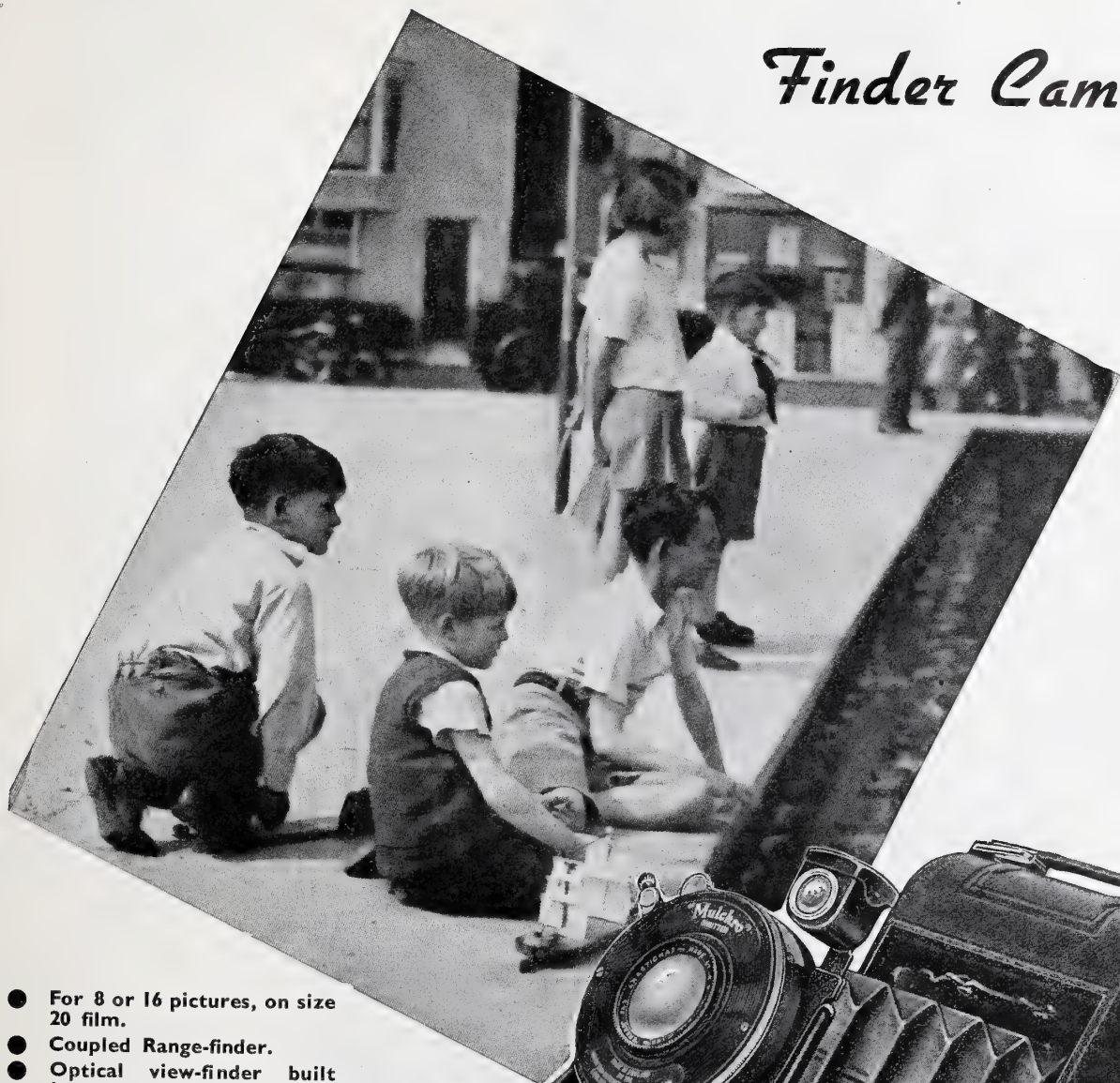
If the board is heavy, or if the bracket projects right up to the front edge of the board, the fixing shown in the illustration will prove satisfactory, but if the bracket is short and the wood light the weight will tilt the board forward and pull it off the bracket. This can be prevented by attaching the two wires to the ends of the board instead of to its front edge, so that the weight hangs underneath the centre of the bracket. If thus set back nearer the wall, the weight must be pushed straight so that it does not, in swinging, bump against the wainscoting or the wallpaper.

When the pendulum is set gently in motion, the board will rock for several minutes without attention, leaving you free to attend to other jobs in the dark-room with the knowledge that your plates, cut films, etc., are being evenly and satisfactorily developed. Care should, of course, be taken to place the developing dish in the centre of the board so that the balance is preserved.

PHILIP ROSEN.

Finest Value in Coupled Range-

Finder Cameras

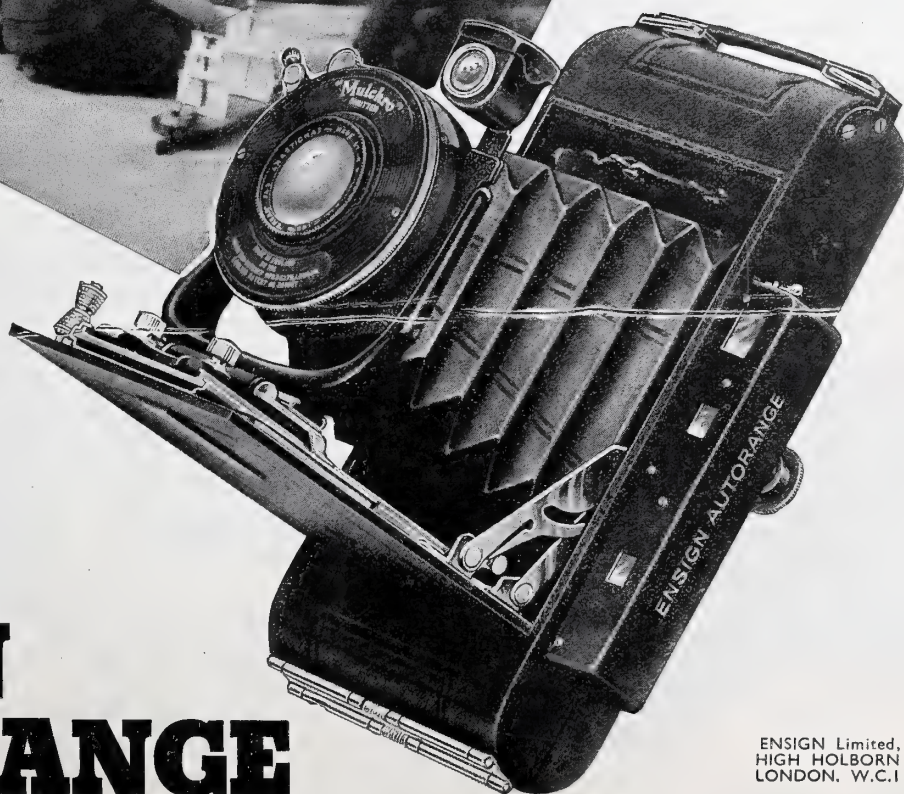


- For 8 or 16 pictures, on size 20 film.
- Coupled Range-finder.
- Optical view-finder built into range-finder unit with integral mask for small size.
- Conveniently placed release for simultaneous focussing and shutter release.
- Rising and Cross Front Movements.

With
Ensar f/4.5 Anastigmat in

Mulchro Shutter£8 10 0
 Prontor II£9 10 0
 Compur.....£10 10 0

ENSIGN AUTORANGE

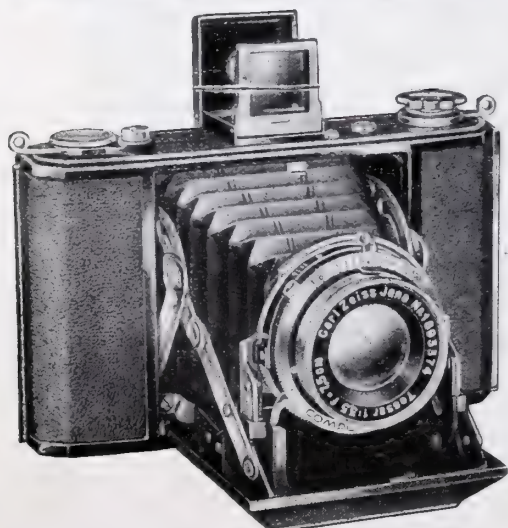


ENSIGN Limited,
HIGH HOLBORN
LONDON, W.C.1

**IMPORTANT**

If you purchase a Zeiss Ikon Camera fitted with a Compur Shutter, or over £10 in value, ask your dealer for the Zeiss Ikon approved three years' guarantee.

Do you know what this is?



Our illustration shows the built-in shutter release on the camera body in the **New Zeiss Ikon Ikonta** for 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ in. on the usual $3\frac{1}{4} \times 2\frac{1}{4}$ in. spool. The camera springs open ready for taking pictures at the touch of a button, and clearly illustrated in the picture is the optical direct-vision viewfinder which springs open simultaneously with the camera. The Ikonta $2\frac{1}{4} \times 2\frac{1}{4}$ in. provides the special 2-point setting of focus and stop, so that all pictures taken outdoors with a $1/25$ th second exposure will be sharp for distances over about 10 ft.

IKONTA NEW MODEL

FOR $2\frac{1}{4} \times 2\frac{1}{4}$ PICTURES

With Novar f/4.5 and Telma (to $1/125$ th sec.)	.. ..	£6 12 6
With Novar f/4.5 and Klio OO (to $1/175$ th sec.)	.. ..	£7 5 0
With Novar f/3.5 and Compur OO shutter (to $1/300$ th sec.)	.. ..	£9 10 0
With Tessar f/3.5 and Compur OOR shutter (to $1/500$ th sec.)	.. ..	£13 0 0

Write for a copy of our interesting photogravure booklet, "Pictures of our Daily Lives," post free on request. Most high-class camera dealers stock Zeiss Ikon cameras.

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

FREE-LANCE WORK with a Miniature

Illustrated by A. M. CAMPBELL and J. G. McCAY.



The unconscious humour of the notice sold this three times.

IT is as well for the amateur to get it into his head right from the start that he cannot hope to compete with the professional Press photographer, at least as far as news is concerned. Carry your camera round in your hip pocket by all means, but don't wait for an accident to occur. Accidents are always news, but even if

you are first on the scene you may be sure the pressman will reach it too, and that his superior dark-room facilities will nullify any effort of yours to be first with photographs of the affair.

Of recent years the tendency of newspapers and magazines has been to "humanise" their photographs and so secure and hold the interest of the man in the street. Views from unusual angles, "candid" shots, street scenes, bizarre lighting effects—all exemplify this modern trend in Press illustration.

The miniature scores heavily in this game of gathering striking photographs. Its great depth of focus, its ability to make many exposures in rapid succession, and the small size and weight of the camera itself, all are points in its favour.



The Insignificance of Man. (This has sold once.)

Press standards are different from Salon requirements. Newspapers exist for the supply of information to their readers, and unless your photographs can be termed informative you are well advised not to send them. And make your enlargements rather contrasty, and on glossy paper.

Don't submit small prints; they will not give a fair idea of your picture's value. Send, whenever possible, whole plates. Study your markets and make a list of likely papers and magazines; very often you



A subject to be found in any town. But note that he is doing something. (Once reproduced.)

will find that a certain paper has a liking for some particular subject—perhaps babies, perhaps trees—and this you should note carefully.

Be very careful about your titles and captions. Give details, but avoid hackneyed wording like the plague! Remember that it is easy for an editor to cut your caption down to suit his requirements, but next to impossible to amplify it, because he has no information beyond what you send him.

There seems to be an impression amongst amateurs that they lose copyright in their pictures when they are reproduced. That is not so; you relinquish your copyright only when you sign an agreement to that effect. The half-guinea or so that you receive is payment for reproducing your picture once, and only once. A. M. C.



This rather "newsy" type of street scene sells well to local papers.



A striking view, enhanced and scaled by the figure of the climber (Sold three times.)

July 7th, 1937

ANGLING *with a Miniature* By "SPYEYE."

WHEN the angler considers the possibility of a day in the country, his thoughts turn towards trout, mayflies, olive duns, march browns and the lovely little stream that tumbles and glides between willows graceful and shimmering in their recently

Your rod is all set up, your net over your shoulder, and if you are wise, you will put your miniature camera over the other shoulder. If you haven't a range-finder model, set your focussing to 50 feet and the shutter to 1/40th or 1/50th of a second and the diaphragm to f/4.5. Do not forget your 2x filter and an efficient lens hood. A medium speed panchromatic film will give you softly-graded colour-correct negatives. This is important, as the greens are very varied, and these and any flowers which enhance the foreground value must be rendered in their true tones. There is nothing hard in the landscape, and the fairly large aperture suggested will keep the roundness and feeling of atmosphere which smaller stops only destroy. The miniature user should remember that with the lenses normally fitted to these cameras it is not necessary to stop down excessively unless extreme depth of focus is



"Casting over the Rise." 1/40th sec., f/4.5, Panatomic film, Leitz O filter.

spread foliage. Memories of last year's tussle with a game one-pounder in the lovely little pool with the big sunken root in it; how your heart beat as he tore at top speed straight under it, and how, by sheer luck—you think it skill—you got him out. Will there be another big fellow there this year? Will that old dog otter still take his toll of some of the best fish? Hope they've shot him! I doubt it, though; you'd never see him if you had a gun, but if you hadn't he would run along the bank and his little beady eyes would twinkle and say, "You think you can fish? Well, I could give you a few tips."



"On the Alert." 1/40th sec., f/4.5, Panatomic film, Leitz O filter.



"Landed at Last." 1/30th sec., f/4.5, Panatomic film, Leitz O filter.

needed. In fishing subjects this is not likely, and anything smaller than f/6.3 is seldom called for. At fifty feet you will get the rod well in the picture, as well as enough of the landscape. In close-up shots such as "Landed at Last," set your focussing to about 10 feet and your shutter to 1/25th or 1/30th.

Now you can show the doubting Thomases that you really did catch those trout. Haven't they mercifully "pulled your leg" sometimes? It's your turn to laugh as you produce a 12x10 of your best fish and prove that you are not so closely related to Ananias as they seem to suspect.

Try combining your fishing with photography, and you will enjoy greater fun in both.

Removing Black Spots from Enlargements By CLARENCE PONTING.

DUST on the film at the time of exposure leaves tiny clear spots or "pinholes" on the developed negative. What is the miniature worker to do with the resulting large black spots on the enlargement?

In order to remove them they must be made white by some means, and as this is almost impossible by working on the negative it is from the print that they must be removed. The black spots are, of course, only emulsion deep, and in expert hands can be easily scratched out with a lancet trimmer mounted in a penholder. An expert can even erase them to exactly the same shade as their surroundings, which, of course, needs no afterwork with a brush and pigment. The only objection to the use of the lancet blade is that the scratched spot can be seen as an abrasion if the print is held against the light.

My method of removing these spots, or rather to render them white without abrading the surface of the emulsion, is to reduce them entirely by means of a brush charged with a concentrated solution of Farmer's reducer. In this way spots can be removed with certainty by the merest beginner. I use a No. 6 sable water-colour paint-brush, which can be drawn to a point as fine as a pin when moistened with the solution. A plain solution of hypo and water, strength 4 oz. of hypo to

20 oz. of water, is kept specially for the purpose, as the acid hypo used for fixing prints and negatives will not serve.

When it is desired to remove spots from an enlargement, about a teaspoonful of this solution is poured into an egg-cup, and close by is placed a large crystal of ferricyanide of potassium. The brush is then dipped in the hypo solution, touched on the ferricyanide crystal for about two seconds, then drawn to a fine point. Working on the dry enlargement, the point is then applied to the black spot, which immediately disappears, leaving behind one of pure white, for the silver image of the spot has been dissolved away. The print is then washed, and, when dry, the white spots are matched by filling in with water-colour paint applied with the same brush that was employed to reduce the black spots.

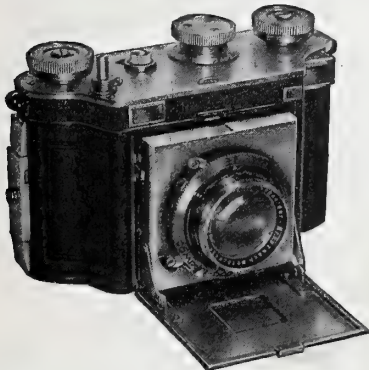
There is no danger of these spots becoming yellow, as sometimes happens when local reduction is done with this reducer. When the reducer acts rapidly no stain occurs. Even if this was the case, the area is so small that the yellowing would be obliterated and covered by the pigment. This method of removing black spots will prove a godsend to the miniature camera user.

One word of warning: Don't suck the brush. Ferricyanide is not venomously poisonous, but it is also not good to eat.

Modern Miniature Cameras

THE DOLLINA MODEL III.

THE Dollina Model III is a de luxe miniature camera taking 35-mm. ciné film in the usual daylight loading cassettes, and making on each strip 36 exposures each 24×36 mm. When closed, the lens is completely protected by a baseboard. On pressing a catch at the top of the camera, this springs open and the lens front flies forward on lazy-tongs.



Focussing is controlled by a knob on the top of the camera, and operates by extending the lazy-tongs which carry the front. The range-finder, of split field type, is coupled to the focussing movement and is built into the body of the camera. The camera can be focussed equally well closed or open, using either the range-finder or the scale on the focussing knob. The nearest point that can be focussed upon is a little under 3 ft., but a supplementary lens is available for focussing to about 15 inches when desired.

Shutter Release on Body.

In the Model III the release for the Compur shutter takes the form of a plunger on the top of the camera body, which makes for very much steadier holding of the camera than a release on the shutter itself. Once depressed, the release is locked until the film is wound on, thus making inadvertent double exposures impossible. In order to allow for using the "Time" movement of the shutter, for which the release has to be depressed twice, a release-button is fitted. This is also useful if for any reason a double exposure is required, or if the shutter release has been depressed without first setting the shutter.

After each exposure, the film-winder has to be released; this done, the film is wound on until the mechanism automatically locks after the passage of the correct number of perforations across the sprockets inside the camera.

For loading, the back of the camera hinges open, and the cassette is dropped into the spool-chamber and the rewinding knob is engaged with it. The take-up spool has a slit into which the tapered end of the film is pushed; on turning the spool a little, holding meanwhile a knurled rim at one end of it, the film is firmly clamped in position. For rewinding, the knob on the take-up spool is withdrawn, thus allowing the spool to turn backwards as the film is drawn back into the cassette. A counter at the top of the camera records the exposures made; by turning a knob it is set to zero, when a new film is inserted.

The camera is well finished in black leather and chromium plate, and has a very smart and up-to-date appearance.

A short length of film exposed in the camera provided us with a set of negatives that could be enlarged to almost any degree, and there can be no doubt that the Dollina III is capable of work of the highest grade.

The camera is available with an $f/2.8$ Xenar, an $f/2.8$ Tessar, or an $f/2$ Xenon, all of 5-cm. focal length. With Compur Rapid shutter to $1/5000$ sec. the prices are £18 15s., £21 17s. 6d., and £22 17s. 6d. respectively, or £17 10s. if fitted with the Xenar lens in Compur Normal shutter of highest speed $1/3000$ sec. Filters and a lens-hood to fit the various lenses can be had at reasonable prices.

The Dollina III, the dimensions of which are $5 \times 3 \frac{1}{2} \times 1 \frac{1}{2}$ in. over all projections, and which weighs 19½ oz., is obtainable from all dealers. The sole importers are Messrs. Actina Ltd., 29, Red Lion Square, W.C.1.

Miniature Camera Gossip

By LANCELOT VINING.

MY luck seems, in some respects, to be decidedly out. I recently tried one of the new Agfa colour films, and for this persuaded my friends and relations to dress up in bright colours for me, visited gardens, and arranged still-life subjects. Now I hear that by some mischance the film is lost.

So, apparently, is my speed-gun. I heard from the makers in America that they would be pleased to add to it the latest improvements, but that so far it had not reached them. I still have hopes of it, but I am beginning uneasily to wonder what the next catastrophe will be.

Champlin No. 15.

Last week-end I set about testing this much-discussed developer. I have been assured that although it contains paraphenylene-diamine, it does not require any extra exposure, and that the results are grainless, even with the

the result of this I think I shall find on further testing that the Agfa F with D76 will just about equal I.S.S. with No. 15 for speed, and will beat it on the grain question.

New Leica Lens.

I hope shortly to be able to tell you something about the new $f/1.5$ lens for the Leica, as Messrs. Leitz have promised me one to test. I intend to give it a pretty comprehensive trial, and hope to publish some of the results.

An Old Friend.

I looked in on Maurice Chevalier at the Casino de Paris recently, and found that if he has lost some of his hair, he has not lost his smile. He knew I wanted a photograph, and reminded me of the last time I photographed him, which was at the Dominion Theatre in London.

I did not tell him that on that occasion I had badly under-exposed, so that the result, all face and shirt-front, was so bad that it was never even printed. However, I had at least this much excuse, that it was one of my first theatre pictures with a miniature.

Paris Exhibition.

The huge figures on top of the Russian Pavilion at the Paris Exhibition make a good subject for the long-focus lens, especially if you can get the right clouds. As the illustration shows, a red filter helps.



Maurice Chevalier at the Casino de Paris.

fastest film. This sounds ideal for fast theatre work.

As this developer has eleven ingredients I decided to have a trial Winchester made up by Griffin and Tatlock, as I was most anxious that fresh chemicals should be used.

I made my usual test, the subject being lit by electric light. I used the new series I.S.S. and my meter reading was $1/100$ th at $f/2$. I gave exposures of $1/25$ th, $1/10$ th, $1/5$ th and $\frac{1}{2}$ second, then left three blanks and repeated these exposures. Cutting the film in half, I developed one half in D76 and the other in Champlin No. 15.

I found that the No. 15 does definitely slow the film, and comparing the two results, I find the D76 $1/100$ th is about equal to the No. 15 $1/5$ th, but the improvement in grain with the No. 15 developer is very marked. From



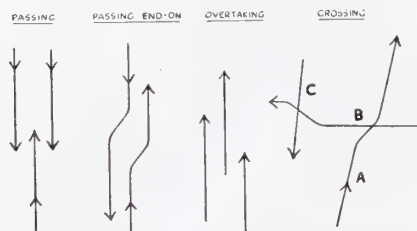
85-ft. figures on Russian Pavilion 120 ft. high. $5\frac{1}{8}$ -in. Sonnar at $f/5.6$, red filter.

TEN GUINEAS AND UNDER

A Section for the User of the Inexpensive Miniature.

Photographing Ships at Sea

A CAMERA which can be carried in the vest pocket, such as the Ensign "Midget" which I use, enables those who "proceed on the sea on their lawful occasions" to take



How steam vessels pass, overtake, and cross at sea. In the case of vessels crossing, it will be seen that A gives way to B, and then B has to give way to C.

advantage of any opportunities which arise on voyage for marine photography.

Photography at sea may be divided into two classes—the first of subjects taken within a ship, and the second of subjects, such as another vessel, taken from a ship.

The first does not call for any changes from shore practice, but the second brings a number of problems new to one who has exercised his hobby ashore. To those on the sea, whether by profession or during the course of a holiday, there is much interest to be found in making "record" photographs of ships that pass, at the same time trying to make these records real pictures when the circumstances are favourable.

The first difficulty is likely to be that of viewpoint. The landsman can pick his with due regard to the subject and the lighting, but those at sea are dependent upon the respective courses of the vessels concerned. It is, therefore, an advantage to have a rudimentary knowledge of the "rule of the road" governing the movements of vessels which are close to one another. So far as the photographer is concerned the procedure can be summarised as follows: (1) A steam vessel overtaking another has to keep clear, but it may pass the overtaken vessel on either side. (2) Steam vessels on opposite courses, meeting each other end on, each alter course to starboard and so each passes the other on her own port (i.e., left) side. (3) When two steam vessels are on crossing courses, so as to involve risk

of collision, the vessel which has the other on her own starboard side shall keep out of the way of the other—which she does by going to starboard (i.e., right) and so passing astern of the other vessel. (4) Steam vessels have to keep out of the way of vessels in sail. The procedure may sound complicated, but is really simple, and the small sketch shows how it works and where the best chances for the photographer arise, bearing in mind that ships look most graceful when taken from towards bow or stern, thus securing a three-quarter view, and that with a short-focus lens it is essential to secure the picture when the vessels are close together, as otherwise the image will be too small even with a high degree of enlargement. "Outward Bound" was taken from a vessel which had had to alter course to pass astern of that photographed.

A further point to be considered is of the place on board from which to make the exposure. Viewing a fishing-boat from the upper decks of the *Queen*

Mary gives about the same perspective as that of a motor bus from the top of the Nelson column—so look out for the lowest deck from which a good view can be obtained.

"Entering Dock," taken for record purposes, was secured from a point about ten feet above water-level, while the other

was made from a deck thirty-five feet above the sea and illustrates the difference in perspective.



OUTWARD BOUND. Taken from a deck 35 ft. above water-level.

ENTERING DOCK. Taken from about 10 ft. above water-level.

Owing to the light at sea exposures can be shorter than is usual on land, and a meter should be used. General reflection from the sea renders it imperative to shield the lens.

F. W.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

AN OLD MINIATURE.

I have a 4.5 x 6 cm. plate camera with fixed-focus lens. This is marked "Ihagee Anastigmat Trioplan 1:6.3 F=6.5 cm." At what distance would infinity be to give sharp enlargements up to (a) quarter-plate and (b) whole-plate? Do you know the make and original price of this camera?

C. H. B. (Bournemouth.)

From your description your camera would appear to be of Ihagee make. The agents for this make of camera in this country are Messrs. Garner & Jones, Ltd., Polebrook House, Golden Square, London, W.1, who will be able to give you more information about it than we can.

If the lens is actually set to true infinity, objects could be as close as 16 or 32 ft. before showing unsharpness when the negative is enlarged to quarter-plate or whole-plate respectively. If, however, the lens is set on the hyperfocal distance for whole-plate enlargements (that is to say, if it is focussed on 32 ft.), objects from 16 ft. to infinity will be sharp when the negative is enlarged to this size.

SIX-EXPOSURE V.P. FILMS.

Can you please tell me the name of a firm who make V.P. size films in six-exposure spools?

G. W. D. S. (Sheringham.)

Six-exposure V.P. films are made in the standard grade of orthochromatic film by several makers, and the code number for the size is 21. One firm at least offers also a "chrome" film at 1s., and either of two types of panchromatic film at 1s. 3d. This size of spool is no longer commonly used, but even if your local dealer does not stock it he can obtain it to order.

GRAPHITE ON LENS.

I recently had the shutter of my Baby Ikonta repaired, and it was apparently lubricated with graphite. After each exposure some of this works down and adheres to the inside face of the lens components. Will this affect exposure or definition in any way?

J. I. S. (Southampton.)

Such small particles of graphite as you are likely to get will not affect the working of the lens in any way; their sole effect will be to obscure and scatter a very trifling proportion of the light. Until the excess of graphite has worked out you should unscrew the components now and then and very gently dust the glass with a soft camel-hair brush.

D76.

Will you please give me the formula for this developer and the times for development? Also, should I wish to stock this developer in packets, what is the best way to go about it? C. H. (Newcastle.)

The formula for Kodak D76 developer was given in our issue for June 16th under the heading of "Facts and Formulae." The time of development depends on the temperature, on the film used, on the subject photographed, and on the degree of contrast required in the negative, but as a starting point, we would suggest that you try ten minutes' development at 65°, using an ultra-fast film, or about 6 minutes for a film of medium speed. These times will give soft negatives suitable for enlarging on a fairly contrasty paper, such as the miniature worker generally prefers.

If you wish to stock this developer in packets you can obtain them ready packed from Messrs. Kodak Ltd.

STAINED BY METAL CLIP.

The stains on the enclosed negative were caused by the action of a metal paper-clip used to hold it during development in a paraphenylene diamine developer. Can you suggest any means by which these stains can be removed? A. W. B. (Middlesex.)

The stain appears to be on the surface of the negative, and we think that you will be able to remove a good deal of it by soaking the film in water and then rubbing the surface briskly with a wad of cotton-wool. Any stain that remains after this treatment can probably be removed by treating the negative when it is dry again with Baskett's reducer. As your experience has doubtless taught you, photographic chemicals should never be brought into contact with metallic objects other than those intended to resist their action.

WHY LEICA?

THIS is the 12th year of Leica photography. From a series of a few dozen, the manufacture has grown to several thousand and the number of satisfied Leica users has reached a quarter of a million. The reasons for the sweeping and lasting success of the Leica camera are its outstanding advantages and novel features designed for practical use and not by way of a stunt ; the precision with which our firm, as the world's largest microscope manufacturers, is qualified to make the apparatus ; our principle not to supersede models frequently, and lastly our policy of designing, wherever possible, new models so that old cameras can readily be converted to the latest.

THE PIONEER AND LEADER

The Leica camera is the smallest and lightest universal camera. Its built-in range-finder has not added to its over-all dimensions, its form is still of the same dignified beauty and the most convenient for handling and carrying. The stability of design, which has not undergone any radical changes since its creation 12 years ago, is a wonderful proof of its perfection and one of the reasons for the continued success of the Leica camera. Here, as in all walks of life, it is stability which scores in the long run.

In the Leica the mechanism is accommodated in the minutest compass which will allow of reliability and such accuracy as is necessary for a universal camera with interchangeable lenses, and its dimensions are the smallest which will permit of conveniently handling the apparatus in practical photography.

The specific advantages of the Leica are set out in our profusely illustrated booklet, "Leica, the Camera of Modern Times."

"Leica News and Technique," a bi-monthly journal devoted solely to Leica photography, is available to Leica users in Great Britain who register their camera number with us.

All Leica catalogues as also a sample copy of "Leica News and Technique" are sent free on request. Ask your nearest dealer for a demonstration.

E. Leitz (London), 20, Mortimer Street, London, W.1

THE LEICA STOOD THE TEST OF TIME

HIS MAJESTY THE BABY!

Oh, kings may come, and kings may go, but babies reign for ever! We know that some of the hardened celibates we number among our friends will grin sardonically when they read this, but "Let them grin!" say we. Child photography, whether sentiment enters into it or not, is a fascinating art, and whatever camera you use, child studies will captivate your imagination. If the babe be your own, then your pleasures will be manifold, for in the first place you will have the usual enjoyment that one obtains from the very practice of photography, and, in addition, you will have the present pleasure of seeing your offspring as he is, the prospective pleasure of portraying him as he grows, and the retrospective pleasure of seeing him as he was when he was "so high."

If you do go in for child portraiture, however, you'll need a good fast lens, and an easily handled, rapid in action miniature. If your present camera does not fulfil these essential requirements, then obviously the best thing to do is to get in touch with "202," and we shall be delighted to quote you a part exchange allowance on your present miniature against a camera that will definitely bring home the bacon (or, in this case, the baby!). If necessary, the allowance on your present model can represent the initial deposit in a hire purchase transaction, and we can assure you that you will be more than pleased both with the generosity of our allowances and the excellence of our service.

The following used miniatures may be purchased from us with that same feeling of safety that you would experience when buying a new camera. In fact, you may have more confidence in these cameras since, in addition to being covered by our guarantee of optical and mechanical perfection, they have already grown up in active use.

LEICAS:

Model IIIa Leica, f/2 Summar lens, E.R. case. Excellent condition	£35 10 0
Model IIIa Black Leica, f/2 Summar, E.R. case. As new	£34 10 0
Model IIIa Leica, f/2 Summar, fitted quick-wind attachment. Condition as new	£37 10 0
Leica III, black, f/2 Summar. As new	£31 10 0
Leica III, black, f/3.5 Elmar. As new	£24 17 6
Leica II, black, f/3.5 Elmar. As new	£19 10 0
Leica Model 250, f/2 Summar, ever-ready case. Excellent condition	£39 10 0
Leitz 7.3-cm. f/1.9 Hektor, coupled. Good condition	£19 10 0
F/1.5 Plasmal Lens for Leica. As new	£17 6
Leitz 13.5-cm. f/4.5 Elmar Lens, uncoupled. Good condition	£6 17 6

CONTAXES:

Contax I, latest wedge-type range-finder, f/1.5 Sonnar. As new	£39 17 6
Contax I, latest wedge-type range-finder, f/2 Sonnar. As new	£32 17 6
Contax I, latest wedge-type range-finder, f/2.8 Tessar. As new	£25 17 6
Contax I, latest wedge-type range-finder, f/3.5 Tessar. As new	£23 17 6
Contax I, earlier pattern range-finder, f/2.8 Tessar. Good condition	£19 10 0
Contax I, earlier pattern range-finder, f/3.5 Tessar. Excellent condition	£18 5 0
Zeiss 8.5-cm. f/2 Sonnar Lens. Excellent condition	£25 10 0
Plate Back for Contax Model I, complete with slide. As new	£2 17 6

Miniature Cameras fitted with coupled Range-finders:

Nettax, f/2.8 Tessar. In excellent condition	£26 10 0
530/2 Super Ikonta, f/4.5 Triotar, Klio shutter. Condition as new	£10 5 0
Super Ikonta 530/15, f/4.5 Tessar, Compur, ever-ready case. As new	£14 15 0
Super Ikonta 530/2, f/4.5 Tessar, normal Compur. As new	£13 0 0
Super Ikonta 530/16, f/3.5 Tessar, Compur. As new	£19 10 0
530 Super Ikonta, f/3.5 Tessar, normal Compur. As new	£13 10 0
530 Super Ikonta, f/3.5 Tessar, Rapid Compur, E.R. case. As new	£14 17 6
Super Ikonta 530/16, f/2.8 Tessar, E.R. case. As new	£23 17 6
531/2 Super Ikonta, f/3.8 Tessar, Rapid Compur, as new, and complete with 2 filters, lens hood and case	£23 17 6
Baldaxette I (16 on 3½ × 2½), f/2.8 Tessar, Compur, parallax compensated view-finder. As new	£13 18 6
Baldaxette II, f/2.8 Xenar, normal Compur. As new	£13 18 6
Compass, f/3.5 lens, tripod and combination case. As new	£24 10 0
Roland, f/2.7 Plasmal, Rapid Compur. As new	£21 10 0
Peggy Model II, coupled range-finder, film-cutting device, 4 cassettes, filter, ever-ready case. Cost approximately £36. As new	£22 10 0
Contameter for Super Nettel. As new	£7 15 0

MINIATURE REFLEXES:

Multispeed Lever-wind Exakta, f/1.9 83-mm. Super-Six lens. As new	£27 10 0
Exakta Model A, f/3.5 Exaktar. As new	£11 17 6
Exakta Model A, f/3.5 Tessar. As new	£13 17 6
Rolleicord I, f/3.8 Triotar, case. As new	£10 17 6
Rolleicord II, f/3.5 Triotar, E.R. case. As new	£14 10 0
Rolleicord II, f/4.5 Triotar, normal Compur, E.R. case. As new	£11 17 6
Rolleiflex 6×6, with f/3.5 Tessar, Rapid Compur ever-ready case. As new	£19 10 0
6×6 Automatic Rolleiflex, f/3.8 Tessar, case. Excellent condition	£16 15 0

MINIATURE REFLEXES—contd.:

4×4 Rolleiflex, f/2.8 Tessar, case. As new	£17 15 0
4×4 Rolleiflex, f/2.8 Tessar, Rapid Compur, E.R. case. As new	£20 10 0
Non-auto. Rolleiflex, f/3.8 Tessar, case. Good condition	£8 5 0
Contaflex, f/2 Sonnar, ever-ready case. As new	£55 0 0
Plate Back for Contaflex and 1 Slide	£3 7 6
Extra Slides, each	5s. 6d.
Foth-Flex, f/3.5, without slow speeds	£6 10 0
Pilot Reflex, f/3.5 Tessar, normal Compur, case. As new	£12 0 0
Pilot Reflex, f/2.8 Tessar, normal Compur, case. As new	£14 10 0
Noviflex, f/3.5 Victor. Condition as new	£7 10 0

MISCELLANEOUS CAMERAS:

Nagel Vollenda, f/4.5 Radionar, 3 speeds. As new	£3 3 0
Kodak Six-20 Duo, f/4.5 lens, Compur shutter. As new	£6 15 0
Baldina, f/3.5 Trioplan, normal Compur, parallax compensated finder. As new	£6 19 6
Perkeo, f/3.5 Skopar, Compur. As new	£5 15 0
Miniflex, fitted f/3.5 Astro Astan, Compur shutter. As new	£6 18 6
Miniflex, fitted f/3.5 Victor, Vario shutter. As new	£2 15 0
Kodak Six-20 Duo, f/4.5 lens, 3-speed shutter	£4 7 6
Agfa Speedex, f/3.9 Solinar lens, portrait attachment. As new	£3 19 6
Plaubel Makinette, fitted f/2.8 Anticomar, Compur shutter, yellow filter, and case. Perfect condition	£10 17 6

WE WANT THE BEST CAMERAS—
and you probably have one of them. If you are for any reason at all unable to use your present miniature, why not turn it into ready money until you are able to go in for the photographic game again? You may depend upon it that you will obtain the best price for your apparatus from us, and you will find the whole transaction a pleasure from beginning to end.



HERE IT IS!

The Model 520/16 is now available, and we illustrate here the model fitted with f/3.5 Tessar and Compur

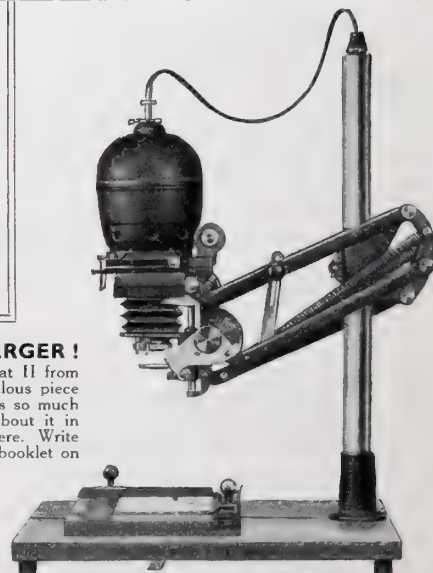
Rapid shutter, the very reasonable price of which is £13 only. This camera takes 12 pictures 2½ in. square on the standard 120 film, has the new body release, and is in every respect a superb piece of workmanship. If the 530/16 with the coupled range-finder is more than you wished to pay, then the 520/16 is undoubtedly the next best thing.

CHAMPLIN 15

This developer makes your film twice as fast! Funny, but it's true! After all, when using it you need give only one-half the normal exposure to obtain perfect negatives—negatives, that is to say, showing perfect gradation and in which grain is conspicuous by its absence! This developer is a somewhat difficult one to make up oneself, as it contains eleven separate ingredients, many of which are rather difficult to obtain. Realising this, we have produced a concentrated developer, suitable for making 500 c.c.s of solution, and this costs 4s. 9d. per bottle, with 6d. for postage. If you are an enthusiast, you should get your own opinion of this much-discussed formula!

WHAT AN ENLARGER!

We can supply the Focomat II from stock; it is such a marvellous piece of apparatus, and embraces so much that we cannot tell you about it in the short space available here. Write to us for the R. G. Lewis booklet on enlargers; this gives full details, and at the same time ask for the allowance quotation on your present model against this paragon of all enlarging virtues.



R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780)
(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXCIII.

Mr. EDWARD
ALENIUS.

From information communicated to our Special Representative.

"PICTORIAL photography, my favourite hobby, has been occupying my interest for the past nine years, having afforded me a delightful pastime, and a wealth of pleasure. Before 1928, I had been, for a good number of years, a casual snapshooter with but a simple Kodak camera, and had collected a great many negatives. When my interest in the art began to increase several of these were found to have pictorial possibilities, some of them even fifteen years old. These were the beginning of my desire to learn more about this fascinating art, and I gained a great deal by reading back numbers of photographic magazines and books.

"Ribbons and certificates soon became a feature, and in 1932 I crashed the salons, with two bromoils accepted in the Chicago International. Since then I

have been an enthusiastic exhibitor, having missed but few open exhibitions.

"There seems to be much unfavourable criticism of quantity print acceptances, and a great many old-timers are prejudiced, as they may not realise that for successful quantity acceptance of prints there must be quality. The fact is also often overlooked that the man with a hundred prints accepted has ten times greater satisfaction than the man with only ten accepted. He has also ten times more pleasure—and ten times harder work. My suggestion is to give him credit for a hundred prints. Undoubtedly, they are not inferior to the ten-man's prints; quite the contrary, perhaps.

"In the early days of my photographic endeavours, I used various processes to obtain better prints from

poor negatives; in fact I have tried most of the processes. The aim for perfect negatives lessens the necessity of processing, and increases time for leisure.

"There is no type of photograph that I favour. Therefore, among my exhibition prints will be found landscapes, snowscapes, marines, still-life, portraits, nudes, character studies, colour-prints and infra-red photographs. Prints from paper negatives appeal to me as much as do those from f/64 negatives. I am not opposed to miniature photography. Composition of the picture is the only fact about which I am particular.

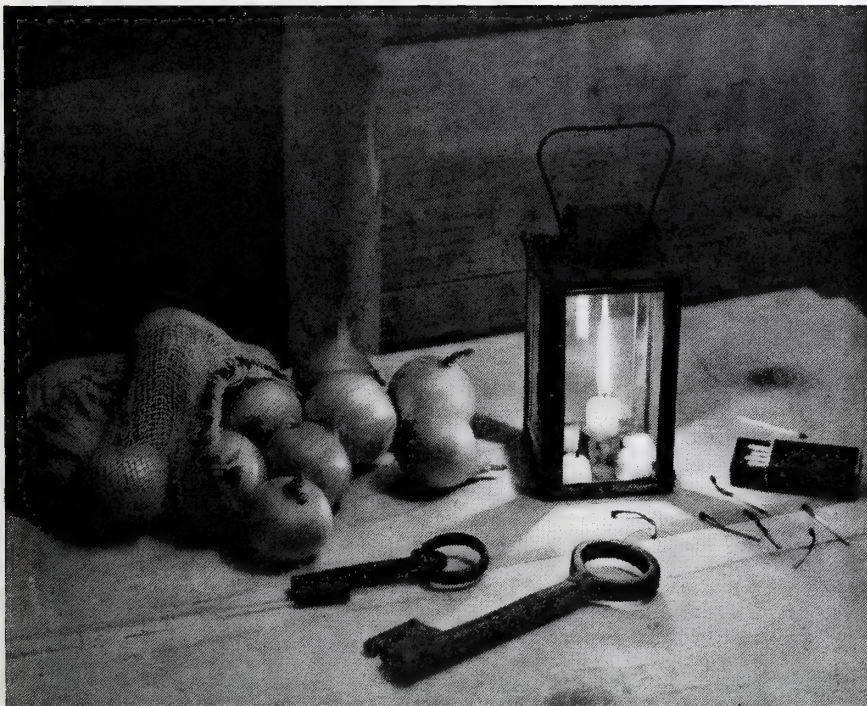
"My favourite cameras are a 9 x 12 cm. Duplex with several lenses of 3 in. to 8½ in. focal length, a Roland miniature, and a 6½ x 8½ in. view camera. Yellow, green and tricolor filters are in my kit, also a Pola screen. I use Eastman and Agfa Orthochromatic and Panchromatic films; Panatomic for the miniature camera; with full exposures and slight under-development. My favourite developer for films and prints was amidol before I contracted amidol poisoning; now I use M.Q. and amidol, and for miniature negatives, D76.

"My prints are made on bromide, chloro-bromide, chloride and Fresson paper. The picture entitled 'Winter Night,' at Central Park, was made on chloride paper, from a practically unretouched negative. Incidentally, it was taken on a cold February night with the temperature below zero. The exposure was three minutes with f/4.5. On account of the darkness the ducks on the pond were not visible.

"I do all the photographic work myself, and this includes retouching, mounting, wrapping and shipping, also standing in line for foreign money orders. My method of wrapping the prints for mailing and shipping is foolproof, and very seldom are they corner-bent, or damaged.

"Lecturing and teaching photography have limited my time for the making of more pictures, but I hope to be able to do photography to my heart's content some day, and to my own and others' satisfaction."

(A further example of Mr. Alenius's work is reproduced on one of the centre Art pages.)



A CELLAR CORNER.

Edward Alenius.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE TWO OF US," by Geo. C. Backhouse.

UNDOUBTEDLY the combination of figure and shadow here is a thing that offers considerable opportunity for pictorial treatment. The sunlit figure of the child on the right forms the main theme, her shadow makes a secondary point of attraction, there is an excellent connection established between the two, and the sunshine itself lends a brightness and glow that admirably enhances the appeal.

The contrast between substance and shadow is well brought forward, and at first glance the interpretation seems very creditably managed. It is true that a question seems to arise in connection with the relative placing of the two elements, the shadow being more "in" the picture than the figure and therefore seeming to be more strongly placed; but there may be a measure of justification in the fact that both are facing the left and more space on that side is desirable. On this particular point, however, there may be a divergence of opinion, and if it should be felt that the positions need correction, a trim of somewhere about one inch from the left removes any possible cause for objection, although, if it be feasible to make a slight addition on the right, half an inch would be found beneficial.

But, on looking further into the picture, I find myself wondering whether it is altogether in accord with an entirely natural rendering or if there is not something of a conflict with realism. The impression I gather is that the shadow tone in the upper portion of the left-hand side is too nebulous and unformed to be real, and I feel that it has been introduced by handwork or some method of after-treatment.

If you look at the perfectly genuine shadow of the gatepost on the extreme

right, you will see that its edge is comparatively sharply defined, and that although there is a slight difference between it and the edge of the shadow of the child, the somewhat increased diffusion of outline does not amount to much, despite the difference in distance between the objects and their respective shadows. Judging from the lack of formation of the darker tones above, the object throw-

the diffusion of the edges had been passed, and as far as distinctions of texture were concerned, they would be more sharply defined and readily discernible for what they were, in just the same way that they are shown in the shadow of the gatepost on the right.

Moreover, it is scarcely conceivable that such shadows would so dispose themselves as not to encroach upon or join up with the shadows of the child and wall below, and they certainly could not cast a shadow over an existing shadow as they appear to do on the extreme left where a bit of the lower shadow tone projects itself upwards along the edge.

This latter feature seems to me proof that control has been exercised, and taken in conjunction with the other discrepancies I have mentioned, and certain other indications—in the neighbourhood of the child's head where the demarcation between light and darker tone seems indecisive, and the absence of any extension of the sunlit area on the wall behind the figure to its front—it makes that

control too much in evidence to be acceptable.

No reasonable person, I think, would object to control, even to such an extent as this, provided it defies detection and does not invite the suspicion that the result arises from two different media. If the photographic character of the image remain unimpaired, as it must if the after-treatment is properly executed, I would maintain that the end justifies the means, but it would be wise not to embark upon handwork unless the knowledge of what the photographic rendering ought to be is at the command of the operator.

And knowledge of this kind only comes with experience and from a considerable amount of observation.

"MENTOR."



ing the shadow must be at quite a considerable distance away, and presumably could only consist of foliage or something of a similar nature, for it is difficult to think of anything else that would allow the light to pass below and through it as does the shadow (!) in question. But even from a great distance, the shadow of foliage would have form, and though its edge might be diffused, it would be recognisable as such.

Its tone too, apart from the nimbus round the edges and any differences that might arise through differences in the texture and value of the surface on which it fell, would be even and of practically the same value as the shadows of the child and wall lower down. That is to say that the mass of the shadow would be even once



THE TWO OF US.

By
GEO. C. BACKHOUSE.

(From the Advanced Workers' Competition.)

July 7, 1937



A WINTER NIGHT.

(See article, "How I make my Exhibition Pictures.")

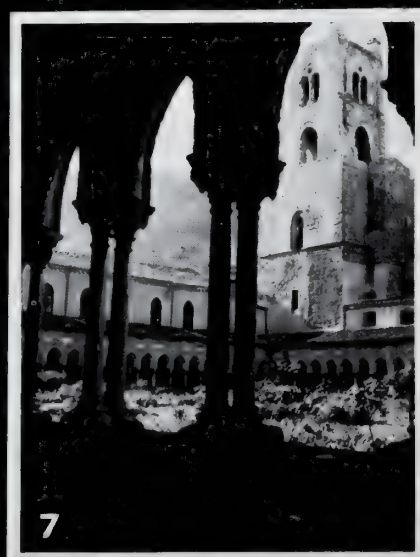
By EDWARD ALANIUS.
(New York.)



WITH SPREAD SAILS.

(From the R.P.S. Exhibition.)

By C. CECIL DAVIES.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Summer Evening."
By C. Colles.

2.—"Skydros."
By E. M. Bailey.

3.—"A Corner of Hastings."
By D. F. Luck.

4.—"Pleasant Corner."
By F. Watson.

5.—"Rogue Nublo, Canary Isles."
By C. H. Bartlett.

6.—"Gate of Honour, Caius College, Cambridge."
By B. L. Lord.

7.—"Mon Realle, Sicily."
By Miss I. M. Ker.

PICTURES by Novices

SOME CRITICAL COMMENTS *on the Beginners' prints reproduced on the opposite page*

"SUMMER EVENING," by C. Colles—No. 1 of the prints reproduced on the opposite page—is rather a difficult subject to handle, partly on account of its strong contrasts and partly because of the more or less geometrical character of the shapes it includes.

Straight Lines and Curves.

The two bridges produce a series of curves and straight lines. The river bank is a straight line also, but is on the slant, as is, again, the line of the paving coming in on the left. In the distance are the gracious and rounded curves of trees and their foliage, while the line of the bank, which might otherwise have been somewhat assertive, is broken at irregular intervals by the presence of figures.

Those in the distance, except for the suggestion of life and animation they help to create, are not very material. Those between the centre and the right-hand edge are much more significant, and apart from the one on the extreme right, are admirably spaced and placed in the picture space. That right-hand figure, I feel, would be better omitted. He is a bit too near the edge to assume the role of chief item, yet on account of his proximity he overweighs the next two, which by their position would be better calculated to fulfil this function.

If he were out of the way, the other two would be enabled to attract and hold the attention and would form a good and efficient centre of interest; but, unfortunately, he *was* there, and judging from his attitude and occupation, would seem to be set for a century. There was therefore no alternative but to include him.

Spacing and Placing.

In such circumstances, I think I should have been inclined to make him the chief feature, and by directing the camera more to the right, would have swung him over so that he were placed just about in the same position in the picture as are the two boys next to him.

He would then fall upon one of the strong points of a picture—one of the points of intersection formed by vertical and horizontal divisions of

thirds—in which event he would make a forceful note of attraction that would hold the arrangement together.

The present arrangement of line, which falls quite happily, would not be greatly affected, and taking it all round the revision in the composition would be a considerable improvement.

The sky, perhaps, is rather devoid of tone, but having regard to the conjunction of the shadow side of the bridge against it, it would seem extremely bright in nature, and the present rendering could scarcely be said to conflict with realism, nor do the contrasts, strong though they be, seem excessive. The print therefore conveys the impression of being well handled, and the only point that calls for mention is that with the great weight of tone in the upper portion, a foreground shadow to provide something in the nature of a balance would be useful.

With No. 7, "Mon Realle," by Miss I. M. Ker, such a shadow happens to occur, and with it as an example the effect of a strong dark across the foreground of No. 1 can be imagined.

Vertical Distortion.

"Mon Realle" suffers, however, from a distortion of the vertical lines—they converge towards the top—and also from the fact that part of the arches of the foreground are not included on the right-hand side.

The convergence of the perpendicular lines is attributable to the camera having been tilted upwards, and while this may be unavoidable with the modern camera not fitted with a rising front, I should prefer not to show a contact print, but would put the negative in the enlarging lantern and correct the lines by tilting either the negative or easel, or both.

As far as the inclusion of the arch on the right is concerned, I suspect that there was not sufficient room to get far enough back to include much more, and there was no alternative but to take the thing as it was or to leave it alone. That is, of course, assuming that the camera was of the ordinary folding type without provision for the interchange of lenses. With the "field" or "universal" type of instrument and a short-focus lens, it would be a comparatively simple

matter; but on account of their bulk and weight, cameras of these descriptions are not very popular to-day.

Awkward Subjects.

The folding camera, no doubt, is a good compromise and admirably adapted to tackle the majority of subjects the amateur is likely to encounter; but for awkward subjects like this and No. 6 there is nothing so efficient as the older type.

No. 6, "Gate of Honour," by B. L. Lord, would probably have been more successful had it been taken as a vertical instead of a horizontal picture.

The fact that the base of the archway is missing makes the subject seem lacking in stability, and there is just the possibility that it might have been included had the subject been taken the other way. If not, this again is a case where the field camera would be needed to do the job in proper fashion.

Nos. 3 and 4, "Hastings," by D. F. Luck, and "Pleasant Corner," by F. Watson, are akin in the choice of subject, both dealing with a set of steps. I rather like the latter the better, possibly because that print is stronger than the other and shows a fuller range of gradation; but it could do with a bit more foreground, while the other would be better designed if a quarter of an inch were removed from the base.

The Shadowed Foreground.

No. 5, "Roque Nublo," by C. H. Bartlett, is interesting as it shows how the delicacy of the distance is enhanced by a weight of tone in the foreground.

It is true that the latter might be better disposed, and that the inclusion of something in the nature of a middle distance would be helpful; but in the absence of a knowledge of the neighbourhood it is impossible to say whether it could have been obtained or not. The sky, too, is lacking in gradation, and if a sky like that of No. 2, "Skydros," by E. M. Bailey, could have been incorporated, the rendering would have been much more attractive.

No. 2 shows a good arrangement of trees, and their form is displayed to advantage; but here again a shadowed foreground would prove a decided advantage. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

THE WORD "SOFT" IN PHOTOGRAPHY.

A LETTER from a reader has been handed to me in which he says that he has not seen an article in this paper explaining the various meanings of the word "soft" in photography. He says he knows what is meant by a soft lens, but what are a soft developer, a soft bromide paper and a soft plate emulsion?

I have explained these things from time to time, but as the explanations have appeared in these beginners' notes, that is probably the reason why this reader, and others, have never seen them. When a word has acquired a definite meaning in a certain connection, it naturally comes to be used in that connection without explanation. Doubt as to the significance of a word is often quite excusable, though, as the same word is made to do duty for many meanings. Most of us would rather be credited with a soft heart than with a soft head; and the word has different connotations when we speak of a soft roe, a soft drink, a soft wind, soft music and soft soap.



Fig. 1.

If we say that a bromide print is "soft," what do we mean? The general idea is that it is delicate in its tones; various greys predominate, and the darkest of them may be far short of the darkest tone a paper can be made to give.

Fig. 1 is from a "soft" print; Fig. 2 is from a "hard" one. I have borrowed all the four prints reproduced, and I hope to be forgiven if I say that I do not think that any one of the four is what it ought to be. Fig. 1 is softer, or weaker, in its tones than the reproduction suggests; Fig. 2 is mostly jet black, nothing like what we see even on the darkest night, and other parts are blank white paper.

The title of Fig. 3 is "Daybreak," and the subject was probably soft, delicate, almost dainty to the eye. The print is by no means as pleasing as the reproduction; it is not only "soft," but muddy, foggy and degraded. The reproduction gives a very fair idea of a "soft" rendering.

Fig. 4, taken in bright sunlight, is hard—too hard. The shadows lack transparency; the sky and other parts are blank paper.

Whether a print is hard or soft, and of course it may be neither, depends on several things: the contrast of the original subject; the contrast of the negative, depending on the kind of emulsion, and on exposure and development; and the kind of paper used for making the print.

What is a soft emulsion? It is one that makes it possible, with suitable procedure, to produce a negative full of detail, but without great contrast. This was explained and illustrated in these notes not long ago.

And a soft developer? This is a solution that brings out a detailed image quickly, but builds up density and contrast slowly. It has, as it is said, a high development factor. With such a developer, and a soft emulsion plate, it is easy to produce a negative full of detail, but with great density even in the parts representing the highest lights of the subject.

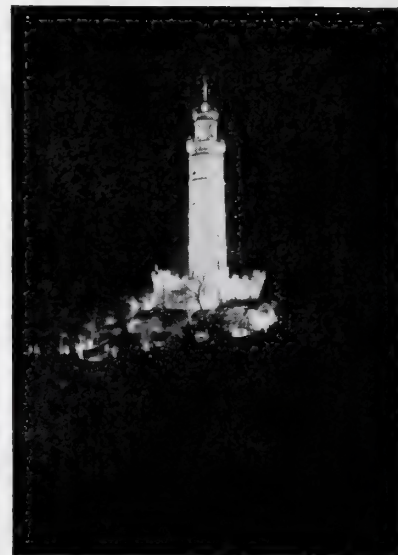


Fig. 2.

Announcing
The NEW
SIX-20 DUO-"KODAK"



Always a favourite because of its compactness, precision mechanism, the Duo has now been given the following improvements, putting it even more to the front of the 'thoroughbred' class.

1. Built-in shutter release on the body of the camera.
2. 'Single-touch' closing mechanism.
3. Beautiful matt chromium finish.
4. Built-in holder for Kodak Pocket Range-Finder.
5. Improved disc-type winding key with milled edge.
6. Improved locking catch for camera back—still more secure.
7. Side struts of improved design—neater, smarter.
8. New carrying case.

The new Duo is now available at the following prices:—

With

Kodak Anastigmat f4.5 lens and 4-speed Kodak Shutter	... £7.10
Kodak Anastigmat f4.5 lens and Compur Shutter	... £8.17.6
Kodak Anastigmat f3.5 lens and Compur Shutter	... £10.10.0
Zeiss Tessar f3.5 lens and Compur Shutter	... £13.10.0

Ask your Dealer to let you see the new Duo, or write to Mr. A. P. Taylor, Dept. 57B,

KODAK LTD · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

The advantages of

"Dufaycolor is the most perfect system of additive colour photography yet devised in that it combines the following improvements over all previous processes:

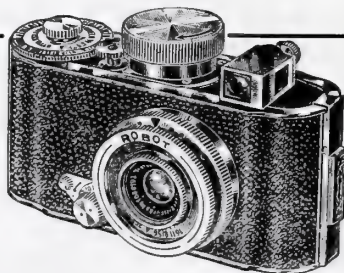
1. Considerable increase in speed, permitting snapshot exposures with ordinary inexpensive cameras under a wide range of conditions.
2. Greater latitude in exposure.
3. Finer and very much less obtrusive colour screen elements.
4. Absence of frilling and blistering.
5. Absence of parallax.
6. Ease with which three-colour separation negatives can be made for preparing colour photographs or colour blocks for machine printing by any process. Monochrome negatives can be made, and from them black and white prints either by contact or by enlargement.
7. Ability to make duplicate transparencies without serious loss of colour."



This is an extract from the Dufaycolor Book which, in addition to a complete description of the process has special sections devoted to:—THE AMATEUR PHOTOGRAPHER; THE MINIATURE CAMERA USER; THE AMATEUR CINEMATOPHOTOGRAPHER; PORTRAIT PHOTOGRAPHY; COMMERCIAL WORKS and PRESS PHOTOGRAPHY; TECHNICAL, SCIENTIFIC and CLINICAL PHOTOGRAPHY. Readers of Amateur Photographer are invited to apply for a copy of this book (post free 8d.) to Dufay-Chromex Limited, 14-16, Cockspur Street, London, S.W.1.

ROBOT

'THE CAMERA THAT THINKS FOR YOU'



ROBOT in name—and action, that's where the Robot is the **different** miniature, for loaded—a few turns of its knurled screw and it leaves your mind free to get your pictures. You can 'shoot' at 4 a second—never a possibility of double exposure, Robot automatically winds on. Its 'zone' focussing gives needle-sharp definition every time.

COLOUR WORK——JUST WHEN OCCASION ARISES

A special subject—and you can change your film—you can put colour films in to-day, go back to 'pan' to-morrow—with the loss of only 2 frames. That's only a few ROBOT advantages—there are more.

Write to-day for full
details—see below.

THREE MODELS

With ZEISS TESSAR
f/2.8 = 3 cm. **£29 : 10 : 0**

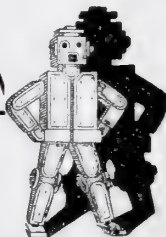
With ZEISS TESSAR
f/3.5 = 3 cm. **£26 : 10 : 0**

With MEYER PRIMOTAR
f/3.5 = 3 cm. **£23 : 10 : 0**

Interchangeable TELE-
PHOTOLENSCHNEIDER
f/5.5 = 5 cm. **£10 : 0 : 0**

**TAKES UP TO
50 EXPOSURES
ON STANDARD
35-mm. FILM
but**

its dual cassette loading
permits you to remove and
develop part of the film at
any time.



"ROBOT"

(H. E. J. Spearman, Sole concessionaire
for Great Britain and the I.F.S.)

53 & 54, HAYMARKET
LONDON . . S.W.1
Telephone: WHitehall 2662-3.

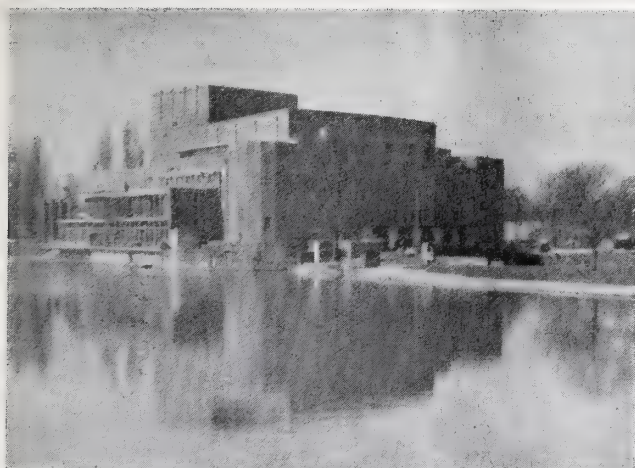


Fig. 3.

This is a "soft" negative, and will give a soft print on a suitable type and grade of paper. But a paper may be used that has what is called a low exposure scale—a "vigorous" paper—and we can get a hard print from a soft negative. All the four prints reproduced could be enormously modified by using different papers with the same negatives.

The reader also asks whether he will lose *definition* if he uses a soft plate, or a soft developer, or both. They do not affect definition at all. This is a different thing alto-

gether from strength and contrast of tone.

Finally, he says, "A soft bromide paper is supposed to have a longer tonal scale than a normal paper, yet we are told that a 'perfect' negative should be printed on a normal paper. Why should we lose the advantage of the additional tonal range?"

A soft paper cannot do more than range from white paper to the deepest black that a silver deposit can give, and other grades can do this as well. The only meaning of a "perfect" negative is one that will serve its required purpose exactly. As these purposes vary enormously, negatives must also vary in character. For a black-and-white reproduction, we use a Process plate and a vigorous paper; for a portrait we may require both a soft negative and a soft paper.

W. L. F. W.



Fig. 4.

SOME NOTES ON FILM PACKS

THE outstanding advantages of film packs in the matter of convenience in use render them very popular in spite of their comparatively high cost. One of these advantages is that it is possible to change the film and be ready for a second exposure very much more quickly than when using either roll film or plates, always excepting, of course, those *de luxe* roll-film cameras in which a completely automatic winding device is incorporated. And film packs have the further desirable feature that exposed films can be withdrawn for development without disturbing those as yet unexposed.

The modern photographer has no cause for complaint at the variety or perfection of the material provided in this form. The films supplied by the leading makers range from the slow-speed ortho to the super rapid or fine-grain panchromatic. It is a good plan to provide two film-pack adapters, one containing a slow ortho or 'chrome film, and the other one of the fast panchromatic variety for special subjects.

With some film-pack adapters of older types troubles occur when the pack is held so tightly that it has to be forced into place, with the result that it admits light. Others hold the pack so loosely that the negatives are not in register, and poor definition results. This will also be found to occur when the pack fits too tightly, so forcing the film surface out of the focal plane. These troubles, however, seldom occur with

the adapters fitted to modern cameras.

The photographer also has to exercise care in the way in which he holds the pack itself. The safety cover of the pack should not be touched when loading it into the adapter. If this is done there is risk of light creeping in, with the certainty of fogged negatives. For the same reason the pack must not be bent or twisted in any way.

While the film pack is intended for daylight loading, it is best to conduct the operation in subdued light, and never in direct sunlight. This is very necessary in the case of high-speed panchromatic films.

It is necessary to protect film packs from prolonged exposure to light both before and after exposure. In the latter case the pack should be wrapped up in its original packing and not left exposed to light.

In the Dark-room.

It is admitted that in dish development of film-pack negatives there is more risk of scratching the surfaces or causing other damage of a mechanical nature, than is the case with plates or roll film.

Most of the troubles with regard to mechanical damage are the result of attempting to develop too many films in the dish at one time. Not more than four films should be dealt with at a time, and two will be better if complete freedom from damage is desired.

A deep dish and plenty of developing

solution are necessary. Remove the films from the pack (in the dark-room, of course), and after tearing off the black paper from each film place it in a dish of cold water to soak. See that the films do not stick to the bottom of the dish, or to each other, and keep the dish covered. The films can be removed from the water one at a time and transferred to the dish of developer.

In the case of panchromatic films the pack is opened in the dark and desensitiser may take the place of the water; the films are allowed to remain in the solution until required for development.

Using a larger dish of, say, half-plate size for $3\frac{1}{2} \times 2\frac{1}{2}$ films, one film is placed at each side of the dish, and rocking done in the opposite direction. This will lessen the risk of one film sliding over the other, and scratching the soft surface.

Fixing is best done in an acid fixing bath, which has a hardening effect on the gelatine-coated back of the film as well as the emulsion side.

Tank development is the ideal method of processing film-pack exposures. It is quite an easy matter to load a well-designed tank in the dark, and all risk of mechanical damage is avoided. The black paper should be removed before placing the films in the tank, and after the tank is loaded and the developer poured in, the lid is replaced and the remaining operations conducted with the light turned on as with ordinary tank development of roll films. R.M.F.

MAKING BETTER SNAPSHOTS-5

By DAVID CHARLES.

This article is the fifth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. A seaside snapshot in which the high viewpoint isolates the figures from their background.

THE photographer who made Fig. 1 was quite evidently bent on securing a photograph of the two children. Whether of set purpose or by accident he used a high viewpoint, which gave him the advantage that the heads of both children are clearly outlined against a simple and clear background, whereas had he been standing on the beach towards which his models were walking, their heads would have been mixed up with the jumble of shipping above.

But this is almost its only virtue as a seaside portrait. Focussing was forgotten, so that the faces are less sharp than their background, and both children are much too evidently standing "for a portrait."



Fig. 4. The horizontal line of the bank breaks this picture into two parts.

Supposing the photographer had first of all got his camera properly set, and then noted the particular patch of shingle on which the children were standing. Next he sends them back into the water, with instructions to turn round and trot towards him. At the instant that their feet reach the predetermined spot, he shoots. He might want to try two or three shots, but the selected one would be worth ten thousand of the present example.

It cannot be denied that the top half of the print is filled far more interestingly than if it had been mainly



Fig. 2. The children are more interesting with the shipping left out.

such a division, though in this particular case the small amount of subject included below the dividing line will hardly make up into a picture by itself.

This feeling of separation between the upper and lower portions of a single photograph is not really difficult to avoid. Save in exceptional cases, the division is hardly more than suggested, and though the suggestion is quite often strong enough to destroy any feeling of unity that the picture would otherwise possess, it is also weak enough to be completely overcome by any

strongly-marked line, such as that of a tree or figure in the foreground, running across it as in Fig. 5.



Fig. 5. But here the inclusion of the tree is sufficient to break the insistent line of the river bank.



Fig. 3. And the shipping, included more or less by accident, makes a better picture by itself than do the children for whose sake the exposure was made.

sky. But it did not occur to the author of this photograph that not only is this upper portion a quite interesting subject in itself, but it is entirely separated off by a dividing line. It is, in fact, a much nearer approach to a pictorial result than that of the subject aimed at.

The "split-across" pictures are fairly common. Wherever there is a bank to the river or a bridge across it, broadside on, or nearly so, to the camera; whenever a clean-cut horizon divides the sky from the sea or the open heath, there is the danger, that such a definite line will divide a picture into two separate sections of interest.

In Fig. 4, for example, there is just

"Make up" your own CHEMICAL FORMULÆ

By G. K. SEAGER.

THE amateur who is taking his hobby of photography seriously misses a lot of fun if he never makes up his own developers and other solutions. Apart from the interest and knowledge it imparts, it is much cheaper than buying ready-made solutions.

Scales and weights are necessary, and these can be obtained quite cheaply from any good dealer. Chemicals, the names of which are given in the formulæ supplied with the films, are also obtainable in reasonably small quantities, usually in 1-oz. bottles.

In order to ensure accuracy it is necessary that the scales should balance correctly, in weighing the chemicals. Stood on a level bench, a piece of paper should be placed on each pan, and not only on the one used for chemicals (see Fig. 1). These papers should be of equal size and thickness, and a small note-pad forms a suitable supply of uniform pieces.

Moreover, one should not, in weighing chemicals, do what some people think the grocer does, namely, make the scale *weigh down* with the substance being measured. The scales should just balance, and a great help to accurate weighing without spilling expensive chemicals is a long mustard-spoon,

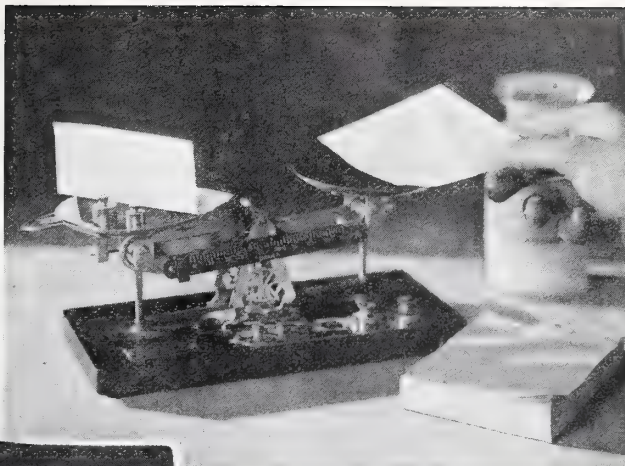


Fig. 1.

The city dweller might think it pernicky to filter his developing solutions. But it is not only in the Tropics that impurities are found in the water supply, as a trial will soon demonstrate. Ordinary impurity in this country does no real harm, except that it is liable to adhere to the gelatine film and cause spots or smears on prints.

The man who goes in for enlarging to a good many diameters, and actually anyone who takes a pride in the perfection of his work, is recommended to try filtering at least his developer for miniature negatives, after dissolving the chemicals. By far the best way to do this is to pour the solution into a funnel to which a filter-paper has been fitted. Packets of these filter-papers (circular in form) can be had from any large drug-store quite cheaply, and each one should be thrown away after use. To get the filter-paper to a cone, fold it double, twice, as in Fig. 4. An important advantage of filtering is that it removes from the solution any undissolved particles.

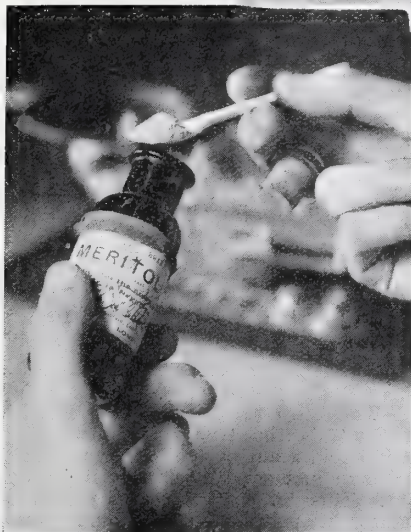


Fig. 2.

contact with hypo and similar substances, which are quite good friends so long as they are kept in their places, but can be dangerous enemies if allowed to take liberties.

To help prevent chance of trouble of this kind, it is not at all a bad plan never to lay down the little spoon, but to wipe it with a spare piece of paper, and then to stand it up, by the aid of a rubber band around its bottle, as shown in Fig. 3.

In this connection perhaps you may have noticed, when your chemist is handling bottles of solutions, that he never, when taking out a cork or a stopper, lays it down on the counter. A chemist always extracts a cork with some of his less important fingers, and continues to hold it between them while he completes the operation of pouring, measuring, etc., when he puts it back the same way. So there is not the least chance of that cork or stopper picking up stray particles of other chemicals which may have been spilled. It is a habit quite easy to acquire, and one which certainly helps to spell safety to the delicate chemical process of developing silver images. You can see the idea in Fig. 2.

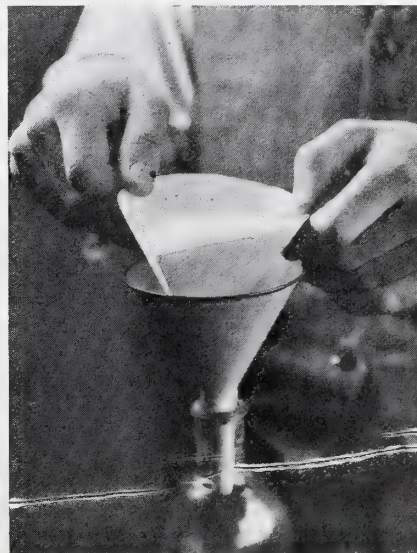


Fig. 4.



Fig. 3.

made narrow enough to enter the mouth of a small bottle by a couple of minutes work with a file (see Fig. 2).

When such a very small quantity of chemical is going to do such a lot of important work, it is advisable to ensure that no trace of adulteration can get into it. So all utensils should be well cleaned, and the little spoon especially should not be laid down where it may come into

METALLIC PHOTOGRAPHS

An Interesting Experiment

By
R. H. KELSEY.

METALLIC prints may be made from any good clear negative by the following method, instructions for which are given below. There is no danger attached to the job, owing to the non-poisonous nature of the chemicals in use.

This experiment is both interesting and useful. No expensive apparatus is required, and the chemicals can be bought for a few pence from any chemist, these being as follows:—

Ferric ammonium citrate (otherwise known as iron and ammonia citrate).

Ferric chloride.

Citric acid.

A small test tube, stirring rod, and some pieces of glass; old negatives which have been thoroughly cleaned will do.

Boil about a teaspoonful of water in the test-tube, and while it is boiling drop a pinch of the ferric ammonium citrate into it, stirring the while to prevent settlement on the bottom of the tube. When dissolved, add a weak

solution of citric acid (this is made by dissolving as much as will lie on a threepenny piece, in an eggcupful of hot water); add this to the mixture drop by drop until there are six or eight drops in the tube.

Make a solution of ferric chloride, using the same quantity as above, but only using half the amount of hot water. Of this add about 10 drops to the mixture in the tube and boil the whole for about a quarter of a minute; at the same time drop in another couple of pinches of the ferric ammonium citrate and keep stirring, and when all is dissolved stand the tube aside to cool.

Now take a piece of the clean glass and pour a little of the solution into the centre and turn the glass about so as to let it spread evenly over the surface, then allow the surplus to drain off, and stand it aside to dry. If, however, a more even surface is required, the solutioned plate had better be placed on a whirler for a second or so, after which the plate

may be removed and placed in a box, or laid flat down in a warm (*not hot*) oven, to dry.

To expose the plate place it under a good strong negative in a printing-frame or clip the two plates together with rubber bands and expose to a bright light (sunlight for preference) for about fifteen to twenty minutes.

Remove the sensitised plate from the frame and develop by dusting over the surface (with a fine camel-hair mop or a tuft of cotton-wool) some fine bronze or gold powder. The surplus can be blown off, or swept off with the mop.

To fix the print pour a small quantity of good clear celluloid varnish over it quickly and allow to set hard.

To transfer the metallic print to card or paper place the plate in a saucer of water and the film will float on the surface and can be picked up and placed on the card with a fairly wide knife.

Combined development and fixation is the subject of a recent Austrian patent. The necessary solution, in which the concentration of hypo is only 4 per cent, is made strongly alkaline with a mixture of caustic soda and ammonia to accelerate development, and is preserved from the rapid deterioration that so energetic and alkaline a developer would otherwise undergo, by the addition of grape sugar. The formula given by Ernst Fournes and Hans Diamant-Eerde, the inventors, is reproduced here in case any reader would like to experiment with development and fixation in a single operation. Metol, 96 grs. (10 grm.); Hydroquinone, 38 grs. (4 grm.); Sodium sulphite (anhyd.), 310 grs. (32 grm.); Hypo, 385 grs. (40 grm.); Caustic soda, 192 grs. (20 grm.); Ammonia .880, 96 minims (10 c.c.); Grape sugar, 290 grs. (30 grm.); Water to 20 oz. (1,000 c.c.).

The bi-monthly magazine, "Filmo Topics," published by the Bell and Howell Company at 1801-1815, Larchmont Avenue, Chicago, U.S.A., now appears in a new dress. It is much more fully illustrated than formerly, and the pictures are of a kind likely to be very helpful to the amateur cinematographer, no matter what make of apparatus he uses. Users of ciné cameras will receive copies of this magazine, without charge, as it is published if they apply to the above address, giving the make and model of camera and projector used, and, in the case of Bell and Howell instruments, quoting the serial numbers.

"The Path to Trouble Free Photography" is the title of a pocketable little book, amusingly illustrated, which we have just received from Zeiss Ikon Ltd. This little booklet of 31 pages makes interesting reading, and gives many hints for the not so experienced photographer. At the back of the book there are developing formulae, and also a very useful exposure guide. Copies of this publication will be sent free to readers of "The A.P." upon application to Messrs. Zeiss Ikon Ltd., Mortimer House, 37/41, Mortimer Street, W.1.

Four new brochures dealing with just the various Voigtlander cameras have been published. One describes both the ordinary and range-finder models of the Bessa camera, which readers will remember as the first popular-priced camera to be fitted with a shutter release on the camera body. A second pamphlet is entirely devoted to the Rangefinder Bessa and its accessories. A third describes the Superb, a twin-lens reflex camera focussing to 2 ft. 8 in., and providing complete parallax compensation, both on the focussing screen and in the frame finder, even to this very near distance. The remaining brochure deals with the Brilliant, a twin-lens camera in which the upper lens is that of a very large and brilliant non-focussing viewfinder. Any or all of these booklets may be had from dealers, or copies will be sent post free by Messrs. Schering Ltd., 188-192, High Holborn W.C.1, to any applicant who mentions *The Amateur Photographer*.

Pathescope, Ltd., North Circular Road, Cricklewood, announce that the full Coronation film, including a sequence of the Crowning of His Majesty, will shortly be available in 17.5-mm. size for the Pathescope Talkie, length 500 ft. The price will be £5 per copy.

Miniature camera users will all be keenly interested in the claims made for the "Champlin No. 15" fine-grain developer, the formula for which is published for the first time in the new book "Champlin on Fine Grain." This book discusses the question of fine-grain development, especially in its relation to film speed, with considerable thoroughness, and gives in some detail the course of the author's experiments in investigating fine-grain development. His use of salicylic acid as an accelerator, combined with benzoic acid as a hardener of the gelatine and boric acid as a buffer, and of pyrogallol as a stain producer in conjunction with tannic acid as a mordant, is distinctly original, while the addition of a nickel salt to enable minimum exposures to be given may mark a definite step forward in development technique. For his final formula, No. 15, the author claims that while it gives grain as fine as that given by the Sease III fine-grain developer, which requires between three and four times normal exposure, with his formula exposures can be reduced to half. The book can be obtained through any bookseller at 8s. 6d., or direct from the Fountain Press, Ltd., 19, Cursitor Street, E.C.4, for 8s. 11d., post free.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Make Use of Sound

By
S. E. L. M.

THE addition of sound at least doubles the worth of any well-made silent film. The film becomes twice as good . . . which is just another way of saying that all films silently shown are only half as good as they might be.

Yet, for reasons which I will presently disclose, we should not give up making these silent films. The fact that the phenomenal change-over experienced in professional circles has found no reflection in our amateur movement indicates only that their technical processes have not yet been successfully adapted to sub-standard sizes. Immediately they have been, sound will sweep through the amateur world like an avalanche.

But it is not certain that sound will come like that. There are now signs of despair in the laboratories where numerous adaptations have been investigated. Theoretically-safe ideas, manipulated in practice by expert hands, have frequently failed. Expert cameramen have blamed their expert chemists—and expert chemists have blamed their expert cameramen. That is the trouble about all theoretically-safe ideas.

Disc Recording.

Whilst the sound-on-film people have not yet evolved the perfect amateur process, practical direct recording on a disc durable for two hundred playings has now been achieved and made available for all amateur cinematographers. The process made thus available is known as the "Simplat" and will be fully announced at a later date. From the specimen discs I have examined, however, it is apparent that the process preserves a wide range of musical tones and is unusually good on speech recording. I understand that the results are quite consistent in quality and that arrangements have been made for the supply of a home-recording instrument (retailing at about £40).

Large-sized discs for recording cost from 4s. to 6s. each. They are very quickly available for use upon ordinary gramophones and with ordinary needles, simple treatment only with a hardening solution being advisable before the first playing. In point of fact, the discs are practically unbreakable, and are altogether harder than the familiar gramophone wax records.

Substitutes.

Let there be no doubt now as to the desirability for continuing to shoot at silent speeds. Even where no attempt is made to marry the shooting scenario with a prepared sound script, the important benefit referred to at the

beginning of this article can assuredly be enjoyed.

The essential thing now is to put the most effective sound on to your discs or to prepare substitute accompaniments from existing stocks of gramophone records. In the case of these substitutes, it does not necessarily follow that the absence of speech is going to retard actual expression; rather is it true to say that music alone often helps to express the otherwise inexpressible.

Reproduction.

The best method of reproduction relies upon the use of an electric gramophone (or amplifying speaker unit) fitted with a double turntable. Other methods are, of course, usually better than none at all—in which connection one should always investigate the possibilities of playing through an ordinary wireless set.

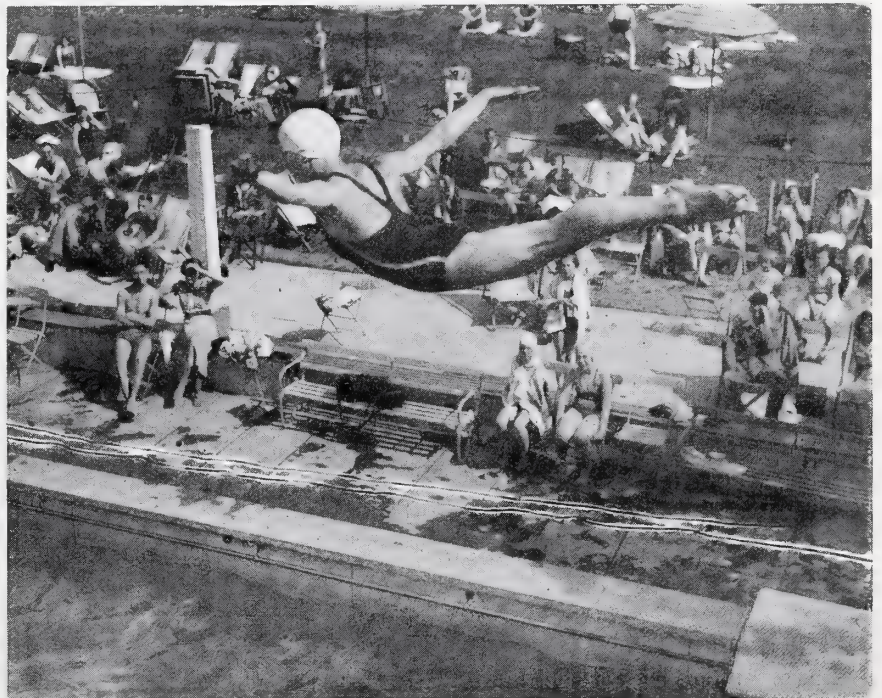
The reproduction will not be entirely successful unless it be *effective*, and to achieve this end the instrument should be provided with some means for controlling the output or volume of sound.

It is also necessary to arrange the records in proper order for playing, a detailed "score" for every film possessed being most useful in the simplification of this.

Where selected parts only of a record have to be played, I have found it helpful to "mask" the unwanted parts with parchment quoits and discs. These should be attached, by means of rubber solution, to the blank surfaces only of the records. Records of which selections are required from both sides, together with any that are to be played more than once in a programme, should always be bought in duplicate. This saves much time and possible confusion.

Finally, learn to regard breaks in the sound accompaniment as you would regard breaks in the film itself. You can just as easily fade sound into sound as you can fade image into image. But this is not to ignore the value of silence, for in the suspense of a dramatic moment even the dropping of a pin can wreck the tight-stretched, tensile atmosphere.

Which is not just another way of saying that all films silently shown are only half as good as they might be.



A good example of a subject that is spoilt as a "still" by the busy background, but becomes effective and successful when action is introduced. The diving figure is then entirely separated from the surroundings.

Before Making a Story Film

By "ACTINOGRAPHER."

WHEN you have made a family film, finished a few news-reels and dabbled in the different kinds of documentary, you may be forgiven if your thoughts turn to the making of a playfilm.

Looking at the task superficially, you will imagine that it is going to be easy—for the story or narrative content is surely able to hold the attention of an audience to the very end (plainly enough, a welcome change from your non-story efforts, in which every device of filmic persuasion has to be used in order to cajole audiences into keeping their eyes fixed on the screen).

Against this, however, you will shortly discover that shot continuity—the gold and platinum of documentary work—is extremely more difficult to handle. Much of that clever editing which is all too well admired in the interest films is really not so elusive; it is only when you take a narrative and build your film on to it that shot continuity emerges as a device which more often than not requires long lapses into documentary treatment. . . . And to admit of these, in a photoplay, is merely to apply the brakes before you get to the top of the hill.

Images and Other Things.

To overcome this difficulty, you must draft out your scenario in terms of action—not of carefully-selected words. For it is action (and not literary phrases) that you have to film. Progressing only a step farther you will spot the obvious fact that your film will consist of a succession of *images*; and images are created more readily from the idea of action than they are from polished words.

Now, as an intelligent amateur, you

will not care to waste film on an imbecile "pot-boiler." You will want something new—or, what is almost the same thing, something sensible. Then run a critical eye over some of the average playfilms. Seek the cause of their mild mediocrity. Is it not a fact that their duplicated themes ("boy gets the girl," "private sleuth gets the crook," and "gushing gigolo gets it in the neck") are all too trivial to make up into really noble films?

Then turn to something big. Thousands of hungry farmers are settled on land of their own, and make "Mr. Deeds," the greatest film of its year. Tyrannised sailors get food instead of lashes—and "Mutiny on the Bounty" secures another leading place.

Turning to possibilities, I know you don't possess an army of farmers—nor yet even the hulk of an old-time man-o'-war; but that does not compel you to disguise gentle grandpa as a gunman or to offer Aunt Amelia the part of an Indian squaw. No; your possibilities and your opportunities lie in the living problems of Tooting, of Stepney, of Mayfair, of the flooded Fenland, of the arterial and busy roads.

Problems of the past hold a wealth of noble material, too, especially where they deal with important social and humane themes. And any of these may be tackled provided you have access to the necessary amenities.

Characters.

When it comes to selecting a story film, your first choice will naturally be restricted by the number and ability of those who are prepared to act in it. Even the U.S.S.R. studios, which originated the idea of types (and turned ordinary people into one-film "stars"

overnight, as it were), have long since reverted to the employment of trained players. But there is no denying the success of that earlier idea; and much great work done in the Irish amateur film, "Dawn," shows that untrained players are quite satisfactory in any production which is good enough of itself to dispense with the charm and mannerisms of gifted personalities.

So, on the score of that, you have possibilities enough. But take care that your parts are cast for real people. Wherever possible, your "actors" must thoroughly understand the parts they have to play. Your film gardener can be the man who prunes the Madame Butterflies every year for the fellow in the big house at the corner; your bus conductor may be the chap who collected your twopence every morning until you discovered how good it was to walk. And almost every other part you are likely to handle can be similarly filled by at least one of your everyday acquaintances.

Finally, remember that the box-office and other hampering interests do not control the amateur film. It need not and should not be divorced from truth. Its story should be convincing—of things as they are. Its characters and episodes should appear on the screen like the reflections of real people and real objects in a perfect mirror.

Maybe that seems too simple a formula to warrant success. Yet its observance has resulted in all the great films of amateur and professional endeavour. . . . The fact that there are many bad films in existence is only evidence of the same neglect which leads people to cross the road without first taking the trouble to look about them.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, July 7th.

Armley and Wortley P.S. Ramble. Whitkirk and Templenewsam. Luton and D.C.C. Meeting.
Sinclair P.C. "Ordinary Chrome and Panchromatic Photography."
Solihiull P.S. "Exposure: and the Matching of Paper to Negative."
Windlesham C.C. "Composition." M. O. Dell.
Worthing C.C. Outing to Arundel.

Thursday, July 8th.

Bedford C.C. Cambridge or Ely.
Cambswell C.C. "Some Masterpieces of Photography."
Hampshire House P.S. "Chloro-Bromide Printing." S. I. Ellick.
Nottingham and Notts P.S. Hawton Church. J. C. Stanger.
Oldham P.S. Evening Ramble—Denshaw to Castleshaw.
S. Suburban and Catford P.S. Outing to Tonbridge. H. Colebrook.

Saturday, July 10th.

Accrington C.C. Helmsore to Ramsbottom.
Aston P.S. Kenilworth. M.C.P.F. Outing.
Bath P.S. St. Catherine's Court. H. W. Willmer.
Blackpool and Fylde P.S. Lancaster. H. D. Keighley.
Halifax P.S. Ramble to Crimsworth Dene.
Hanley P.S. Roches. W. Sheard.
Hull P.S. Barton. L. Vokes.

Saturday, July 10th (contd.).

Leicester and Leicestershire P.S. Kenilworth Castle.
North-West London C.C. A Visit to the London Zoo.
Oldham Equitable P.S. Mechanics' Yearly Day.
Scarborough A.P. and Ciné C. Wrench Green to Ayton.
South London P.S. Bradfield. S. M. Davy.
Southampton C.C. Outing with Portsmouth C.C. to St. Cross, Winchester.
Stockport P.S. Combs Reservoir. J. A. Berry.

Sunday, July 11th.

S. Suburban and Catford P.S. Combined Outing with Medway P.S.
Windlesham C.C. Compton Ramble. H. H. Muller.

Monday, July 12th.

Oldham Equitable P.S. Saddleworth Ramble.
Southampton C.C. Evening Outing to Docks.
Walthamstow and D.P.S. Print Competition—Portraiture.

Tuesday, July 13th.

Halifax P.S. "Tank Development." R. A. Hamer.
Leicester and Leicestershire P.S. Exhibition of W. H. Hadley's Pictures.
Manchester A.P.S. Flashlight Photography.
Windlesham C.C. Major North's Invitation Evening.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

CAMERAS "AS NEW."

SIR,—As a frequent snapper-up of unconsidered trifles from your invaluable advertisement columns, may I beg private advertisers of second-hand apparatus to describe their wares correctly?

Attracted recently by the description of a camera "in new condition," I learned eventually that it was faulty in at least one particular, and at least third-hand! My suggestion to the seller that the makers should be asked to examine the camera and to give an estimate, if necessary, to put it "in new condition," their charges to come off the price asked, was rejected.

Of course, your admirable deposit system which I always use, guards both buyer and seller; but such a lot of letter and parcel postage, to say nothing of temper, might be saved by a correct description in the first place.—Yours, etc.,
"AUTOLICUS."

BORROWING PHOTOGRAPHIC BOOKS.

SIR,—In your reply to "L. A. L. (Ware)" in June 23rd issue of "The A.P." you state that "the borrowing of photographic books from libraries is out of the question!" For the sake of saving your correspondent from a great disappointment, I should like you to draw his attention to the services given by the National Central Library and the Regional Library Bureau, which operate through the County and Municipal Libraries.

I am not sure of the full details of the scheme, or of the extent of its availability, but any resident in the area of the Devon County Library at least can obtain almost any desired book, those over 8/- in value which are not in the D.C.L. are obtained from either the Regional or National Libraries, and are loaned for one month. Sometimes one has to wait a few weeks, and again one may receive a work on some technical subject by an author other than the one selected. But the service is a valuable one, and I would advise anyone who wishes to consult expensive works to try first of all at his local library. What applies to Devon is probably available elsewhere.—Yours, etc.,
R. W. J. NORTON.

SIR,—In the issue of June 23rd a reader asked if it is possible to borrow photographic books for reference from a library.

I have been obtaining books for the past few years from the Derbyshire County Library. In addition to the usual fiction they have a students' section from which I have borrowed several books on photography; to name a few:—

Photograms of the Year (7/6); Goodsall's "Pictorial Photography for Amateurs" (5/-); Williams' "Illustrated Photography in Advertising" (17/6); Wall's "Dictionary of Photography" (7/6); Clerc's "Photography, Theory and Practice" (35/-); Lambert's "Studio Portrait Lighting" (15/-); Johnson's "Art of Retouching Photographic Negatives" (12/6), etc., and also books on miniature cameras, all obtained free of any cost.

Three books may be borrowed at a time for one month, and can either be selected at the library by the borrower or may be obtained by post, the library paying the outgoing postage, the reader paying return postage.

The library is a member of the East Midlands Regional Library Bureau, and books not in stock may be obtained through this source. The stock of the National Central Library and other important libraries can also be drawn upon, so there is an excellent chance of the reader being able to obtain any book he might require; in fact, I have never yet asked for a book which they have not obtained for me, in some instances straight from the publishers.

Hoping your correspondent may be able to borrow books in the same way in his town.—Yours, etc.,
H. CAUGHEY.

"THE FEMALE OF THE SPECIES."

SIR,—Regarding the paragraph in the issue of June 23rd, it is to be hoped that merely because the word "photographess" has been noted in the Oxford Dictionary it will not be regarded as a legitimate English word. In my opinion there is no justification for including a word in a dictionary until it has come into some noticeable degree of use, or is likely to do so, whether as a literary word or as slang. Otherwise a dictionary should include the blunders of usage and meaning by ignoramuses.

It is surely absurd for the O.D. to state that "photographess" means a female photographer just because a solitary writer used it in that sense either in jest (feeble) or ignorance (profound). The word does not mean anything of the kind.

The suffix *-er* is a very common one; and, as the O.D. itself states, it originally meant "one who has to do with." This meaning has been extended in various ways, but fundamentally remains. The suffix indicates a doer, an agent, a person concerned with, and so on; and in the vast majority of cases has no reference to sex. A writ-*er* is one who writes, whether it be a male, female, or a machine. "Type-writer" means all three.

If we extend the "photographess" lunacy to other things connected with photography we must forthwith adopt such words as printess, toness, spottess, trimmess, retouchess, mountess, snappess, enlargess, fakess, exhibitess, and so ad infinitum et ad nauseam.—Yours, etc., W. L. F. WASTELL.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, July 31. Rules in the issue of June 30.
The Amateur Photographer Novices' Competition.—Special prizes of supplies of films. Latest date for entries, September 30. Particulars in last week's issue.
Wallace Heaton Competitions. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.
Nuro Competitions.—Cash prizes every month. Special prizes for boys and girls under sixteen. Full particulars obtainable from any photographic dealer, or from Nuro Ltd., Biggleswade, Bedfordshire.
Isle of Man Sixth Annual Amateur Photographic Competition, £300 cash prizes. Open until September 30. (P. A. Clague, Publicity Department, Isle of Man.)
Exhibition of Australian Photographs.—Entrance Hall, Charing Cross Underground Station. Open until July 10.
Polytechnic School of Photography (309, Regent Street, London, W.1). Exhibition of Students' Work. Open, July 13-16, from 10 a.m. to 8 p.m.; July 17, 1 p.m. to 9 p.m.
XXVie Salon International de Photographie de Belgique.—Open, May-October. (M. Julien Lejeune, 70, Av. Van Beelaere, Boitsfort, Brussels.)
Midland Counties Photographic Federation Fourteenth Midland Salon of Photography.—Open, June

12-July 11. (W. M. Robotham, Windy Harbour, Duffield Road, Allestree, Derby.)
Lancaster Art Gallery. Open Photographic Exhibition.—Open, July 10-24. (G. M. Bland, F.S.A. (Curator), Public Library, Market Square, Lancaster.)
Northern Photographic International and Open Exhibition, 1937.—Open, June 19-August 21. (W. Whitehead, 8, Bullroyd Drive, Bradford.)
Eighth Chicago International Salon of Photography.—Open, July 15-September 19. (Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.)
XXXIle Salon International d'Art Photographique de Paris.—Open, October 2-17. (Le Secrétaire, Société Française de Photographie et de Cinematographie, 51, Rue de Clichy, Paris (9e).)
I International Exhibition of The Photo-Press and Literature (Jugoslavia).—Entries, July 20; open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Jugoslavia.)
Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Entries, July 30; open, September 11-October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)
46th Toronto Salon of Photography.—Entries, July 31; open, August 27-September 11. (W. H. Hammond, 2, Gould Street, Toronto, Canada.)
3e Internationale Focus Fotosalon, Amsterdam,

Holland.—Entries, July 31; open, September 11-26. (Focus, Ltd., Fotosalon, Bloemendaal, Holland.)
London Salon of Photography.—Entries, September 1; open, September 11-October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)
Anthracite Salon of Photography, Everhart Museum, Scranton, Penna, U.S.A.—Entries, September 7; open, September 18-October 4. (Salon Director, Everhart Museum, Scranton, Penna, U.S.A.)
International Photographic Exhibition, Budapest.—Entries, September 20; open, October. (Modern Magyar Fényképezők, VIII, Rákóczi-ut 19, Budapest, Hungary.)
Fourth Canadian International Salon of Photographic Art.—Entries, before September 10; open, October 23-November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)
Sixth Irish Salon of Photography.—Entries, September 25; open, October 30-November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)
"Irish Travel" Photographic Competition, 1937. Cash prizes.—Entries, September 30. (The General Manager (Photo Competition), Irish Tourist Association, 14, Upper O'Connell Street, Dublin, I.F.S.)
Lincoln C.C. Eleventh Annual Open Exhibition.—Entries, October 1; open, October 20-November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

YOUR HOLIDAY CAMERA

—Choose it and use it **NOW!**

Get it from Sands Hunter's and pay for it a little at a time out of income. Add 5% (1/- in the £) only to the list price. The first instalment is all you have to pay to secure one of these marvellous cameras **NOW.** Write to-day for Hire Purchase Order Form.

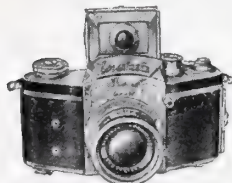
12 months to pay !!!



"ROLLEIFLEX"

For 12 exposures 2½ in. square. Brilliant mirror reflex finder. The picture is seen the right way up and same size as print. Automatic film winder. Zeiss f/3.5 Tessar, Compur shutter, 1 to 1/500th sec. Price... £25 0 0
 Rolleicord, a mirror reflex camera which includes a number of Rolleiflex features. Zeiss Triotar f/4.5 £14 10 0
 Zeiss Triotar f/3.5 £16 10 0

THE "KINE-EXAKTA"



A miniature roll-film reflex for 24 × 36 mm. daylight-loading spools of 36 exposures. Focal-plane shutter to 1/1,000th sec. Chromium finish throughout, brilliant focussing screen.
 With Exakta f/3.5 lens... £27 10 0
 With Zeiss f/2.8 lens... £38 10 0
 With Primoplan f/1.9 lens... £45 0 0

THE "PILOT 6"



Although amazingly inexpensive, the Pilot 6 is a real reflex camera in every sense of the word. It takes 12 exposures 2½ in. square. Self-erecting focussing hood with magnifier. Eye-level wire frame finder.

PRICES:

No. 13 Pilot 6, with f/3.5 focussing anastigmat lens... £4 2 6
 No. 14 Pilot 6, with f/4.5 focussing anastigmat lens... £5 5 0
 No. 15 Pilot 6, with f/3.5 focussing anastigmat lens... £7 2 6

THE "CONTAX"

All-metal focal-plane shutter, providing exposures up to 1/1,250th sec. (Open back, easy to load. Daylight loading, 36 exposures.



PRICES:

With Zeiss Tessar f/3.5 lens... £40 10 0
 With Zeiss Tessar f/2.8 lens... £43 5 0
 With Zeiss Sonnar f/2 lens... £50 10 0
 With Zeiss Sonnar f/1.5 lens... £65 15 0

Fully detailed complete catalogues free on application.

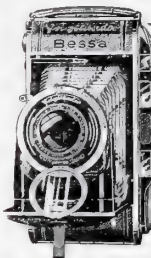
SANDS, HUNTER & CO. LTD.

37 Bedford Street Strand London WC2



CINE-KODAK 8-mm. CAMERA

Light and compact. Built-in exposure guide tells you the stop to use whatever the light conditions. Economical to run. Films cost only 10/- for 50 ft., including processing.
 With f/3.5 lens £9 17 6
 With f/1.9 lens £15 0 0



VOIGTLANDER "BESSA"

A new camera with automatic focussing range-finder.

Self-erecting front, eye-level view-finder, complete with light filter. For 8 or 16 exposures on 3½ × 2½ roll films.

With f/3.5 Helomar lens £16 10 0
 With f/3.5 Skopar lens £18 15 0
 With f/3.5 Hellar lens £21 0 0

THE K.W. REFLEX BOX



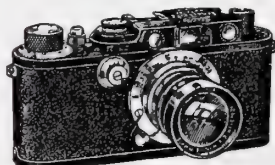
A self-erecting focussing hood, in conjunction with a surface silvered mirror and a focussing screen of extra fine grain, allows the entire picture to be examined and focussed in the brightest light.

The all-metal slit shutter is adjustable for 1/25th, 1/50th and 1/100th sec., and for brief and long time exposures. Size of picture 3½ × 2½ in.

PRICES:

No. 900 K.W. Reflex Box, with f/5.3 focussing anastigmat lens, rotating stops... £3 13 6
 No. 905 K.W. Reflex Box, with Steinheil Actinar f/4.5 focussing anastigmat lens, with iris diaphragm... £5 5 0

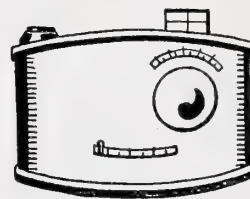
THE "LEICA"



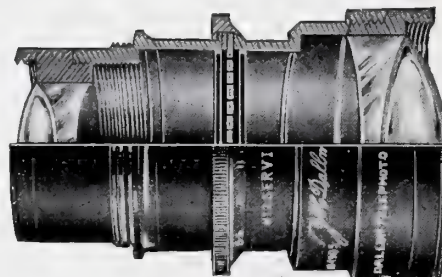
The camera of world-wide repute taking 36 pictures at one loading, shutter speeds 1/20th to 1/500th sec., automatic focussing, chromium plated.

Model II, with range-finder, Elmar f/3.5 lens £27 17 0
 Model III, with range-finder, Elmar f/3.5 lens shutter speeds 1 to 1/500th sec... £31 16 0

IS YOUR CAMERA ONE-EYED?



"Blessed are the one-eyed in the country of the blind"—so said Frederick the Great. Brought down to photographic terms, this means that a camera with one lens is better than no camera at all. But why only one lens? You are limiting the sphere and enjoyment of your hobby. Add at least one additional lens to your standard equipment. If you're interested in architecture or interiors—you'll need a wide-angle lens. If outdoor shots are your forte, then a telephoto lens will give you incomparably better results. Or if you are keen on indoor night photography, you'll need a large-aperture lens. Dallmeyer's make them all—and because over three-quarter of a century's experience goes into every Dallmeyer lens, they are the best. If you can't get the camera you want fitted with a Dallmeyer lens, write us immediately—we shall be glad to help.



Have your camera fitted **NOW** with a

DALLMEYER TELEPHOTO LENS

AND ENJOY BETTER PHOTOGRAPHY

EST.  1860.

J. H. DALLMEYER LIMITED
 31, MORTIMER STREET, LONDON, W.1

Phone: MUSEUM 6022/3/4.

WORKS: DALLMEYER ROAD, WILLESDEN, N.W.10

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

In connection with the Robot camera there has just been published a very attractive catalogue illustrated with Robot pictures, among which is a most impressive four-second sequence of twelve photographs of an athlete throwing the hammer. A reduction of an enlargement $3\frac{1}{4}$ feet square is also shown, and the degree of enlargement involved is brought home by the fact that the contact print beside it, reduced in the same ratio, looks like little more than a speck of dirt on the paper. Some details of the very ingenious mechanism of the camera are described, and there is a descriptive list of the various interchangeable lenses and other accessories available for the camera. The catalogue, which is very well produced in photogravure, can be obtained on request from Messrs. Robot Ltd., 53-54, Haymarket, S.W.1.

A new booklet setting forth the attractions of economical cinephotography with a Ciné-Kodak Eight has just appeared. This little booklet, which contains a number of valuable suggestions as to subject-matter for amateur ciné work, includes descriptions and prices of three 8-mm. cameras and three projectors, the complete outfits ranging in price from £19 19s. to £58. With any of these the cost of running works out at about sixpence per scene, which is claimed to be the lowest running cost of any ciné camera in the world. This attractive pamphlet can be obtained free from any photographic dealer, or direct from Messrs. Kodak Ltd., Kingsway.

A holiday guide that will make a considerable appeal to our readers has been issued by our sister journal *The Motor Cycle*, and is given away as a free supplement with the last issue (July 1st). This holiday guide, although primarily intended for the motor-cyclist, is full of useful information regarding different parts of the country usually toured, and is complete with maps and illustrations of beauty-spots. Not only does the book deal with the British Isles, but also refers to Continental touring, and a very informative article, entitled "The A B C of Camping," will appeal to many holiday-makers. *The Motor Cycle* containing this useful 32-page booklet is obtainable from any news-agent, or from our publishers, Messrs. Iliffe & Sons Ltd.

A very complete film library service is offered by Messrs. Robinsons of Manchester House, Lowestoft. Readers of *The Amateur Photographer and Cinematographer* who are interested should write for particulars. Messrs. Robinsons' business has been built up by the generous interpretation of unlimited service, a policy that is also adhered to in the "still" side of the business, which was only started at

Easter. The service, in addition to the film library, offers a large variety of ciné apparatus, covering everything from a Pathéscope "Ace" projector to the complete equipment, including stage and theatre curtains, lighting, etc., of both public and private sub-standard theatres.

A book for the amateur film-maker, entitled "How to Write a Movie," by Arthur L. Gale, has just been published by Sir Isaac Pitman & Sons, Ltd. Mr. Gale is a well-known Hollywood scenarist, and has written his book expressly for the amateur movie-maker. Particular attention is paid to amateur problems, and useful suggestions are made for editing and titling, sound synchronisation and music effects. Several specimen pages from actual scenarios are included, as well as a complete "short." The book is a storehouse of helpful information, and is published by Sir Isaac Pitman & Sons, Ltd., Parker Street, Kingsway, W.C.2, price 7s. 6d. net from a bookseller, or 7s. 11d. by post direct from the above offices.

In a recent advertisement of David Allan, Whitfield Works, Mansfield Street, Kingsland Road, E.2, it was not stated that the firm's prices were subject to an advance of 10 per cent. We have been asked to draw readers' attention to this omission.

We note that four British airmen, who were making an air tour of Europe, were detained at Frankfurt while films in their cameras were developed and inspected. They were sentenced to fines totalling £80 for having in their possession four cameras, which in the opinion of the court they might have used to take photographs over German territory, as the cameras were not sealed on their departure from Vienna. It was not contended that any such photographs had actually been taken.

The latest winner of the Wallace Heaton Competition is Mr. Roger C. Carter, Oakwood, Broadway, Letchworth, to whom the weekly award of 21s. has been made for his print "Stormy Evening (Poole Harbour)."

At a recent meeting held at the Royal Society of Arts a scheme for the establishment of a Commercial Art Centre was set in motion. Briefly, the new Centre, which is being organised by a strong committee of workers prominent in the field of commercial art, sets out to establish in the centre of London, probably in Portland Place, a Commercial Art Centre at which will be displayed examples of the work of the greatest possible number of practising commercial artists, both photographic and otherwise, and will provide an ever-changing exhibition of commercial art. Those who are interested in this work, or who produce commercial work by photographic or other means, should communicate with the Hon. Organising Secretary, The Commercial Art Centre, 4, Bedford Square, W.C.1.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

82. Makers' Formulæ: Zeiss Ikon Negative Developers

Rapid Developer for Dish Use.

Metol	35 grs.	(4 grm.)
Hydroquinone	42 grs.	(4.8 grm.)
Sodium sulphite (anhydrous)	280 grs.	(32 grm.)
Potassium carbonate (anhydrous)	220 grs.	(25 grm.)
Potassium bromide	14 grs.	(1.6 grm.)
Water to	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take 560 grs. (64 grm.). If crystallised carbonate is used, take 280 grs. (32 grm.).

Dilute with an equal volume of water, and develop for 4 to 5 minutes at 65 degrees Fahr.

Tank Developer.

Metol	9 grs.	(1 grm.)
Hydroquinone	18 grs.	(2 grm.)
Sodium sulphite (anhydrous)	88 grs.	(10 grm.)
Potassium carbonate (anhydrous)	55 grs.	(6.25 grm.)

Potassium bromide	9 grs.	(1 grm.)
Water up to	20 oz.	(1,000 c.c.)

If crystallised sulphite is preferred, take 175 grs. (20 grm.). If crystallised carbonate is used, take 70 grs. (8 grm.).

For use, dilute one part of above with two parts of water, and develop for about 40 minutes at 65 degrees Fahr.

Fine-Grain Developer. (Buffered Borax.)

Metol	18 grs.	(2 grm.)
Hydroquinone	44 grs.	(5 grm.)
Sodium sulphite (anhydrous)	880 grs.	(100 grm.)
Borax	18 grs.	(2 grm.)
Boric acid	123 grs.	(14 grm.)
Water to make	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take double above quantity.

This developer is used without dilution, and is particularly suitable for miniature films. 20 oz. will develop 3 to 4 Contax films. Development time, about 20 minutes at 65 degrees Fahr.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Indoor Portraiture.

I am intending to take up indoor portraiture, and thought of getting a quarter-plate reflex with f/4.5 lens for general work, and using the same camera, but with a longer focus lens, for portraits. Would a convertible lens, which can be obtained fairly cheaply, be suitable? C. D. (London.)

A reflex camera can be used quite effectively for indoor portraiture, and, with modern sensitive material, an f/4.5 lens is sufficiently rapid. It is, of course, possible to use a convertible lens, but, although the single components may have a considerably longer focus than the complete lens, the working aperture will be considerably reduced. On the whole, we think you would do better to look out for a second-hand lens of sufficiently long focus that will cover a quarter-plate and yet be quite inexpensive. Some of the old portrait lenses would be quite satisfactory for this kind of work.

Adapting for "Sixteen-on."

I have a $4\frac{1}{2} \times 2\frac{1}{2}$ roll-film camera, and would like to adapt it for making sixteen exposures per spool instead of eight. I understand that two red windows will now be needed instead of one, and that a mask will be wanted, but what do I do about the view-finder? N.W. (Manchester.)

When you have fitted your mask into the back of the camera, rig up a temporary focussing screen so that you can see just how much the new size of picture includes. The view-finder will include more all round; this excess must be blotted out by carefully painting the glass of the view-finder with opaque black paint until the view it shows is reduced to correspond with that on the screen.

Reflections.

Can you explain the semi-circular markings on the enclosed negatives? The photographs, as you will see, were taken against the light, but a lens-hood was used. J. F. B. (Hornchurch.)

Without examining the camera it is not possible to say quite definitely what is the cause of the markings on

your negatives, but the most likely one is reflection of bright light from some part of the lens mount, which may have become bright instead of being dead black. If your lens-hood is rubbed bright on the front edge the effect would be much the same, as it might reflect quite a good deal of light into the lens.

Loading by Touch.

I recently loaded some plates, feeling lightly for the emulsion side and putting this face upward in the slide, but I am sorry to say that the prints have been returned with the scene facing the wrong way. How can I avoid this annoying mistake in future? G. H. S. (London.)

In loading plates in the dark it is only necessary to remember that they are packed film to film. The first plate is therefore film downwards, the second film upwards, and so on. If you are in doubt at any time, it is not much use feeling the surface, but, if you slightly moisten your lips and put a corner of the plate between them, one lip will stick, and this shows the emulsion side.

Soft Focus.

Can you tell me whether setting the lens slightly away from the position of sharp focus, or separating the components, will give the same effect as using a special "soft focus" lens? H. J. S. (Newton Abbot.)

Simply throwing a picture out of focus does not give the same effect as that resulting from the use of a lens specially made for soft focus, if only because with an ordinary lens incorrectly focussed objects at some distance or another are sure to be sharp, whereas with a true soft-focus lens no part of the picture is critically defined. In addition, a soft-focus lens generally gives a slight halo round the lights, which an incorrectly focussed lens does not do in quite the same way. The effect of separating the lens components may only be equivalent to re-focussing; it depends on the design of the lens.

Development Time.

Can you tell me how long to develop I.S.S. film in the Kodak roll-film tank, using the Kodak tank powder? The enclosed negative was developed for 25 minutes at 65° Fahr., but as you see it is rather flat. G. S. (London.)

The negative you send is certainly rather under-developed, but would give a satisfactory print on vigorous bromide or gaslight paper. If this is the result of development lasting 25 minutes, we suggest that you develop your next roll for not less than 35 minutes at the same temperature, but, as we do not know the exact kind of negative that you like, our recommendations cannot be more explicit than this.

Watch the Bellows.

I have a double-extension postcard size plate camera, which sometimes gives me pictures like the enclosed, which shows a wide blank margin all round. Can you explain this fault, which occurs only on some of my negatives? G. B. C. (Warwick.)

We should say that the almost certain cause of it is that the bellows are not pulled sufficiently forward away from the film, so that the back folds intercept some of the light. In many double-extension cameras the half-way fold of the bellows has a loop attached to it, and this is left hooked on to the lens-front except when it is desired to use the double extension. By this means the full opening of the back rather than the front folds is assured. If you fit loops or hooks to your bellows in this way we do not think you will have any further trouble with unexposed margins.

Enlarging with Camera Lens.

Could you tell me if it is detrimental to a high-grade lens to use it both for enlarging and for taking pictures? I ask because on enquiring for an enlarger with which I could use the lens from my camera I was very strongly advised not to subject the lens to such treatment. C. W. L. (London.)

We do not understand the reason for the advice given you. Plenty of high-grade lenses are used for enlarging purposes. In the case of what are perhaps the two best-known miniature cameras on the market, both makers sell and recommend enlargers specifically designed for use with the lens from the camera, so you need have no fear that the lens would suffer any damage through the dual use.

Keeping Solutions.

Can a standard M.Q. developer be stored in sealed bottles for about two months? And is a solution of hypo containing metabisulphite suitable for fixing negatives as well as prints? J. S. A. (Esher.)

We have found the standard metol-hydroquinone developer to keep quite satisfactorily for two months, provided that the bottle in which it was stored was not only tightly corked but full right up to the neck, and that the developer was, in the first place, made up with water which had been boiled for some five minutes to expel dissolved air.

The ordinary acid fixing bath of hypo and potassium metabisulphite is perfectly satisfactory for fixing negatives, but should contain rather more hypo (about 5 oz. to the pint) than is used for fixing prints.

BARGAINS AT DOLLONDS

Dollond & Aitchison Ltd.

Estd. 1750.

Opticians to H.M. Government.

BARGAIN LIST and GUIDE TO NEW MODELS

This catalogue and latest literature sent post free anywhere.
Please state requirements so as to obtain the full benefit of our service.

WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.

Weston 617 Exposure Meter
Good condition..... £2 5 0
9x12 cm. Double Extension
Ernemann, 4½-in. Ensign f/5.8,
Koilos 1/300th sec., 3 slides,
F.P. adapter. Fair condition
£2 7 6

3½x2½ Zeiss Nettar 515/2,
Nettar f/6.3. As new £3 7 6
Zeiss Ikonta 520, 16-on-3½x2½
film, Novar f/6.3. Good con-
dition..... £3 10 0

4½x2½ Kodak Series III,
15-cm. Tessar f/6.3, Compur
1/250th, case. Very good
condition..... £3 15 0

Weston 650 Exposure Meter,
case. Very good condition.
List £6 9s. £4 10 0

3x4 cm. Piccochic, f/2.9
Vidnar, Compur 1/300th. List
£5 15s. Fair con-
dition..... £4:12:6

3½x2½ Double Extension
Nagel, f/4.5, Compur
1/250th, 3 slides, F.P. adapter.
Fair condition..... £4:17:6

3.5-cm. Leica Wide-Angle Lens
f/3.5. As new. £6:15:0
List £8 10s...

2½x2½ Chromium Korolle
Reflex, f/3.5 Victor, E.R. case.
Good condition..... £8:15:0
List £11 5s.

3½x3½ T.P. Junior Special
Reflex, revolving back, 5½-in.
Ross Xpres f/4.5, 3 slides.
Good condition..... £8:15:0
Cost £15 10s...

4½x3½ Soho Reflex, revolving
back, 6-in. Dallmeyer Pentac
f/2.9, F.P. adapter. Fair
condition. Cost £13:10:0
£50.....

6x13 cm. Reitzschel Vera-
scope, pair 85-mm. Krauss
Zeiss Tessars f/4.5, Cuncator
delayed action to speeded
shutter, 4 changing-boxes, case.
Good condition..... £14:10:0

Zeiss 13.5-cm. Sonnar f/4
Tele Lens for Contax. Good
condition. Cost £17:7:6
£21 7s. 6d....

7.3-cm. Hektor f/1.9 lens,
coupled for Leica. Good con-
dition. Cost £17:15:0
£26.....

2-in. Zeiss Biotar Lens f/1.4,
coupled for Leica. Very good
condition. List £26:10:0
£33 16s.....

3½x2½ Range-finder Coupled
Focussing Makina, f/2.9 Anti-
comar, Compur 1/200th, 3
slides. As new. £29:10:0
Cost £39 10s...

Zeiss Contaflex, f/2 Sonnar,
E.R. case. As new. List £73
£49:10:0

Above are at
28 OLD BOND ST.
London, W.1

Telephone: Regent 1228.

5½x3½ Kodak, R.R. lens
f/8, speeds 1 to 1/100th sec.,
T. and B., leather case. Good
condition..... £1 1 0
Ombux Meter. As new.
List £3 7s. 6d. £2 10 0

Electro Bewi Meter. As
new..... £2 10 0
16-mm. Cinepro Rewind and
Splicer. As new. List £4 17s. 6d.
£3 10 0

9.5 Cine-Nizo, f/2.9 lens.
Good condition..... £5:10:0

3½x2½ Double Extension
Zeiss Ideal III, 12-cm. Tessar
f/4.5, Compur, 3 slides, F.P.
adapter, case. £5:10:0
Good condition.....

Kodak Retina, f/3.5 Xenar,
case. As new. £7:7:0
List £10.....

9.5 Dekko, Ross f/1.9, case.
As new. List £9:9:0
£12 12s.....

16-mm. Siemens A, f/3.5
lens, case. As new. List £10:0:0
£10.....

5x4 Kodak Graflex Reflex,
6½-in. Ross Xpres f/4.5, F.P.A.,
case. Very good condition..... £10:10:0

4½x3½ Double Extension
Zeiss Maximar, 13.5-cm. Tessar
f/4.5, delayed Compur, 2 slides,
F.P. adapter, case. As new.
Cost £16 15s. £10:10:0

3½x2½ Coupled Range-finder
Focussing Solida, Radionar f/4.5,
Compur. As new. Cost
£12 17s. 6d. £10:17:6

16-mm. Cine-Kodak B, f/1.9
lens, case. Very good condition
£13:10:0

3x4 cm. Pilot Roll Film
Reflex, 5-cm. Tessar f/2.8,
Compur 1/300th, case, lens hood.
Good condition..... £15:0:0
List £20.....

16-mm. Bell-Howell Filmo
70A, f/3.5 lens, 2 speeds, case.
Very good condition. Cost
£38..... £15:15:0

3½x2½ N. & G. Folding Reflex,
136-mm. Ross Xpres f/4.5,
6 D.D. slides, F.P. adapter,
2 filters, case. Good condition
£18:10:0

Above are at our Stock
Exchange Branch,
1 COPTHALL CHAMBERS
Throgmorton St., London, E.C.4

Telephone: Metropolitan 5351.

Any item sent on five
days' approval against
cash or C.O.D., or
may be taken by ap-
pointment at any of
these addresses.

SEE ALSO PAGE XXXIII

4½x2½ Self-erecting No. 1a
Pocket Kodak Junior, Doublet
lens. As new..... £1 5 0
Leitz Aufsu Reflecting Finder,
case (Aufer). As new. List
£1 7s..... £1 5 0

4½x2½ Butcher Carbino, frame
finder, f/6.3 Aldis-Butcher, Be-
tax ½ to 1/100th sec., T. and B.,
leather case. Fair condition
£1 10 0

3½x2½ Nagel, f/6.8 anastig-
mat, 3-speed. Shop-soiled
£2 2 0

3½x2½ Ensign Carbino, f/6.3
Aldis-Butcher, Compur. Very
good condition..... £2 10 0

4½x3½ Goerz Roll Film,
micrometer focussing, rise and
cross, 12.5-cm. Goerz Tenastig-
mat f/6.3, Compur 1/250th,
leather case. Very good con-
dition..... £2 10 0

3½x2½ Ensign Carbino 5,
Aldis Uno f/4.5, Mulchro shut-
ter, frame finder. £3:15:0
Good condition.....

4½x2½ Kodak Series III,
Kodak f/6.3. Diomatic shutter,
rising front, leather case. As
new..... £3:15:0

3½x2½ Ensign Regular, f/3.9
Lukos, Compur 1/250th, for
roll film and plates. Good
condition..... £4:10:0

3½x2½ Kodak Six-20 f/4.5
Kodak, O.P.S. shutter. Shop-
soiled..... £4:15:0

4½x3½ Double Extension
Nettel Duroll, for roll film and
plates, 12-cm. Tessar f/4.5,
Compur, rise and cross, 6 slides,
screen, case. £4:17:6
Good condition.....

2½x2½ Zeiss Ikonflex 1/850/16,
Novar f/4.5, case. As new.
List £8 12s. 6d. £6:6:0

3½x2½ Welta Superfakta Folding
Roll Film Reflex, 10.5-cm.
Zeiss Tessar f/3.8, delayed
Rapid Compur 1/400th sec.,
revolving back, case. As
new..... £19:10:0

Chromium Leica III, Elmar
f/3.5, E.R. case. As new.
List £33 3s.... £29:15:0

Above are at
**2 Northumberland
Avenue, London, W.C.2**
Telephone: Whitehall 3201.

HIRE PURCHASE TERMS

For new or second-hand articles add 1/- in £ to cash price, minimum
charge 5/-. Payments spread over 9 months for £2 10s. to £5; 12 or 15
months up to £10; over £10 extension if desired to 24 months, when
1/6 in £ is charged. Let us send you Order Form and exchange offer.

LET US MAKE A SPOT CASH OR EXCHANGE OFFER

We pay good prices for Leicas, Roliflexes, etc.
We may have the very camera you want.

NEW AND SECOND-HAND CAMERAS, ETC., ALSO AVAILABLE AT

65, Notting Hill Gate, W.11.
20, Ludgate Hill, E.C.4.
13, Kensington High St., W.8.
191-2, Tottenham Court Rd.,
W.1.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.
17.

Holloway.—66a, Seven Sisters
Rd., N.7.
Kingston.—30, Thames St.
Cattford.—62a, Rushey Green.
Watford.—142, St. Albans Rd.
North Marrow.—537, Pinner Rd.
Croydon.—12, George St.
Crouch End.—17, Topsfield
Parade N.8.

Liverpool.—73, Lord St.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17, Catherine St.
Yeovil.—2, High St.
Leeds.—37, Bond St.
Newport (Mon.).—43, Com-
mercial St.

*Avoid errors
in exposure
by using the*

'WELLCOME' EXPOSURE CALCULATOR

HANDBOOK AND DIARY

1/6

From Photo-
graphic
Chemists and
Dealers



Write for
interesting
literature

BURROUGHS WELLCOME & Co.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1662

Copyright

FOR THE MINIATURE MOB

**THEY'RE
BETTER!**

ENLARGEMENTS
par excellence from your
Miniature Films! Individual
attention for each one by
a professional expert!

For finest grain and "quality" negs. we use Champlin's
No. 15 or Johnson's Super Fine Grain Developers.
Send or call NOW for price list and a little homily on
the why and wherefore. A P.C. will bring it.

H. STEAD Miniature
Processing
Specialist
4 Gt. QUEEN ST., KINGSWAY, W.C.2
Phone: Hol. 7900.

**WE GIVE
SERVICE!**

7/7/37.
"The Amateur Photographer."
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, July 31st.

7/7/37.
"The Amateur Photographer."
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, July 31st.

7/7/37.
"The Amateur Photographer."
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, July 31st.

7/7/37.
"The Amateur Photographer."
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

7/7/37.
"The Amateur Photographer."
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

The very thing you need—

THE MINIATURE CAMERA GUIDE

Reference and Record Pocket Book by Wm. Alexander
Second Edition Revised and Improved.

PART I.—All about Miniature Cameras, Accessories, Lenses, etc.

PART II.—96 ruled pages for entering full particulars of exposures and subsequent enlarging data. 36 entries at one opening.

PART III.—Numerous easy reference tables such as Film speeds; Day and Night Exposure Times; Depth of Focus; View Angles; Filter Factors; Development Times, etc., etc.

Size 7" x 3½". Blue Leather Cloth, Gold Lettering.

Price 2/6 (Post 2/8)

THE FOUNTAIN PRESS, 19, Cursitor St., London, E.C.4



DID YOU KNOW ...
that the

"DIREKT" SELF-TIMER

permits delayed-action shots from 15 to 60 seconds? The shutter is released without the slightest vibration whatever. Simply screw the "DIREKT" into the release socket of the Compur shutter, and the plunger is then pressed home. It has no mechanism, is only 1½ in. long and weighs only ½ oz. For Rolleiflex, Rolleiord and all cameras with Compur shutters.

PRICE

10/6

FROM YOUR DEALER

OR FURTHER PARTICULARS FROM THE SOLE IMPORTERS:

R.F. HUNTER, LTD., Celfix House
51, GRAY'S INN ROAD, LONDON, W.C.1 Phone: HOL. 7311/2.

BRITISH AND BEST

Have you tried the

WESTMINSTER
CHROME FILM

—nothing faster—results guaranteed in any
weather. Obtainable from Chemists, etc., other-
wise write direct.

IPA WESTMINSTER Co. Ltd
8-12, Lambeth Palace Road, London, S.E.1

Telephone: WATERloo 5312/5313.

BRITISH AND BEST



AN AMAZING CAMERA

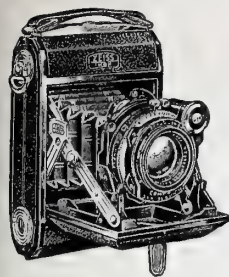
THE
**REFLEX-
KORELLE**

Drop us a card.

*We should like to tell you
all about it!*

Model II, with speeds 1/500th to 2 secs., from £14:14:0 with
f/3.5 Vitar, to £24:10:0 with f/2.8 Zeiss Tessar.

PHOTO-OPTICS LTD., 32, LORD STREET,
LIVERPOOL, 2



ZEISS IKON
 Nettar F/6.3,
 Derval, £3:7:6
 Nettar F/4.5
 Klio 00, £5:12:6
 Ikonta, F/3.5
 Novar, Compur
 Rapid, £9:10:0
 Super Ikonta,
 F/3.5 Tessar,
 Compur, £19:5:0

"WE STOCK THE BEST CAMERAS IN SOUTH-EAST LONDON"

Generous cash and exchange allowances
 for Leica, Contax, Rolleiflex, Rollei-
 cord, Ikonta, and all good Second-hand
 Cameras.

BUTCHER

CURNOW & CO., LTD.
BLACKHEATH, S.E. 3

Lee Green 0046/0047

And at

121, STATION RD., SIDCUP, KENT

A SQUARE DEAL. A SQUARE DEAL. A SQUARE DEAL. A SQUARE DEAL.

NEWPORT CAMERA EXCHANGE

5, HIGH STREET, NEWPORT, MON.

Leica Model III, with Summar f/2, chromium. List £40 16s. Demonstration model. Shop-soiled only £31:10:0	Zeiss Super Ikonta, 16 or 8 on 3½×2½, Zeiss Tessar f/4.5, Compur shutter. List price £19. As new ... £13:5:0
Zeiss Super Nettel, Zeiss Triotar f/3.5, shutter speeds to 1/1,000th sec. List £18 12s. 6d. As new ... £14:5:0	Zeiss Ikonta 520, 16-on-3½×2½, with Tessar f/3.5, Compur Rapid shutter. List price £11 17s. 6d. As new ... £9:10:0
Ensign Autorange 20, Zeiss Tessar f/4.5, Compur shutter. List £13 10s. As new £10:5:0	Zeiss Nettar 3½×2½, with Nettar f/4.5, Compur shutter. List price £7 5s. As new £5:19:6
Voigtlander Superb 2½×2½, with Heliar f/3.5, Compur shutter, ever-ready case. List £20 5s. As new ... £13:15:0	Agfa Speedex O Vest Pocket, with Solinar f/3.9, Compur shutter. List price £5 5s. As new ... £4:4:0
Rolleicord 2½×2½, Zeiss Triotar f/3.8, Compur shutter. List £14 10s. As new £11:5:0	Zeiss Icarette 3½×2½, with f/4.5 Zeiss Tessar Compur shutter. Cost £13 5s. As new. Not soiled ... £8:10:0
Vest Pocket Kodak Series III, with f/5.6 Kodak lens, Diomatic shutter. As new £2:10:0	Kodak Six-16 4½×2½, f/4.5 Kodak lens, 3-speed, delayed-action shutter. List price £5 15s. As new ... £4:10:0
Kodak Six-20 3½×2½, f/6.3 lens, 3-speed delayed-action shutter. Cost £3 12s. 6d. 1937 model as new ... £2:17:6	Kodak Cine 8-mm. Projector, Universal voltages, complete as new. Cost £9 9s. ... £6:6:0
Rolleicord 2½×2½, with Zeiss Triotar f/4.5 lens, Compur shutter. Cost £10 10s. As new ... £7:10:0	Wirgin 3½×2½ Roll Film, also takes 16 on same, f/4.5 lens, Pronto II shutter. Cost £4 15s. As new ... £3:5:0
Foht-Derby Vest Pocket, f/3.5 lens, f/ocal-blade shutter. Cost £5 5s. As new ... £4:4:0	

A SQUARE DEAL ALL ROUND

HIGHEST ALLOWANCES—QUOTATIONS BY RETURN.

A SQUARE DEAL. A SQUARE DEAL. A SQUARE DEAL. A SQUARE DEAL.

BAKER'S of Holborn

Established over 170 years. Will supply anything photographic from a miniature camera to a 15×12.

A FEW SECOND-HAND OFFERS

6×6 Rolleiflex, f/3.8 Tessar, 12 on 3½×2½. Good condition ... **£12 10 0**

4½×6 cm. Meyer Reflex, f/5 Meyer, rev. back, 3 N. & G. double slides, F.P. adapter and case. Good condition ... **£10 10 0**

Voigtlander Brilliant, f/7.7. Almost new. 37s. 6d. Six-16 Kodak, f/6.3 anastigmat. As new **£2 15 0**

3½×2½ Ideal Sibyl, f/4.5 Xpres, 2 book-form slides, F.P.A., and case. First-class condition ... **£12 0 0**

Sibyl Vitesse 3½×2½, Ross f/3.5 Xpres, 3 D.D. slides, F.P. adapter, 2 filters, 2 cases. Nearly new **£15 0 0**

4½×6 Ernemann Folding Reflex, f/3.5 Ernon, 6 slides, F.P.A., and case. Perfect condition **£15 0 0**

4½×6 cm. Ernemann Focal-plane, f/4.5 Tessar, 3 slides, F.P. adapter and case ... **£7 10 0**

4-pl. Ica Press, f/4.5 Tessar, 12 single slides **£8 10 0**

Postcard Mentor Press, Tessar f/4.5, 3 D.D. slides, F.P. adapter and case. New condition **£15 0 0**

COLOUR

Baker's were one of the pioneers in Colour Photography, and have always specialised in this development. A full stock of materials for all the colour systems is always available and includes Agfa Kodachrome, Dufay, and Finlay (for which we are sole London agents). Write or consult us.

CINÉ

We have a good selection of new and second-hand Ciné Cameras of all types, all in perfect condition and at lowest prices.

C. BAKER

244, HIGH HOLBORN, W.C.1

SUCCESSFUL PHOTOGRAPHY

demands the correct exposure of the negative. To estimate exposures in these days of super-sensitive films, and of extra large aperture lenses, requires a life-time's experience—far better to use a Drem Exposure Meter. Drem Meters are a revelation to students of Photography, and altogether there are now over 500,000 in use throughout the world. The Drem illustrated here is the

Electrodrem

The Perfect Exposure Meter
 FOR USE WITH ANY CAMERA.



The needle shows the lens aperture to be used for instantaneous exposures of 1/25th, 1/50th or 1/100th sec., without reference to tables, or making any calculations.

Range of daylight exposures 8 minutes to 1/1,000th of a second.

Price **£3:15:0**

Leather Case, 5/-

Special models for the Leica and Ciné Cameras

From all dealers.

DREM PRODUCTS LTD.
 37, Bedford Street, Strand, London

BRADY & MARTIN LTD.

29, MOSLEY STREET,
 NEWCASTLE UPON TYNE 1

PHOTOGRAPHIC SPECIALISTS

All your Photographic needs can be filled by us.

MINIATURE, CINE, both SILENT AND SOUND,
 EXPERT DEVELOPING AND PRINTING,
 SPECIALISED MINIATURE D. & P. SERVICE.

Best Exchange Allowances.

Hire Purchase.

HUNDREDS OF USED BARGAINS.

Selection below. Write your Requirements.

Rolleicord, Triotar f/3.8 lens. ... **£11 10 0**

Voigtlander Inos II, Skopar f/4.5. ... **£6 10 0**

Contax III, Tessar f/2.8, E.R. case. ... **£42 10 0**

Leitz Valoy Enlarger. ... **£6 15 0**

3½×2½ T.P. Junior Reflex, Ross Xpres f/3.5 lens, 12 slides, F.P. adapter, roll-holder, Adon lens, leather case. ... **£18 10 0**

Vest Pocket Roll Film, Goerz Dogmar f/4.5 lens, Compur shutter. ... **£4 5 0**

Pathe De Luxe Cine Camera, f/3.5 lens, case. Cost £11 7s. 6d. ... **£4 10 0**

4-pl. Klimax, double extension, rising front, Ross Homocentric f/6.3, in 7-speed shutter, with 6 slides, F.P. adapter. ... **£15 0 0**

3½×2½ Roll Film Ensign Carbine, Aldis Uno f/4.5 lens, in Mulchro shutter, case. ... **£2 15 0**

620 Kodak, f/6.3 lens. Cost £3 12s. 6d. ... **£2 15 0**

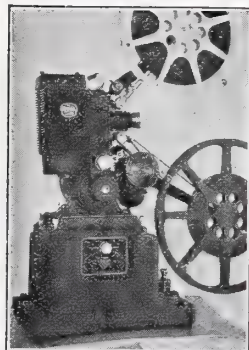
2½×1½ Roll Film Ebner, Tessar f/3.8, Compur ... **£8 10 0**

All the above are in condition as new.

Established 1855.

Telephone: 20849. Telegrams: "Braymartin, Newcastle-on-Tyne."

The AMPRO 16 mm. PRECISION BUILT MOTION-PICTURE EQUIPMENT AMPROSOUND



750 WATT MODEL "N"

PRICE
£127 10s.
COMPLETE

BUILT TO LAST A LIFETIME
Trouble-free operation. Theatre-clear performance.
A.C. or D.C. without Convertors up to 250 volts.

Projects All Types of SOUND and SILENT FILMS

500-WATT MODEL "M" £115
COMPLETE EQUIPMENT.

NEW CONVERTIBLE



750 WATT MODEL "N/C"

PRICE
£60
COMPLETE WITH
CARRYING
CASE.

SILENT PROJECTOR

CONVERTIBLE TO SOUND
READY FOR SOUND ASSEMBLY—NOW
or at any future date. Fully described in the
Ampro Catalogue.

FROM YOUR DEALER, or direct by post, Free.

AMPRO "MODEL J.S." SILENT PROJECTOR
Price £42: 10: 0 Complete with de luxe case.

● In case of difficulty in obtaining demonstrations
locally, please write direct to

M.W.DUNSCOMBE LTD
BRISTOL
AMPRO
SALES DEPARTMENT
5, ST. AUGUSTINE'S PARADE, BRISTOL

AT LAST!



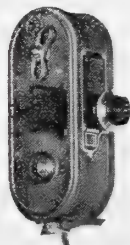
A GENUINE REFLEX MINIATURE AT POPULAR PRICES!

ALTIFLEX 6 x 6 cm. Reflex Focussing Camera

Specification. — Reflex
twin, matched lenses.
12 exposures 2 1/2 x 2 1/2 on
2 1/2 x 3 1/2 roll film. Smooth
lever focussing device,
depth-of-focus scale,
reflex hood with magni-
fier, non-slip counting
device attached to film
winder. Leather-covered
metal body. Cable re-
lease and neck strap
inclusive.

PRICES.

With:	Shutter.	
Victor f/4.5.....	Prontor II	Compur
Trinar f/4.5.....	£7 9 6	£8 10 0
Trinar f/3.5.....	£7 19 6	£9 0 0
	£9 5 0	£10 6 0



KEYSTONE "8" Movie Camera

For Colour Pictures or Black-and-White.
For single and double width "8"
films.

K-8 with f/3.5 lens.....	£10 10 0
K-8 with f/1.9 lens.....	£16 18 0
Additional Telephoto Lens 1 1/2 in. f/4.5.....	£4 4 0
Zip de luxe Case.....	£1 5 0
8-mm. Projectors, 200-watt direct	£13 13 0
500-watt direct.....	£21 5 0

And a full range of 16-mm. cameras and
projectors.

FAM



THE WORLD'S PREMIER M&W ENLARGERS

40 different models to choose
from, all sizes, all prices, all
lenses interchangeable.

Filmarex 8 x 8 cm., one-hand lever, coarse and fine focus- sing, f/4.5 D. anastigmat, Condenser and orange cap, iris.....	£11 8 6
Fam (fully automatic, no setting), 6 x 6 cm., Condenser, etc.....	£18 18 0
Wega 9 x 12 cm., f/4.5 D. anastigmat, D. Condenser, etc.....	£25 0 0

15,000 CAMERAS MODERNIZED



for
£1:1:0
Each
**WHY NOT
YOURS?**

"TROFI" Range-finder, latest optical type, absolutely correct
from 3 ft. to infinity, complete with novel shoe for detachable
screw-in mounting on any camera with a tripod bush, 3 1/2 x 1 1/2 x 1 1/2.
"KARMA" (combined range and view finder).....32s. 6d.

PANORTHO FILTERS

Optical flats of coloured glass. All sizes to fit all cameras.
Universal 7 combs. sets (green-blue-red). Also single filters.
Write for new brochure giving full instructions and prices.



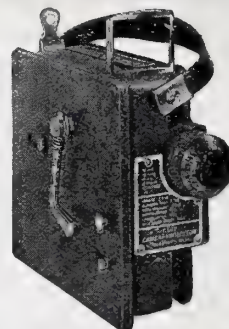
Our exclusive lines are stocked by all the leading photographic
houses in London and the provinces. Write for further details or
literature to—Messrs. Boots Ltd., City Sale & Exchange Ltd.,
Dollond & Aitchison Ltd., Ensign Ltd., Wallace Heaton Ltd.,
Kodak Ltd., R. G. Lewis, Service Co. Ltd., J. A. Sinclair & Co.
Ltd., Westminster Exchange Ltd., Timothy Whites & Taylors
Ltd., and all London stores.

Sole Distributors:

R. E. SCHNEIDER (Dept. 9)
46, FARRINGTON STREET, LONDON, E.C.4
Tel.: HOLBORN 1167

GAMAGES

"CAMPRO" COMBINED CINÉ CAMERA & PROJECTOR



for STANDARD
9.5-mm. FILM.

Fitted with f/3.5 lens,
double-claw move-
ment, fine quality
Garrard clockwork
motor. Projects up
to 60 ft. of Pathe
film. Illumination is
provided by a 6-volt
battery, or through a
transformer direct
A.C. mains.

4 gns.

Six-volt battery.....2/- Transformer.....9/6

**DELIVERED ON FIRST OF
12 MONTHLY PAYMENTS
OF 7/6**

ENSIGN MIDGET



Fits in waist-
coat pocket.
F/6.3 anas-
tigmat lens, 3
speedshutter,
all-metal
body. 1 1/2 x
1 1/2 pictures, 6
exposures 6d.
2 1/2 x 3 1/2 en-
largements
2d. each.

55/-

Extras:
Release.....2/6
Colour Filter 7/6

**DELIVERED ON FIRST OF
8 MONTHLY PAYMENTS
OF 7/6**

SECOND-HAND BARGAINS

Zeiss Ikonta, 16 on 2 1/2 x 3 1/2, f/6.3 Novar, Dervall 3-speed shutter. Cost £4 17s. 6d. Shop-soiled	£3: 18: 6
Rolleicord, Compur Rapid shutter, f/4.5 Zeiss Triotar, in leather case. New, £25.	£13: 12: 6
Zeiss F/2 Sonnar Lens, 5-cm. focus. New £18 10s.	£15: 10: 0
Ensign Double-8, f/4.5 Ensign anastigmat lens, 16 pictures on V.P. film. New £3 12s. 6d.	£2: 7: 6
No. 1 Autographic Kodak junior, R.B. lens. New condition. Cost £2 5s.	£1: 7: 6
Ensign Speed Roll Film Reflex 2 1/2 x 3 1/2, leather case, 7-speed shutter. New £17 3s. 6d.	£9: 7: 6
Boss Stalking Telescope, feather-weight, 2-in. aperture, power 20 and 40, 2 eyepieces, 3-draw, 30 1/2 in. open, 10 1/2 in. closed. New £21.	£7: 10: 0
Voigtlander Inos 16 or 8 on 3 1/2 x 2 1/2, Skopar f/4.5, in Compur delayed-action shutter, direct and brilliant view-finder, radial focussing. Cost 10 gns. New con-	£8: 10: 0
diton, with leather case.	
Baby Horizontal Reflex 3 1/2 x 2 1/2, f/4.5 Dallmeyer anastigmat, 11-speed focal-plane shutter, with 3 plate- holders. Cost £9 5s. As new	£6: 10: 0
Zeiss Super Ikonta, 8 or 16 on 2 1/2 x 3 1/2, f/4.5 Tessar, Com- pur shutter, coupled distance meter. Cost £19	£15: 10: 0

★ **GAMAGES MAKE THE
HIGHEST ALLOWANCE**
for cameras, binoculars, telescopes,
projectors, etc., in part exchange for
other photographic apparatus, and
give the easiest of easy terms.

GAMAGES

HOLBORN, LONDON, E.C.1 Phone: HOLborn 8484.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

ZEISS Super Ikonta, £19/5, £19/12/6; Ikonta, £12/17/6; Nettar, £7/5; Agfa Speedex, £5/5; or any make supplied.—Below.

GENEROUS Exchange Allowance for your old camera.—Mousley's, 309, Witton Rd., Birmingham, 6. [0032]

ALLENS.—6×6 Korelle Model I, f/3.5 Victor, £7/5; Foth-Flex Model I, f/3.5, £6/19/6.

ALLENS.—Makina II, f/2.9, coupled, £28/15; Super Ikonta, 2½ square, f/3.5 Tessar, £18/10.

ALLENS.—Leica Model II, Elmar f/3.5, £20; Contax I, slow speeds, Tessar f/2.8, £21/10; 6×6 Auto. Rolleiflex, Tessar f/3.8, case and Proxars, £16/19/6.

ALLENS.—Kodak Regent, Tessar f/4.5, coupled, £16/10; Ikoflex Model II, Tessar f/3.5, £16/10.

ALLENS for Generous Exchange Allowances, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed, 7 p.m. [0037]

SUPER Ikonta 16-on-3½×2½, Tessar f/3.5, Compur Rapid; new condition, case, £12/10; deposit.—Green, 24, Market Square, Brackley. [8074]

ICARETTE 3½×2½, Tessar f/4.5, Compur, case; like new, £6/6.—Thirty-three, Bolbee Rd., Newcastle-on-Tyne. [8079]

POPULAR Pressman Reflex, ½-pl., f/4.5, 5 slides, £5/15.—Mullins, Street Rd., Glastonbury. [8080]

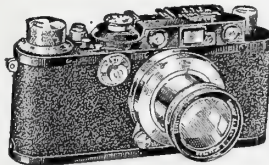
65/- Pixie 3½×2½, Meyer-Trioplan f/4.5, Compur 1/250th, D.A., 6 plate-holders, F.P.A.; perfect.—Weightman, 99, Gladstone Park Gardens, Cricklewood. [8082]

Your Holiday Pleasures

WILL BE GREATLY INCREASED WITH A GOOD MINIATURE CAMERA.

Whether your purchase be great or small, you will obtain more satisfaction from dealing with a firm of long establishment (50 years of service). We stock every good make of camera and accessory and our photographic service is second to none.

CAMERAS OF MODERN TIMES THE LEICA IIIa

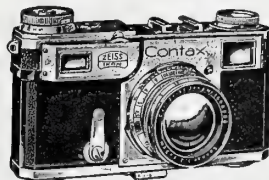


LEICA IIIa, £43 0/0
12 monthly payments of 75/3.

Model I, with Elmar f/3.5 anastigmat lens... £16 19 0
Model II, with Elmar f/3.5 and range-finder... £26 10 0
Model III, with Summar f/2.5-cm. and range-finder... £40 16 0

Fitted with a focal-plane shutter with speeds from 1 to 1/1,000th and the famous f/2 Summar lens of 5 cm. Beautifully finished in chromium, this camera is available with various lenses, including Telephoto lenses.

THE CONTAX II

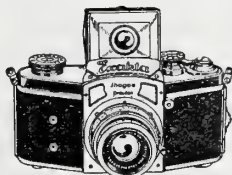


All metal focal-plane shutter, with exposures up to 1/1,250th sec. Distance meter coupled to automatic focussing lens. Open back, easy to load. Daylight loading, 36 exposures.

Prices:

With Zeiss Tessar f/3.5 lens... £40 10 0
With Zeiss Tessar f/2.8 lens... £43 5 0
With Zeiss Sonnar f/2 lens... £50 10 0
With Zeiss Sonnar f/1.5 lens... £65 15 0

THE NEW KINE-EXAKTA



INSTRUMENT OF PRECISION.

GENUINE MINIATURE REFLEX.

CHROMIUM FINISHED.

Takes all makes of 35-mm. film. Brilliant focussing screen, lenses in bayonet socket, focal-plane shutter, built-in device for cutting film allowing separate development of any number of exposures.

Shutter speeds from 12 secs. to 1/1,000th, or with delayed action from 6 secs. to 1/1,000th.

Prices:

With Exaktar anastigmat f/3.5... £27 10 0
With Zeiss Tessar anastigmat f/2.8... £38 10 0
With Hugo Meyer Primoplan anastigmat f/1.9... £45 0 0

Sole suppliers of the famous Norfolk Cameras.

A FEW SELECTED USED BARGAINS.

One Super Baldina 35-mm., with Schneider Xenon f/2 anastigmat lens, Compur Rapid shutter, 1/500th, complete with ever-ready case... £18 0 0

One Compass Camera, Plate... £25 0 0

One Kodak Retina, f/3.5 Schneider Xenon, Compur shutter... £7 10 0

One Welta Perfekta Camera 3½×2½, with Zeiss Tessar f/3.8, Shop-sold only... £22 10 0

SHEFFIELD PHOTO CO. LTD.

NORFOLK ROW, (FARGATE)

SHEFFIELD — One minute walk from Town Hall

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **ILIFFE & SONS LTD.,** and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

& Co.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

SURPLUS Camera Stock for Disposal.

ZEISS ½-pl. Ihagee Focal-plane, fitted f/4.5 Tessar lens, £17.—Below.

DALLMEYER ½-pl. Focal-plane, fitted f/2.9 Pentac lens, £15.—Below.

MARION Postcard Reflex, fitted f/4.5 Cooke lens, £10.—Below.

MENTOR ½-pl. Focal-plane, fitted f/2.7 Tessar lens, £15; also Dallon Telephoto Lens, £6.—Below.

THE above may be seen between 10 and 6 on application to—Temple Press Ltd., 5-17, Rosebery Avenue, E.C.1. [7878]

STANDARD Leica, interchangeable Elmar f/3.5 lens, with screw-in filter and ever-ready case: just back from complete overhaul by makers, price £7/10, cash or exchange.—Below.

ROLLEIFLEX Automatic 6×6, f/3.8 Tessar, Compur Rapid shutter; excellent condition, price £10.—Below.

3½×2½ Zeiss Icarette, detachable f/4.5 Tessar lens and Compur shutter, takes roll films, 8 or 16 exposures, plates and film packs, double extension, rising front, Albada and brilliant viewfinders, etc., complete with 3 plate-holders in case; as new; hardly used; cost £23/2/6; price 15 gns. cash, or exchange.—Milton & Milton Ltd., 31, Church St., Stoke-on-Trent. [8075]

N. & G. 3½×2½ Sibyl, Carl Zeiss f/4.5 Tessar, shutter 1 to 1/100th, radial focussing, rising front, reversible finder with spirit levels and rising front, extra direct finder, hooded focussing screen, 12 single slides, hide case 6×5×4 in., 4 gns.—Wastell, 18, Malmesbury Rd., South Woodford, E.18. [8081]

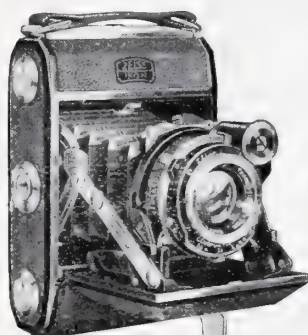
POSTCARD Kodak, f/6.3, 7-speed shutter, rising and cross front, plates or roll film, leather case, filters, etc.; splendid condition, 36/-; a snap for someone.—Fox, 39, Monmouth, Hayes, Middx. [8087]

SNAP a SNIP

MORE SECOND-HAND OFFERS AT OUR USUAL ASTOUNDING PRICES, FOR CASH, PART EXCHANGE, OR DEFERRED TERMS.

Zeiss Ideal 3½ - 2½, D.E., f/4.5 Tessar, Compur D.A., 9 slides, F.P.A., Distar, Proxar, 3 filters, leather case, 2 wallets. Excellent condition. A super offer at... **£10:10:0**
 Zeiss Kolibri 16-on-V.P., f/3.5 Tessar, Compur to 1/300th. As new. List £13 12s. **£8:12:6**
 Super Ikonta 530/2, taking 8 or 16 on 120, f/4.5 Tessar, Compur Rapid, D.A., E.R. case. Outfit cost £20 11s. 6d. **£12:12:0**
 Absolutely perfect
 V.N. Vertical Enlarger 9" 12 cm., fitted f/4.5 Dallmeyer. New, £9 15s. Excellent condition. **£6:15:0**

Weston Universal Exposure Meter, latest Model 650. Perfect **£4:17:6**



We are very strongly recommending Super Ikonta 531 as a very pocketable camera, capable of fulfilling the most exacting demands, shutter release on body, coupled to film winder. Compur to 1/300th and f/3.5 Tessar. Taking 16 pictures on usual 120 spool. **£22:15:0**

BRING ALONG YOUR PRESENT OUTFIT IN PART PAYMENT FOR THIS DELIGHTFUL ZEISS IKON PRODUCT.

Pelling & Cross

85, BAKER STREET
 W.1
 Welbeck 9682. Business: 9 a.m.—7 p.m.

SALANSON LTD.

"Best in the West"

USED GUARANTEED CAMERAS

24×36 mm. Kodak Retina, f/3.5 Tessar, Rapid Compur **£10 17 6**
 16-on-28 Dallmeyer Dual, f/3.5 Dallmeyer, Compur, leather case. **£8 15 0**
 3½×2½ Wirgin, f/3.9 Trinar, Compur (with mask for 16-on-2B). **£5 12 6**
 3½×2½ Dallmeyer Film Pack Snapshot Camera, f/6 Dallmeyer, limp leather case. **£1 2 6**
 3½×2½ Wirgin, double extension, f/2.9 Trinar, D.A. Compur, 7 slides, F.P. adapter and graduated filter. **£7 17 6**
 1-pl. Klimax, f/4.5 Lukos, Compur, 6 slides, F.P. adapter. **£2 17 6**
 3½×2½ N. & G. Folding Reflex, f/4.5 Ross Xpres and f/5.6 10-in. Dallon Telephoto, 3 slides, F.P. adapter and changing-box. Perfect condition. **£26 15 0**
 1-pl. T.-P. Special Ruby Reflex, f/4.5 Tessar, 6 slides. **£7 12 6**
 4.5×6 cm. Ernemann Focal-plane, f/3.5 Tessar, F.P. adapter and leather case. **£8 15 0**
 Ross Zeiss Double Protar, 1½-in. components, with flange. **£2 5 0**
 12-in. f/5.6 Dallmeyer Tele Anastigmat **£7 17 6**
 F/4.5 T.T. & H. Series II Lens, 6½-in. focus. **£2 0 0**
 Weston Cine Meter. As new. **£4 17 6**

Liberal Allowances in Exchange.

Deferred Terms Arranged.

High-class Field Glasses, New and Second-hand.

20, HIGH STREET, BRISTOL
 119, QUEEN ST., CARDIFF

CAMERAS AND LENSES

NEGRETTE and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains: all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

3½×2½ Zeiss Ikon (Tropical) Adoro, Folding, 32 double extension, rack rising and cross, reversible and wire frame finders, fitted Tessar f/4.5, D.A. Compur 1 to 1/250th, cable release, 5 slides, F.P. adapter, Distar lens, leather case; list price £19/13; our price £10.

VEST Pocket Agfa Speedex Roll Film Camera, direct and brilliant finders, self-erecting front, fitted Solinar f/3.9, Compur 1 to 1/300th, zip leather purse; as new; list price £5/12/6; our price £4/10.

3½×2½ No. 6 Watch Pocket Roll Film Carbine, 34 focussing, rack rising front, reversible and wire frame finder, direct finder, fitted Tessar f/6.3, Compur shutter 1 to 1/300th, cable release, £4/17/6.

3½×2½ Noviflex Reflex, taking 12 pictures 2½×2½, 34 focussing adjustment, reflex finder, with magnifier, self-capping focal-plane shutter, speeds to 1/1,000th, fitted Victor anastigmat f/3.5, leather case; perfect, £8/17/6.

3½×2½ Ensign Carbine No. 6, focussing, wire frame and brilliant finders fitted, Ross Xpres f/4.5, Compur 1 to 1/250th, leather case, £4.

9×12 Etui Folding Pocket, rack focussing, rack rising, wire frame and brilliant finders, fitted Zeiss Triotar f/6.3, Compur 1 to 1/250th, 6 slides, F.P. adapter, £4.

4½×6 Vest Pocket Voigtlander Folding, double extension, rack rising, reversible finder, fitted Heliar f/4.5, Compur 1 to 1/300th, 3 slides, F.P. adapter and purse, £4.

9×12 and 1-pl. Ihazee Sport and Press Focal-plane Camera, rising and cross front, direct and wire frame finder, self-capping focal-plane shutter, 1/5th to 1/1,000th, fitted 15-cm. Tessar f/4.5, 12 single slides, F.P. adapter, leather case; all as new; list price £37/19; our price £30.

WANTED To Purchase for cash, high-class Miniature Cameras; best prices given. EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTE and ZAMBRA, 122, Regent St., W.1. [0010]

SOHO Reflex, 5×4, Aviar f/4.5, case; perfect, best offer.—Shaw, 97, Russell Rd., Nottingham. [7924]

COMPASS Camera, tripod, cable release, chain and case, as new, £25; Zeiss Ikon Super Nettel, chrome model, Zeiss Tessar F, and ever-ready case, as new, £19; Contaflex, Zeiss f/2 Sonnar lens, in ever-ready case, No. 1 and 2 filters, lens hood, as new, cost £77/10, £49.—Box 2532, c/o "The Amateur Photographer." [8083]

LEICA Model III, f/2.5 Hektor and case, also 3-in. f/5.6 Dallmeyer Telephoto for same, £23; deposit system.—Box 2531, c/o "The Amateur Photographer." [8084]

BUY your Camera from Cyril Howe, 2 years to pay, you get it now.

LEICA Bargains.—Model II, Elmar, as new, £17; 13.5-cm. Elmar, £8/5; Megaflex for Model II, 22/6.

1-PLATE Reflex Camera, f/6.8, 5 Mackenzie 4 envelopes, 15/-; 5½-in. Double Condenser, 12/6.

1-PLATE Reflex, Zeiss Tessar f/4.5, 6 slides, £5; 4 1-pl. Lizars Challenge Hand-Stand, Aldis f/6 anastigmat, Compur shutter, 6 B.F. slides and case, 35/-.

3½×2½ Ernemann, f/6.8, 1 to 1/100th, 6 S.M. 32 slides, F.P.A., 17/6; 2½ square Foth-Flex, D.A. focal-plane shutter, £4/15.

LATEST Model Super Ikonta II, 3½×2½, f/3.8, exactly as new, £21.

CYRIL HOWE, leading West of England Credit Dealer, Abbey Churchyard, Bath. [8085]

BARGAINS.—Ensign 4-pl. Reflex, f/4.5 lens, 8 slides, F.P. adapter, leather case, £5/5; Dallmeyer Tropical Hand and Stand, f/4.5 Heliar, shutter 1 to 1/300th sec., 3 double slides, leather case, £5; Whole-plate Double Extension, f/6 lens, R.B. shutter, 3 double slides, £2.—Butler, Main St., Birr, Ireland. [8086]

EXAKTA Multispeed, f/2.8 Tessar, as new, E.R. case, extension tube, lens hood; cost £29/10/6; accept £20.—Box 2533, c/o "The Amateur Photographer." [8089]

VOIGTLANDER Range-finder Bessa; looks new, f/3.5 Heliar; cost £21; sacrifice, £13/15.—Silver, 83, Rossmont Court, Park Rd., N.W.1. Pad. 2903. [8090]

SAVILLE'S

GUARANTEED BARGAINS

Leica II, black, f/3.5 Elmar, ever-ready case. As new £20 10 0
 Leica IIIa, f/2 Summar, chromium. £35 10 0
 Super Ikonta 530/16, f/2.8 Tessar. Perfect. £25 17 6
 Voigtlander Superb, f/3.5 Heliar, Compur. Very little used. £15 15 0
 Cine-Kodak BB Junior, f/1.9 lens and case. £13 10 0
 Super Nettel, f/3.5 Tessar and E.R. case. £16 15 0
 Ikodex II, f/4.5 Novar and Klio. Used twice only £7 2 6
 Rolleicord II, f/3.5 Triotar, Compur. Perfect order £14 0 0
 Agfa Speedex O, f/3.8 Solinar, Compur. £3 19 6
 Agfa Movector 16-mm. Projector, 100-watt lamp, built-in resistance. £11 17 6
 Blendax Exposure Meter. As new. £2 5 0
 APPROVAL. PART EXCHANGES. HIRE PURCHASE.

4, Goodramgate, YORK. Tel. 2700.

RAINES Miniature Service DEVELOPING, PRINTING, ENLARGING

All orders receive the advantage of our 50 YEARS' photographic experience.

SEND FOR LIST.

RAINES & CO. (EALING) LTD.
 THE STUDIOS, EALING, W.5

Phone: Ealing 3177.

TO D & P TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW DE LUXE GASLIGHT PAPER

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrottype Plates, etc., etc.

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

BELL'S BARGAINS

Siemens 8-mm. Projector, latest model, grey finish. New condition. £28 10 0
 Siemens 8-mm. Camera, 2 daylight-loading cassettes, leather case. Condition as new. £32 0 0

BELL'S 45, NEWINGTON BUTTS, S.E.11. (Opposite Spurgeon's Tabernacle). Rodney 3773. Close 1 o'clock Thurs.

WHY NOT GET YOUR CAMERA ON EASY PAYMENTS 15 OR 24 MONTHS from WALLACE HEATON LTD. CITY SALE & EXCHANGE (1929) LTD.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Britten, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5.
	Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.

For that NEW CAMERA

Also
SECOND-HAND CAMERAS
Leading Makes
Highest Exchanges

W. H. TOMKINSON & CO., Ltd.
81, Dale Street LIVERPOOL

FOR QUALITY PHOTOGRAPHY

3½ x 2½ SPOOL (8 exposures) DEVELOPED,
PRINTED and POSTED to your address,
for ONE SHILLING.

ABERDEEN PHOTOGRAPHIC SERVICE LTD.
Marischal St., Aberdeen. (Est. 15 Years)

PART EXCHANGE HIRE PURCHASE George Childe Ltd.

Miniature and Ciné Specialists.
54, ALBION PLACE, LEEDS, 1

Phone: 28261. Open all day Saturday.

"The Amateur Photographer."

7/7/37.

SPECIAL NOVICES' COMPETITION

Title

Name and address

This Coupon to be affixed to back of print.

"THE MOTOR CYCLE"

The Motor Cyclist's Newspaper.
Every Thursday.

3d.

CAMERAS AND LENSES

POSTCARD Range-finder Kodak, f/6.3, Compur, £3; Kodak Postcard Developing Tank, 10/9.—S. Gaw, Bangor, Down. [8092]

LEICA III, f/3.5 Elmar, chromium, Valoy enlarger, Fetra printing-board; all perfect, quite new; cost £43; accept £31, or exchange 8-mm. Cine Apparatus.—Day, 2, Kathleen Rd., Sutton Coldfield. [8093]

CONTAX II, f/2 Sonnar, E.R. case; as new, £39/10.—H. C. Plant House, Holcombe, Bury. [8094]

ZEISS Super Ikonta, 3½ x 2½, f/4.5 Tessar, Compur, case, £11.—Wright, Pentire, Seymour Rd., Newton Abbot. [8100]

£14/17/6 3½ x 2½ Newman & Guardia Folding Reflex, Dallmeyer Pentax f/2.9, 1/10th to 1/800th, T. and B., rising front, revolving back, 3 D.D. slides, F.P. adapter, leather case, all good condition; Dallan Film Pack Tank, 3½ x 2½, 12/6.—Price, 17, Oakdale Avenue, Kenton, Middlesex. [8101]

ROLLEICORD, Triotar f/4.5, E.R. case; as new, R little used, £8/15.—Brooklands, Whalley, Lancs. [8102]

ROLLEICORD, f/4.5, case, good condition, £8/8; particulars from—22a, Cedar Rd., Watford. [8103]

NEW Special Sibyl 3½ x 2½, Tessar f/4.5, Proxar, 9-in. Teleros, 12 slides, F.P.A., 2 finders, hoods, filters, hide case, £12; bargain.—171, Brockley Rd., S.E.4. [8104]

AUTORANGE Ensign, Tessar f/4.5, Compur, case, £8/8.—Below.

THORNTON-PICKARD Reflex 3-pl., Cooke f/3.9, filter, slides, case, £6/6.—Below.

ENSIGN Roll Film Reflex, 3½ x 2½, focal-plane, Aldis f/4.5, £4/15; all good condition, first cash secures.—Reed, 17, Bridge St., Reading. [8105]

CLUBMAN'S Complete Outfit.—Ensign Reflex 3½ x 2½, Aldis f/4.5 and 9-in. f/6 interchangeable, Alpha, revolving back, slides, F.P.A., leather case, accessories, £6/10; Very Efficient Duplex Paraffin 4-pl. Horizontal Enlarger, 3½ x 2½ adapter, £2/10, or £8/10 lot.—Ashwood, 10, Birchtree Rd., Orpington, Kent. [8106]

SUPER Ikonta, f/4.5, Rapid Compur, coupled range-finder, ever-ready case; cost £20; bargain, £13/10.—Lintern, 10, Kelly St., Greenock. [8107]

SELFIX-20, f/4.5, case, cost £4, 52/6; £10/10 Vertex Enlarger, £7/7.—Below.

ROLLEIFLEX, Automatic, f/3.5 Tessar, Compur, Rapid, £18/10; Agfa-Clack, 21/-; all perfect condition.—Below.

LET us exchange your camera; very best terms.—L. Cunningham, Broadmead Rd., Folkestone. [8108]

3½ x 2½ Reflex, f/5.9 Wray, slides, £3/7/6, 32 approval; 3½ x 2½ F.P.K., 7/6.—15, Honey-mead, Calne. [8109]

POSTCARD Reflex, f/4.5 Dallmeyer, quick-change reversible back, also complete finishing outfit; enlarger, etc.; first £16 gets the lot.—May, 245a, Mawneys Rd., Romford, Essex. [8110]

AGFA Speedex 3½ x 2½, Solinar f/4.5, D.A. Compur; cost £7/7; splendid condition, leather case, £4/10.—Walker, Hands Rd., Heanor, Notts. [8111]

EXAKTA Lever-wind Model C, plate back, Tessar f/2.8, lens hood, focussing hood, 3 extension tubes, E.R. case, Dallan f/5.6 Telephoto, leather case; cost £40; excellent condition, £28.—Below.

ENSIGN Autofocus Magnaprint 2½ x 3½, £6/15; Dallmeyer Adon Adjustable Telephoto, £2/19; Perplex Universal Tank, 18/6.—Below.

LEICA, Standard, non-interchangeable Elmar f/3.5, lens hood, E.R. case, £7/19.—Hitchman, 16, Prospect Hill, E.17. [8112]

ENSIGN 3½ x 2½ Film, f/4.5 Aldis lens, D.A. Compur, rise/cross front, leather case; new condition, £4/15.—Below.

ENSIGN 4-pl. Reflex, revolving back, f/4.5 Aldis, 6 slides, F.P.A., solid leather case; good condition, £5/15.—Below.

NAGEL 4-pl., f/4.5 Schneider Xenar, D.A. Compur, rise/cross front, double extension, 9 slides, leather case, filters, etc.; practically new, £9/15.—Childe, Chemist, 195, Main Rd., Sheffield, 9. [8115]

LEICA I, f/3.5 Elmar, accessories, Cresco Enlarger, f/3.5 lens, £12 lot.—F. G. Knight, Rodney Hotel, Cheltenham. [8116]

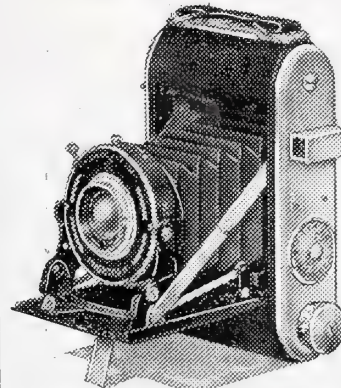
ROLLEIFLEX 6 x 6, late 1936, Tessar f/3.5, Rapid Compur, case, hood; excellent condition, £17; deposit system, or W.C.1 appointment.—Box 2537, c/o "The Amateur Photographer." [8119]

MENTOR Sports Reflex 3½ x 2½, f/4.5 Tessar, D.A. Compur, 3 slides, F.P.A., case, £10.—29, Newcombe Park, London, N.W.7. [8129]

POPULAR HOLIDAY CAMERAS

on "Service" Deferred Terms
—and Exchange Terms—

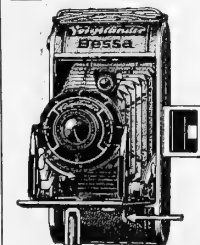
The New 220 ENSIGN SELFIX



with self-erecting front, camera taking 12 pictures 2½ x 2½ or 16 2¼ x 1¼ at option. Direct optical finders, adjustable to either size. Automatic film counter similarly adaptable, focussing with depth-of-focus scale, lustre chromium finish.

Ensign f/4.5 anastigmat and Trichro shutter £3 15 0
12 monthly payments of 6/8.

Ensign f/4.5 and Prontor II shutter £5 15 0



VOIGTLANDER BESSA

For full 3½ x 2½ or 16-on (2½ x 1-11/16ths).

All-metal body, leather covered, self-erecting front, with new type trigger release, which prevents vibration, D.V. and brilliant viewfinders, with:

Or 12 equal monthly payments of

F/6.3 Voigt lens and Prontor shutter, speeds 1/25th, 1/50th, 1/100th, 1/125th sec., T. and B., with delayed-action release... 24 5 0 7s. 6d.

F/4.5 Voigt lens and Prontor shutter, speeds 1/25th, 1/50th, 1/100th, 1/125th sec., T. and B., with delayed-action release... 25 7 6 9s. 5d.

F/4.5 Voigt lens and Compur shutter, speeds 1, 1/5th, 1/10th, 1/25th, 1/50th, 1/100th, 1/250th sec., T. and B., with delayed-action release... 27 5 0 12s. 6d.



IKOFLEX I

IMPROVED 1937 MODEL
A Twin-lens Reflex for Moderate Means.

For 12 exposures (2½ x 2½) on 3½ x 2½ roll film.

Smooth lever focussing device, with depth-of-focus scale, automatically controlled film numerator, reflex hood with magnifier and D.V. finder combined. With f/4.5 Novar anastigmat lens, in Kilo delayed-action shutter, speeds 1, 1/5th, 1/10th, 1/25th, 1/50th, 1/100th and 1/175th second, T. and B., sliding carrying-strap and release... £9 CASH
Or 12 equal payments of 15/9 per month.

Leather Case, 12/6 extra.



NEW NETTARS

For 16 pictures 2½ x 1¼ on 3½ x 2½ roll film.

All-metal body, leather covered, self-erecting front, optical viewfinder, new quick-action side shutter release, f/4.5 Novar anastigmat lens, Kilo delayed action shutter, speeds from 1 to 1/175th sec., T. and B. £5 12 6
Or 12 equal payments of 9/10 per month.

Nettars, as above, f/6.3 Nettar anastigmat, Dervall shutter, 1/25th to 1/100th sec., T. and B. £3 7 6
Or 9 equal payments of 8/1 per month.

Phone: Holborn 0664 (3 lines).

Established 1889

The Service Company Ltd.

289, HIGH HOLBORN, LONDON, W.C.1

R. G. LEWIS

(CINÉ)

202, HIGH HOLBORN, LONDON, W.C.1

Specialisation in cinematography by enthusiasts like ourselves ultimately reflects beneficially on all keen cinematographers. At no time in the past fifteen years, since the first Pathé hand-turn camera was introduced, has such an efficient service been offered or deeper interest shown than at the present time, by R. G. Lewis (Ciné.)

The following is a selection from our large stock. Each instrument is subjected to a test and carries with it a guarantee of its mechanical and optical perfection.

CAMERAS:

- 16-mm. Victor Model V, turret head, speeds 8 to 64, visual focussing, hand crank with back winding, fitted with 1-in. f/1.5 Dallmeyer Speed, 15-mm. wide-angle triple anastigmat f/2.9, 3-in. f/4 Telephoto, Mortimer leather carrying-case. This outfit is in superb condition, not having been used more than half a dozen times. Cost £62.....£44 10 0
- 16-mm. Zeiss Movikon, with f/1.4 Sonnar and coupled range-finder, speeds 8 to 64, self-taking device, variable shutter from 20 degrees to 180 degrees, hand crank, leather carrying-case. Indistinguishable from new. Cost £101.....£72 10 0
- Cine-Kodak Model BB, American model, with 2 speeds, f/1.9 Kodak anastigmat, interchangeable, complete in combination case. Cost £30.....£17 15 0
- 16-mm. Zeiss Kinamo, cassette loading, f/2.7 Zeiss Tessar, very compact. Cost £20.....£9 9 0
- 16-mm. Siemens Model B, cassette loading, f/2.8 Bausch, speeds 8 to 64, coupled to iris. Cost £29 10s.....£18 0 0

LENSES:

- 3-in. f/1.9 Dallmeyer, adapted for Cine-Kodak Model K.....£9 15 0
- 2-in. f/1.9 Dallmeyer Super-Six to fit Filmo, Victor, etc.....£6 10 0
- 3-in. f/4.5 Kodak Telephoto for BB camera £6 5 0
- 1½-in. f/4 Dallmeyer Telephoto for Keystone 8-mm. camera.....£3 3 0
- 2-in. f/2.9 Dallmeyer Triple Anastigmat for Filmo, Victor, etc.....£4 10 0
- 3-in. f/4 Dallmeyer Popular Telephoto, suitable for Dekko.....£3 17 6

PROJECTORS:

- Bolex G916, 500 watts, latest model, with resistance and carrying-case.....£34 10 0
- Ensign Silent 16, 300-watt lamp, resistance and case.....£17 10 0
- Kodascope D, 300-watt lamp, with resistance. As new.....£14 10 0
- 16-mm. De Vry Type G, with resistance and case. Perfect condition.....£13 10 0
- 8-mm. Bell & Howell Filmo, all gear driven, 400-watt lamp, built-in resistance for all voltages, carrying-case.....£33 0 0



Change your old camera for a SIEMENS MODEL F 16-mm., "THE MAGAZINE-LOADING CAMERA." A real precision instrument with many exclusive features. Write immediately for full descriptive booklet.

FIVE DAYS' APPROVAL. HIRE PURCHASE.
GENEROUS ALLOWANCES.

R. G. LEWIS (CINÉ)
202, HIGH HOLBORN, LONDON, W.C.1

(CHANCERY 7999)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

CAMERAS AND LENSES

41×3½ Ensign, f/6.3, takes plates and films, leather case, 10 slides, filters, focussing screen, tripod, tank, safelight, sundries, £5.—Box 2538, c/o "The Amateur Photographer." [8120]

THAGGE 4-pl. Focal-plane, Zeiss Tessar f/3.5, eye-level focussing, quick-wind shutter to 1/1,000th, 12 slides, filter, case; cost £36; perfect condition, £18.—T. Arnott, Sandringham, Largs, Ayrshire. [8122]

£7/10 Foth-Flex Twin-lens, f/3.5, F.P.S., 2 to 1/500th, delayed; new, perfect.—Advertiser, Greenmantle, Bretby, Burton-on-Trent. [8126]

SUPER Ikonta, Tessar f/3.8, Compur Rapid shutter, Albada finder, body release, 8 or 16 pictures on 3½×2½ film, in new condition, £20; Exakta B, Multispeed, Primoplan f/1.9, ever-ready case, filter, lens hood, cost £42, sell £29.—A. V. Bibbings, 58, Queen St., Newton Abbot. [8127]

VOIGTLANDER Range-finder Bessa, f/3.5 Helomar, £16/10; absolutely as new, never been used, for £10/17/6.—Salmon, High St., Stockton-on-Tees. [8128]

ZEISS Super Ikonta, 8 or 16 3½×2½, Tessar f/4.5, D.A. Compur, coupled focussing, leather case, filter, hood; perfect condition, £12; exchange Rolleiflex.—Rees, Manor House, Lowside, Oldham. [8130]

SUPER Baldina, f/2.9, as new, £9/17/6.—Association, 9, Brunswick Terrace, Leeds. [8131]

NOTH-DERBY 3×4 cm., f/3.5; practically new, latest type, 70/—12, Hamilton Avenue, Ilford. [8132]

KODAK Duo, f/3.5, Compur, case; as new, gift, £5/15.—16, Asbury Rd., Wallasey. [8134]

ZEISS Ikon Super Ikonta, Tessar f/2.8; list £28/5; quick sale, £18/10; bargain.—103, Wootton Rd., King's Lynn, Phone 4100. [8136]

VOIGTLANDER Perkeo 3×4 cm., f/3.5 Skopar, Compur 1/300th, filter, case, as new, £6/10/6; Six-20 Kodak, f/4.5, Compur, unscratched, £5/5; Selfix, f/7.7, 27/6; Six-20 Kodak Junior de Luxe, f/6.3, perfect, £2/2; 3a Graflex, P.C. films only, f/4.5 Tessar, case, as new, £10/10; Cine-Kodak 8, f/1.9, perfect, £10/10; Kodascope 8-30, good order, £6/10; Ensign Autokinecam, f/1.3 Dallmeyer, 3 speeds, case, good order, £14; Kodascope Model C, resistance, £8/10; Bewi Junior Meter, 13/6; Justodrom and case, 11/6; Set Ensign Supplementary Lenses and holder, 1½ in., 11/6; all on approval against cash; part exchanges.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8137]

LEICA IIIa, chromium, Summar f/2 lens, also Weston Universal Photometer; both unused and new; cost £50; offers.—141, Southgate Rd., N.1. Phone, Clissold 3975. [8139]

3½×2½ Adams' Minex de Luxe, latest model, light 32 mirror frame, etc., Ross f/3.5 Xpres lens, 2 book-form slides, F.P. adapter, leather case; perfect condition and working order, £40.—P. B. c/o Sinclair, 3, Whitehall, London, S.W.1. [8140]

SUPER Ikonta, as new, 16-on-3½×2½, Tessar f/3.5, Compur, Albada finder, body release, ever-ready case, filter, £16/10.—34, Elwill Way, Beckenham 1627. [8141]

LEICA, Elmar f/3.5, Compur shutter, slow speeds; good condition, £5.—49, Wick Hall, Hove, 2, Sussex. [8142]

1-PLATE Reflex, T.-P. Special Ruby, Cooke f/4.5, 4 revolving back, 3 double slides, F.P.A., £5; Goerz Anschutz 5×4, 6 double slides, Celor f/4.8 lens, £5; Leica wanted.—Halstead, 23, Poulton St., Fleetwood. [8143]

LEICA Model I, Hektor f/2.5 lens (interchangeable), as new, £12.—Symington, Elmtree, Worksop, Notts. Deposit approval. [8144]

REFLEXES, 3½×2½ and 4½×3½, f/2.9, also Vertical Enlarger; cheap, exchange considered, giving up.—2, Palmerston Rd., Garston, Liverpool. [8145]

ROLLEICORD, f/4.5, ever-ready case, filters, new condition, £8/10; Magnaprint Enlarger, dishes, £5.—Wilcher, 226, Upper Richmond Rd., S.W.15. [8148]

1-PLATE Autographic Kodak Roll Film, f/7.7, 4 5-speed shutter, portrait attachment, auto-timer, leather case, new condition, £3; also 3½×2½ Roll Film, f/4.5, 5-speed, perfect, 50/-; approval against cash.—Williams, 38, Cavendish Rd., Chorlton, Manchester, 21. [8151]

3½×2½ Etui, single extension, Zeiss Tessar f/4.5, D.A. Compur, F.P.A., R.H., 3 slides; cost £16; as new, £9; deposit.—Norton, Norwood, St. James's Rd., Dudley. [8152]

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, 1/2—No. 116 (2½×3½) 1/6—4½×3½ 1/3—5½×3½ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/1 dozen—8½×6½ enlargements, 4/- dozen, 2/9 ½ dozen—6½×4½ enlargements, 2/6 dozen, 1/6 ½ dozen; extra charges for assorted negatives. 20×16 enlargements, 2/- each—15×12 1/9 each—12×10 1/3 each—10×8 1/4 each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

MANCHESTER & DISTRICT AMATEURS!

BEFORE YOU GET THAT NEW CAMERA OR CINÉ, CALL AND INSPECT OUR COMPREHENSIVE DISPLAY.

We will gladly let you examine any apparatus without the least obligation.

STOCKISTS OF ALL LEADING MAKES OF PHOTOGRAPHIC and CINÉ APPARATUS AND ACCESSORIES.

PART EXCHANGE. HIRE PURCHASE

G. E. BECKETT & Co.

77-79 Oxford Road

MANCHESTER, 1

Phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sat.)

STANDARD

ELECTRIC DARK-ROOM

LAMPS Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. POST FREE

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD. Change Alley SHEFFIELD

HUMPHRYS HAS IT

ESTABLISHED 1840.

SECOND-HAND PRISMATIC BINOCULARS.

Zeiss Delturism 8×24, central focussing, case.....£8 18 6
Zeiss Telexem 6×24, central focussing, case.....£7 17 6
Fourier Stenoxa 8×30, central focussing, case.....£4 10 0
Anes Ltd. 8×26, central focussing, case.....£2 15 0

269-273, Rye Lane, PECKHAM, S.E.15

V.P. Ica Bebe, f/4.5 Tessar, 12 slides, case.....£5 10 0
3½×2½ Zeiss Nettel Press, f/4.5 Tessar, F.P. shutter, 3 D.D. slides. One only. As new, list £41. For.....£19 10 0
Microscope by Parkes, 2 eye-pieces, 3 objectives, mechanical stage, all movements, many accessories. As new.....£14 10 0
9.5 Coronet Cine, f/3.9, latest. List £3 15s.....£2 6 0

F. E. JONES 3, Breeze Hill, Liverpool, 9

WHY NOT GET YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
from WALLACE HEATON LTD.
CITY SALE & EXCHANGE (1929) LTD

ENSIGN

Colour Filters



Absolutely fully corrected, being optically polished and of good even colour which will not fade. They can be successfully used with all lenses.

The following table sets out clearly the functions of the various types:—

Colour	Purpose	For use with	Exposure multiplied
Light Green ..	General work	Ortho or Pan.	2X
Medium Green ..	Landscape, Snow Scenes ..	Pan.	3X
Dark Green ..	Distant, Landscape, Portraits and Reproductions ..	Pan.	4X
Yellow ..	General work	Ortho	2X
Ultra Violet ..	Eliminates U.V. Rays; Sky, Distance and Mountain Scenes ..	Ortho Pan.	Nil
Red ..	Distant scenes with haze, infra-red and night effects	Pan. or Infra-Red	4X
Blue ..	Contrasts in Artificial Light ..	Pan.	2X

SKY FILTERS

"Optigrad"	Graduated for mountain and similar scenes with dark foreground and light sky ..	Nil
------------	---------------------------------------------------------------------------------	-----

GLASSES ONLY

Size	Green	Optigrad	U.V.	Others
3/4 in. (19 mm.) ..	3/-	5/-	—	—
1 in. (25 mm.) ..	3/-	5/-	—	—
1 1/4 in. (31 mm.) ..	3/-	7/-	4/-	3/6
1 1/2 in. (39 mm.) ..	4/6	10/-	—	—
2 in. (51 mm.) ..	6/6	15/-	—	—

INTERCHANGEABLE SPRING MOUNT

Size	To fit lenses up to	Price	Mount only	Solid bound best
No. 1 ..	3/4 in.	3/-	3/-	hide, velvet-lined, to take filter in mount.
No. 2 ..	1 in.	3/-	3/6	No. 1 .. 2/-
No. 3 ..	1 1/4 in.	4/-	4/-	No. 2 .. 2/-
No. 4 ..	1 1/2 in.	5/6	5/6	No. 3 .. 2/6
No. 5 ..	2 in.	5/6	5/6	No. 4 .. 2/6

COMPLETE SETS

Sets of 3 Green Filters 2X, 3X and 4X, with one interchangeable spring mount, in solid leather case.	
No. 8 to fit lenses up to 3/4 in. ..	14/6
No. 9 " " " 1 in. ..	14/6
No. 10 " " " 1 1/4 in. ..	14/6
No. 11 " " " 1 1/2 in. ..	20/-
No. 5 " " " 2 in. ..	30/-

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

ROLLEIFLEX 2 1/2 square, automatic, f/3.8 Tessar, E.R. case; perfect, £14/10; deposit system.—Psalter House, Sheffield. [8153]

31 × 2 1/2 Ernemann Press, Tessar f/4.5, 4 D.D. 32 slides, case; perfect, £7/10.—497, Worsley Rd., Worsley, Manchester. [8154]

CONTAX I, f/3.5 Tessar, good condition, £15 or instalments.—As below.
1-PLATE Pressman, Aldis f/4.5, good condition, 4 6 slides, £5; also several others.—Lengens, 282, High Holborn, W.C.1. [8155]

AUTORANGE, Tessar, 3 finders, Alpha filter, lens hood, long release, leather case; good condition, £9/15.—108, Queens Rd., N.4. [8156]

24 × 3 1/4 Roll Film, latest model Voigtlander Prominent, f/4.5 Heliar, coupled range-finder, D.A. Compur, case, excellent condition, £12; or exchange Contax, cash adjustment.—96, Red Down Rd., Coulsdon. [8157]

ROLLEICORD, f/3.5, latest model shop-soiled, list price £16/10, bargain, £12/10; Ensign Midget Magnaprint Enlarger, f/6.3, as new, bargain £3.—Peacock, Northgate St., Devizes. [8158]

V.P. Exakta B, Tessar f/2.8, multispeed, focussing hood extension with magnifier, extension tubes A and B, Zeiss filter, Leudi meter, solid leather case; all very good condition, new, £31, £22; Leica wanted.—Below.

6 × 6 cm. Duplex Lumimax Condenser Enlarger, takes Exakta lens, as new, cost £10/10, £8; V.P. Correx Tank, 15/-.—Below.

31 × 2 1/2 Autographic Kodak Junior, case, 15/-; **34** 1/2-pl. Kodak Autofocus Enlarger, Kodak anastigmatic, 30/-; 3 1/2 × 2 1/4 Kodak Film Tank, 7/6; Kodak Electric Amateur Printer, 37/6; all good condition; offers.—Edie, 27, Charleville Court, W.14. [8160]

CONTAX I, Tessar f/2.8, E.R. case, Sixtus, filter, shade; all new condition, £25; nearest.—Box 2545, c/o "The Amateur Photographer." [8164]

ZEISS Super Ikonta, 16-on-3 1/2 × 2 1/4, Tessar f/3.5, Compur Normal, coupled range-finder; excellent condition, £10/10.—Box 2550, c/o "The Amateur Photographer." [8169]

ROLLEIFLEX 6 × 6, Tessar f/3.5, latest model, in really new condition, together with green and yellow filters, extension focussing hood, sunshade, E.R. and stiff cases, £20.—Box 2547, c/o "The Amateur Photographer." [8166]

LEICA III, f/2 Summar, £24/10; E.R. Case, 9/6; Vidom Finder, £2/15; f/8 Postcard Ensign. 19/-; f/4.5 Voigtlander Brilliant, £3/5; Case, Filters, Portrait, 4/6 each; wanted, Prismatic Binoculars, Super Ikonta.—Box 2551, c/o "The Amateur Photographer." [8170]

BABY Sibyl, Tessar f/4.5, 12 single slides, F.P.A.; excellent condition, £5/5.—Box 2552, c/o "The Amateur Photographer." [8171]

LATEST Rolleiflex Automatic, 6 × 6, Tessar f/3.5, still under maker's guarantee, perfect, £17; Ever-ready Case, 17/6.—Box 2554, c/o "The Amateur Photographer." [8173]

COMPLETE Press Outfit for sale; particulars.—R. Kane, Photographer, Ballymoney, Co. Antrim. [8175]

LEICA III, f/2, perfect, £22; also Elmar 13.5-cm. f/4.5, £12.—Box 2556, c/o "The Amateur Photographer." [8177]

ZEISS Super Ikonta, 8 or 16 on 3 1/2 × 2 1/4, Tessar f/4.5, D.A. Compur, coupled range-finder, ever-ready case, filter; indistinguishable from new; what offers?—Box 2557, c/o "The Amateur Photographer." [8178]

LEICA II, f/2 Summar, coupled range-finder, case, etc., etc.; as new, £26.—Reavenall, Anchor Brewery, E.1. [8179]

1-PLATE Goerz Anschütz Press, f/4.5, £12/10; 4 Kodak Vertical Enlarger, £4.—Taylor, 69, Adela Avenue, New Malden, Surrey. [8181]

£5/17/6 Deposit System, as new, Kodak Six-20 Duo, 16-ex., f/4.5, Compur, optical finder, leather case; cost £8/11/6.—Luke, 67, Queen St., Newton Abbot. [8182]

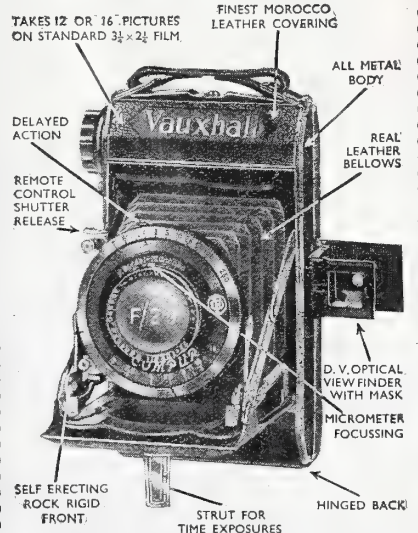
LEICA IIIa, Elmar 5-cm., E.R. case, duty paid, £27/10; Elmar 3 1/2-cm. Wide Angle, £7; Universal Finder, Vidomechrom, 65/-; Sixtus Leica Meter, 75/-.—Box 2559, c/o "The Amateur Photographer." [8184]

F/1.9 Dallmeyer Super-Six Anastigmat, coupled for Leica, case, perfect, £8.—Webb, Ridge Gate, Petersfield, Hants. [8096]

VARIABLE Adon, screw-in Alpha, hood; recently overhauled Dallmeyer, 50/-.—Whiteley, Browns Lane, Alesley, Coventry. [8097]

F/4.5 Cooke Lens, 10 1/2-in., without stops; good condition; what offers?—Ritchie, Photographer, Macduff. [8114]

AMAZING VALUE !!



Constructed of Metal—NOT Bakelite.

Everybody, including the Press critics who have seen and tested the new all-metal Vauxhall Minicam, are amazed at the value. This low price is only possible because of the fact that we, as sole distributors, import large numbers direct from the factory in Germany, and, in addition, we are content to sell at a small profit. If you purchase a Vauxhall Minicam you will be saving approximately 50 per cent against the price of its nearest competitor.

PRICES:

2 1/2 square or V.P., f/2.9 anastigmat, Compur shutter..... **£6:19:6**
(Or under our SELF-FINANCED Hire-Purchase Terms of 12 monthly payments of 12/3.)

Ditto, with Prontor II shutter.. **£5:19:6**
(Or under our SELF-FINANCED Hire-Purchase Terms of 12 monthly payments of 10/6.)

Takes 12 pictures 2 1/2 sq. OR 16 pictures 2 1/4 × 1 1/4 inches.

A PLEASANT SURPRISE !!

Your old camera is worth MORE than you think. Fill in the coupon below and PROVE IT. We guarantee the highest allowance in the trade.

POST THIS TO-DAY

I am interested in the VAUXHALL MINICAM and should be obliged if you will send me descriptive leaflet and quote, without any obligation on my part, your highest INTRODUCTION OFFER on my apparatus described below:—

My apparatus is (Make).....

Age and condition

Extras (if any).....

I propose to pay the Balance ☐ By Hire Purchase. Please ☐ By Cash. send order (Strike out words which do not apply.) form.

Name

Address

In your own interests this coupon should be fully completed.

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 2482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

MATERIALS

53

ALLENS**168, OLDHAM ROAD,****MANCHESTER 4, Can.****A3 MINIATURE MARVEL**

Fitted with
XENON
F/2 LENS
in Rapid Compur
Shutter
£12 : 17 : 6

Fitted with
RADIONAR
F/2.9 LENS
£6:19:6

E.R. case ... 17/6
Filter ... 12/6

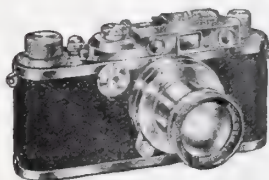
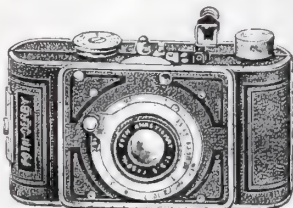
SPECIAL DEVELOPING SERVICE**ART SURFACE POSTCARDS**

BIRMINGHAM
negatives, de-
chromatic 9d.
for sending films
supplied FREE. EACH.

They give the
1/6 ORDERS POST PAID

FOOTH-DERBY

Fitted with Foth
3.5 lens at
£5 5 0
1/2.5 lens
Model £7 5 0
Fitted focal-plane
delayed action
shutter, for 16
exposures on V.P.
size film.

**LEICA IIIA**

Fitted with Summar
7/2 lens ... £43 0 0
Model III, fitted Sum-
mar 1/2 ... £39 10 0
Model IIIA, fitted
1/3.5 Elmar £34 0 0
Model III, fitted 1/3.5
Elmar ... £30 10 0

CALLERS—MAKE SURE YOU REACH**ALLENS 168, OLDHAM ROAD, MANCHESTER, 4**

WHY NOT GET
YOUR CAMERA ON EASY PAYMENTS
from
15 OR 24 MONTHS
WALLACE HEATON LTD.
CITY SALE & EXCHANGE (1929) LTD.

"THE YACHTING WORLD"

AND MOTOR BOATING JOURNAL.

EVERY FRIDAY

6d.

MATERIALS

PHOTOGRAPHIC Materials.—Films, Plates, Papers, Postcards, Mounts, Chemicals, etc., superb quality, economically priced, factory fresh always; money-saving lists free.—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

"DAILY EXPRESS," First Prize, £300 won on our Bromide de Luxe.—Burt's.

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2½ and 4-pl., 1/9, 2/9 gross; 4-pl., 1/6 36; whole-plate, 2/6 36. [0026]

MOUNTS.—Heavy Quality Postcard Folders, 2/- 100, 10/- 1,000; Super Quality Plate Sunk Mounts, white, grey, cream, brown, 10×8, 4-pl., 7/6; 12×10, whole-plate, 10/6 100; 18×14½, 12×10, 4/6 doz.; new Illustrated List and samples free; special—Sample selection 9 Postcard Folders, 6d.—Crown Manufactory, Rotherham. [7896]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

"PAT'S" for Snaps.—Films Developed 3d., Prints 3½×2½ 1d.—Pattinson, Knowsley Rd., Bootle, Liverpool. [0014]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, 3½×2½ 1/9, 4½×2½ and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

DEVELOPING and Printing, quality work, returned same day as received: 3½×2½ 1/-, Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [7402]

FILMS Developed and 1 Velox print each, V.P.K. to 2B 1/-; 1a to 4-pl. 1/4; P.C.'s 2d. each.—Midland Camera Craft, 15, Brading Rd., Leicester. [7842]

EXPERT Developing and Printing on special grade Selo or Velox Paper, to bring out every detail; every print checked, developing 4d., prints 1½d. (120 size.)—England, Photographic Chemist, Littleborough, Lancs. [7909]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, the Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062]

REPAIRS to Cameras and Projectors, shutters a speciality.—Watkins, 39, Carr's Lane, Birmingham, 4. MIDland 5959. [7941]

REFLEX Mirrors Re-silvered, varnished; back return post.—Kingston 4853, Irving's, 258, Kingston Rd., Teddington. [7949]

THE READER WAS RIGHT

He wrote to the
Advertisement Manager :

"Am I not right in thinking the illustration in the enclosed advert. is of a 530 L Cp Super Ikonta in describing a 520 F?"

This demonstrates how keenly
DISPLAYED
ADVERTISEMENTS
in *The A.P.* are perused

WALL'S DICTIONARY of PHOTOGRAPHY

and Reference Book for the Amateur and Professional Photographer

Fourteenth Edition—Revised

Edited and largely re-written by
F. J. MORTIMER, Hon. F.R.P.S.

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulæ, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

Cloth Boards Size 7½×5 inches, 634 pages

Price 7/6 net By post 8/-

From all leading Booksellers, or direct from the publishers

ILIFFE & SONS LTD.

Dorset House, Stamford St., London, S.E.1

As New. Super Ikonta, f/3.8.....£18 0 0
As New. Icarrette, f/4.5 Tessar, Compur....£8 10 0
T.-P. Reflex, 3½×2½, with Cooke f/4.5 and
Ross Tele f/5.4£9 0 0

REALLY GOOD ALLOWANCE FOR EXCHANGES.

H. G. THOMPSON

5, Northampton Street, LEICESTER

THE 'BALDI' Vest Pocket Camera

Taking 18 pictures
(3x4 cm.) on the
usual 8-exp. V.P.
Roll Film.



A very neat all-metal camera. Fitted with customary fittings, but has, in addition, self-erecting front, patent film winder ensuring rapid change of film and avoiding all possibility of over-winding. The new tubular viewfinder with parallax compensation enables a view to be seen clearly, quickly and in exact focus for close-up.

F/4.5 Vidanar anastigmat, Vario shutter...£4 7 6
F/4.5 Meyer Trioplan anastigmat, Prontor II delayed action...£6 2 6
F/3.5 Meyer Trioplan anastigmat, in Compur shutter...£7 0 0
F/2.9 Meyer Trioplan anastigmat, in Compur shutter...£8 0 0

Obtainable at all dealers, or write for complete catalogue to:

THE NORSE TRADING CO. (London), LTD.
37, Rathbone Street, London, W.1

ENLARGEMENTS

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7349]

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Statham's Superior Speciality: Enlargements of every description; Postcards 2d. each, 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

GLAZED Enlargements: 4-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [8174]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

ORIGINAL System of practical instruction immediately improves pupils' results. Personal or postal.—David Charles, F.R.P.S., 145, Queen's Rd., Wimbledon, S.W.19. [7573]

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [0051]

PHOTOGRAPHS required for Nature and Weather Articles.—Write Friedenson, 185, Fleet St., E.C.4. [8123]

PHOTOGRAPHY MADE EASY

A book of Elementary Instruction. Price 2/- By post 2/3. **LITTLE & SONS LTD.**, Dorset House, Stamford Street, London, S.E.1.

SPECIAL BARGAINS

(117sh.) Dollina II Miniature, Xenar f/2, Compur Rapid, ever-ready case, Unsold. For...£18 10 0
(118sh.) Voigtlander Bessa, f/4.5 Voigtar, D.A. Compur. Unsold. For...£6 10 0
(113sh.) S.S. Dolly Certo, Xenar f/2.8, D.A. Compur Rapid. Unsold. For...£8 0 0
(82sh.) 3 1/2 x 2 1/4 M. & G. Sibyl, Wray f/4.5, F.P. adapter, 2 book-form D.D. slides, wire release, brown leather case £10 0 0
(920sh.) 3 1/2 x 2 1/4 T.-P. Ruby de Luxe Reflex, Cooke f/2.5, with Wratten K 11 filter, 3 double dark slides, F.P. adapter, R.F. adapter, 12-in. f/6 Dallmeyer Popular Telephoto, focusing magnifier, velvet-lined black leather case. Perfect £20 0 0
(61sh.) 3 1/2 x 2 1/4 Folding Mentor Reflex, Heliar f/4.5, 3 double plate-holders, F.P. adapter...£8 0 0
(118sh.) 9 x 12 cm. Folding Mentor Reflex, Zeiss Tessar f/4.5, 3 double plate-holders, F.P. adapter, wire release, stiff canvas case, New condition...£10 10 0
(890sh.) 4 1/2 x 3 1/2 Double Extension Ensign, f/4.5 Cooke Aviar, Acme shutter, 10 single metal slides, 1 double metal slide. Perfect...£7 0 0
(540sh.) 3 1/2 x 2 1/4 Dallmeyer Speed Roll Film, f/2.9 Pentac, Compur, brown leather case. Can take plates, 6 S.M. slides in wallet...£10 0 0
(106sh.) 4 1/2 x 3 1/2 T.-P. Reflex, Zeiss Triotar f/4.5, F.P. adapter, limp canvas case. Perfect...£5 0 0
(73sh.) Postcard Auto Kodak, f/6.3 anastigmat lens, Ilex Universal shutter, velvet-lined brown leather case. Perfect £8 0 0

Write for list of Cine Camera Bargains.

BROMHEAD

Photo Apparatus and Ciné Dealer
Merchants Road, Clifton, BRISTOL
Telephone: 34484.

ALL MODELS BY

VOIGTLANDER

now on special display.

MIDLAND CAMERA CO. LTD.
106, GRANBY STREET, LEICESTER

PHOTO SUPPLIES

Ebner 3 1/2 x 2 1/4, f/4.5 Tessar, in color Superb, f/3.5 Skopar...
16-mm. Model BB Junior, f/5.6
Campro Camera and Projector (All)

T. P. MARTIN, M.P.S., 21, Cardiff.

INDEX TO ADVERTISERS:

LONDON.

E. page
Ilford Ltd. Cover 4, xii

E.C.
Burroughs Wellcome & Co., Ltd. xxi
Camera Co., The xxviii
City Sale & Exchange (1929) Ltd. ii, iii, v, xi
Dollond & Aitchison Ltd. xx, xxxiii
Fountain Press, The xxi
Gamage, A. W., Ltd. xxiii
Journalistic Photo Distributors Ltd. x
Schneider's xxxii

W.C.
Baker, Chas. xxii
Dollond & Aitchison Ltd. xx, xxxiii
Drem Products Ltd. xxii
Ensign, Ltd. Cover I, xiii, xxviii
Hunter, R. F., Ltd. viii, xxi
Kodak Ltd. Cover 2, xvii
Lewis, R. G. xvi, xxvii
Miscellaneous Trading Co. Ltd. xxx
Sands Hunter & Co. Ltd. xix
Schering Ltd. vi
Service Co. Ltd., The xxvi
Stead, H. xxi
Westminster Photographic Exchange Ltd. iv

W.
Dallmeyer, J. H., Ltd. xix
Dollond & Aitchison Ltd. xx, xxxiii
Garner & Jones Ltd. x
Heaton, Wallace, Ltd. Cover 3, i, vii, ix, xi
Leitz (London) xv
Norse Trading Co., Ltd. xxix, xxxii
Pelling & Cross Ltd. xxv
Raines & Co., Ltd. xxv
Starita, Rudy xxx
Taylor, Taylor & Hobson Ltd. ix
Westminster Photographic Exchange Ltd. iv
Zeiss, Carl, Ltd. vi
Zeiss Ikon Ltd. xiv

S.W.

Automatic Coil Winder Co. Ltd. vi
Camera Co., The xxviii
Dollond & Aitchison Ltd. xx, xxxiii
Dufay-Chromex Ltd. xvii
"Robot" xviii
Westminster Photographic Exchange Ltd. iv

S.E.
Bell's xxv
Butcher, Curnow & Co. Ltd. xxii
Cobb, Leslie xxix
Humphrys xxvii
IPA Westminster Co. Ltd. xxi

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

ABERDEEN.
Aberdeen Photographic Service Ltd. xxvi

ALTRINCHAM.
Altrincham Rubber Co., The xxix
Thornton-Pickard Mfg. Co. Ltd. i

BIRMINGHAM.
Coronet Camera Co. x
Galloways xxix

BRISTOL.
Bromhead xxxii
Dunscombe, M. W., Ltd. xxxiii
Salanson, H. & Co., Ltd. xxv

CARDIFF.
Martin, T. P. xxxii
Salanson, H. & Co., Ltd. xxv

EDINBURGH.
McKechie, J. C. xxx

HULL.
Broughton, Herbert xxix

LEAMINGTON SPA.
Granville Gulliman & Co., Ltd. viii, xxvi

LEEDS.

Childe, George, Ltd. xxvi
Pearson & Denham (Photo.) Ltd. xxix

LEICESTER.
Midland Camera Co. Ltd. xxxii
Osborne & Campion xxvii
Taylor, Taylor & Hobson Ltd. ix
Thompson, H. G. xxxi

LIVERPOOL.
Jones, F. E. xxvii
Photo-Optics Ltd. xxi
Tomkinson, W. H., & Co. Ltd. xxvi

LOWESTOFT.
Robinson's Cine and Photographic Service xxix

MANCHESTER.
Allens Photographic Stores xxv, xxxi
Beckett, G. E., & Co. xxvii
Mather, E., & Co. Ltd. xxix

NEWCASTLE-ON-TYNE.
Brady & Martin Ltd. xxii
Turner's Camera Exchange xxix

NEWPORT.
Bannister & Thatcher Ltd. xxii

SHEFFIELD.
Photo Trading Co. Ltd. xxvii
Sheffield Photo Co. Ltd. xxiv

SIDCUP, KENT.
Butcher, Curnow & Co. Ltd. xxii

SOUTHAMPTON.
Martin xxix

SOUTH SHIELDS.
Dinning's Camera Exchange xxix

YORK.
Saville, John & Sons xxv
Coverdale, G., Ltd. xxx

MULTIPLE BRANCHES.
Dollond & Aitchison Ltd. xx, xxxiii

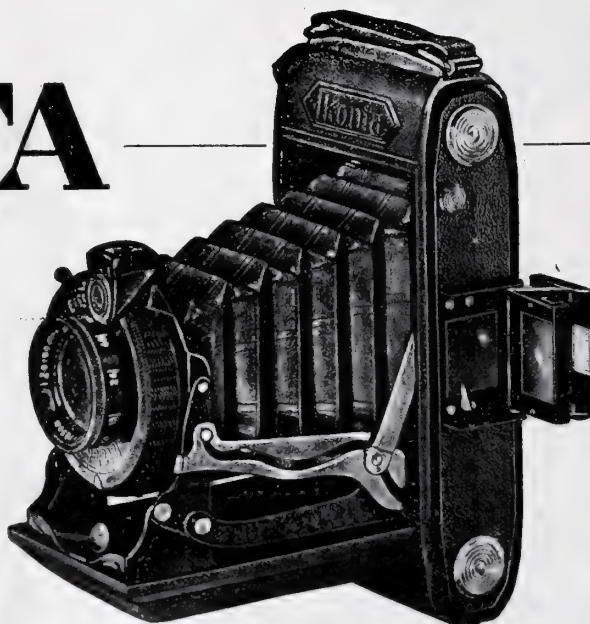
SAVE £5 NOW

**ZEISS
IKON**

520/2L

IKONTA

**f/3.8 TESSAR
COMPUR 1/400
ALBADA FINDER**



We have just purchased from Messrs. Zeiss Ikon a quantity of these cameras absolutely brand new, unused, and guaranteed by them, at a special price owing to introduction of camera body release, and no more will be available when our stock has been sold.

... A very fine popular size camera for any sports subject where a fast lens and high-speed shutter are required. ... Takes 8 pictures $3\frac{1}{4} \times 2\frac{1}{4}$ in., or 16 pictures $2\frac{1}{4} \times 1\frac{3}{4}$ in., and is safe for panchromatic film. ... F/3.8 Zeiss Tessar lens, Rapid Compur 1 sec. to 1/400th sec., with delayed-action (take yourself) release.

This delays shutter for about 12 seconds when desired. The Albada finder is particularly valuable when exposing at rapidly-moving objects. The exact amount of the subject being photographed is seen limited by a white rectangle which appears to be as far away as the objects being photographed. The field of view is large and clear and the image erect and unreversed. ... 100 per cent self-erecting, always ready for the quick snapshot. A press on the opening button and the camera front is rigidly in the ready position. ... Two-point setting of iris and focussing scale, hinged back, rotating lens focussing. Size $1\frac{1}{8} \times 3\frac{1}{8} \times 6\frac{1}{2}$ in.

APPROVAL

Money refunded in full if not approved, and returned within five days of receipt. Sent C.O.D. if desired.

Brown leather sling case, 7/6 extra; Proxar lens, 20/- extra; Yellow filter, 12/- extra.

HIRE PURCHASE TERMS

18/10 with order and eleven monthly payments of 18/4 each, extension of terms if required. Let us send you the necessary form and make an offer for your own camera.

**BRAND
NEW**

**OUR PRICE
£10:10:0**

ORIGINAL ZEISS
IKON LISTED
PRICE

£15:10:0

DOLLONDS

DOLLOND & AITCHISON LTD.

ESTD. 1750

LONDON:

281, Oxford St., W.1.

28, Old Bond St., W.1.

121, Cheapside, E.C.2.

20, Ludgate Hill, E.C.4.

35, Brompton Rd., S.W.3.

CROYDON.—12, George St.

KINGSTON.—30, Thames St.

SWANSEA.—20, Castle St.

LEEDS.—37, Bond St.

1, Copthall Chambers (Stock Exchange Branch), Throgmorton St., E.C.2.

428, Strand, W.C.2.

13, Kensington High St., W.8.

62a, Rushey Green, Catford.

WATFORD.—142, St. Albans Rd.

CANTERBURY.—38, High St.

RAMSGATE.—32, Queen St.

YEovil.—(Boyce), 2, High St.

LIVERPOOL.—73, Lord St.

65, Notting Hill Gate, W.11.

2, Northumberland Avenue, W.C.2.

216, Upper Tooting Rd., S.W.17.

191-2, Tottenham Court Rd., W.1.

66a, Seven Sisters Rd., Holloway, N.7.

17, Topsfield Parade, Crouch End, N.8.

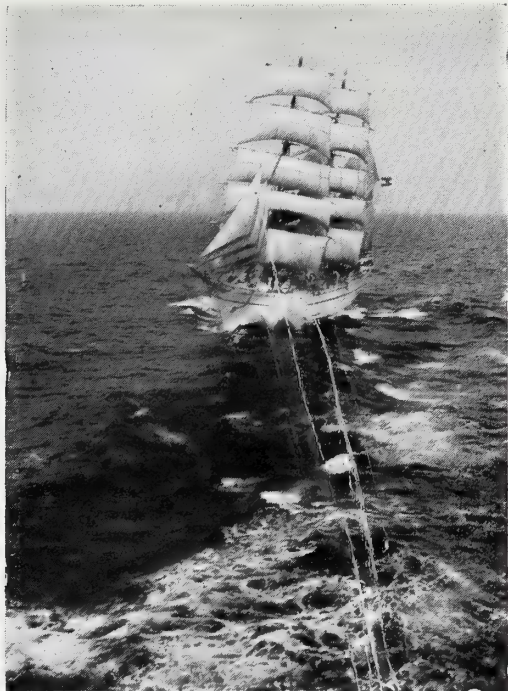
HARROW.—537, Pinner Rd., N. Harrow.

CHELLENHAM.—114, Promenade.

SALISBURY.—(Johnson), 17 & 19, Catherine St.

NEWPORT (Mon.).—43, Commercial St.

ONLY OBTAINABLE AT ABOVE ADDRESSES



REPRODUCTION FROM A LEICA PICTURE

"PL/
FOR
IF W
PIL

Read



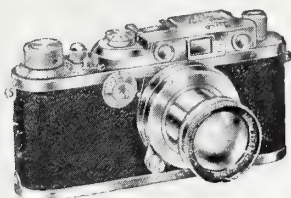
Fi



o



Las
the c
cnc
ma
mc
of



38/7 A MONTH

for 24 months buys a

LEICA IIIa

Or 15 monthly payments of
£60 3.

With 1:2 Summar lens
£43 0 0 cash.



16/9 A MONTH

for 24 months buys a

DOLLINA II

Or 15 monthly payments of
£26 6.

With 1:2.8 Zeiss Tessar lens
£18 18 0 cash.



9/5 A MONTH

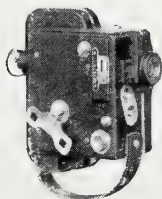
for 24 months buys a

ZODEL EDINEX

Or 15 monthly payments of
£14 9.

With 1:2.9 Radionar lens
£10 10 0 cash.

IN STOCK AT BOND STREET—THE NEW XENON



14/2 A MONTH

for 24 months buys a

DITMAR 16-mm.

The new 16-mm. camera with all the unique features of the Ditmar. Footage indicator and lens stops visible in the finder. Variable speeds including slow motion. With 1:2.8 Cinar.

£15 15 0 cash.



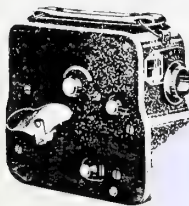
33/8 A MONTH

for 24 months buys a

SIEMENS "C8"

Takes 25 ft. of double-run 16-mm. film. Four speeds, including slow motion. Automatic depth-of-focus indicator. 1:2.5 Busch Glaukar lens.

£37 10 0 cash.



7/7 A MONTH

for 15 months buys

PATHE "9.5"

The new Pathe 9.5 with 1:3.5

Cash price **£5**



THE LEADING "MINICAMERA"

WALL

127, NF

Also City Sale and

PLEASE MEN.



BY APPOINTMENT



'Please take me'

—the terrier pleaded. But the photographer took him instead, with this superb result—on

SELO

F.P. FILM

Fine Grain Panchromatic

A panchromatic roll film of exceptionally fine grain, for the photographer who wants the highest quality in his work and the miniature camera user—using 35 mm. perforated film—who needs negatives of first-rate enlarging quality.

Made in England by
D. WILFORD, LONDON

COLOUR PRESS, Reading.

248, Rue Rivoli, Paris; Hachette et
(N.S.W.), Brisbane (Queensland),
H. Wheeler & Co., Bombay,
America: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER & CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, July 14th, 1937.

No. 2540.



LEICA PHOTOGRAPH BY
T.B. REDMAYNE, BOURNVILLE

PHOTOGRAPHS EVERYWHERE - OF EVERYTHING

WITH THE *Leica* CAMERA

This interesting Leica photograph was taken on the Gold Coast and shows the natives loading cocoa by surf boats. The Leica camera is made to withstand the rigours of the tropics or the arctic, and whether you photograph abroad or at home it is equal to every occasion.

Ask any good class photographic dealer for a demonstration or write for literature to



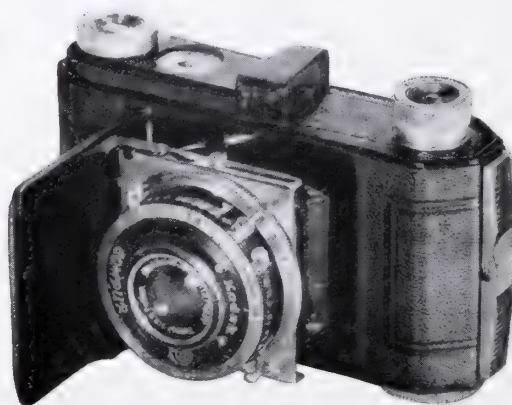
E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON .W.1

You can bring back the colour, too

'Kodachrome' will bring it **all** back for you—the full colours of the foliage, the yellow light on the tree trunks, the blue sheen on the water. And—as reproduced in these "Kodachrome" transparencies—it is beautiful, **grainless** colour! What is more, you do not need to be a plutocrat to achieve this photographic miracle: the **ideal** 35 mm. precision camera for taking these colour transparencies is the low-priced Kodak "Retina"—simple to use, yet having a lens and shutter loaded with power. "Kodachrome" is available in 18-exposure, daylight-loading cassettes to fit all 35 mm. cameras, price 12/6, including processing by Kodak Limited in England.

The "Retina"

Choice of $f/3.5$ lenses,
"Compur" or "Compur-
Rapid" Shutters,
£10 . 10 0 — £15 . 0 . 0

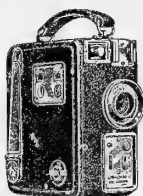


For full information write to Mr. A. P. Taylor, Dept. 57b,

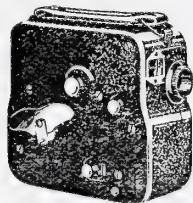
KODAK LIMITED • KODAK HOUSE • KINGSWAY • LONDON, W.C.2

DON'T LET A FEW PENCE A DAY STAND BETWEEN YOU and a GOOD CINECAMERA

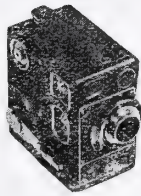
TAKE THE BEST MODEL ON YOUR HOLIDAYS—IT WILL ONLY COST YOU A FEW PENCE A DAY ON OUR 2-YEAR TERMS. NO DEPOSIT—FIRST PAYMENT SECURES THE GOODS.



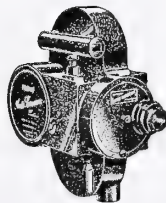
1/6 A DAY
ZEISS MOVIKON '8'
24 monthly payments
of 43/10.
With 1/2 Zeiss Sonnar
lens.
Cash £48 17 8



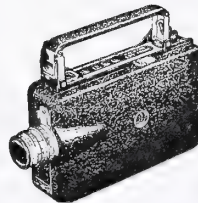
3d. A DAY
PATHE 'H'
15 monthly payments
of 7/7.
For 9.5-mm. films, 1/3.5
lens.
Cash £5 5 0.



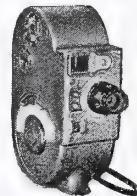
1/2 A DAY
SIEMENS 'C.8'
24 monthly payments
of 33/8.
With 1/2.5 Busch Glaukar
lens.
Cash £37 10 0.



5d. A DAY
ENSIGN
AUTOKINECAM
24 monthly payments
of 12/3.
For 16-mm. films. With
1/3.5 Dallmeyer. lens.
Cash £13 13 0.



1/3 A DAY
MAGAZINE
CINE-KODAK
24 monthly payments
of 35/10.
For 16-mm. films. With
1/1.9 lens.
Cash £40 0 0.



6d. A DAY
FILMO
CORONATION '8'
24 monthly payments
of 14/4.
With 1/3.5 lens and case-
Cash £16 0 0.

EVERY DEAL STRICTLY CONFIDENTIAL. No harsh formalities, no enquiries from employers. We give you a fair deal. Anything £10 or more on 24 monthly payments, from £5 to £10 on 15 payments, or between 50/- and £5 on 9 payments.

EXCHANGES.—We make the highest allowance obtainable anywhere on used still or cine apparatus in part payment for a fresh purchase.



THE LEADING "MINICAMERA" AND "CINECAMERA" SPECIALISTS

WALLACE HEATON LTD.
127 NEW BOND STREET, LONDON, W.1

Phone : Mayfair 7511 (8 lines). And at 47, Berkeley St., W.1; 43, Kensington High St., W.8

Also City Sale & Exchange (1829) Ltd., 59/60, Cheap-side; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, London, E.C.

THE "LITTLE RASCAL" MIGHT WIN YOU £25

—IN THE LATEST WALLACE HEATON "BABIES" PHOTOGRAPHIC COMPETITION

You can take a picture of any baby from a few weeks to three years old. Snap the little toddlers on the beach, on the lawn, or in the pram. Get them laughing, crying or looking coy. We do not recommend them taken asleep—that misses the eyes, which means so much in a baby picture. Anyway—it's up to you to do your best. There's a good cash prize for the best photography. You have until July 27th in which to send in your entries for this subject.

THE RULES ARE SIMPLE :

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final.

AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry).

ANY MAKE OF CAMERA or MATERIALS.

DEVELOPED, PRINTED OR ENLARGED ANYWHERE.

ANY SIZE MOUNTED OR UNMOUNTED (not less than 8x6 unmounted is recommended).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.)

Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.

Prizes are 21/- each week and 8 Certificates of Merit. £25 (Twenty five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made and no entries will be returned unless above is complied with.

Acceptance of these rules, etc., is a condition of entry.

Address Entries to "Babies" Competition,

WALLACE HEATON LTD., 127 New Bond St., LONDON, W.1

THE PRIZES ARE GOOD

21/- CASH PRIZE FOR EACH
WEEK'S BEST PICTURE

£25 FOR THE BEST PICTURE
DURING THE COMPETITION

ATTACH THIS COUPON TO YOUR ENTRY

WALLACE HEATON COMPETITION

COUPON to be affixed to each entry. Valid until Competition closes on September 30th, 1937.

Enclosed is my entry for "....."
Competition. I agree to the rules and conditions

Signed.....

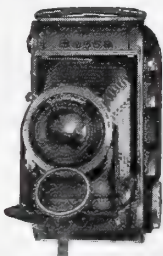
ANYTHING ON EASY TERMS



ZEISS "NETTAX" 26/3 a MONTH for 24 months

The moderately-priced Zeiss Ikon 24-36 mm. miniature camera. It has interchangeable lens design on the bayonet catch system. Focal-plane shutter, speeded to 1/1,000th sec., and f/3.5 Zeiss Tessar lens.

Cash price **£29 : 5 : 0**



RANGE-FINDER BESSA

16/10 a MONTH for 24 months

With coupled range-finder, Compur Rapid shutter, speeded to 1/400th sec., Skopar f/3.5 lens.

Cash price **£18 : 15 : 0**



ROLLEICORD 14/10 a MONTH

for 24 months or 15 monthly payments of 23/2

With Zeiss Triotar f/3.5 lens, Compur shutter. Takes 12 pictures on 3 1/2 x 2 1/4 roll film.

Cash price **£16 : 10 : 0**



FILMO CORONATION '8' 14/4 a MONTH for 24 months

Bell and Howell's new Double-8 Camera. Marvellous precision, marvellous value. Can be held and operated in one hand. Takes 50 ft. of double 8-mm. films. With f/3.5 lens and case.

Cash price **£16 : 0 : 0**

IF IT COSTS 50/- OR MORE

You can enjoy the best camera or cinecamera this year now that our terms have made it so easy for you. Anything over £10 can be had on 24 monthly payments or anything over 50/- on easy terms, according to cash price. What's more—the expert staff at Fleet Street will give you all the information and guidance you require for getting perfect holiday snaps and movies. Good allowance on your used apparatus in exchange for a fresh purchase.

SEE US ABOUT YOUR HOLIDAY CAMERA BEFORE YOU GO AWAY— FIRST PAYMENT GETS YOUR CHOICE

HERE ARE SOME USED HOLIDAY BARGAINS!

All are in good condition, and have, when necessary, been overhauled in our technical workshop. If you want to save money on an "expensive" camera, here's your chance.

- 3 1/2 x 2 1/4 Ensign Autorange, Ensar f/4.5, Mulchro shutter, coupled range-finder case. **£5 17 6**
- 3 1/2 x 2 1/4 Agfa Standard Roll Film, f/4.5 anastigmat, speeded shutter and leather case. **£3 10 0**
- 1-pl. Soho Reflex, Ross Zeiss Tessar f/4.5, focal-plane shutter, roll-holder, F.P.A. and case. **£15 15 0**
- 9-12 cm. and 1-pl. Miroflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, 3 slides, roll-holder and case. **£25 0 0**
- 16-mm. Model BB Cine-Kodak, f/1.9 anastigmat, Dallmeyer Telephoto, leather case. **£18 18 0**
- 1-pl. Sanderson Hand and Stand, Dallmeyer Stigmatic f/6, Compound shutter, reversing back, Mackenzie slide, 12 envelopes and leather case. **£3 5 0**
- 13.5-cm. Leitz Hektor f/4.5, coupled focussing mount. As new. **£14 18 6**
- 1-pl. Sanderson Field, Ross Compound Homocentric f/8.8, Acme shutter, all movements, 2 D.D. slides, tripod and case. **£25 15 0**
- 3 1/2 x 2 1/4 T.P. Special Ruby, 5-in. f/3.5 Cooke, 12-in. Popular Telephoto, interchangeable, 3 D.D. slides, F.P.A. and case. **£14 15 0**
- Kodak Cine-Eight, f/1.9 anastigmat, Dallmeyer 15-mm. anastigmat, interchangeable, motor drive, leather case. **£14 18 6**
- 3 1/2 x 2 1/4 Zeiss Ikon, Carl Zeiss Tessar f/4.5, Compur shutter, 6 slides, leather case. **£8 17 6**
- Model I Leitz Leica, Elmar f/3.5 anastigmat, interchangeable, focal-plane shutter and case. **£10 10 0**
- Zeiss Ikon Contax, Carl Zeiss Tessar f/2.8, coupled range-finder, focal-plane shutter and ever-ready case. **£22 10 0**
- 6 x 4 1/2 cm. V.P. Ermanox, f/1.8 Ernstar, focal-plane shutter, 6 slides, F.P.A. **£15 15 0**
- 2 1/2 square Automatic Rolleiflex, Carl Zeiss Tessar f/3.5, Compur shutter, complete in ever-ready case. New condition. **£19 19 0**
- 3 1/2 x 2 1/4 Tropical Adoro Folding Pocket, Carl Zeiss Tessar f/4.5, Compur shutter, double extension, 3 slides. As new. Cost £22 10s. **£11 2 6**
- 1-pl. Gandolf Square Bellows Field and Studio, Carl Zeiss Tessar f/4.5, Luc shutter, 3 D.D. slides, tripod. New condition. **£12 17 6**
- 3 1/2 x 2 1/4 Ensign Special Reflex, Pentac f/2.9, focal-plane shutter, 6 slides and leather case. **£9 15 0**
- 9.5-mm. Dekko Cine Camera, f/1.9 Ross anastigmat, motor drive, leather case. **£9 15 0**
- 16-mm. Movex Cine Camera, f/1.5 anastigmat, motor drive, 2 speeds, leather case. **£22 10 0**
- 1-pl. Miraphot Enlarger, Carl Zeiss Tessar f/4.5, electric fittings. **£8 17 6**
- 9.5-mm. Pathe Motocamera, f/2.5 anastigmat, Telephoto lens, interchangeable, motor drive, leather case. **£9 17 6**
- 8-24 Zeiss Turactem Prisms, centre screw focussing and leather case. **£7 10 0**
- Postcard Voigtlander Folding, double extension, Carl Zeiss Tessar f/4.5, Compur shutter, 6 slides, F.P.A. Nice order. **£5 17 6**
- Postcard Klimax, Carl Zeiss Tessar f/6.3, Ibsa shutter, 6 slides and leather case. **£2 12 6**
- 1a Carbine Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter, U-form front and leather case. **£6 6 0**
- 3 1/2 x 2 1/4 Selix, Carl Zeiss Tessar f/4.5, delayed-action Compur shutter. New condition. **£5 12 6**
- 3 1/2 x 2 1/4 Venus Waler, Carl Zeiss Tessar f/4.5, delayed-action Compur shutter, U-form front, 6 slides, F.P.A. **£8 17 6**
- Model II Leitz Leica, Elmar f/3.5, coupled range-finder, ever-ready case. **£20 10 0**
- Zeiss Ikon Contax, Sonnar f/1.5, coupled range-finder, focal-plane shutter and ever-ready case. **£39 0 0**

FREE 104-PAGE CATALOGUE

Packed with all the latest apparatus—send for it now, and choose your holiday apparatus at leisure. IT'S FREE AND POST FREE!

CITY SALE & EXCHANGE (1929) LTD. 90/94 FLEET ST.

Phone: CENT. 9391

LONDON, E.C.4

Also at 54 LIME STREET; 84, ALDERSGATE STREET; 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C.; AND WALLACE HEATON LTD., 127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1; 43, KENSINGTON HIGH STREET, W.8; 1a, AVERY ROW, W.1

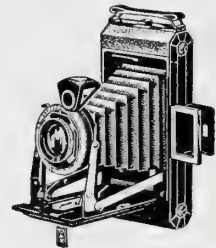


LEICA IIIa

38/7 a MONTH for 24 months

Chromium model, speeded to 1/1,000th sec., f/2 Summar lens, in collapsible mount. 36 exposures at a loading.

Cash price **£43 : 0 : 0**

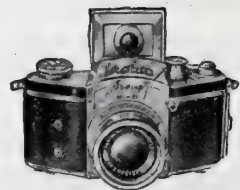


SIX-20 "KODAK"

10/4 a MONTH for 15 months

Open the back, hinged like a cigarette case, flick up the spool-holders, snap the film home and you're loaded. 8 exposures on 3 1/2 x 2 1/4 film. With f/4.5 lens and Compur "S" shutter.

Cash price **£7 : 7 : 0**



KINE-EXAKTA

34/7 a MONTH for 24 months

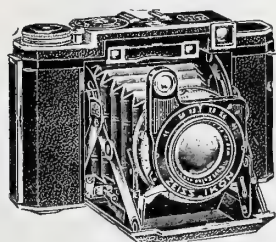
Built-in ground-glass screen. Focal-plane self-capping shutter, 12 secs. and 1/1,000th sec. normally, and 6 secs. and 1/1,000th sec. with delayed-action. Interchangeable lenses. Helical focussing from infinity to 3 ft. F/2.8 Zeiss Tessar lens.

Cash price **£38 : 10 : 0**



BUY YOUR HOLIDAY CAMERA FROM "CAMERA CORNER" ON A TWO-YEAR PAYMENT PLAN

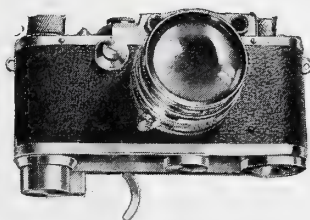
If you want the easiest terms on a strictly confidential basis, we feel convinced that our system will please you. We have had many years' experience in easy payment dealing, and not once have we heard a derogatory word about our methods. We make no enquiries from employers, and resort to no harsh formalities whatever. If your purchase costs over £10 you have the option of paying for it on 24, 15, or 9 monthly instalments. If it costs between £5 and £10, we give you 15 or 9 months to pay, or for goods between 50/- and £5, 9 monthly payments. Good allowance on your used apparatus in part exchange for your fresh purchase, and expert advice given free at all times.



**ZEISS
SUPER IKONTA**
25/5 a MONTH for 24 months

Takes 11 pictures on $3\frac{1}{2} \times 2\frac{1}{2}$ roll film, coupled distance meter, Compur Rapid shutter. F/2.8 Zeiss Tessar lens.

Cash price £28 : 12 : 6



**THE
NEW LEITZ XENON F/1.5**
30/7 A MONTH for 24 months

Twice as fast as the Summar. Exquisite definition, even at full aperture. All Leica owners should add this marvellous lens to their equipment.

Cash price £34 : 0 : 0



ROLLEIFLEX
22/5 A MONTH for 24 months.
Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on $3\frac{1}{2} \times 2\frac{1}{2}$ roll film.

Cash price £25 : 0 : 0

BRAND NEW—HALF-PRICE "SNIP"

$3\frac{1}{2} \times 2\frac{1}{2}$ ZEISS IKON "ADORO" (TROPICAL MODEL)

with F/4.5 ZEISS TESSAR Lens

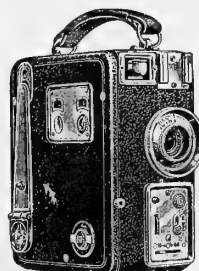
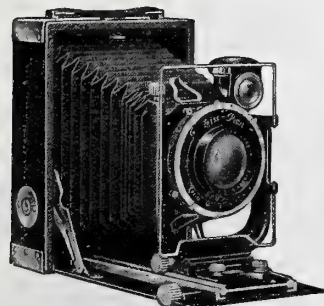
For plates or film packs. Body of well-seasoned teak wood, brass bound. Double extension. Rack and pinion focussing. Ivory focussing scale 6 ft. to infinity. Ground-glass focussing screen and deep hood. Rigid front with rising, falling and cross micrometer movements. Leather bellows. D.V. and brilliant view-finder, with spirit level. Bushed for tripod. Compur shutter with D.A. Three single nickel plate-holders.

List Price £22 : 5 : 0

Our Price £11 : 2 : 6

24 monthly payments of 10/10.

NOTHING LIKE IT FOR HARD WEAR AND PERFECT RESULTS, AND NEVER HAS SUCH VALUE EVER BEFORE BEEN OFFERED.



**ZEISS
MOVIKON "8"**

43/10 a MONTH for 24 months

The latest addition to the Zeiss Ikon range. Has all the latest refinements. Small and handy and makes the finest possible quality 8-mm. films. With $f/2$ Zeiss Sonnar lens.

Cash price £48 : 17 : 6



USED BARGAINS

—FULLY GUARANTEED!

16-mm. Bell & Howell Film 70DA, with 20-mm. f/2.9 triple, 1-in. f/1.8 Cooke, and 3-in. f/3.5 Cooke, Mayfair case. First-class condition. List price £97 10s. **£45 0 0**

Pathe de Luxe Motocamera, f/3.5 lens, leather case. New condition. List £11 5s. **£3 7 6**

Pathoscope 20C-B Projector, all mains resistance. List £16 15s. **£11 17 6**

Model A Gebescope, in almost new condition. List price £95. **£59 10 0**

Cine-Kodak 8, f/1.9 lens and case. List £15 **£9 17 6**

16-mm. Cine-Kodak Model BB, f/3.5 lens, leather case. List £15 **£7 18 6**

16-mm. Siemens Cine Camera Model B, f/2.8 Busch, leather case. As new. List £32 10s. **£19 10 0**

16-mm. Ensign Super Kinecam, 1-in. f/1.9 Dallmeyer, 2-in. and 3-in. Telephoto lenses. List £65 **£28 10 0**

16-mm. Ensign Autokinecam, 1-in. f/1.9 Dallmeyer lens, leather case. List £21 **£11 15 0**

Model II Leica Camera, Black, f/3.5 Elmar anas., coupled range-finder, ever-ready case **£18 18 0**

Six-20 Kodak Roll Film, f/4.5 Kodak anas., O.P.S. shutter, 1/25th to 1/100th, leather case **£4 10 0**

3 $\frac{1}{2} \times 2\frac{1}{2}$ Ensign Carbine Roll Film, f/6.3 Aldis anas., Trichro shutter, 1/25th to 1/100th sec., leather case. **£2 7 6**

6 \times 6 Perfekta Roll Film Twin Lens Camera, f/4.5 anas., fully-speeded shutter, 1 to 1/150th sec., complete in leather case. Cost £7 2s. 6d. **£5 12 6**

3 $\frac{1}{2} \times 2\frac{1}{2}$ Kodak Regent Roll Film, f/4.5 Zeiss Tessar lens, Rapid Compur sector shutter, complete with leather case. **£15 15 0**

6 \times 6 cm. Voigtlander Brilliant Roll Film, f/4.5 Skopar anas., Compur sector shutter, complete in ever-ready case. **£4 10 0**

3 $\frac{1}{2} \times 2\frac{1}{2}$ Super Ikonta, f/4.5 Tessar, coupled range-finder, Compur, leather case. **£13 17 6**

3 $\frac{1}{2} \times 2\frac{1}{2}$ Six-20 Kodak, f/4.5 anas., O.P.S. shutter. **£4 7 6**

3 $\frac{1}{2} \times 2\frac{1}{2}$ Ensign Aurorange Roll Film, f/4.5 Ernon, D.A. Compur. **£7 18 6**

Model III Leitz Leica, coupled, f/2 Summar, ever-ready case. **£31 10 0**

SEND NOW FOR OUR BARGAIN LIST
AND FREE 104-PAGE CATALOGUE OF
LATEST APPARATUS.

CITY SALE

& EXCHANGE (1929) LTD.

59/60 CHEAPSIDE, LONDON, E.C.2

Phone :
CITY
1124/5/6

Also at 54 LIME STREET; 84 ALDERSGATE STREET; 13 THE ARCADE, LIVERPOOL STREET, LONDON, E.C.; AND WALLACE HEATON LTD., 127 NEW BOND STREET, W.1; 47 BERKELEY STREET, W.1; 43 KEASINGTON HIGH STREET, W.8; 1a AVERY ROW, W.1.

● No Plan like the WESTMINSTER PLAN for Buying-Out-of-Income. .

● The Plan with *all* the advantages and no drawbacks—with the valuable, exclusive **CUSTOMER PROTECTION**

● **SIMPLEST, SPEEDIEST, FRIENDLIEST OF ALL.**



New Agfa 'KARAT'
12 pictures 24 x 36 mm.
(LEICA size) for 1/5

Special f/6.3 anastigmat of very fine quality. Shutter gives speeds of 1/25th, 1/50th, 1/100th and B., carefully designed for simplicity and maximum results. Automatic film wind renders double exposures impossible; easy loading with self-threading. Most efficient and accurate **ONLY** optical finder. **£5:5:0**
12 monthly payments of 9/2.

MAGAZINE CINÉ-KODAK



Chargers loaded with 50-ft. 16-mm. films inserted in 3 seconds. Film instantly interchangeable, e.g., Kodachrome to black-and-white and vice-versa, without any loss of footage. F/1.9 Kodak anastigmat, also option of four telephotos 2 to 6 in., universal finder. Ask for full description, or call and see. Complete in leather case **£40**
12 monthly payments of 70/-, 24 of 35/-.

VOIGTLANDER "BESSA"

Built-in Range-finder.

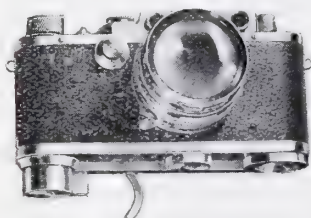


Takes 8 pictures 3½ x 2½ or 16 2½ x 1½ on standard 3½ x 2½ film.

Unique trigger release under baseboard. Yellow filter permanently attached in folding mount. Quick self-erecting front, depth-of-focus scale. F/3.5 Helomar anastigmat in delayed-action Compur shutter **£16:10:0** to 1/100th sec.
12 monthly payments of 28/11, 24 of 14/6.
F/3.5 Skopar anastigmat, shutter as above. **£18:15:0**
12 monthly payments of 32/10, 24 of 16/5.
F/3.5 Heliar anastigmat, shutter as above. **£21:0:0**
12 monthly payments of 36/9, 24 of 18/5.

Noted LEICA Stockists

Model IIIa, shutter speeds 1 to 1/1,000th sec., T. and B., f/2 Summar, with side release (all chromium) **£43:0:0**
12 monthly payments of 75/3, 24 of 37/8.
As above, but with f/1.5 Xenon and quick-wind device (as shown) **£63:0:6**
12 monthly payments of 110/4, 24 of 55/2.
5-cm. Xenon Anastigmat only, coupled for Leica. **£34:0:0**
12 monthly payments of 59/6, 24 of 29/9.
Quick-wind Device. **£3 14 6**



REFLEX-KORELLE

Takes 12 pictures 6 x 6 cm. on normal 2½ x 3½ roll film.

Interchangeable lens mount. Quick film-wind coupled to shutter, entirely preventing double exposures. Self-capping focal-plane shutter, 1/25th to 1/500th sec., T. and B., **£17:17:0** f/3.5 Tessar.
12 monthly payments of 31/3, 24 of 15/8.
Model II, shutter speeds 2 to 1/500th sec., T. and B., f/3.5 Radionar **£16:16:0** anastigmat.
12 monthly payments of 29/5, 24 of 14/8.
F/3.5 Zeiss Tessar. **£22:10:0**
12 monthly payments of 39/5, 24 of 19/9.

ZEISS IKON 8-mm. Movikon Ciné Camera

For both single 8-mm. and "double-8." With f/2 Sonnar. Three speeds, 8, 16 and 64 frames per sec. Finder usable at right-angles. Delayed-action release. Fine production with many notable features

£48:17:6

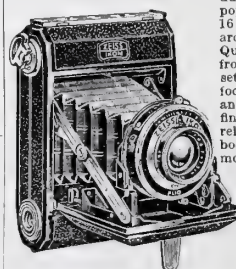
12 monthly payments of 85/6, 24 of 42/9.



TEMPHOT Exposure Meter
New and improved, sensitivity increased four times, but fully retains original lightness and compactness. Covers all conditions from bright outdoor to dimmest interiors. Including purse. **£4:5:0**



New Zeiss Ikon NETTAR SERIES 510

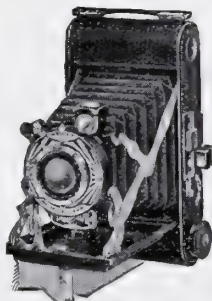


A Zeiss Ikon product at a more than popular price. For 16 pictures on standard 3½ x 2½ film. Quick, self-erecting front. "Two-point" setting for easy focussing, brilliant and direct-vision finders. Shutter release on camera body (on 1/4.5 models).

F 6.3 Nettar, Dervall 3-speed shutter **£3:7:6**
Ditto, Telma delayed-action shutter **£4:0:0**
F/4.5 Nettar, Kilo shutter, 1 to 1/175th sec. (side release) **£5:12:6**
12 monthly payments of 9/10.

ENSIGN SELFIX

Takes 16 pictures 2½ x 1½ or 8 full 3½ x 2½ on standard spool. Quicker self-erecting mechanism, easier loading and focussing, very efficient optical finders, f/7.7 Ensar, speeded shutter, 1/25th, 1/50th, 1/100th, **£2:5:0** T. and B.
F/6.3 Ensar, ditto. **£2:15:0**
F/4.5 Ensar, ditto. **£3:15:0**
12 monthly payments of 5/9.
F/4.5 Ensar, Prontor I shutter, 1 to 1/130th sec., T. and B. **£5:15:0**
12 monthly payments of 10/1, 24 of 5/1.



● Ask for your copy of

The WESTMINSTER ANNUAL

Nearly 180 pages.

SPECIAL BARGAIN LIST

Call or write. Sent post free anywhere with pleasure.

PATHESCOPE 'H'

9.5 - mm. Motocamera (New model, with interchangeable lens mounting.)

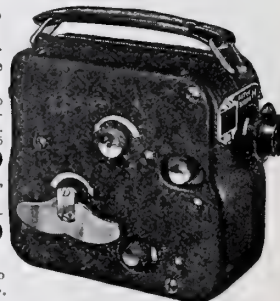
Remarkably compact, simple to handle, easily loaded in few seconds. Size 4½-in. square, 2½-in. thick. Weighs only 2½ lb. F/2.5 anastigmat **£7:0:0**

12 monthly payments of 12/3, 24 of 6/2.

2-in. Berthiot Telephoto, focussing mount to **£5:0:0** fit

12 monthly payments of 8/9.

Interchangeable mounting fitted to existing Pathescope "H" . . . 14/-.



WESTMINSTER

PHOTOGRAPHIC EXCHANGE LTD.

111, OXFORD STREET, W.1

GERrard 1432

Also 81, STRAND, W.C.2 (TEMple Bar 9773-4)

24, CHARING X ROAD, W.C.2 (TEMple Bar 7165)

119, VICTORIA ST., S.W.1 (VICtoria 0669)

Amazing Bargains

.. USED CAMERAS AT 25% to 70% REDUCTION OFF LIST PRICES!

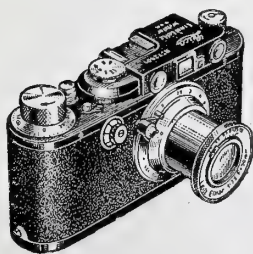
Take a used bargain camera on your holiday—you'll get results equal to those of a new camera. The snips below are fully guaranteed, and any of them costing over 50/- can be had on the easiest of easy terms. These are all well-cared-for instruments that have been brought to us in part exchange for other apparatus. You can pin your faith on any of them. Choose at once—don't miss this chance to save pounds on your holiday outfit.

16-ex. on 3½×2½ Zeiss Ikonta, f/3.5 Tessar, rigid Compur, L/case. £8 10 0
 2-in. f/3.5 Kodak Telephoto, for Magazine Cine-Kodak £7 10 0
 2½ square Rolleicord, f/3.5 Zeiss Triotar, Compur, E.R. case. £9 17 6
 530 Super Ikonta, f/3.5 Zeiss Tessar, Compur, L/case £13 17 6
 16-ex. on 3½×2½ Balda Roll Film, f/2.9 Trioplan, Compur L/case. £7 7 0
 Compass Camera, f/3.5 Kern anas., purse. Cost £30 £18 0 0
 4-pl. Sanderson Field, f/5.8 Ieastigmat, 2 D.D. slides, case, tripod £4 17 6
 9.5-mm. Deiko Cine Camera, variable speeds, f/3.5 Dallmeyer anas. £4 17 6
 3×4 Carl Zeiss Baldi, f/4.5 Vidonar, Vario automatic shutter. £4 2 6
 3½×2½ Ensign Autorange Roll Film, coupled range-finder, f/4.5 Ensar, Frontor II shutter. £7 5 0
 V.P. on 16-ex. Dolly, f/3.5 Trioplan, Compur shutter £4 17 6
 Model K Cine-Kodak, f/1.9 anas., morocco case. As new £22 0 0
 2½-in. Voigtlander Brilliant, f/4.5 Skopar, case. £4 17 6
 Large Quantity of High-grade Prismatic Binoculars, to be cleared at exceptionally low prices. Details on application.
 9×12 and 4-pl. Double Ex. Goetz Tenax, f/6.8 Goetz 1D anas., Compur, 6 slides, L/case. 35s. 0d.
 Ombrux Electric Cell Exposure Meter. £2 10 0
 9.5-mm. Miller Cine Camera, f/1.5 Dallmeyer Speed anas., variable speeds, etc. £8 17 6
 16-mm. Model B Cine-Kodak, f/1.9 anas., interchangeable, L/case. £14 0 0
 Model K Cine-Kodak, f/1.9 and 78-mm. f/4.5 Tele lenses, combination case. £30 0 0
 Several Fine Microscopes, by eminent makers, at bargain prices. Write for details.
 Leitz Miniature Vertical Enlarger, f/4 anas., base easel, condenser, electric fittings. £5 5 0
 Leitz Valoy Vertical Enlarger, for use with Leica lens, condenser, electric fittings, base easel £7 5 0

3½×2½ Salex Supreme Roll Film, f/4.5 Hugo-Meyer anas., Ibsor shutter, L/case. £3 7 6
 Campro Combined Cine Camera and Projector, with transformer. 47s. 6d.
 3½×2½ Cocarette Roll Film, f/4.5 Zeiss Tessar, D.A. Compur shutter, L/case. £7 7 0
 3½×2½ Roll Film, f/4.5 Xenar anas., D.A. Compur. Cost £10 £4 7 6
 3½×2½ or 16-ex. on Super Ikonta, f/4.5 Zeiss Tessar, Compur, L/case. £14 7 6
 3½×2½ All-metal Double Ex. Voigtlander Berghel, f/4.5 Heliar, Compur, 6 slides, F.P.A., L/case. £9 17 6
 3×2 Cocarette Roll Film, f/4.5 Dominar, Compur, L/case £3 0 0
 4-pl. Compact Folding, f/4.5 Lukos anas., Acme shutter, 1 to 1/3000 sec., 6 slides, F.P.A., L/case. £2 19 6
 10×15 P.C. Double Ex. Folding, f/6.3 Zeiss Tessar, Compound, 6 slides, F.P.A., case. 47s. 6d.
 9.5-mm. Pathe de Luxe Cine Camera, f/2.5 Hermagis lens, Telephoto, L/case. £13 10 0
 S10 16-mm. Ica Kinamo Cine Camera, f/2.7 Carl Zeiss Tessar, supplementary lens, L/case. Cost £15. £4 17 6
 10×15 and P.C. Mentor Professional Reflex, long ex., revolv. back, f/4.5 Cooke Aviar, 3 D.D. slides, case. £8 17 6
 3½×2½ T-P. Duplex Ruby Reflex, revolving back, f/4.5 Carl Zeiss Tessar, special rack adjustment to hood, 3 D.D. slides, F.P.A., case. £11 17 6
 Model II Leitz Leica, f/3.5 Elmar, L/case. £18 18 0
 Electric Bewi Meter. £3 7 6
 16-mm. Bell-Howell Filmo Cine Camera, f/3.5 Cooke lens, case, Filmo Cine Projector, 200-watt lamp, adjustable resistance, ammeter, case. Perfect. The lot. £47 10 0
 4-pl. Soho Reflex, revolv. back, f/4.5 Ross Xpres, 6 D.D. slides, F.P.A., L/case. £14 17 6
 4-pl. Tropical Soho Reflex, teak, f/5.5 Ross Combinable, 6 D.D. slides, F.P.A., colour filter, L/case. Perfect. Cost £60 £25 0 0
 9.5-mm. Pathe Home Movie Projector, type C motor, group resistance, super-attachment. £6 0 0
 Model III Leitz Leica, f/2 Summar lens, high and low speeds, coupled range-finder, L/case. £32 10 0

Pathe 200-B Cine Projector, adjustable resistance. Perfect £11 17 6
 3½×2½ T-P. Reflex, revolv. back, f/4.5 Cooke, 3 slides, roll-holder. £6 7 6
 Bronze Finish 16-mm. Cine Camera, f/2.9 Dallmeyer anas., filter, 3-in. f/3.5 Telephoto lens, leather bag. Cost £35 £19 10 0
 9.5-mm. Pathe Motocamera, f/3.5 Hermagis lens, L/case £4 17 6
 9.5-mm. Deiko Cine Camera, f/1.9 Dallmeyer £8 17 6
 Bell-Howell 16-mm. No. 121 Cine Camera, f/3.5 anas., 2-speed shutter, L/case. As new. £16 10 0
 2½ Welta Perfekta Folding Reflex, f/3.5 Meyer Trioplan, Compur shutter. £9 17 6
 6×6 Rolleiflex, f/4.5 Tessar, Compur, L/case. £9 7 6
 6×6 Automatic Rolleiflex, f/4.5 Carl Zeiss Tessar, Compur shutter, L/case. £15 15 0
 16-ex. on 3½×2½ Zeiss Ikonta, f/4.5 Novar, D.A. Telma £4 12 6
 2½×2½ Carbine Roll Film, f/4.5 Carl Zeiss Tessar, Compur, L/case. £4 17 6
 3½×2½ Makina Folding, f/2.9 Plaubel Anticomar, 7 slides, F.P.A., L/case. £7 17 6
 3½×2½ N. & G. Folding Reflex, revolv. back, f/4.5 Ross Xpres, 10-in. f/5.6 Dallmeyer Dallon, 3 D.D. slides, filter, hood. £26 10 0
 4-pl. Ensign Folding Reflex, self-capping focal-plane shutter, f/4.5 Carl Zeiss Tessar, film-pack adapter, changing-box, L/case. £7 7 0
 Chromium-plate Kodak Retina, f/3.5 Xenar anas., Rapid Compur shutter. Unsold. £2 7 6
 Folt-Derby, f/3.5 anas., focal-plane shutter. £4 7 6
 3½×2½ T-P. Horizontal Ruby Reflex, f/4.5 Dallmeyer anas., 3 slides, F.P.A., roll-holder, cut-film sheaths, filters, L/case £7 7 0
 V.P. Exakts, latest pattern, lever attachment, f/2.8 Carl Zeiss Tessar, L/case. £24 10 0
 9.5-mm. Alef Cine Camera, f/1.5 Hugo Meyer anas., variable speeded shutter, slow motion, focussing, L/case. Cost £26 £16 0 0

2 YEARS TO PAY FOR ANY OF THE BRAND NEW MODELS BELOW



LEICA III 28/6 A MONTH

for 24 months or 15 monthly payments of 44/7.
 It is equally suitable for travel, sports, tele-shots, or shots in the home or theatre. The negative material is inexpensive, and it takes up to 36 shots in rapid succession if desired.
 With f/3.5 Elmar lens.

Cash price £31 : 16 : 0



ROLLEICORD 14/10 A MONTH

for 24 months or 15 monthly payments of 23/2.

With Zeiss Triotar f/3.5 lens, Compur shutter. Takes 12 pictures on 3½×2½ roll film.

Cash price £16 : 10 : 0



ROLLEIFLEX 22/5 A MONTH

for 24 months or 15 monthly payments of 35/-.

Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3½×2½ roll film.

Cash price £25 : 0 : 0

SEND NOW for LATEST 104-PAGE CATALOGUE—FREE

CITY SALE & EXCHANGE (1929) LTD.

54, LIME ST., LONDON, E.C.3

PHONE : MAN. 0180

Also at 90/94, FLEET STREET ; 59/60, CHEAPSIDE ; 84, ALDERSGATE STREET ; 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C. ; AND WALLACE HEATON LTD., 127, NEW BOND STREET, W.1 ; 47, BERKELEY STREET, W.1 ; 43, KENSINGTON HIGH STREET, W.8 ; 1, AVERY ROW, W.1

Have you tried GEVAERT ANTI-HALO REVERSAL FILM

8 mm.—9.5 mm.—16 mm.



All Gevaert Film is sold at separate prices for film and processing. Leaflet on request, with home processing instructions.

GEVAERT LTD.

Gevaert Photographic Materials are obtainable from good photographic dealers everywhere.

GEVAERT LTD., WALMER RD., W.10

This film completely eliminates halation even under the most adverse circumstances, due to a special black coating between the emulsion and the base. This prevents not only the usual halation troubles, but also the results of light being reflected back from the base on to the emulsion. The black coating disappears during reversal.

Available in three varieties:

Ortho Reversal, Panchro Normal, Panchro Super.

Ortho Reversal and Panchro Normal are suitable for all normal work. Panchro Super possesses extreme speed and is ideal for indoor work.



A FREE book - for every photographer, amateur and professional!

A copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD.

Telephone: HOLBORN 5688.

PUBLISHING DEPARTMENT.

Please send me a free copy of the New Illustrated "Granville Guide," plus free voucher worth 6d. to 3/-.

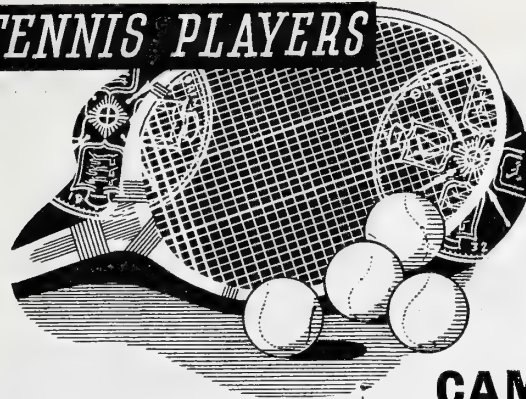
Name

Address

.....A.P.

Granville PHOTOGRAPHIC
PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON/SPA

TENNIS PLAYERS



.... DO YOU REALISE THAT

The cost of 4 tennis balls a week

WILL BUY A

Leica

CAMERA—IF YOU BUY IT FROM US

Play much tennis? Doesn't take long to knock the cover off half a dozen balls, does it? And that's 6s. 6d. gone west for good and all. Now for much less than that—4s. 1d. a week to be precise, you can own a Leica, and get thrills not only all the year round but for the rest of your life. Take it along to the club and get action shots of the singles champion with the demon service. Or, as *anno Domini* creeps on and you find that five sets straight off are a bit too much for you, what a joy it will be to wander quietly through the countryside bringing back the scenes in your Leica. Or staying in the garden and getting lovely shots of the children without their knowing it. Then there's indoor photography—but there, we could go on talking for hours about the joys of using a Leica—we know because we use it ourselves. The best thing is to decide which model you want—and come along for a demonstration or write us. We will help you all we can both in the matter of easy payments and exchange allowances.

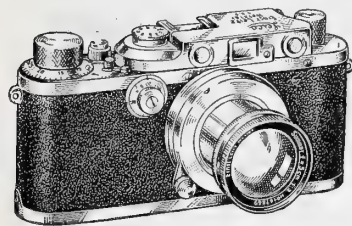
★ **4/1d. A WEEK BUYS
A STANDARD LEICA**

F/3.5 Elmar lens. Speeds: 1 to 1/500th sec. Chromium finish. 36 pictures one loading.

★ **6/3d. A WEEK BUYS
A LEICA MODEL II**

F/3.5 Elmar lens. Speeds: 1 to 1/500th sec. Chromium finish. Automatic focussing coupled to lens.

★ On our 24 monthly payment plan. Ask for particulars.



★ **9/8d. A WEEK BUYS
A LEICA MODEL IIIA**

As Model II, but with f/2 Summar lens, and speeded to 1/1,000th sec.



WALLACE HEATON LIMITED

127, NEW BOND STREET, LONDON, W.1

47, Berkeley Street, W.1 - 43, Kensington High Street, W.8

Also at City Sale & Exchange (1929) Limited, at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street, London, E.C.



LOOK AHEAD . . .

She'll enjoy seeing this movie at her 21st birthday party!

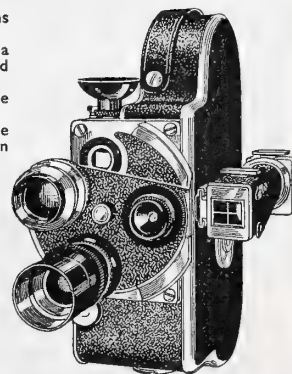
That's the reason why you should be making your films now with a Paillard ciné camera.

You'll be glad in after years that you did your filming with a first-class instrument—it will be too late then to go back and re-film faces and places which have changed.

Apart from this, the Paillard ciné camera gives you more scope and fun from filming now.

If a subject is at all filmable the Paillard will take it, because it has the biggest range of refinements ever before available in one sub-standard instrument, including:—

- Critical visual focussing covering a large part of the subject.
- Variable speeds, 8 to 64 and all intermediate.
- Semi-circular turret head for three lenses. In spite of its compactness, the turret head has wide-spaced lenses so that the field of wide-angle lenses (F 15 mm.) is not interfered with by telephoto lenses.
- Special tri-focal view-finder giving parallax correction down to 2 ft.
- Counter of high precision, with audible footage indicator.
- Range of instantaneous exposures from 1/10th to 1/500th sec. "Time" and "picture-per-picture" device.
- Possibility of filming backwards whole length of 100-ft. Film is taken up and counter subtracts exact amount (indispensable for superimpositions, lap dissolves, etc.)



See the difference with a PAILLARD CINE CAMERA

MADE BY THE MAKERS OF PAILLARD-BOLEX PROJECTORS

Write for details to Dept. A.P. CINEX LTD., 70, HIGH HOLBORN, LONDON, W.C.1

Obtainable in three models for 9.5-mm., 16-mm. and double-8 films. With critical visual focuser and Dallmeyer f/1.5 Speed anastigmat lens. £55 : 0 : 0

7-Gn. Camera-Projectors for 55/-!

Discontinued manufacture—Genuine "Midas" Cine Cameras combined with Projectors offered complete including one 30-ft. length of 9.5-mm. film (developed free). Guaranteed brand new and in perfect working order. The one instrument takes and projects your own moving pictures.

— SPECIAL FEATURES —

- F/2.5 Taylor-Hobson lens.
- Motor-driven mechanism.
- Film footage indicator.
- Daylight loading 9.5 mm.

Full description on request.

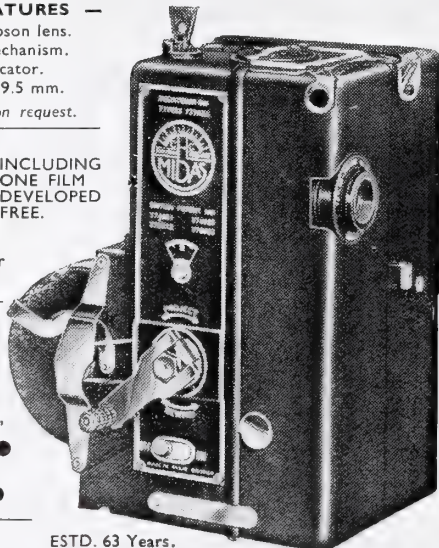
55/- INCLUDING
ONE FILM
DEVELOPED
FREE.

5% Discount for
cash with order.

LIMITED
QUANTITIES
AVAILABLE ●

SUPPLIED ON
"AMATEUR
PHOTOGRAPHER"
DEPOSIT SYSTEM ●

EARLY ENQUIRIES
RECOMMENDED ●



ESTD. 63 Years.

Ciné Photography
A.P. Department.

Phone: 2398 S'land.

PALMERS
SAINT THOMAS STREET STORE
and New Arcade-Sunderland

don't take risks with your miniature films!

Develop them successfully with

JOHNSON'S FINE GRAIN or SUPER FINE GRAIN DEVELOPER and

secure the finest grain in the
negatives and perfect enlargements.

Development tables enclosed with each tin.

FINE GRAIN
20 oz. 1/- per tin.

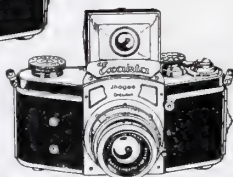
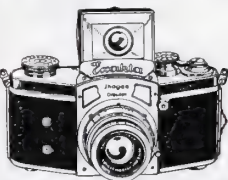
SUPER FINE GRAIN
20 oz. 2/- per tin.

Write for leaflets:
Publicity Dept.

JOHNSON & SONS
Manufacturing Chemists Ltd.
HENDON LONDON

DON'T GUESS, DON'T GAMBLE, DON'T WAIT—GET A KINE-EXAKTA

and make
PERFECT STILLS



MINIATURE REFLEX for all makes
perforated Films 24×36 mm.

FOCAL-PLANE SHUTTER Speeds
1/1,000th sec. to 12 seconds, or delayed
action 1/1,000th sec. to 6 seconds.

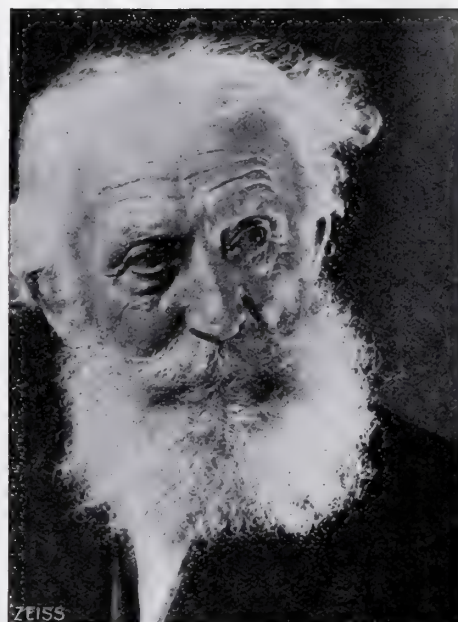
PRECISION WORKMANSHIP.

Brilliant Focussing Screen, Magnifies Image Two Diameters.

Exaktar Anas., f/3.5, 5 cm.	—	—	—	£27 10 0
Tessar Anas., f/2.8, 5 cm.	—	—	—	£38 10 0
Primoplan, f/1.3, 5 cm.	—	—	—	£45 0 0
Ever-ready Solid Leather Case	—	—	—	£1 0 0

Have you received the new Exakta Price List?

GARNER & JONES LTD. POLEBROOK HOUSE,
Golden Square, LONDON, W.1
Phone: GERRARD 2300.



CARL ZEISS
LONDON LTD

for fine portraiture use
A ZEISS OBJECTIVE
the eagle eye of your camera

Illustrated catalogue P.51 free on request from:—

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1



WHY NOT MOVIES?

The cost is so little

THE CINÉ-KODAK 8 WAY

There are many amateur photographers who enjoy the thrills of movie-making. And why not? If you enjoy photography you'll enjoy making movies much more. It is natural that when a photographer takes up filming he produces first-class films. You are able, with your trained photographic eye, to pick out those scenes and incidents which will show up best on the screen. Unlike the inexperienced you can make every foot of film pull its full weight in entertainment value, and, incidentally, avoid all film waste.

If previously the cost has deterred you, you probably haven't realised that on Wallace Heaton's new easy payment plan

FOR 4d. A DAY YOU CAN OWN A CINÉ-KODAK 8

And film costs, the Ciné-Kodak 8 way, are divided by four. A 25-ft. roll costing 10/- gives you the same length of showing on the screen as 100 ft. of 16-mm. film. Why not, this year, exploit your skill as a photographer, and make first-class movies? A first monthly payment of 9/- and a Ciné-Kodak 8 is yours to take on holiday. We will take your present camera as part payment—our exchange allowances are the most generous in the trade.



WALLACE HEATON LTD

127, NEW BOND STREET - - LONDON, W.1

47, Berkeley Street, London, W.1

43, Kensington High Street, London, W.8

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 84, Aldersgate Street; 54, Lime Street; and 13, The Arcade, Liverpool Street, London, E.C.

Wallace Heaton

The holder of this coupon is guaranteed by me to have the Ciné-Kodak 8 expertly demonstrated. If out of town post this with your name and address and I will gladly forward full descriptive literature.

YOU GET WHAT YOU SEE WITH THE

Rolleiflex

BECAUSE

FULL PARALLAX COMPENSATION IS PROVIDED FOR

Since their introduction both the Rolleiflex and Rolleicord have always had **parallax compensation**. Right from the earliest models the finder lens, the taking lens and the reflex mirror were built to work in conjunction with one another so that what you see on the focussing screen you get on the finished print. This, however, is only one of the numerous advantages of owning a Rolleiflex. Others are **economy**—12 exposures size $2\frac{1}{2} \times 2\frac{1}{2}$ on $3\frac{1}{2} \times 2\frac{1}{2}$ 8-exposure roll film for 1/- (1d. a shot). **Versatility**—accessories are available for plates and 35-mm. ciné film, so that when you possess a Rolleiflex you really possess three cameras in one. Other accessories make it still more versatile. **Guarantee**—Every Rolleiflex is sold with a printed guarantee of mechanical and optical perfection. With f/3.5 Zeiss Tessar lens and Compur Rapid shutter, speeded to 1/500th sec., T. and B., it costs only £25.

Your dealer will be glad to demonstrate. Or write for Rolleiflex/Rolleicord brochure and address of nearest stockist from the Sole Importers:—

R. F. HUNTER LTD.
"Celfix House," 51, GRAY'S INN RD.,
LONDON, W.C.1

Phone: Hol. 7311/2.

SEE THIS SIGN

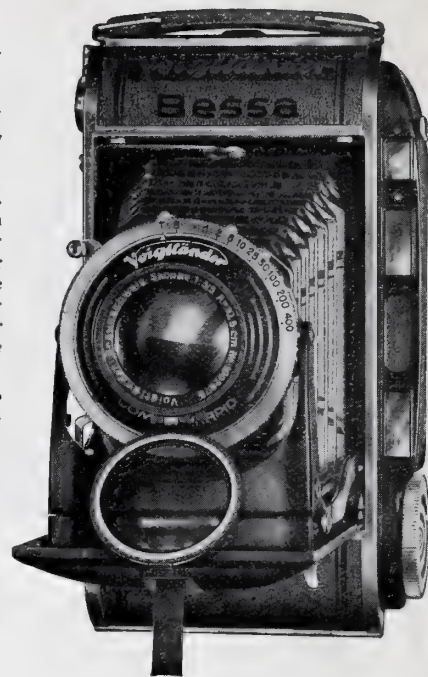


ON YOUR DEALER'S WINDOW.

If you insist on perfection this is the camera you want

THE Rangefinder Bessa has everything you can usefully employ in a folding roll-film camera. It is beautifully made throughout, and incorporates every conceivable device for better photography. The specification includes a coupled prismatic focussing device which makes "out-of-focus" negatives impossible, interchangeable light filter permanently hinged to the lens mount, trigger shutter release under the baseboard which enables you to keep the camera dead

steady, and a mask for half-size pictures. Other features of this remarkable camera are Compur Rapid delayed-action shutter (1 sec.-1/400th, B. and T.) and Voigtlander SKOPAR F/3.5 anastigmat lens. Price £18 15s. Other models also with Compur shutters at £16 10s. and £21. Ask your dealer for a demonstration, or send for the Rangefinder Bessa brochure to:
SCHERING LTD., (Voigtlander Dept. A),
185/192, High Holborn, London, W.C.1



Voigtlander

RANGEFINDER BESSA

● FOR SPEED AND FINE GRAIN USE ILLUSTRATION FILM

The Complete 9.5 mm. Cinematographer

By HAROLD B. ABBOTT

Because of advances in film technique this book supersedes the author's former successful book "Motion Pictures." The beginner can take it up and find everything he needs to know in order to make successful pictures.

How to choose a 9.5-mm. ciné camera; how to expose correctly; what to take and how to take it; full instructions on developing and printing; methods of planning, editing, titling and trick effects; the art of projection; methods of operation, screen and picture sizes; giving an efficient show; all these are explained in detail.

There are nearly 100 illustrations. The book, packed with useful information, is a comprehensive course of instruction in amateur cinematography.

CLOTH BOARDS

Size 7½ × 5 in. 260 pages
PRICE 5/- net By post 5/4

From all leading Booksellers, or direct
from the Publishers

ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

A new book which will help you to get
the best results with your camera!

Brighter Photography

by DAVID CHARLES, F.R.P.S.

This handy book reveals in a clear, attractive way the secrets of successful photography. Though primarily intended for the novice, it is invaluable to every keen camera user.

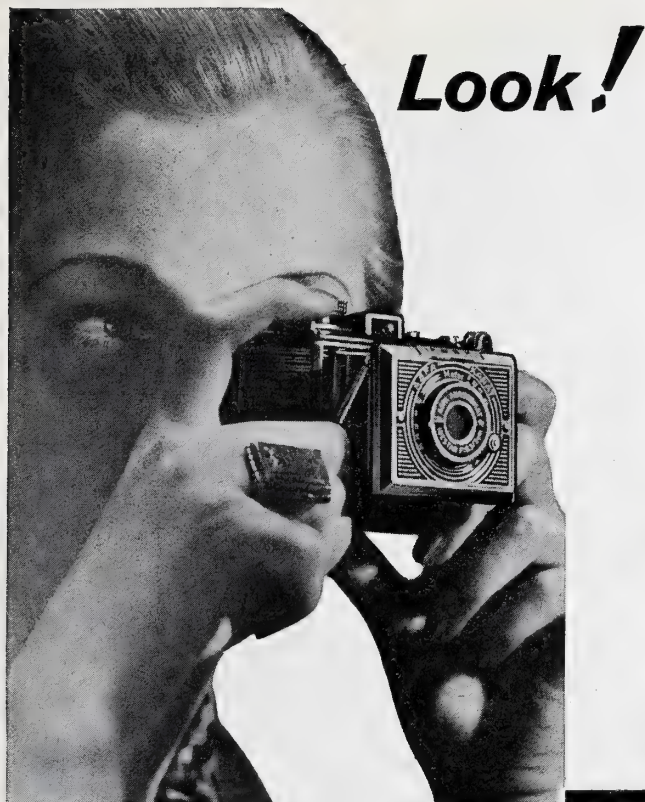
The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint. By simple cross references these illustrations provide a series of clear, concise lessons in the art of making better pictures.

Paper Boards Size 7½ × 5 in. 144 pages
PRICE 2/6 net By post 2/9

From all Leading Booksellers,
or direct from the Publishers

ILIFFE & SONS LTD.
Dorset House, Stamford Street, London, S.E.1



Look!

Agfa Karat

**A NEW MINIATURE TAKING
12 PICTURES, 24×36 mm., ON 35-mm. FILM**

This new Agfa establishes a distinct record in value. We are confident that in its price class there is nothing to compare with its efficiency and performance.

It has an accurate shutter speeded 1/25th, 1/50th, 1/100th sec., T. and B., and an excellent Agfa Igestar f/6.3 anastigmat lens which guarantees needle-sharp definition and a good depth of focus.

A notable feature is the impossibility of double exposures and the fact that the shutter cannot be released accidentally (even though it is set) while the camera is in the closed position. The ready position is achieved by a bellows extension at the touch of a button.

Loading is definitely an advance on anything we have yet seen. You just drop the cassette into position, pull out sufficient film to engage the sprockets, snap the lock into position and that's that, a 10-second operation.

Built-in optical direct-vision view-finder; focussing from infinity to 3 ft. A really excellent job.

AND IT'S YOURS for 7/5 A MONTH or £5 5 0 cash.

Our Exchange Allowances are definitely higher.

WALLACE HEATON LTD

127, NEW BOND ST., 47, BERKELEY ST., LONDON, W.1
and 43, KENSINGTON HIGH ST., W.8

CITY SALE AND EXCHANGE (1929) LTD.

59/60, Cheapside, London, E.C.2. 90/94, Fleet St., London, E.C.4.
54, Lime St., London, E.C.3. 84, Aldersgate St., London, E.C.1,
and 13, The Arcade, Liverpool St., London, E.C.2.

"SHE'S A BEAUTY"



When our customers come in, a week or two after they have purchased their Rolleicord and we enquire how they are getting on with their camera, they reply, "She's a beauty, so simple to use, such wonderful results. I'm so glad you recommended me to have a Rolleicord."

The Rolleicord saves you the expense of enlargements because contact prints are large enough to show the fullest detail of your pictures. 12 pictures on 3½×2½ 8-exposure roll film for 1/-. The separate viewing lens and focussing screen eliminates useless snapping because you see your picture full size and right way up, therefore you can reject all subjects which do not appeal to you before you have wasted film on them. The high-class

Zeiss Triotar lens will not only give you perfect holiday pictures, but will give excellent results all the year round. The Compur shutter is speeded from 1 to 1/300th sec. also T. and B., and is set and released by one lever. The Rolleicord is so designed that it is easily manipulated. Takes all Rolleiflex accessories except only the angle mirror.

With Zeiss Triotar f/3.5 lens and Compur shutter, speeded to 1/300th sec., T. and B. £16 10 0

With Zeiss Triotar f/4.5 lens and Compur shutter, speeded to 1/300th sec., T. and B. £14 10 0

Rolleicord

YOURS FOR 6d. A DAY

With Zeiss Triotar f/3.5 lens, 24 monthly payments of 14/10, or 15 monthly payments of 23/2.

With Zeiss Triotar f/4.5 lens, 24 monthly payments of 13/6, or 15 monthly payments of 20/4.

There is also the new Model 1a Rolleicord at £12 10 0
Just released!

The Most Generous Exchange Allowances in the Trade.

WALLACE HEATON LTD.

The Rolleicord Specialists

127 NEW BOND STREET, LONDON, W.1

47 Berkeley Street, W.1 43 Kensington High Street, W.8

Also 1a Avery Row, W.1, and City Sale & Exchange (1929) Ltd., at 59/60 Cheapside, 90/94 Fleet St., 54 Lime St., 84 Aldersgate St., and 13 The Arcade, London, E.C.



Negative on an Ilford
Soft Gradation Panchro-
matic Plate. Reproduced
by courtesy of the
"Morning Post".



Use

ILFORD PANCHROMATIC PLATES for Pictorial Quality

A panchromatic plate in the camera is more than half the battle when photographing any subject which depends for its appeal upon a true rendering of colour values, delicate portrayal of nature's tones or a beautiful sky effect.

With any of these Ilford Panchromatic Plates, according to the speed required, the quality of your photography will be greatly enhanced.

MADE IN ENGLAND BY ILFORD LIMITED, ILFORD, LONDON

ILFORD SPECIAL RAPID
PANCHROMATIC PLATES
H. & D. 400

ILFORD SOFT GRADATION
PANCHROMATIC PLATES
H. & D. 700

ILFORD HYPERSENSITIVE
PANCHROMATIC PLATES
H. & D. 2,500

THE AMATEUR PHOTOGRAPHER

& CINEMATOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, JULY 14TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

Vol. LXXXIV. No. 2540.

NEXT week's issue of *The Amateur Photographer* will be our special Summer Number. Not only will it be considerably enlarged so far as the number of pages is concerned, but a great variety of topical articles, illustrations, and useful information, especially for the amateur photographer on holiday will be included. Another feature that will be of considerable interest and value to innumerable readers will be a description of all the available cameras in the popular $2\frac{1}{4} \times 3\frac{1}{4}$ size. These will be reviewed and compared, and the vast army of photographers who use this size of film will find much of interest for them in the descriptions of the cameras. "The A.P." Summer Number, with its "all-over" cover in full colour, will be on sale on Wednesday next, July 21st, and we would suggest to our readers that they order their copies well in advance.

"The A.P." Prize Prints.

An annual exhibition that always attracts a great deal of attention from our readers is that devoted to a display of the pictures awarded prizes in "The A.P." competitions during each year. This exhibition, which is a regular feature of the House Exhibitions of the Royal Photographic Society, 35, Russell Square, W.C.1, has again been arranged and is now open to the public. It includes the prize pictures from the Advanced Workers' and Intermediate Competitions since June, 1936, and a selection of those awarded Honourable Mention. The special award for the best picture in the twelve months has been made to Mr. A. H. Roche, 53, Loveday Road, Ealing, W.13, for his picture entitled "Age." This is a fine

TOPICS of the Week



THE TOP OF THE HILL.

A good example of "delayed-action" photography in which the photographer includes himself in the picture. An article on this subject appears elsewhere in this issue.

character study of the head of an old woman, and of very considerable technical merit. A reproduction will appear in our pages at an early date. In the meantime our readers should note that "The A.P." Prize Print Exhibition is open at the above address until the end of the month, and admission is free.

"The A.P." Index.

The index for the half-yearly volume of "The A.P." is now ready, and contains complete references to articles, illustrations, etc., that have appeared in our pages from January 6th last until June 30th. As on previous occasions, it will be realised after an inspection of this index how extensive has been the amount of information included in six months' issues of "The A.P." Each half-yearly volume is, in fact, a mine of information on all photographic matters both pictorial and technical, and a picture gallery in miniature. The index can be obtained from our publishers, Iliffe & Sons, for 3d., or 4d. post free, and with binding case for the half-yearly volume, 4s. 1d. post free.

Poison and Antidote.

It is quite a long time since the Press recorded a case of photographic poisoning. Poisoning by photographic materials was at one time a favourite topic. One had a vision of a queue of photographers waiting to commit suicide by consuming cyanide of potassium. It almost seemed as if photography ought to be scheduled a dangerous trade. Cyanide of potassium has not lost its lethal qualities, but an antidote has been found from the same working bench. This is methylene blue. In one scientific journal we find recorded several cases of cyanide

poisoning which have been saved by the use of this dye. In one case the victim was so far gone that respiration had stopped and heart sounds were barely audible, and the man was cyanosed and cold. A solution of 1 per cent of methylene blue was mixed and injected, and before the injection was completed the man began breathing, regained consciousness, and opened his eyes, and within a few hours he was normal. Every poison has its antidote, but not always so near at hand. Fortunately, cyanide of potassium is of very infrequent use among amateur photographers.

Panorama.

An exhibit in a shop window in Holborn is just now attracting considerable attention. It is a panoramic reproduction of four negatives taken with a miniature camera. It measures nearly 4 ft. by 1 ft., and it is a view of London so comprehensive as can hardly have been brought before within a frame. On the extreme left is a view of the

Central Criminal Court, and on the extreme right the County Hall, and in between are St. Paul's, the great stretch of river with three bridges, and the buildings of South London. The four little negatives from which it is reproduced are also mounted. The work is not only remarkable for the range of view, but also for its technical excellence, its clear detail, and its interesting sky. The point from which it was taken must have been somewhere about the Shell-Mex building just above the Embankment.

Putting in Figures.

The new series of Underground posters showing famous places around London all have figures in them; even the churchyard has its mourners. The artist, of course, can take liberties with his figures to a greater extent than the photographer; he can make them mere wraiths or suggestions of figures if he chooses, and he can diminish or enlarge them in keeping with the subject. The photographer is more

or less bound by the fact that most people are between five feet and six feet in height and have two arms and two legs. But we do think that photographers are not always as alive as they might be to the use of figures in pictorial compositions. Even in commercial work innumerable photographs are produced of buildings and estates which would be greatly enhanced in interest and commercial value by the introduction of figures, but as a rule the room or garden remains untenanted. Recently for a certain purpose a photographer was instructed to obtain a series of photographs of a boarding school. The large prints when delivered proved to be technically excellent, but although the boarding school was in full working order there were no boarders. The dining-room had the tables all laid out for the meal but there was no one to partake. The dormitory was a succession of empty beds. The result was to convey the sense of a museum piece rather than a living institution.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

The Petzval Lens.

I shall be greatly obliged if you can supply me with full particulars about the Petzval lens. I have read that it is the best for enlarging. Do you confirm this? If so, is it still obtainable?
F. B. A. (Carlisle.)

We shall have to go back to rather ancient history, photographically, for it was in 1840 that Voigtlander first made lenses from a formula worked out by Joseph Petzval, a Viennese mathematician. The invention was an important one, as portraiture by the Daguerreotype process was almost impossible, owing to the serious lack of rapidity in the single lenses then used, and to the low sensitivity of the Daguerreotype plate.

The Petzval lens as first made had a full aperture of $f/6$, and an improvement by Andrew Ross increased this to $f/4$. The construction of the original lens is shown in the upper diagram, where it will be seen that it has four elements. (The arrow

indicates the direction of the light.) The front component consists of a positive lens of crown glass cemented to a negative of flint glass. At the back are a negative lens of flint, and a positive of crown, with an air space between. It is obviously unsymmetrical.

It was chromatically corrected, free from distortion, and on account of its freedom from spherical aberration and coma the definition in the centre of the field was excellent although it fell off considerably towards the edges of the circle of illumination. In fact, the field covered sharply was comparatively small, and suffered from pronounced curvature. As a lens for portrait work, for which it was intended, it was an enormous advance on anything previously made; but it fell short for architecture, landscape, and all work requiring good definition over the whole field.

J. H. Dallmeyer, in 1866, obtained better correction for spherical aberration, by making the modification shown in the second diagram. The front combination was left unaltered, but the positive and negative elements at the back were not only modified but their position was reversed. Voigtlander replaced the back lenses by a cemented combination; Sommer made a modification which allowed of an aperture of $f/2.3$.

In view of these and other changes, it became more correct to speak of lenses of a certain construction as being of the Petzval type. The original lens was fundamentally the ancestor of many thousands of others, and lenses of more or less similar type are still made and used for portraiture and other purposes.

The statement that a Petzval type lens is the best for enlarging purposes was true only until it began to be superseded by a still better type—the anastigmat. This, in its many forms, has great advantages over any other type of lens for almost all photographic purposes—including enlarging. It is only necessary to consider, for example, its flatness of field, and the uniformity of definition even at very large apertures.

ORTHO or PAN?

This article deals with a subject of interest to all amateur photographers, especially beginners. It explains the use of colour-sensitive materials, and gives some hints upon the subject of filter factors.

WITH regard to the choice of sensitive material many photographers are exercised in their minds as to whether orthochromatic or panchromatic films or plates are best suited to their needs. In these days all plates and films supplied for amateur work possess some degree of colour sensitiveness. They differ in degree, and range from orthochromatic films which are slightly sensitive to yellow and green to others of the 'chrome type. These, while highly sensitive to yellow and green, are more or less "blind" to red, which will be rendered as black in the final photograph.

The range of panchromatic material is sensitive to the whole of the visible spectrum, and in addition there is the type known as "super sensitive," or "hypersensitive." The latter are given additional sensitivity to the red primarily with a view to providing increased speed when photographing subjects illuminated by artificial lighting that includes a large proportion of red rays.

Speed.

In the past colour sensitiveness was employed in order to ensure that coloured objects were rendered according to their intensity. Yellows and greens, for example, on non-colour-sensitive material appeared as dark grey or black.

The modern photographer has another use for colour sensitivity, because the "speed" of the material to the various light sources is closely connected with it. Nor is this confined to illumination of artificial character. Early in the morning, or late in the day, the light often presents distinct coloration, yellow or red. In this light a non-colour-sensitive material requires a much longer exposure than the scene's apparent brightness, as judged by eye or photo-cell meter, would lead one to expect. Less increase is required by an "ortho" film, while a normal "pan" film requires no extra exposure. The high sensitivity to red of the "super-speed pan" film means that at sunset or early morning, or by artificial light, it requires even less exposure than inspection of the scene would suggest, so that it seems much faster by that light than it does in daylight.

While the manufacturer makes plates or films sensitive to the whole of the spectrum, there is always greater sensitiveness to the blue-violet than to the other rays. To retard this satisfactorily a colour filter is required.

Control of Tonal Values.

The use of a colour filter provides the photographer with some measure of control over the tonal values of the subject when using orthochromatic films or plates. The blues are retarded and will be deeper in tone, and the yellows and greens lighter, when a suitable colour filter is employed, but this has little effect upon the red, because the emulsion is not sensitive to red and a filter will not make it so.

The use of panchromatic material, however, gives the photographer complete control over all the tonal values of the subject, so much so that any one colour may be exaggerated at the expense of others. It is possible, for instance, by the use of a blue filter to produce a result equivalent to an "ordinary" (i.e., non-colour-sensitive) plate, and with a blue-green the colour translation will be similar to that secured with an unscreened ortho.

Correct colour values are easily secured on panchromatic material with suitable screens, while by the use of a red filter stronger contrasts may be introduced than the original subject displays. For example, a light blue sky with light fleecy clouds may be made to appear as if black. Haze can be eliminated by a deep yellow filter.

For subjects where partial colour control is desired even unscreened "pan" material does well, and the result approximates to that secured on orthochromatic material with a "medium" screen, but without the increase in exposure that the latter necessitates.

Filter Factors.

It is important that the photographer should fully understand the effect of the filter in use upon exposure. No filter can have a definite factor respecting the necessary increase in exposure. The factor varies with the different emulsions—for example, one maker indicates that the use of a given filter necessitates an exposure increase of ten times with ortho film and three times with a panchromatic, while for another

panchromatic the exposure is but twice the normal.

The exposure factor will also vary with the source of light. The safest course is for the photographer to use the filter made for the particular material in use and for which exposure factors are supplied by the maker.

In the use of filters not issued by the makers of sensitive material data are obtainable from the makers of the filter for materials of different sensitivity, and for various lighting conditions.

By the use of a filter issued by the makers of the material in use, the photographer is assured that he has the maximum efficiency, with the minimum of increase in exposure.

The following table gives the names of some of the best-known colour filters available for the amateur. The figures in the two columns refer to the number by which the normal exposure must be multiplied when each filter is in use.

Filter	O.	P.
AGFA:		
0	1½	1½
1	2½	1½
2	4	2
3	6	2½
4	5	2½
5	—	3
ENSIGN:		
Light Green	2	2
Medium Green	—	3
Dark Green	—	4
Yellow	2	1½
Red	—	4
Optigrad	1	1
ILFORD:		
Alpha	3	1½
Beta	—	3
Delta	6	2½
Gamma	—	4
Iso	3	—
KODAK:		
K 1	2½	1½
K 1½	4	2
K 2	6	3
E	—	5
G	—	3
XI	6	4½
LEITZ:		
0	2	1½
1	3	2
2	5½	2½
Green	—	3½
OPTOCHROM:		
Yellow 1	2	1½
Yellow 2	3	2
Green 1	3	2
Green 2	6	3
Blue	—	1½
Red	—	8
Reform	1	1
VOIGTLANDER:		
Moment	2	1½
Normal	5	2½
ZEISS:		
Light	2	1½
Medium	3	2
Orange	8	3½
Panchro	—	2

For orthochromatic films, use column O.
For panchromatic films, use column P.

July 14th, 1937

"Delayed"

By F. N. BAKER.

"self-timer" for attachment to shutters that are not fitted with D.A.

Even if people are available for my pictures I often prefer to use myself. For two reasons: I know exactly where and how to place myself in the picture without the need for explaining my ideas and possibly having them misunderstood or misconceived. And, secondly, because I can be completely unselfconscious before my own camera (in spite of being



STUDYING THE MAP. This picture, which includes the photographer, would not have been possible without the delayed-action device. $1/50$ th sec., $f/8$, Verichrome.

MOST amateurs are familiar with the "delayed-action" adjustment on the shutters of their cameras, and have doubtless made use of it when taking groups in which the photographer himself wishes to be included.

When the shutter is set for D.A. and the release pressed, a definite period elapses, usually about 12 seconds, before the exposure occurs. The exposure can be set at any speed marked on the shutter from 1 sec. to the highest speed. The 12 seconds delay permits the photographer to get in any pre-arranged position in front of the camera and pose before the shutter goes off.

How often does it happen that on a lone excursion one comes across a delightful scene that needs only a little

"human interest" to make it perfect. And just as often no one turns up to provide this. With a delayed-action release the difficulty is easily overcome. One can supply one's own human interest and capture these pictures after all. For this reason alone the solitary worker ought never to be without this device, which incidentally can also be obtained as a separate

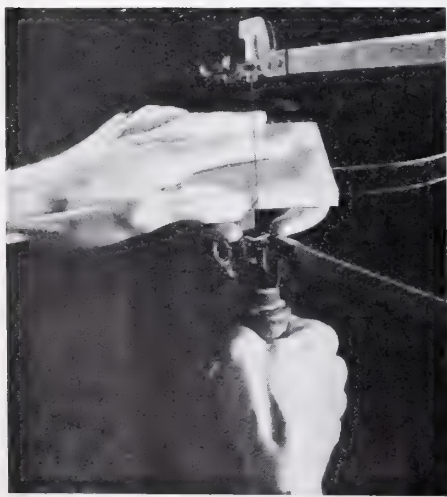


THE FRIENDLY GAME. Daylight and artificial light. $\frac{1}{2}$ sec., $f/6.3$, S.S. Pan.

extremely camera-conscious before other people's cameras. Perhaps it is because I can always destroy my own negatives if I dislike the results!).

With a little care even difficult and unusual subjects can be taken with delayed action. For example, a close-up of a person's hands at work as he would see them. In fact, such a photograph would be almost impossible without using delayed action and oneself as the subject. The devising of such photographs is extremely absorbing and the results of great interest.

The procedure with delayed-action subjects is very simple. The subject is just arranged carefully in the finder, allowing of course for the inclusion of oneself; the focussing and setting of shutter and D.A. device



HANDS AT WORK, AS I SAW THEM. A good example of the value of a delayed-action shutter. 1 sec. exposure, $f/6.3$, S.S. Pan.

Action"

attended to, and, lastly, the shutter is released. Promptly walking into the picture you assume the desired attitude until you hear the shutter fire. Do not under any circumstances be tempted to stare at the camera to see if it has fired. Rely upon the sound alone.

Once the period of delay is accurately known it is quite possible to take pictures containing some action. For instance, after setting the device with the shutter at a fairly high speed, one can move into the picture, counting the seconds to ensure that the shutter will fire when in the desired position.

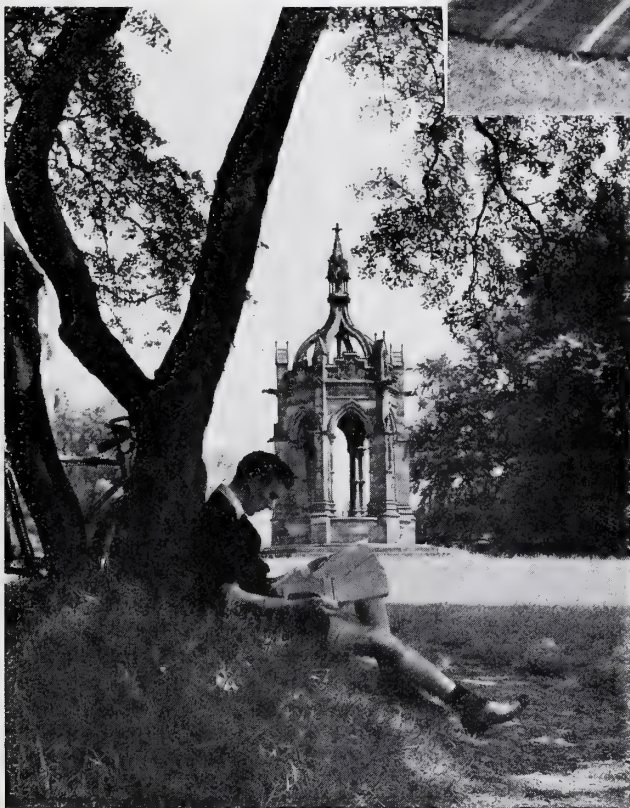
Though delayed-action photography is a pleasant outdoor hobby in summer-



THE TEASER. A delayed-action snapshot.
(By courtesy of "The Daily Herald.")

an improvement in the technical quality of one's work. The use of the device demands a tripod, thus one is assured of freedom from camera shake in those photographs. Also if a tripod is carried for the sake of these pictures it is highly probable that it will be used for photographs where otherwise one might have to risk a slow instantaneous exposure in the hand or else give a shorter exposure than is desirable. A further point in favour of delayed-action snaps is that they permit of unhurried and careful working.

Incidentally, what real photographer would not rather have some really pictorial snaps of himself to adorn the pages of his album than awkwardly-posed groups?

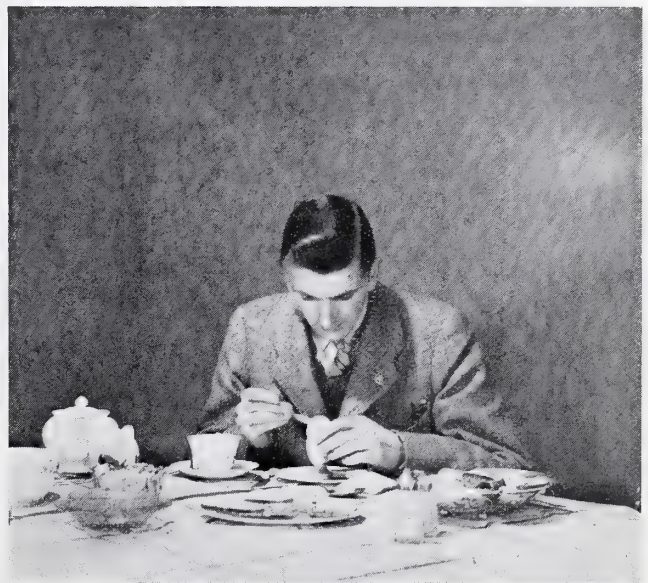


A REST IN THE SHADE. A "record" photograph made interesting by the introduction of figure by delayed action.

time, even on dull days or in the evenings one can still indulge in this mild vice indoors with the aid of flashpowder instead of the usual self-timer.

The period of delay between lighting the touch-paper and the firing of the flash is amply sufficient to enable the photographer to be included in the picture. Provided the room is only dimly lit so long as the shutter is opened for the flash perfect results can be obtained every time.

One result of being prepared for delayed-action pictures is



THE BREAKFAST EGG. 1 sec. D.A. exposure, f/6.3, S.S. Pan.

Readers' Hints, Tips and Gadgets

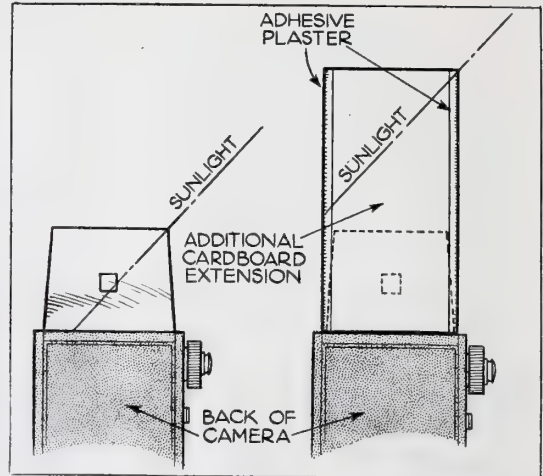
EXTENDING THE REFLEX HOOD.

ADMIRABLE though the popular small square reflex is for practically all types of work, there is one little disadvantage about it now the sun has reached the zenith of its summer journey.

As the light becomes more vertical accurate focussing in the diminutive low hood is apt to be considerably interfered with by a shaft of light shining on the screen.

A useful gadget that costs practically *nil* and only a few odd moments to construct is a small cardboard hood about 5 in. high that can be slipped over the existing hood (which is about 2 in.) and so add about 3 in. to its height.

All that is required is a piece of good quality cardboard (not necessarily thick) about 8 in. by 5 in. This can just be seamed along the requisite places and then folded and the two loose ends joined with a strip of adhesive tape. A better method is to cut four equal strips 2 in. wide (or just a bit larger than the width of your own particular hood) and then join each piece with a strip of plaster. If this second type is carefully made it will be possible to fold it up when not in use, and it can then be carried in the pocket. The inside of the hood can with advantage be blacked, and according to your skill so can the outside be improved, either by blacking or by covering with thin leatherette or other material that will still permit it to be folded. This handy little gadget will prove of great practical use, and is one that ought to have long ago been on the market. (Manufacturers please note, and send royalties to the author!) F. READ.



A CONVENIENT CAMERA SUPPORT.

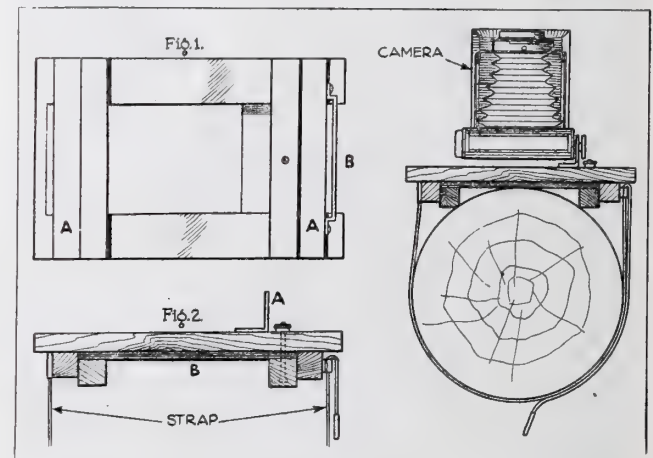
FOR long instantaneous or brief time exposures the photographer who does not carry a tripod usually relies on finding some support such as a convenient wall or window-sill on which he can prop up his camera. Away from towns supports of this kind are very rare, but the country provides supports of another kind in trees and the upright posts of fences.

By the aid of the home-made gadget illustrated here a camera can be strapped securely, and held firmly level, to any upright object small enough to allow a yard-long strap to pass round it.

The base of the support, of dimensions $5 \times 3\frac{1}{2}$ in., is cut from hard wood $\frac{3}{8}$ in. thick. Two pieces of $\frac{1}{2}$ -in. square wood (A, Fig. 1) are screwed to it $\frac{3}{8}$ in. from each end. At B the base is cut away to take a strap 2 in. wide, and a leather strap-holder is screwed to the fillet A. To the other fillet a webbing strap 2 in. wide and about 36 in. long is fixed by means of a metal plate and screws. An angle-plate drilled to take a tripod-screw is attached to the base as shown at A in Fig. 2.

At B in Fig. 2 is shown a strip of plywood 2 in. wide, and in length a fit between the fillets A of Fig. 1. To each end of this is fixed a piece of wood $\frac{1}{2} \times \frac{1}{2} \times 3\frac{1}{2}$ in., one of these pieces carrying a 4 B.A. screw as indicated in the drawing. A clearance hole for this bolt is drilled in the base, and the whole inner tray is held on the base by a nut or terminal head.

In use, the camera is screwed to the bracket by the usual tripod-screw, and the whole is strapped to the tree or post as indicated in the third sketch. As the edges of the inner tray clamp up against the tree, the support is firm and steady, and the camera has no tendency to tilt downwards by its own weight. If the tree or post is more than 10 in. in diameter, firmer support is obtained by removing the inner tray.



BENDING METAL TUBES.

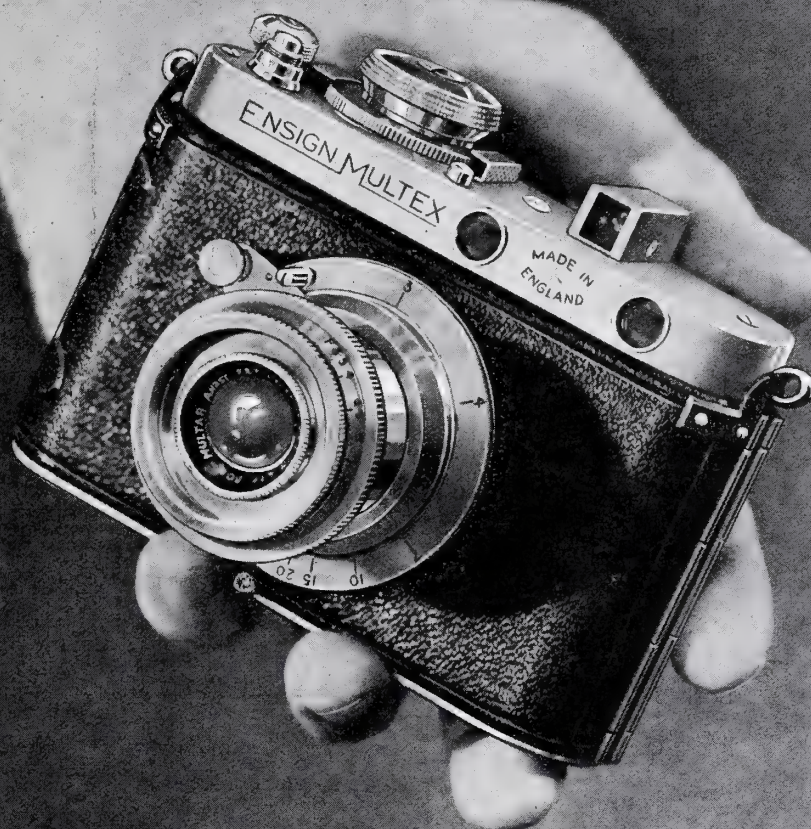
IN case there are any more readers of "The A.P." besides your recent correspondent who had difficulty in bending metal tubes, the following will be found a reliable method.

First of all make sure that the tube is of a good quality seamless type, as seamed tubes are liable to burst at the seams in any case. The method I describe is in everyday use by the largest tube benders in this country, and is very simple. Stop up the end of the tube with sand about half an inch high. Then melt a sufficient quantity of resin in a small plumber's lead ladle and pour it in the tube until full. Allow the resin sufficient time to set. It will then be found that the tube can be bent as easily as a soft iron solid bar.

When the tube has been bent to the desired shape, apply heat or put it in an oven and the resin will run out into your original ladle. The resin can be used over and over again. All bicycle and motor-cycle handlebars are bent like this while cold. If resin is unobtainable lead may be used, but in this case put the tube first in a hot oven to make sure that the inside is absolutely dry or you may have a serious accident, moisture inside the heated tube may cause it to explode. Both methods have its dangers which must be guarded against. With resin don't overheat or it will set fire, with lead make very certain all your implements are dry as eyes can never be replaced.

J. E. GIBSON.

ENSIGN MULTEX

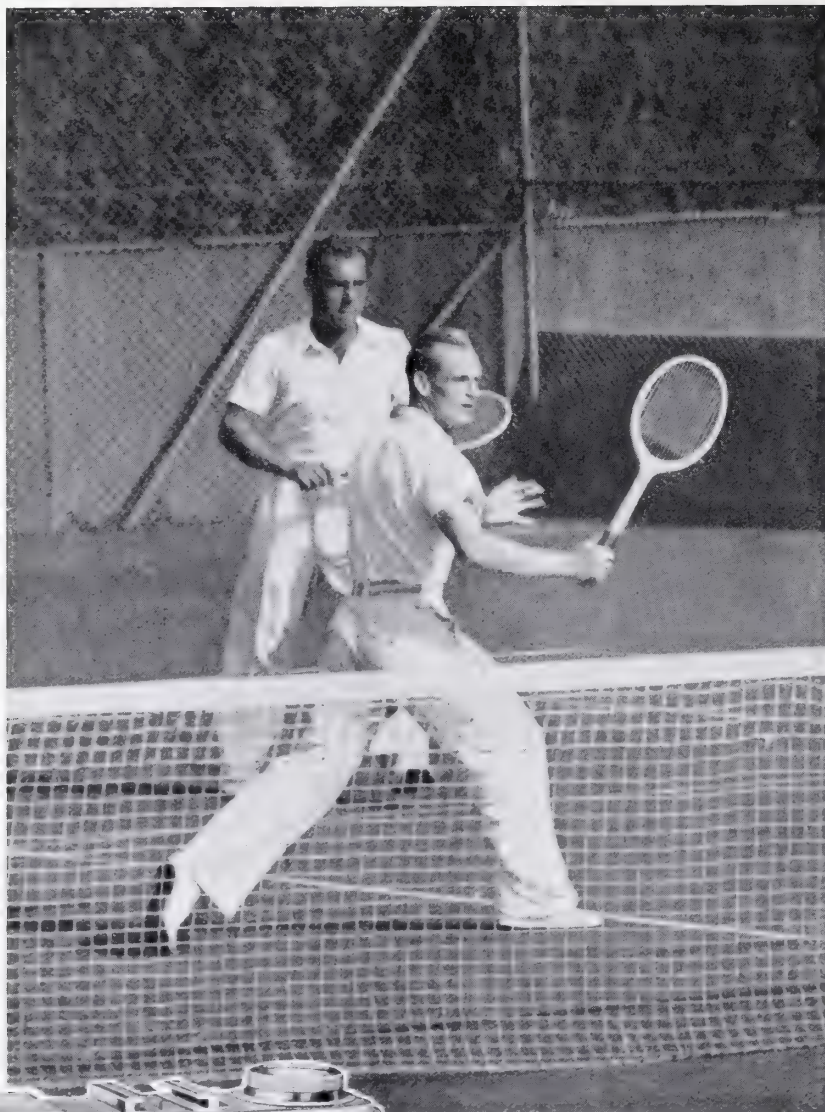


BRITISH PRECISION CAMERA

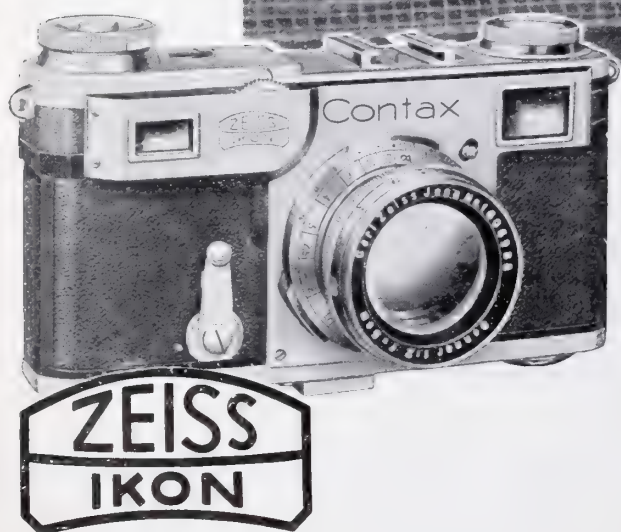
COUPLED RANGE-FINDER FOCUSING TO 21 INCHES.
COUPLED SHUTTER SETTING AND FILM WINDING.
TAKES 14 PICTURES $1\frac{1}{8} \times 1\frac{1}{4}$ INCHES ON SIZE 27 FILM.
FOCAL-PLANE SHUTTER 1 SEC. TO $1/1,000$ TH.
MANY OTHER FEATURES.

Made throughout at the Ensign Camera Factory, London.

See it at your dealers or write for descriptive brochure to :—
ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1



Look for this sign in
your dealer's window.



Quick work . . .

and you want a fast-working camera, too, to get the picture. The Contax is the precision miniature camera for sports and action pictures, indoors and out of doors . . . with its metal focal-plane shutter speeded to a real 1/1,250th second . . . ultra-rapid Zeiss lenses up to $f/1.5$, even the lenses of long focal lengths work at apertures of $f/2$ and $f/2.8$. . . and combined distance meter and view-finder in one eyepiece . . . the Contax unites an unrivalled technical range with ease in manipulation. . . . And of course all controls are on top of the camera body . . . while the action of winding up the shutter also advances the film and thus prevents unintentional double exposures.

CONTAX

The Contax, like all Zeiss Ikon cameras over £10 in value, or fitted with Compur shutters, carries our 3 years' guarantee.

Write for a free copy of our 96 page book "Contax Photography," giving particulars of all Zeiss Ikon miniatures. Most high-class dealers stock Zeiss Ikon cameras.

ZEISS IKON LIMITED, 11, Mortimer House, Mortimer Street, London, W.1

July 14th, 1937

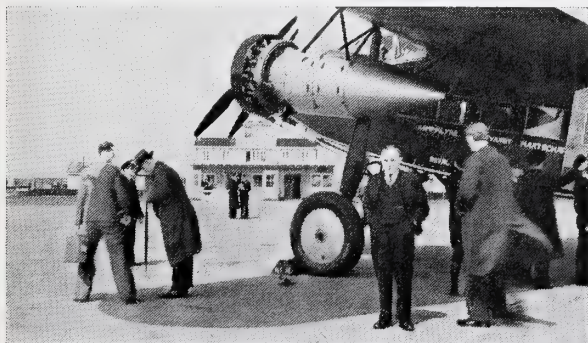
THE AMATEUR PHOTOGRAPHER
& CINEMATOGRAPHER

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

IN THE AIR *with a Miniature*

By J. D. ROBINSON.



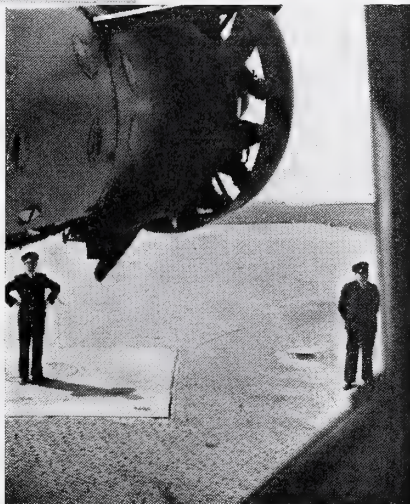
Getting Aboard: a Dutch Air-Liner at Croydon.

WHEREVER I go I always take a camera with me, as I have often found that good pictures can be had on the spur of the moment, even perhaps when one is least expecting to make an exposure. Acting on this, I pocketed my miniature camera (one of those giving 16 exposures 4.5×6 cm. on a $3\frac{1}{4} \times 2\frac{1}{4}$ film) when I recently had occasion to go to Amsterdam by air.

The photographs I took *en route*, and which illustrate this article, are interesting as being a little out of the ordinary run of subjects, and, as the pictures show, the miniature will perform quite well as an aerial camera.

The film used was Panatomic—a fine-

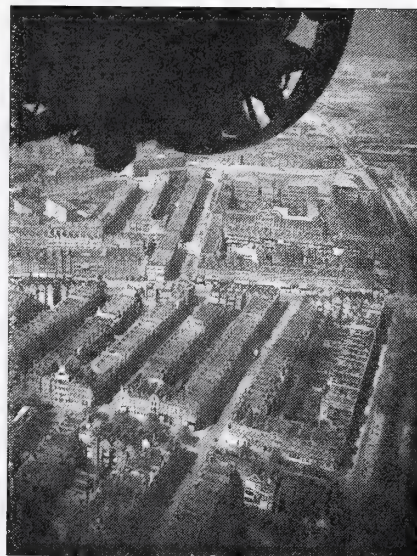
grain panchromatic film of but moderate speed—but as the day was bright and the subjects mostly distant I was able to stop the lens well down and still give fast exposures, resulting in negatives full of detail. The high speed and, still more, the vibration of the aeroplane make a fast shutter speed very desirable for subjects taken in flight.



Ready to Start. Showing also the passenger's view.

The first, taken on the ground while passengers and baggage were being stowed away, was given $1/25$ th at $f/11$ in brilliant April sunshine. These air liners are bigger than they look, and the apparently small windows are, in actual fact, more than big enough to see or photograph through in comfort. The centre picture shows what I could see through the window nearest the seat allotted to me. This, taken at $1/50$ th at $f/8$, was exposed just as we were ready to start.

Once in the air, the shutter was speeded up to $1/300$ th of a second. For the photograph of the clouds, which shows the aeroplane alone in a vast, unfamiliar world of its own, $f/11$ was used, as the sunlight reflected from the bank of clouds below us sent light into even the darkest shadows within the field of view. Notice the impression of flying subtly conveyed by the altered angle



Suspended in Space. The Air Liner over Rotterdam.

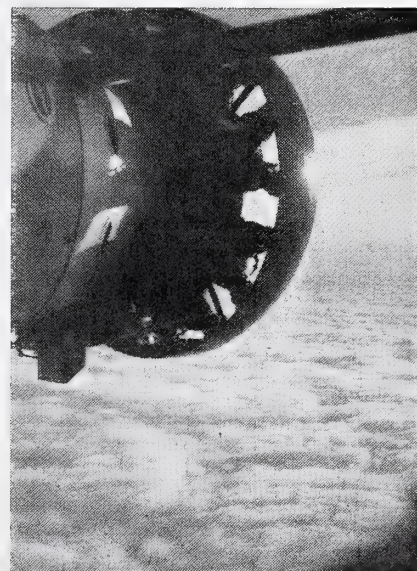
of the aeroplane itself.

Of the other two photographs, both taken at $f/8$, that of Rotterdam gives, I think, the stronger impression that the aeroplane is high above the world. This is probably due to the fact that it was low enough for the houses to be seen individually. The map-like effect seen in the photograph of the canal somehow entirely fails to suggest height.

On some air liners photography is, I believe, prohibited—at least on certain routes. Enquiry as to this should therefore be made before using a camera.



A Dutch Canal stretching into the distance.



A Sea of Sunlit Cloud.

AN EVER-READY GRIP By DAVID CHARLES.

THERE are plenty of subjects which call for very swift action if they are to be seized. A minimum of time must be occupied in the act of aiming and focussing, or they will no longer be there to shoot. The mode of ensuring swift action must necessarily vary with the camera, as well as with the individual user.

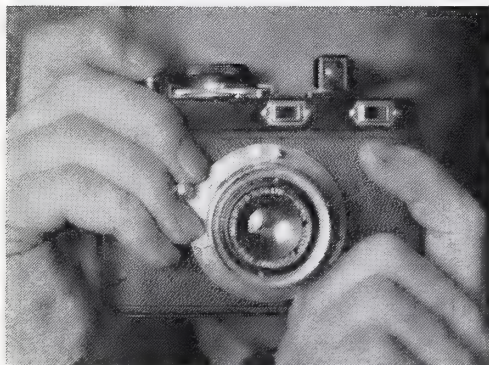


Fig. 1. Holding a Multex camera and focussing on objects over 10 feet away.

The illustrations show how to achieve it with the Multex camera. That is to say, how to work the range-finder while keeping a finger at the ready on the trigger-button. The focussing knob is grasped between two fingers. This allows of only a small amount of actual movement, but it is sufficient for subjects within a certain range of distances, while at the same time providing a completely steady grasp of the camera for instant shooting so soon as the essential detail is focussed. In Fig. 1 one hand only works the camera, while the other steadies it. Held this way, subjects between ten and fifteen feet away can be comfortably focussed on.

For close-ups the focussing lever is worked with the opposite hand to the one which shoots, as shown in Fig. 2. It is quite obvious that it is never really necessary to have the whole circle of focussing movement avail-

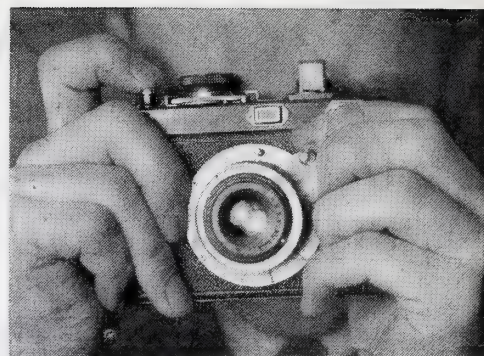


Fig. 2. Holding the Multex for real "close ups" at about 3 feet.

able at any one time. By selecting the range of distances required, and adopting a grasp accordingly, the user obtains the definite advantages we have discussed. Naturally, it may take a little experiment for each worker to determine how best he can arrange his fingers upon his own camera, deciding which fingers shall focus, and which shall shoot. But these questions can be decided with an unloaded camera. Then the quick-fire subjects can be tackled with confidence whenever they crop up.

DEVELOPING WITHOUT TEARS

By COURTNEY BRYSON.

EVERY fourth-form schoolboy knows that unless the time-temperature curve is kept dead straight during miniature film development

"The subtle alchemist in a trice, will
The Two and Seventy jarring salts
conflate

And Light's silvern metal into grain
transmute."

In spite of recent statements that the temperature of the wash water does not affect the grain of Kodak film, I have proved that a difference of several degrees in the fixing bath temperature definitely increases the grain of ISS Superpan. There is always the further point that a difference of 3° C. (e.g. from 18° C. to 21° C.) means a 40 per cent difference in development time, so if serious development errors are to be avoided, it is absolutely essential to keep the temperature during development steady within plus or minus ½° C. This limit is easily achieved by my method.

A certain number of household utensils are necessary. In the first place, five glass milk-bottles are required—the ordinary one-pint size. I offer no advice as to how to obtain these. Whether it is better to make nocturnal or early morning excursions enveloped in a mackintosh with voluminous pockets, or more legitimately to develop a sudden enormous appetite for milk, with subsequent surreptitious descents to the kitchen, is a matter which may be left to individual conscience.

The next requisite is a large bath. Personally, I prefer one of a size just about large enough to hold a medium-sized pair of twins or a small set of triplets. These baths are ironically called tin because they are made of galvanised iron. The third piece of

Many readers will have dismal memories of hay-box cookery, as practised during the War. Hay-box development, to judge from this article, is a much more cheerful pursuit.

apparatus is a square biscuit-box. I obtained mine by walking into a grocer's shop and asking for it. This is all the actual apparatus required; though it is also necessary to acquire some hay. Send an enquiry to a farmer for ten tons of prime hay and request a 1-lb. sample. Select a far district and mention something about pet elephants.

The quantity of liquid required for most tanks is of the order of 400 c.c. This quantity is poured into one of the milk bottles and a note made as to the level of the liquid. It will be found to be level with, for instance, the top or bottom of the "U" or the "D"—that is if you deal from the same dairy as I do. No more measuring cylinders are now necessary. You can give it back to the man from whom you borrowed it as you will never need it again. The milk bottles are then filled up to the mark with the following solutions:—

- 1.—A 1 per cent solution of sulphonated castor oil (if you use it).
- 2.—Developer.
- 3.—Stop bath.
- 4.—Fixer.
- 5.—Wash water. The final wash water contains a few drops of acetic acid.

These are stood in the bath the temperature of which is adjusted to 65° Fahr. exactly. Meanwhile the biscuit-tin is filled with hay and the tank bedded

well down into it. By this time you have grasped the idea and it is scarcely necessary for me to proceed farther. If the room temperature is very much below normal then the first wetting-out bath may be raised in temperature a little by putting in some warm water and immediately pouring into the tank. It is allowed to stay for two minutes so that its temperature is finally 65° Fahr. The temperature will not drop more than ½° Fahr. during all the subsequent operations.

The lid of the biscuit-box can be lined with thick felt. If you work in an office you can easily requisition a new typewriter mat. A hole is knocked in the lid just big enough to pass the thumb and forefinger for twirling purposes. I use a Perkino tank, lie on the divan with the box at my side, facing the clock. My left hand hangs over the side and rests on the hay-box. My right grasps a novel, and everything goes merrily as a marriage bell with three slow light twirls every five minutes. Vigorous agitation increases grain. Two pints of water and two minute washes (vigorous twirls) are stated by Spencer to be sufficient. I only hope he is right.

Paraphenylenediamine is expensive. Instead of taking the amount of solution recommended by the makers of the tank, fill the tank with water with the lid off so that the liquid barely covers the edge of the film and measure this amount. The actual amount of developer I employ comes barely to the perforations. Of course, if you use the developer more than once this economy is unnecessary, but I question the wisdom of developing valuable film in a bath containing an unknown amount of stale developer.

Modern Miniature Cameras

THE BALDI.

THE Baldi camera belongs to the class of very small and portable miniatures making 16 exposures, each 3×4 cm., on an eight-exposure roll of standard V.P. film. The dimensions of the camera when closed are $4\frac{1}{2} \times 3\frac{3}{4} \times 1\frac{1}{8}$ in. over all projections, while the body itself is only $2\frac{1}{2}$ in. wide. The increase to $3\frac{3}{4}$ in. is due to the rather large winding-knob and the tubular finder, which are on opposite sides of the camera. The camera therefore looks considerably smaller than the overall dimensions would suggest. Its weight, complete, is but 12 oz.

As the illustration suggests, the camera is of the fixed extension self-erecting type, focussing by rotation of the front cell of the lens. In the model sent for review, fitted with a Meyer Trioplan lens working at $f/4.5$, the scale extends to five feet. As in other cameras taking this size of picture, the focal length of the lens is 5 cm.

In the model examined the lens is mounted in a Prontor II shutter, which is speeded from 1 second to $1/175$ th second. Speeds are adjusted by turning a ring surrounding the body of the shutter; this ring carries the index mark, which is placed against the speed desired. Unlike most diaphragm shutters, the Prontor requires to be set for Bulb and Time. For self-portraiture there is a delayed-action release, available on all automatic speeds, including the highest. The delay is about 8 seconds. The scale of lens apertures is on the top of the shutter where it can easily be seen.

The back of the camera hinges open for loading, and the two spool-chambers open automatically to accept or release the spool when they are swung out from the body of the camera. Loading is carried out in the usual way, and the film is wound on until the number "1" is seen through the first of the two red windows. The winding knob is fitted with a free-wheel and a stop, so that after turning it forward by a certain amount it has to be turned back against the free-wheel.

Semi-Automatic Film-Wind.

This device provides semi-automatic film transport, for by turning the knob first backwards as far as it will go and then forward to the stop, a definite amount of rotation is imparted to the take-up spool. Since the spool gets thicker as more film is wound on to it, the spacing between the pictures is not quite even; they are liable to overlap a shade at the beginning of the strip, and being rather widely spaced towards the end the number of exposures is reduced from sixteen to fifteen. This method of winding is nevertheless an extremely convenient alternative to using the red windows, and will be much appreciated when it is desired to make exposures in rapid succession, since it provides for an almost instantaneous advance of the film.

Correction for Parallax.

The view-finder is of the enclosed optical type, giving a clear image with well-defined boundaries. It is fitted with a tilting device operated by a disc graduated in distances; by setting this to correspond with the focussing scale, error due to parallax is corrected.

The red windows, of which there are two, as is usual in "16-on" cameras, are fitted with a sliding cover-plate to render the camera safe for use with panchromatic film.

A test film gave a set of crisp little negatives capable of producing excellent enlargements, and some sharp photographs of a diver, taken at $1/175$ th second, made it quite clear that the speed in question is genuinely fast.

The Baldi is available with a selection of lenses and shutters, prices ranging from £4 7s. 6d. when fitted with $f/4.5$ Vidanar in Vario 3-speed shutter, to £9 when fitted with $f/2.9$ Trioplan in Compur Rapid shutter. The model reviewed is listed at £6 2s. 6d. The camera, which is imported by the Norse Trading Co. (London) Ltd., of 37, Rathbone Street, W.1, can be obtained through any dealer.



Miniature Camera Gossip

By LANCELOT VINING.

A WELL-KNOWN photographer recently told me that a miniature camera always gives itself away by its verticals. Fortunately I had a number of freshly-made enlargements in my hand at the time, and from these I was able to pick at random the print of the Paris Exhibition, which I think you will agree proves him wrong.

To my mind, this photograph is a good illustration as to what can be done with a 2-in. focus lens and tiny film. At $f/11$ I was in focus from 8 ft. to infinity, and able to illustrate the lack of free seats for tired tourists, the workmen's litter and something of the Exhibition grandeur, which is what I was out to get.

Olive or Sherry?

The Champlin No. 15 looks like a developer which is going to cause any amount of argument when societies start their winter sessions again.

The report of a test made in this country, which threw down the claim that it increases film speed, was sent to Mr. Champlin in America, and his reply just received is in effect... Your developer was wrong because you state that the solution was a pale sherry colour, it should have been a pale olive green; when



FIG. 1. PARIS EXHIBITION.
2-in. lens at $f/11$, $1/50$ th sec., on Isopan F.

solution, will they be good enough to send me a P.C. giving the brand of glycin used, and where purchased, so that I can carry out further tests?

New Leica Lens.

This week-end I was able to use the new Leica $f/1.5$ lens, and although not in a position to make a scientific test, I can say that I think it a fine lens with very good definition at its full aperture. I tried it out on a number of subjects, including the street scene reproduced here, for which the camera was focussed on the advertisements.

Leica users will, in my opinion, be quite safe in making the outlay on this lens, and will certainly be acquiring a valuable instrument.



FIG. 2. THE NEW LEICA LENS.
Taken at $f/1.5$, $1/1,000$ th sec.

checking samples which fail to produce the results claimed, I have found the glycin to be the prime offender, and often a change to another brand sufficed to produce the desired result.

Mine, which did not increase film speed, was pale sherry, and seeing that Lewis was selling No. 15 in concentrated solution, I 'phoned and asked the colour and received the reply, "Pale brownish green." This sounded more hopeful, and a quick non-comparative test suggested that the results were better.

But fancy having to buy developer according to colour!

If any readers have made up this developer and obtained a pale olive

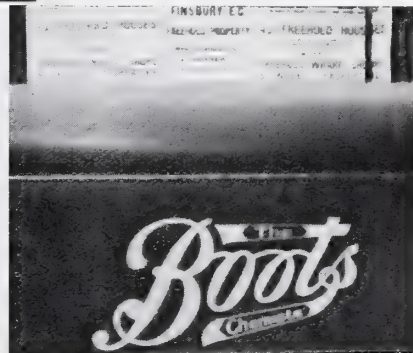


FIG. 3. PORTION OF FIG. 2 ENLARGED.
(Note.—Definition has suffered considerably in reproduction.—ED.)

TEN GUINEAS AND UNDER

A Section for the User of the Inexpensive Miniature.

The V.P. Camera on Holiday

By F. A. MAITLAND.

FOR the size of picture that it takes, a folding camera making the normal eight exposures on a roll of standard V.P. film is probably the lightest and most compact of all the larger miniatures. On a holiday, particularly one that is spent in the com-

a square inch of the original negative. Such photographs as this can provide a very pleasant memento of the end of an enjoyable day.

The harbour picture is a holiday photograph of more usual kind, and is enlarged from the whole of the negative.

As the lighting shows, it was taken late in the evening, so necessitating a large aperture. The characteristic depth of focus of the miniature has come to the rescue here; with no tripod, a larger camera might well have failed to secure this picture without unpleasant lack of sharpness in either foreground or distance.

Besides being invaluable during the usual annual holiday, the miniature is an excellent companion at the brief holiday which every week-end provides. Being interested in cycling, I have made many week-end exposures like

that reproduced, taken late on a dull afternoon. The riders were sprinting at nearly 30 miles per hour, and as the rapid movement of the riders' legs makes swinging the camera of no avail, the highest speed of the shutter, $1/3000$ sec., had to be used in spite of a poor light. The result is, I think, satisfactory, and I find it very encouraging that cycling prints taken with my V. P. miniature have been accepted by the Press on more than one occasion.



THE END OF A DAY'S TRAMPING. $F/3.9$, $1/100$ th sec.

pany of others, portability is a great asset; it is not very comfortable to scramble over rocks and breakwaters with a camera case swinging from the shoulder, and threatening to dash itself suicidally against the harder and more knobbly parts of the obstacle one is surmounting. In the pocket it is safe, so "pocketability" is a very great virtue in any miniature taken as a holiday companion.

Like other "large miniatures," the V.P. size camera provides its users with negatives big enough to give contact prints which will be accepted by the non-photographers of the party as adequate mementoes of the occasion.

The particular V.P. camera that I use is an Agfa Speedex O and I have used it for all sorts of subjects besides the usual kind of holiday ones. The portrait taken in the bus—without the subject's knowledge—was given an exposure of $1/100$ th sec. at the full aperture of $f/3.9$, and was taken at about 8 o'clock on a June evening. It is an enlargement from an area of little more than half



LOW TIDE.



THE FINAL SPRINT. $1/3000$ th sec., no camera swing.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

CHOOSING A CAMERA.

Would you kindly assist me in the choice of a suitable miniature camera at a price of from £5 to £10? I have no experience of any but a cheap box camera, but four friends have recommended to me four different cameras in the 3×4 cm. size. One has no slow speeds, and the other three, while much alike in general specification, differ rather widely in price.

B. L. (Chiswick.)

We are sure you will not take it amiss if we tell you that in our position it is quite impossible for us to discuss the merits of rival makes of cameras, though we are always ready to discuss the advantages and disadvantages of the various types of camera for any particular purpose, or to tell a reader what cameras are in existence to fit any specification he may care to lay down. In your case, where all four cameras are of the same type, we can only remind you that a camera at a higher price is generally not only a better camera, but a better investment. As for the matter of slow speeds, we ourselves would feel rather handicapped in using a camera with which they were not available.

LENS FOR ENLARGING.

For enlarging from 35-mm. negatives is there any serious disadvantage in using a projecting anastigmat of relatively great focal length—say 120 mm.? I have used a 120-mm. Tessar up to the present, but wonder whether I could get even sharper results from a 50-mm. lens.

J. T. D. (Northwood.)

Apart from the extra "throw" required, the only objection to the use of a lens of long focal length for enlarging from miniature negatives is that, in general, these longer focus lenses do not give quite such minute accuracy of detail as those designed to give the very high standard of definition required for miniature work. But there is no doubt that a 120-mm. lens of first quality would give better results in this connection than a 50-mm. lens of inferior corrections.

TELEPHOTO LENS.

I have a Reflex-Korelle for which I have just bought a telephoto lens. Could you tell me (1) What film is best for distant views, groups of buildings, etc.? (2) Should I give a longer exposure with the telephoto lens? And (3) is a No. 1 yellow filter advisable?

F. C. H. (London.)

You do not need special negative material for the kind of subjects you mention, nor does a telephoto lens make a longer exposure necessary than would be given with any other lens at the same aperture. Apart from the fact that the telephoto lens gives a larger image, and so will make any possible camera-shake at the moment of exposure more evident in the negative, there is no need to treat it in any different way from a normal short-focus lens. All you have to do is to get a sharp image on the screen and expose correctly, and your results will be completely satisfactory in every respect.

BOUGHT SECOND-HAND.

I have just bought a V.P. camera, but I am puzzled by the markings on the side of the lens. They are 11, 16, 22, 32, 45, 1 3 T. On the lens is written "Objectif Sphinx Extra Rapide." Could you enlighten me, please?

C. G. (London.)

Your camera appears to be of French origin, and the series of numbers beginning with 11 seem to be the f numbers of the stops. The last three symbols are almost certainly not 1 3 T, but I. B. T., these letters standing for Instantaneous, Bulb and Time. If you experiment with the shutter with the lever set at each of these positions, you will soon discover what they mean. We do not know the make of the camera.

CAMERA REPAIRS.

I have a miniature camera and wish to refix the view-finder which has become loose as the result of a knock. To do this I shall have to take off the top plate of the camera; can you tell me how to go about this?

R. H. W. (Renfrewshire.)

We would strongly advise you to put your camera in the hands of a skilful repairer to have the work done, or to send it direct to the makers for repair. If the finder is to be accurate, it will have to be refixed in exactly the right position, and dead straight, and this sort of thing is best left to those accustomed to such work.

Before the Holiday Rush

By D. SWAINE.

THE August Bank Holiday in this country always appears to be the signal that lets loose the great hordes of holiday-makers who throng the seaside resorts and the countryside during the month that follows. But there is a lot to be said for holidays not taken in August.

If it is the only time of year that the amateur photographer is able to secure for a vacation he is apt to be swept up in the great rush, and his attempts at picture-making will be handicapped by other holiday-makers all around him. If he can choose his own time, July should be the very latest if he wants to avoid the crowds, and the earlier the better.

It is true that there exists an air of gaiety about the height of the season in August, and that it is possible to obtain a type of picture peculiar to the period; nevertheless there are innumerable exposures to be made, on what are essentially holiday subjects, during an earlier month. The very fact that the early season at any holiday centre is a quieter time may even be the making of certain pictures.



Sunlight in Old Exeter. F/5.6, 1/25th sec., Verichrome film.

both photograph and temper.

In our numerous small ports and fishing harbours there is always some local activity which can be turned to account. Here again an earlier holiday is often an improvement on a later one, for it may be that the overpopularity of a particular place is a drawback to the photographer.

In one particular we must all agree—the length of time available for photography in any one day is greater in July than in August or September, and the countryside, if that be the photographer's main objective, still has some of the sparkle and freshness of late Spring, which will be long past by the time the middle of August has arrived.

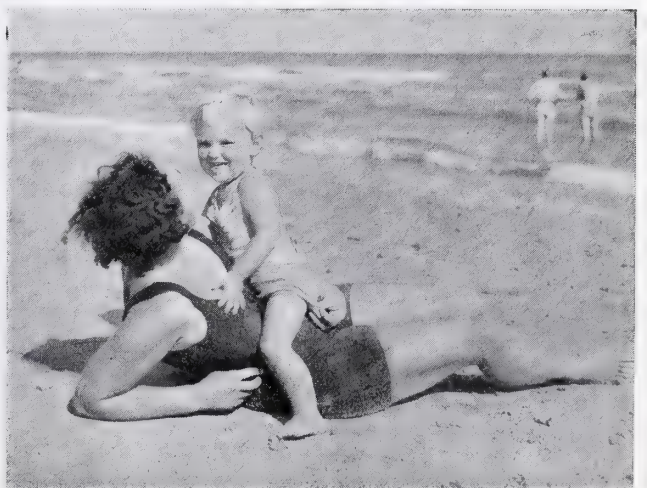


A Country Lane in July. F/6.3, 1/50th sec., Verichrome.

To take that most popular of all holiday photography, sea-shore snaps of friends and relatives with the kiddies. It is all to the good that the beach is less crowded than later. Seaside crowds have often provided splendid human pictures for the photographer, but the absence of these only leaves the sand more clear for the careful arrangement and thoughtful composition of our child studies. When the crucial moment for the exposure arrives it is a great relief that there is no likelihood of anyone running into the picture and so spoiling

The Sunlit Chine. F/4.5, 1/25th, S.S. Pan.

grapher's main objective, still has some of the sparkle and freshness of late Spring, which will be long past by the time the middle of August has arrived.



A beach snapshot in early July, free from the holiday crowd.

Photography in High Key

By FRANK C. PALMER.

IN spite of the very beautiful effects which can be obtained in high-key photography, examples of this type of work are comparatively rare. This rarity is no doubt due in some measure to the restricted range of suitable subjects, but still more is it due to the impression that high-key work is very difficult.

This is not so, and any amateur who can make a good negative and a good bromide print can produce a successful high-key picture.

By high-key photographs I mean those pictures in which the range of tones is restricted to half and quarter tones, with nothing deeper than a medium grey; such studies tend to have the appearance of delicate pencil sketches, but they have, of course, a definitely photographic quality and are not by any means a poor imitation of another medium.

High-key studies can be divided into two classes, and these two classes require rather different treatment.

In the first class the subject to be photographed is itself in a high key, with no deeper tone than a medium grey. These are given a generous exposure, the plate is developed for a normal time, and the final print is made on a soft grade of paper, giving the print a short exposure and full development, to avoid getting a flat or muddy effect.

The other class of high-key work includes subjects with a fairly normal range of tones, which the photographer wishes to render into high key, in order perhaps to suggest a mood of nature by a light, delicate impression of the subject.

An extreme case of this type is the ordinary street scene, which with normal treatment would give the usual



STREET SCENE, ARMAGH. Early morning, $f/8$, $1/25$ th sec. Ilford H.S. Pan., developed half normal time in Rytol. Print on Kodak Platino Matt Smooth Bromide, developed in dilute Azol.



PETER. Exposure, 12 grains Johnson's flashpowder, at 5 feet, $f/8$. Ilford S.G. Pan. Developed half normal time in Rytol. Print on Kodak Platino Matt Bromide, dilute Azol developer.

full range black-and-white print. To make a high-key picture of such a subject, the plate or film is given full but not excessive exposure.

It is developed, preferably in a "soft working" developer, for not more than half the "normal" time for such a subject. The time and temperature method of negative development is by far the most successful for this type of work. The final print is made on a medium or soft paper, with restricted exposure and developed in a soft working solution such as dilute Azol or Rodinal. Development is stopped as soon as all detail is secured in the high-lights and before the shadows darken.

This second method can be used for all high-key work, and is in fact adopted by some workers for all subjects of this type. In either case, the most suitable paper surface is a smooth matt, with a white or, preferably, ivory base; rough textures or a cream base destroy the delicate balance of tones.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXCIV.

Mr.

T. Y. YOUNG.

From information communicated to our Special Representative.

"TEN years ago, when I was fourteen years of age, my mother purchased a V.P. Kodak for me, and included with this the dealer offered a short, simple guide to photography. After thoroughly studying this small book, and under the instruction of my elder brother, I ventured to expose my first roll of film with great enthusiasm. My interest was still further increased when the result showed that my first attempt was not at all bad.

"Since then I have never left my little instrument alone; I expose at least one or two rolls of film almost every day. Up to the present I have stored more than 8,800

negatives, and each one is accompanied by a record indicating the date, place, scene, time of exposure, aperture and other particulars. By so doing, mistakes of the past can easily be corrected in the future.

"During the time when I was studying I seldom had a chance of going out of town to find subjects for my camera, and therefore most pictures of my earlier work were taken in my own garden. On account of this limitation I always took pictures of every possible subject from different angles, and under various conditions of lighting, in order to make experiments in regard to both the technique and the composition of photography.

"I am always grateful to Nature. It is my main subject for making pictures. Most of my prints represent natural scenes. From my point of view these natural scenes are in motion day by day and minute by minute. The subjects are everlasting; at any time when sunlight gives us the opportunity we may obtain beautiful pictures.

"I now have three other cameras, namely, a Super Ikonta, a Rollei-cord, and a Leica with an f/3.5 Elmar and a 3.5-cm. wide-angle lens. The Leica accompanies me almost every day when I am going out.

"My favourite film is E. K. Panatomic, which I develop in a tank with D76 developer. Once I have become familiar with the character of a film, and with the action of a developer, I seldom make a change. During the processes of developing, fixing, washing and drying, I carry out the work with extreme care, and take special precautions against dust falling on the film while it is drying.

"I use two enlargers, both of condenser type; one for 24×36 mm. negatives, and the other for 6×6 cm. negatives. The enlargements are made either on Kodak Vitava Opal, or Agfa Brovira with D64 developer.

"I am always a regular reader of *The Amateur Photographer*, from which I get a great deal of valuable information; and I am glad to be able to tell its readers that photography in China is developing prosperously all over the country."

(A further example of Mr. T. Y. Young's work is reproduced on one of the centre Art pages.)



THE OLD WOMAN.

T. Y. Young.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE AUTOGRAPH ALBUM," by Raymond H. Dudley.

COHESION, in a figure study of this kind, is a very valuable adjunct. It should extend both to the arrangement and to the mood or action in which the subjects are shown, and in the first respect the placing of the figures is excellent as far as the quality is concerned, but, naturally enough, it is affected by the second.

The male figure (1) is the most important element of the group. He maintains his priority not only on account of his strong placing in the picture space, but also on account of his proximity, larger scale, and the fact that more of him is seen than any of the others. The next figure (2) fulfils but a slightly subordinate function, and there is a visible junction between the two outlines, besides which the two figures (1) and (2) are engaged in a common action. The third element (3) is of considerably less significance. Her scale is smaller than that of the other two, and while, by her fortuitous inclusion in the group, she is connected with them, her action in looking out of the window is entirely dissociated.

The actual and existing connection between the three elements establishes cohesion between them as far as the composition is concerned, but, in respect of the mood, cohesion only is in evidence between the first and second and not between them and the third. The latter, very evidently, has nothing to do with the first pair.

So, while it seems that the group is physically well arranged, in the spirit it is out of harmony—and not only out of harmony, but pose and expression in the third element seem to indicate an intention to remain aloof and to show a deliberate detachment. It is all very well, no doubt, to be wise after the event, but I know, from having attempted a similar sort of thing myself, that subjects of this type are tried on the spur of the moment and on the chance that

something might be made of them. If the chance is missed there is always a feeling that a good thing may have been lost, and if they are not taken as the opportunity arises it may pass for ever.

The first two figures are good and exceptionally well caught, and in similar circumstances I think I should have made an exposure just as has been done in this case. I would, however, have waited a bit—to see

image would need to be lightened—after the ink had dried. Alternatively, a transparency could be made from the untouched negative and all the lighter tones filled in to match the adjacent values.

For example, the lights on the face could be subdued till they matched the tone of the curtain and wall behind. I think, too, that it would be as well to lower the tone of the wall to the same value as the dress to avoid

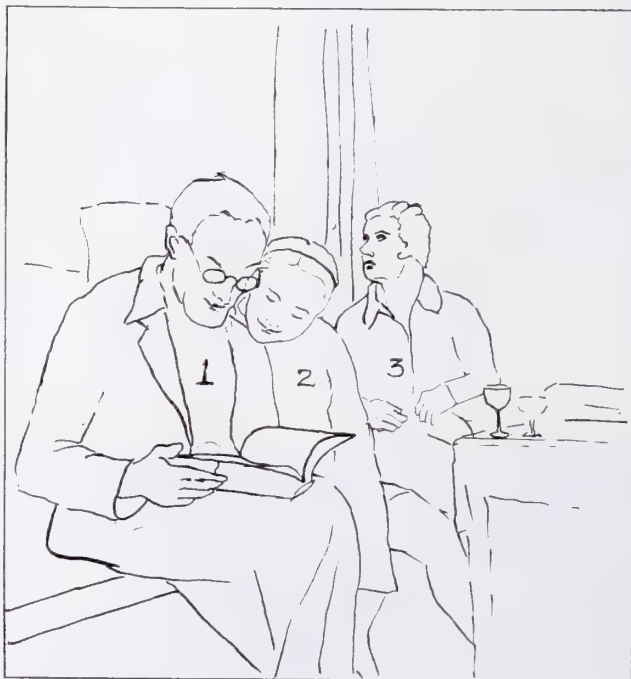
the necessity of doing a great deal of work in trying to retain the pattern. It could be shaded off into those portions where the pattern exists and need not be extended beyond the printed notice on the wall. The red dye—neo-coccine, which is made for the purpose—would be useful for this part of the work, and is quite easy to apply.

From the adjusted transparency, another negative would need to be made, on which all the tones which appear dark on the print and which are lighter on the negative could be similarly evened out. Then, when everything seems complete, a trial print should be made and any little discrepancies which may then come to light may be treated and corrected, either on the positive transparency or on a fresh negative, as the case may need. The final enlarged

print can now be made in the process selected for the purpose.

It should not show any trace of the working-up, and for all practical purposes should exhibit all the quality of a straight and purely photographic print. The method has the advantage that the original negative remains untouched and that, if either of the two stages does not come up to standard, it can be scrapped and the process repeated until the precise effect desired has been obtained.

"Faking" it is without a doubt, but if this print can be imagined without the unwanted third, it needs no other justification. "MENTOR."



either if the third element would dispose herself more favourably or move out of range—and, if I had the chance, would take another, using whichever proved the better for the final print.

Should, however, the second chance not be presented, I should be inclined to have a shot at removing the third figure altogether. It would not be an easy job, but it could be done, and in a way that would defy detection, particularly if a control process, such as bromoil, were employed for the printing medium. With it, quite a large proportion of the blotting out could be done during inking up and the remainder—mainly where the



THE AUTOGRAPH ALBUM.

(From the Advanced Workers' Competition.)

By RAYMOND H. DUDLEY.



ON THE WARPATH.

(From the Advanced Workers' Competition.)

By E. A. FORDHAM.



ON THE HILLSIDE.

By
T. Y. YOUNG.

(See article, "How I make my Exhibition Pictures.")



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Barges Loading, Rye."
By Mrs. H. Kointhacatte.

2.—"Secluded Cove."
By W. M. Richardson.

3.—"From the Top of the Empire State."
By Miss Evelyn Williams.

4.—"Haymaking."
By B. Freeman.

5.—"Ysgubur Newydd."
By H. Crosby.

6.—"Trees and Clouds."
By J. G. Young.

7.—"Fisherman's Cove."
By Miss P. Storey.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

WHEN a subject seems to sit quite comfortably in the picture space—as it does in No. 1 of the prints on the opposite page, “Barges Loading,” by Mrs. H. Rounthwaite—it may be taken that there is nothing flagrantly wrong with the arrangement of the composition.

Sitting Pretty.

For once in a while an Americanism aptly hits upon the characteristics of the subject. It “sits pretty” in the pictorial boundaries, and shows quite well that the scene has been carefully chosen.

In minor matters there may be, perhaps, a need for adjustment, but not much, and on the whole the arrangement is perfectly acceptable. I am not too sure, however, about the wisdom of including that bit of bank on the left, for its shape is not good and it makes an awkward line. It would, if it were more assertive, seem to cut off that corner from the rest of the picture, but, as it happens, its tone is not aggressive and that undesirable effect is avoided.

Sometimes it is possible to exclude a corner of this type by advancing the viewpoint a trifle, but whether it was so in this instance or not is not disclosed by the rendering itself, and the point is one that could only be decided on the spot.

The clouds help to make the setting very attractive, and, having regard to their fine form, it would have been better if just a fraction more space had been allotted to the sky. It would mean, of course, that the foreground would have to be reduced by the same amount, and, as that consists of very pleasing reflections, it is easily understood why so much of it is included.

Picture Proportions.

Still, at the present time, the sky and landscape, although they are not actually equal, seem rather too equally divided. One or other should predominate and neither does to a sufficient extent.

It would scarcely be feasible, with the subject disposed as it is, for it to be turned into a foreground study pure and simple, and to do so would be to invite a charge of seeking notoriety through eccentricity in arrangement, so that, to bring the picture proportions into a pleasing

relationship, it is the sky that should be extended and the foreground reduced.

Even in No. 2, “Secluded Cove,” by W. M. Richardson, where the line of the horizon is definitely lower, it might be placed yet lower still with advantage to the composition.

Here again the sky proves the main attraction, and the foreground is by no means as interesting as in the former case. Adding a quarter of an inch to the sky and removing a similar amount from the base adjusts the proportions satisfactorily and enables the sky to dominate the subject as it should.

On the other hand, a scene like No. 3, “From the Top of the Empire State,” by Miss Evelyn Williams, could, by reason of its high viewpoint, only be treated as a foreground study. Its horizon is necessarily raised; nor, with such a subject, is it within the range of practical politics for it to be treated in any other way.

The High and the Low.

It would, however, be considerably more effective did it show one of the buildings more definitely isolated from the rest. At present there is not one of them that stands out well enough to entitle it to be regarded as the centre of interest, and without something to fulfil that function a picture seems uninteresting and without point.

For a similar reason, No. 6, “Trees and Clouds,” by J. G. Young, also seems rather motiveless. Neither one of the trees nor any particular cloud stands out from the rest and there is nothing to localise the attention. It differs from the former subject in that the line of sight is directed upwards instead of downwards, but there is no reason why any departure from the normal way of looking at things should be chosen if the subject does not provide a self-evident justification for such a course.

And it does not in either of these cases. One represents a subject seen from a high viewpoint, and the other one from a low, but there is no virtue in that, nor is there any pictorial attraction in either. Nos. 1 and 2, without any deviation from the normal, very plainly succeed in attaining a much higher artistic level.

With No. 4, “Haymaking,” by B. Freeman, the viewpoint is rather too near, for one thing, and too little foreground has been included. The figures here do not “sit pretty” in the picture because they have not sufficient ground to stand on.

Too Little or too Much.

It may be that the finder of the camera is out of truth, or the instrument itself may have been jerked upwards at the moment of exposure. If the latter, care should be exercised to maintain the proper line of sight, and if the former, the instrument should be put into dock for repairs. In contrast, No. 5, “Ysgubar Newydd,” by H. Crosby, suffers from an expanse of unneeded foreground.

Fully three-quarters of an inch could be cut off from the base without detriment to the essential elements of the subject, and either the viewpoint might have been advanced a trifle or the subject could have been taken as a horizontal instead of a vertical.

Judging from what is visible, the latter would seem the better alternative, but, both in this case and in No. 4, the sky tone is regrettably deficient.

The difference that would be created can be imagined if these subjects were shown with a sky such as is included in Nos. 1 or 2, particularly if the adjustments to the foreground were also carried out.

Tone and Modulation.

Except that the subject is better arranged and there is no need for any adjustment to the foreground, similar remarks apply in the case of No. 7, “Fisherman's Cove,” by Miss P. Storey; but here the print has something of that bleached-out appearance that comes from over-development of the negative for the contrast range of the paper on which it is printed.

The choice of a softer grade of printing paper would not only avoid this appearance, but would also enable a decent amount of tone to be included in the sky, without of course involving an overprinting of the darker tones.

The subject selected is far too jumbled and confused to be satisfactory, and it is quite unsuitable as an entry in a competition which always attracts much work of a higher standard.

“MENTOR.”

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NARROWING DOWN THE SUBJECT.

JUST recently I explained how, up to a point, the beginner can dispense with a supplementary lens of longer focus than that fitted to his camera. All that is necessary is for him to use only that part of the subject which the longer focus lens would have included, leaving out all the extraneous matter which the shorter focus lens would also have shown.

I now intend to look at almost the same idea from a rather different angle, and to help me I have made the three illustrations herewith. They were all taken within a very small radius, and inside ten minutes, with a $3\frac{1}{2} \times 2\frac{1}{4}$ roll-film camera, which has about a quarter-inch rise to the front for the vertical way only.

Fig. 2, taken against the light, is rather too contrasty in the reproduction, but it is the selection of subject to which I

wish to refer. It is the sort of general view most of us take hereabouts, and it conveys a very fair idea of the appearance of Trafalgar Square on a sunny day. If we came across the same sort of subject abroad we should certainly take it just the same, and show it as a record of a place visited. And rightly so; for securing such records is one of the chief reasons for carrying a hand-camera at all.

But having taken such a general view we should not conclude that all is done that can be done. We should then narrow down our outlook, and see if we cannot find something more restricted and yet interesting. Thousands and thousands of people every year take extensive views of Trafalgar Square, but how many photograph separately the lamps that were once the stern lights of Nelson's *Victory*? They are here.

Not far away stands the memorial to Nurse Cavell, shown in Fig. 3. Here I raised the front of the camera as far as it would go, but I had even then to point the lens upwards a bit, and the distortion is evident. In using only a part of the negative I have made the building on the right vertical, and thrown all the error on to the tower of the Coliseum; but this is a case where the distortion is so slight that it can be easily corrected by a slight tilt during enlarging.

In the original print the features and detail of the figure are good, the difference in the colour of marble and limestone is evident, and there are clouds in the sky. So that a carefully-made enlargement gives a reasonably good



Fig. 1.



Fig. 2.

version of a subject which is really more interesting in many ways than the more extensive view in Fig. 2. It is the sort of thing, though, that is awkward to take with a hand-camera, because of the constant passing of vehicles and pedestrians; and when a promising moment arrives the shot has to be made very hastily. Then we find that the aim was not true, or the camera askew, or that there is evidence of camera shake.

The subject shows at least two opportunities for narrowing down—the figure alone, and the design at the top; and there is another separate subject at the back.

Fig. 1 shows a still more drastic example of narrowing down the view-point. Some readers may remember another version of this subject I showed as one of the test exposures with a miniature camera. This is an improvement. In this case I had a longer focus lens, so that I could stand farther back and still get a larger image. Doing this, and having at least a little rise to the front, I did not have to point the lens up so much. I have got the subject entirely against the sky, and have been able

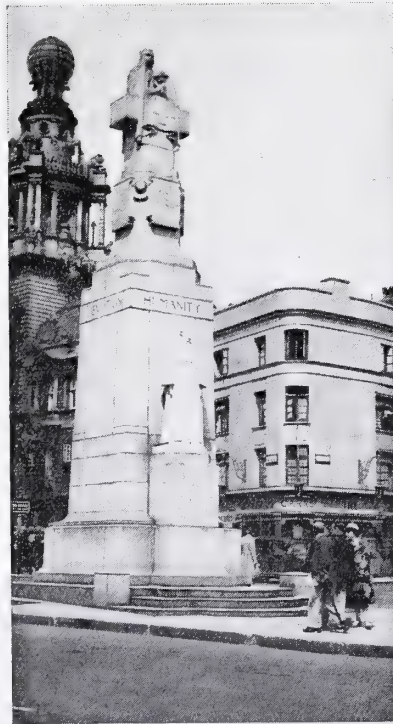


Fig. 3.

to exclude a tall and tilted building that comes immediately outside the right-hand edge of the print.

Personally, although some may not agree, I think this bit of decoration is well worth recording. It is one of the few ornamentations of the great South Africa building on one side of the square, and is finely gilded. The animal itself is almost completely realistic, but the conventional decorative wings and the foliated support combine to make a harmonious design that I consider most beautiful, and therefore surely a worthy subject for the camera.

This is narrowed down in a very literal sense. I think that the narrow panel includes all that is required, and no more. It conveys an impression of height and dignity, and a narrow upright panel aids in producing such an effect. I would strongly advise the beginner to consider this question of masking or trimming, irrespective of conventional shapes and proportions. It is so important that I will refer to it further; but not next week, when the issue will be a gorgeous Summer Number.

W. L. F. W.

A Prize Competition for Novices

THIS competition is specially for Novices, that is to say, those amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are Novices have all the summer in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th. This will give new readers who are Novices, and who intend entering this competition, every opportunity of improving their work during the next three months by reading *The Amateur Photographer* every week and obtaining their competition prints during the summer holidays.

The copyright of all prints entered remains the property of the authors of the photographs, but the right is reserved by "The A.P." to reproduce the winning prints and any others that may be worthy of mention.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further reference to the competition will be made week by week, and hints given for dealing with the various subjects.

NEXT WEEK. "The A.P." Special Summer Number. Order Early.

MAKING BETTER SNAPSHOTS-6

By DAVID CHARLES.

This article is the sixth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. A "guide-book" photograph of no personal interest. A picture-postcard would do as well—or better.



Fig. 3. Another example of the "happy memories" photograph, likely to be treasured by all the five people concerned.

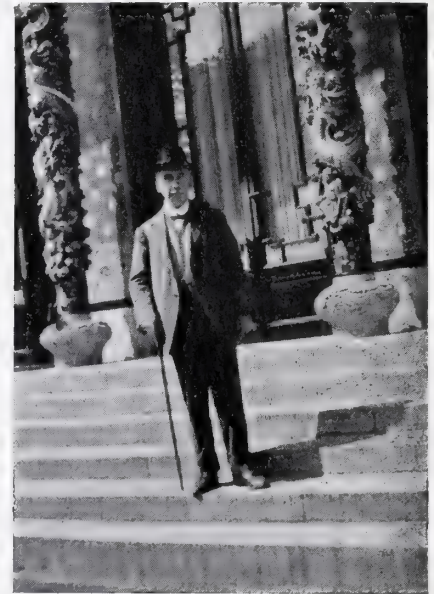


Fig. 4. The proud proprietor in front of his hotel, or a happy guest? If this picture has a story, it quite fails to tell it.

"THAT'S where we stayed," represents the notion of thousands upon thousands of photographs which will be shown around at the close of the present holiday season. There is no pretence, in these snapshots, of picture-making as such. They are intended, purely and simply, to represent to those who did not go, or at any rate did not go just there, what a good time was had by all. Many of these holiday-record snapshots are made by those to whom the event really was a special event, either by reason of its being an unusual occasion, such as a honeymoon, or because the place visited was unaccustomed.

If we took the trouble to probe into the deepest mysteries of the human soul, we might find that the act of displaying snapshots of a holiday is very similar to that of other forms of display, in that its object is to arouse a mild, but not dangerous, form of envy. "Don't you wish you'd been there?" is at any rate the message that the pictures are intended to convey. But how many do convey any such notion, or even a whisper of it? How many snapshots produced by holiday-makers ever do succeed in eliciting just that enthusiastic "I wish I'd been there with you!"?

Certainly not Fig. 1! Yet all too many holiday-makers do photograph the notable-buildings-à-la-guide-book! Why they do, heaven only knows, since they can get better views of these same spots for a penny at the nearest picture post-



Fig. 2. Of no particular interest to outsiders, this type of photograph is for those concerned a permanent memento of a happy day.

card kiosk. I must admit to being Philistine enough to believe that records of a holiday which you-and-I spent together should have either you-or-me in at least most of them. In that sense they ought to contain a recognisable portrait. Otherwise the picture will be a picture, perhaps; but not a memory of enjoyment. That is not to say it must be all portrait, either, or it will show you as you were, but will have no apparent connection with the holiday.

My second illustration was never intended to be anything other than what it obviously is, a snapshot of this gentleman taken by his wife (note her hand-bag left on the seat beside him) as they rested by the roadside. But to me it shows just enough of the view to suggest the welcome peacefulness of that particular spot. In that way it shows quite clearly in what way those two passed that day, and why they thought it pleasant enough to record, for future days to recall.

A Splendid Holiday Record.

In similar, but even more forcible fashion, No. 3 tells its story. Will it need many words, in many years to come, to describe how the ladies rested by the stream and guarded the commissariat, while little Mary coaxed Uncle George (can't you see it's Uncle George, even though his face is turned away) to climb the rocks after adventure?

I have no patience at all with things like No. 4. The hotel may have been notable for its ornateness, and the gentleman may have spent a really happy time there, or he may be the proprietor, for aught I know. Just to stand there in the sun to be photographed conveys just nothing at all. It is not a "portrait," nor is it a picture of a happy day; nor does it more than very faintly suggest that the place was remarkable for its magnificence. I am sure there was a reason for making that particular record. I am equally sure that the picture could have conveyed it. But it does not, and so represents no more than another wasted film.

WE GUARANTEE

the optical and mechanical perfection of all apparatus leaving "202." Even if anything SHOULD escape the eagle eye of our mechanics, that guarantee protects you in the unlikely event of the camera having an inherent, but previously unnoticed, defect.

The following used miniatures may be purchased from us with that same feeling of safety that you would experience when buying a new camera. In fact, you may have more confidence in these cameras since, in addition to being covered by our guarantee of optical and mechanical perfection, they have already grown up in active use.

LEICAS:

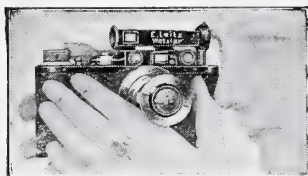
Model IIIa Leica, f/2 Summar lens, E.R. case. Excellent condition£35 10 0
Model IIIa Black Leica, f/2 Summar, E.R. case. As new£34 10 0
Model IIIa Leica, f/2 Summar, fitted quick-wind attachment. Condition as new£37 10 0
Leica III, black, f/2 Summar. As new£31 10 0
Leica III, black, f/3.5 Elmar. As new£24 17 6
Leica II, black, f/3.5 Elmar. As new£19 10 0
Leica Model 250, f/2 Summar, ever-ready case. Excellent condition£39 10 0
Leitz 7.3-cm. f/1.9 Hektor, coupled. Good condition£19 10 0
F/1.5 Plasmal Lens for Leica. As new£9 17 6
Leitz 13.5-cm. f/4.5 Elmar Lens, uncoupled. Good condition£6 17 6

CONTAXES:

Contax I, latest wedge-type range-finder, f/1.5 Sonnar. As new£39 17 6
Contax I, latest wedge-type range-finder, f/2 Sonnar. As new£32 17 6
Contax I, latest wedge-type range-finder, f/2.8 Tessar. As new£25 17 6
Contax I, latest wedge-type range-finder, f/3.5 Tessar. As new£23 17 6
Contax I, earlier pattern range-finder, f/2.8 Tessar. Good condition£19 10 0
Contax I, earlier pattern range-finder, f/3.5 Tessar. Excellent condition£18 5 0
Zeiss 8.5-cm. f/2 Sonnar Lens. Excellent condition£25 10 0
Plate Back for Contax Model I, complete with slide. As new£2 17 6

Miniature Cameras fitted with coupled Range-finders:
Nettax, f/2.8 Tessar. In excellent condition £26 10 0
530/2 Super Ikonta, f/4.5 Triotar, Klio shutter. Condition as new£10 5 0
Super Ikonta 530/15, f/4.5 Tessar, Compur, ever-ready case. As new£14 15 0
Super Ikonta 530/2, f/4.5 Tessar, normal Compur. As new£13 0 0
Super Ikonta 530/16, f/3.5 Tessar, Compur. As new£19 10 0
530 Super Ikonta, f/3.5 Tessar, normal Compur. As new£13 10 0

HERE'S LOOKING AT YOU—



through an angular finder! Unfortunately, we cannot convince you of the excellence of our service by talking to you from our paper background, but if you'll give us an opportunity to be of service to you in any way at all, you'll never regret the favour you will have conferred upon us. Try "202" for Service with a capital "S."

UNCLE LEWLEW'S CORNER

To Lensso Durti. Dear Lensso,—I must confess myself deeply touched by your story. However, I feel that you have only yourself to blame, for if you had kept your objective clean by treating it weekly with "Summol" you would never have had the "misty" prints of which you complain. Send 3s. 6d. to-day for a "Summol" outfit, and ensure sparkling negatives. Even if you only have a Bere "Botglas" lens, "Summol" will improve its results.

Miniature Cameras fitted with coupled Range-finders—contd.

530 Super Ikonta, f/3.5 Tessar, Rapid Compur, E.R. case. As new£14 17 6
Super Ikonta 530/16, f/2.8 Tessar, E.R. case. As new£23 17 6
531/2 Super Ikonta, f/3.8 Tessar, Rapid Compur, as new, and complete with 2 filters, lens hood and case£23 17 6
Baldaxette I (16 on 3½×2½), f/2.8 Tessar, Compur, parallax compensated view-finder. As new£13 18 6
Baldaxette II, f/2.8 Xenar, normal Compur. As new£13 18 6
Compass, f/3.5 lens, tripod and combination case. As new£24 10 0
Roland, f/2.7 Plasmal, Rapid Compur. As new£21 10 0
Peggy Model II, coupled range-finder, film-cutting device, 4 cassettes, filter, ever-ready case. Cost approximately £36. As new£22 10 0
Contameter for Super Nettel. As new£7 15 0
Dollina II, f/2 Xenon, Rapid Compur. As new£15 15 0
Dollina II, f/2.8 Tessar, normal Compur. As new£14 14 0
Roll-Op, fitted f/2.8 Anticomar. As new£15 15 0
Weltur, f/2.9 Radionar, normal Compur. As new£13 18 6

MINIATURE REFLEXES:

Multispeed Lever-wind Exakta, f/1.9 83-mm. Super-Six lens. As new£27 10 0
Exakta Model A, f/3.5 Tessar. As new£13 17 6
Model C Exakta, fitted f/2.8 Tessar, lever wind, E.R. case. As new£24 17 6
Tele-Megor for Exakta, f/3.5 6-in.£8 10 0
Rolleicord I, f/3.8 Triotar, case. As new£10 17 6
Rolleicord II, f/3.5 Triotar, E.R. case. As new£14 10 0
Rolleicord II, f/4.5 Triotar, normal Compur, E.R. case. As new£11 17 6
Rolleiflex 6×6, with f/3.5 Tessar, Rapid Compur, ever-ready case. As new£19 10 0
6×6 Automatic Rolleiflex, f/3.8 Tessar, case. Excellent condition£16 15 0
4×4 Rolleiflex, f/2.8 Tessar, case. As new£17 15 0
4×4 Rolleiflex, f/2.8 Tessar, Rapid Compur, E.R. case. As new£19 10 0
Non-auto. Rolleiflex, f/3.8 Tessar, case. Good condition£8 5 0
Contaflex, f/2 Sonnar, ever-ready case. As new£55 0 0
Plate Back for Contaflex and I Slide£3 7 6
Extra Slides, each5s. 6d.
Foth-Flex, f/3.5, without slow speeds£6 10 0
Pilot Reflex, f/3.5 Tessar, normal Compur, case. As new£12 0 0
Pilot Reflex, f/2.8 Tessar, normal Compur, case. As new£14 10 0

MISCELLANEOUS CAMERAS:

Nagel Vollenda, f/4.5 Radionar, 3 speeds. As new£3 3 0
Kodak Six-20 Duo, f/4.5 lens, Compur shutter. As new£6 15 0
Perkeo, f/3.5 Skopar, Compur. As new£5 15 0
Minifex, fitted f/3.5 Astro Astan, Compur shutter. As new£6 18 6
Minifex, fitted f/3.5 Victar, Vario shutter. As new£2 15 0
Plaubel Makinette, fitted f/2.8 Anticomar, Compur shutter, yellow filter and case. Perfect condition£10 17 6
Baby Ikonta, fitted f/4.5 Tessar, normal Compur. As new£6 12 0
Wirgin, 16 on 2B, f/2.9 Trioplan, normal Compur. As new£5 17 6

WE DON'T WANT

your Christmas pudding! There are all sorts of ways of disposing of that, but there can be no doubt that the best way of disposing of your unused or unwanted "miniature" is by selling it to R. G. Lewis.

COMPARISONS

with such a fine piece of work as the Rolleiflex cannot but be favourable ones! We would like to embark upon a long and eulogistic essay in praise of the Rolleiflex cameras, but, space not permitting, will content ourselves with offering to send you a brochure dealing with them. Send for it to-day, and learn what the Rolleiflex and Rolleicord cameras can do for you.



Rolleiflex 6×6 cm., fitted f/3.5 Tessar and Rapid Compur shutter£25 0 0

Rolleiflex 4×4 cm., fitted f/2.8 Tessar and Rapid Compur shutter£26 0 0

ARE

you treating your photographic ability fairly? For instance, is the camera you are using doing justice to the knowledge that you possess of the photographic art? If not, then fie! Shame upon you for so ill-using your precious talents! Go thou and invest in an Ikonta, and give that matchless brain of yours a chance to show that your present poor results are the fault solely of your present poor camera!



Ikonta II, fitted f/3.5 Triotar and Compur shutter£15 12 6

Ikonta II, fitted f/3.5 Tessar and Compur Rapid shutter£20 10 0

ODIOUS

though it may be to broach the subject of filthy lucre, yet, if the purse or the family money-bag bulges rather less than you could wish it to, then there is still a twin-lens reflex with a really high specification waiting for your use. The young brother of the Voigtlander "Superb" salutes you; it really is a "Brilliant" camera in more ways than one!

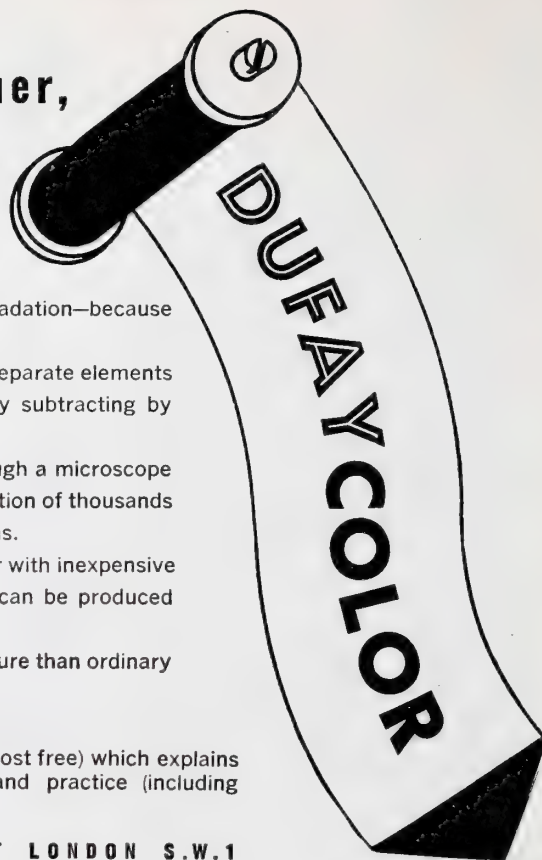


Brilliant, fitted with f/4.5 Skopar and Compur shutter£5 15 0

Brilliant, fitted with f/4.5 Skopar and Compur Rapid shutter£6 15 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

The 'additive' process means truer, more brilliant COLOUR



Dufaycolor gives you brilliant results without filters; exquisite gradation—because it is based upon the "additive" process.

In other words, the colour tones are obtained by **adding together** separate elements of the primary colours (red, blue, and green), rather than by subtracting by means of filter layers.

Every colour is alive! Look at a Dufaycolor transparency through a microscope and you will see that its brilliant tints, its subtle hues, are an addition of thousands of elements of red, blue, and green light, in varying proportions.

Dufaycolor is a **fast** film permitting action snapshots in full colour with inexpensive lenses. Duplicate transparencies, and black-and-white prints, can be produced in any quantity.

Put Dufaycolor in your camera. It costs but little more per picture than ordinary film, and it is made in every size. Buy a roll today!

THE DUFAYCOLOR BOOK

Please write for a copy of this book (price 8d post free) which explains precisely and non-technically the theory and practice (including processing and finishing) of Dufaycolor.

DUFAY-CHROMEX LIMITED 14-16 COCKSPUR STREET LONDON S.W.1

ROBOT

'THE CAMERA THAT THINKS FOR YOU'

ROBOT in name—and action, that's where the Robot is the **different** miniature, for loaded—a few turns of its knurled screw and it leaves your mind free to get your pictures. You can 'shoot' at 4 a second—never a possibility of double exposure, Robot automatically winds on. Its 'zone' focussing gives needle-sharp definition every time.

COLOUR WORK—JUST WHEN OCCASION ARISES

A special subject—and you can change your film—you can put colour films in to-day, go back to 'pan' tomorrow—with the loss of only 2 frames. That's only a few ROBOT advantages—there are more.

Write to-day for full details—see below.

THREE MODELS

With ZEISS TESSAR $f/2.8=3$ cm.
£29 : 10 : 0

With ZEISS TESSAR $f/3.5=3$ cm.
£26 : 10 : 0

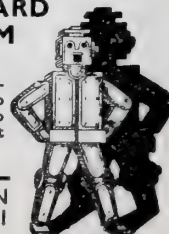
With MEYER PRIMOTAR $f/3.5=3$ cm.
£23 : 10 : 0

Interchangeable TELEPHOTO LENS
SCHNEIDER TELEXENAR $f/5.5=5$ cm.
£10 : 0 : 0



TAKES UP TO FIFTY EXPOSURES on STANDARD 35-mm. FILM
but

its dual cassette loading permits you to remove and develop part of the film at any time.



"ROBOT"

(H. E. J. Spearman, Sole concessionaire for Great Britain and the I.F.S.)

53 & 54, HAYMARKET, LONDON
Telephone : WHitehall 2662-3- S.W.1

Comparative Photographs

By LESLIE SANSOM.

ONE of the most interesting of photographic pastimes is the making of what I call comparative photographs. These are pairs or series of pictures of scenes or objects taken from similar viewpoints, but under totally different conditions of lighting, weather or time.

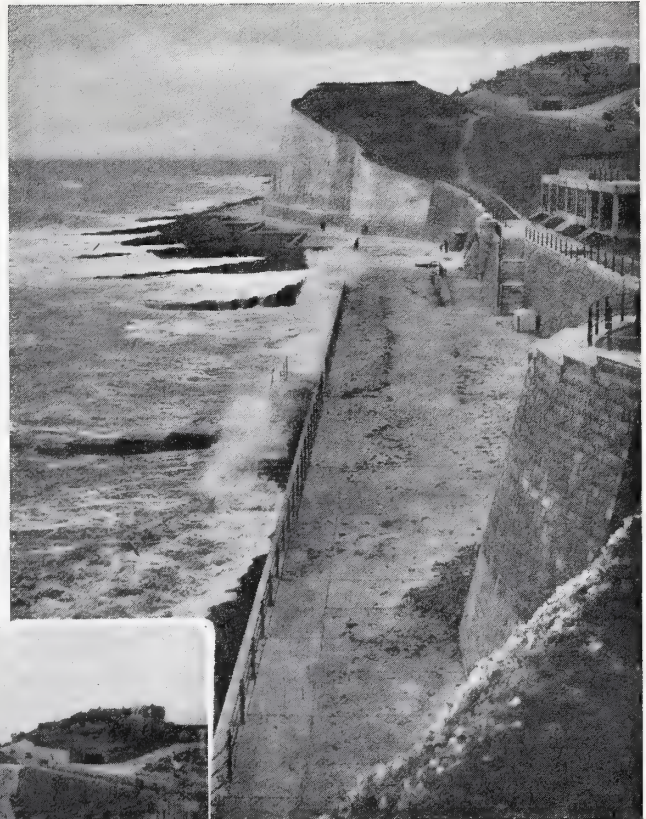
The most common example of this work is the series of pictures depicting the same scene through the seasons. Most common because it is most obvious, and because they are the easiest to obtain and give the greatest scope to the photographer.

Everywhere there are scenes that make equally attractive pictures in the depth of winter, with the ground thick with snow, and also when the sun blazes down from a cloudless sky in midsummer. Such pictures are easy to take, and can often be very amusing, the contrasts of weather and temperature often producing the most humorous results.

Seaside pictures, with holiday-makers lazing in the sun in August, and then with fierce waves beating against the deserted promenade in January, make picture series that provide a pleasant change to the usual holiday snapshots, and that will brighten up an otherwise dull snapshot album.

Daytime and night pictures form another effective series, especially of floodlit buildings. A picture of an historical building photographed during the daytime is very often merely a record, but when a picture taken from the same viewpoint at night is mounted alongside, the comparison of the two gives that little difference that is sufficient to interest the layman who would find no interest in the pictures as records.

Again in the big towns, street scenes provide good material, first with a mass of humanity during the height of the rush hour, and then on a Sunday afternoon, almost deserted.



Winter.



Summer.

the golden-brown carpet of the Fall.

When you are showing friends the family snapshot album they would be much more interested if, instead of the usual holiday snapshots, you show them a picture of the family sun-bathing during the vacation, with, alongside, a picture of the same people sitting close to the fire in winter.

When such events as the Old Cocks' race are in progress, it is often possible to get two contrasting subjects in the same picture, as the most modern luxury cars are to be seen touring alongside the vehicles of bygone days.

Incidentally, these pictures have a definite market in the illustrated papers and afford great opportunities for the "free lance" amateur photographer. Opportunities for comparative pictures and series occur on all sides, and only need a little thought for the first one to be secured at once.



Night.

Woodland scenes provide endless opportunities for this work. Imagine the effective appearance of four pictures taken through the seasons. A massive oak, heavily laden from a fresh fall of glistening snow, an avenue of beeches, with the delicate etching-like tracery of the naked branches in Spring, the richness of a leafy chestnut in Summer, and



Morning.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

Re STOP BATHS, ETC.

SIR,—Generally some sort of stop-bath is suggested for use with gaslight papers in order to prevent staining due to oxidised developer. Either potassium metabisulphite or acetic acid is recommended for this purpose. I wonder if anyone has mixed these two ingredients in order to make a stop-bath? The result seems to justify itself because no staining will take place even if the print is somewhat over-developed due to under-exposure in the first place. I suggest the formula:—

Glacial acetic acid	..	..	..	1 oz.
Potassium metabisulphite	..	..	..	2 drs.
Water to	..	..	..	15 oz.

After development the print is rinsed in the above solution for about 10 secs., and then the excess stop bath washed off in water and then fixed in the usual way.—Yours, etc.,

J. R. TOTTLE.

CLUBS IN N.W. LONDON.

SIR,—I notice that in a recent issue of "The A.P." you have inserted a note to the effect that the Hon. Sec. of the Willesden P.S. has notified you that that club is serving already an area defined as "N.W." London.

This, I gather, is because the Hon. Sec. has misread the note you published regarding the N.W.L.C.C. as being the only club in N.W. London, whereas our intention was to point out that it is the only club covering those districts surrounding Hampstead and Hendon.

May I mention that it is not our committee's wish to antagonise the Willesden P.S. in any way—in fact, we have taken great pains to point out that their club exists to those members who come from that direction. It is our sincere wish to co-operate in any way with our neighbouring clubs, and the attitude taken by the Willesden P.S. appears to be rather extraordinary, especially in view of the fact that our membership is already approaching thirty-five—surely good enough indication that another club is needed in N.W. London, and particularly in these districts.—Yours, etc.,

RICH. C. FARRAND.

SODIUM CARBONATE.

SIR,—In the reply to J. E. (London) under "Readers' Questions Answered" of May 26th, it is stated that commercial carbonate of soda costing 1d. per lb. is not sufficiently pure for photographic use.

In order to determine the exact composition of this commercial soda, I selected a fresh sample free from any white powdery coating and analysed it. My results showed it to

contain 98.3 per cent sodium carbonate (equivalent to the "sodium carbonate crystals" specified in photographic formulae) the remaining 1.7 per cent being moisture only.

Thus it appears that this 1d. per lb. soda is sufficiently pure for photographic use, so long as it is fresh and quite free from powdery coating. The 1.7 per cent moisture may be taken into account if desired when weighing out, by multiplying the required weight of soda by $10 \div 98.3 = 1.02$, but this is really unnecessary, as this small difference in no way affects the resultant developer.

In order to satisfy myself completely that the commercial soda is not inferior to the more expensive soda I prepared two developers each similar to the other in every respect except the sodium carbonate, that in the one being commercial soda, and that in the other the more expensive soda such as is sold by photographic firms. Two similar pieces of bromide paper were then exposed for equal times behind the same negative and developed, one in each developer, for the same length of time. Trial prints were obtained which were quite indistinguishable one from the other.—Yours, etc.,

R. KRESSMAN (Analytical Chemist.)

TANK LOADING.

SIR,—Under the heading "Miniature Matters" in a recent issue a question was asked about loading a tank. As I met difficulty in loading my "Simplex" tank it might perhaps be of use to "H. C. D." to state that my problem was solved by bending the metal cassette so as to ease the grip on the spool. It is not necessary to have a tight fit.—Yours, etc.,

J. B. W.

CAMERA SHAKE. GRAIN.

SIR,—First I should like to point out that camera shake does not increase in proportion to the size of image (see "Long-Focus Lenses," by Harold Burdakin, "A.P.," June 30th) except when using the lens, at a distance from the object, of the order of the focal length of the lens. However, it is obvious from the design of such lenses that they will be more easily shaken.

I should also like to point out that the microscope is practically useless as a guide to graininess. For instance, Panatomic and Super X developed in the same developer and viewed simultaneously under a microscope, appear almost identical. But on enlargement the difference is striking.

The film companies would hardly use a borax type developer if there were no advantages. It does decrease grain, although bromided M.Q. will also, if fairly dilute. But then there is a definite loss of film speed.

Paraphenylene-diamine developers without metol decrease grain a great deal, but the results are disappointing. I can recommend Panatomic with a borax developer.—Yours, etc.,

ROY MARKHAM.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, July 31. Rules in the issue of June 30.

The Amateur Photographer Novices' Competition.—Special prizes of supplies of films. Latest date for entries, September 30. Particulars in this issue.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of The Amateur Photographer. Full particulars in advertisement page in this issue.

Nuro Competitions.—Cash prizes every month. Special prizes for boys and girls under sixteen. Full particulars obtainable from any photographic dealer, or from Nuro Ltd., Biggleswade, Bedfordshire.

Isle of Man Sixth Annual Amateur Photographic Competition, £300 cash prizes. Open until September 30. (P. A. Clague, Publicity Department, Isle of Man.)

Polytechnic School of Photography, 309, Regent Street, London, W.1. Exhibition of Students' Work. Open, July 13-16, from 10 a.m. to 8 p.m.; July 17, 1 p.m. to 9 p.m.

XVIIe Salon International de Photographie de Belgique.—Open, May-October. (M. Julien Lejeune, 70, Av. Van Becelaere, Boitsfort, Brussels.)

Lancaster Art Gallery. Open Photographic Exhibition.—Open, July 10-24. (G. M. Bland, F.S.A. Curator, Public Library, Market Square, Lancaster.)

Northern Photographic International and Open Exhibition, 1937.—Open, June 19-August 21. (W. Whitehead, 8, Bullroyd Drive, Bradford.)

Eighth Chicago International Salon of Photography.—Open, July 15-September 19. (Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.)

XXXIIe Salon International d'Art Photographique de Paris.—Open, October 2-17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (9e).)

I International Exhibition of The Photo-Press and Literature (Jugoslavia).—Entries, July 20; open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Jugoslavia.)

Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Entries, July 30; open, September 11-October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)

46th Toronto Salon of Photography.—Entries, July 31; open, August 27-September 11. (W. H. Hammond, 2, Gould Street, Toronto, Canada.)

3e Internationale Focus Fotosalon, Amsterdam, Holland.—Entries, July 31; open, September 11-26. (Focus, Ltd., Fotosalon, Bloemendaal, Holland.)

London Salon of Photography.—Entries, September

1; open, September 11-October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Anthraxite Salon of Photography, Everhart Museum, Scranton, Penna, U.S.A.—Entries, September 7; open, September 18-October 4. (Salon Director, Everhart Museum, Scranton, Penna, U.S.A.)

International Photographic Exhibition, Budapest.—Entries, September 20; open, October. (Modern Magyar Fényképezők, VIII, Rákóczi-ut 19, Budapest, Hungary.)

Fourth Canadian International Salon of Photographic Art.—Entries before September 10; open, October 23-November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Sixth Irish Salon of Photography.—Entries, September 25; open, October 30-November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

"Irish Travel" Photographic Competition, 1937. Cash prizes.—Entries, September 30. (The General Manager (Photo Competition), Irish Tourist Association, 14, Upper O'Connell Street, Dublin, I.F.S.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Entries, October 1; open, October 29-November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Filters in Cinematography

By
NORMAN DYER.

CONSIDERING the advantages which follow from their use, the neglect of filters by amateurs can only be ascribed to an idea, which undoubtedly does exist amongst ordinary amateurs, that the use of filters is a difficult and abstract art. Such, however, is not the case, and it is the purpose of this article to show the effects of different filters and the occasions on which they should be used.

The Form to Use.

It is probably best to buy filters from the makers of the camera or lens used, as they are made to screw on to the front of the lens, thus facilitating easy interchange. The normal range is yellow-green in colour, and made in several different densities, which are classified by a figure indicating the amount of extra exposure required to compensate for the absorption by the filter, thus $2\times$, $4\times$, etc.

What a Filter Does.

The action of a filter is to impede, to a degree varying with the density, the passage of the blue rays, to which all emulsions are over-sensitive, thus allowing the other colours to record themselves, giving a proper tone rendering. The most obvious example of the necessity of this is when taking scenes with blue sky and white clouds, when, unless a filter is used to hold back the powerful blue rays, the clouds will not be recorded on the film. Another important fact about a filter, not so well known, is that it materially increases the contrast of a shot, giving an extra "sparkle" on the screen.

Coming now to the actual use of filters, it is important to note that the values of exposure increase given are for panchromatic material only, and a greater increase must be allowed for orthochromatic. The effect of a $2\times$ filter, necessitating "opening up" by one stop on pan. material and two stops on ortho., is to enable any clouds present in the scene to be faithfully recorded, and also, of course, to increase the contrast. For this reason it is advisable to keep a $2\times$ filter permanently on the camera, using it for all scenes except those in which there is already a considerable amount of contrast—brilliantly lit street scenes, for example.

Filter Factors.

The $3\times$ and $4\times$ filters, necessitating one and a half and two stops increase on pan. film respectively, give slight over-correction, making cloud forms stand out vividly against the sky, and

should be used when such an effect is desired. Due to the considerable increase in exposure required, such filters can rarely be used with orthochromatic film, and a $2\times$ filter is the only one really suitable for this type of material.

Another type of filter available is the orange or red filter. These cut out the blue rays entirely, thus giving a falsified rendering of tone values, sky and foliage being very dark, with clouds in heavy grey. For certain dramatic shots this effect is useful, but it is really rather outside the scope of ordinary amateur filming. A more useful property of this type of filter is that by under-exposing a shot taken in sunlight with the filter in position, a twilight effect is created, only the high-lights being clearly visible.

On the whole, therefore, it may be said that the useful filters for the amateur are the $2\times$ and $4\times$. The former should

be kept on the camera permanently, with the exception mentioned, while the latter should be used only when wide expanses of clouds are to be rendered.

Testing Effects.

The beginner who wisely decides to use filters for his work will not get very far if he sets about it blindly. He must learn exactly what difference a filter will make used for various subjects and conditions. This can be done only by comparison. He must take the opportunity of exposing a short section of film without a filter, and then continue straight away with a filter in position, making the necessary allowance in exposure. When this composite section of film is projected the change in the character of the picture will probably be a startling revelation and a good object lesson.



The Bridge Breakers. A good subject for the ciné amateur in search of a serial film showing the demolition of a bridge, followed by the building of a new one. The bridge shown is Wandsworth, now being broken up before replacement by a new structure.

How to Store Ciné Films Efficiently

By
"CINECAM."

THE well-known music-hall song, "Where do the flies go in Winter-time," sets us thinking of what becomes of our ciné films during the summer-time.

Of course, there are some amateur cinematographers who are as careful with their film storage as they are with everything else, but these are indeed very few in number. After all, we are only human, and the human tendency is to neglect unless the consequences are made obvious to us.

The great thrill is in the actual showing and viewing of the films that have been made. The future is completely forgotten in the excitement of the present, and when our eyes are eventually opened to our failings it is often too late. Then we can only repent, and decide to alter our ways.

Ciné films, unless they are specially prepared for storage, and afterwards carefully put away, will become utterly useless for further use. This being due

to the dirt that may have become lodged on the film playing havoc with the delicate surfaces by causing scratches, and other detrimental effects adverse to perfect projection.

All the above instances of damage can be averted by the exercise of a little care. This is negligible when compared with the future benefits that are to be derived. The secret lies in keeping to a definite method whereby nothing is left to chance.

The first step is to clean both surfaces of the film with a film-cleaning liquid, obtainable at any dealer. And this process is very much simplified if a rewinding stand is used. A smooth pad of cotton-wool, previously moistened with the cleaning liquid, is held between the fingers in such a manner that the film passes through the pad. Both surfaces of the film are thus cleaned simultaneously, and when the pad is removed it may come as a surprise when the amount of dirt that has been

removed during the process is observed. When all the films have been cleaned, all reels appertaining to the same subject should be collected together.

The individual reels must be placed into the special cans, which have humidifying arrangements and are obtainable from dealers. These cans are really an investment, and are well worth every penny asked for them. Films stored in them will keep in perfect condition. To prepare the cans for use it is only necessary to damp the contained pads with water, and they are then ready for instant use.

With their contained films, the cans may be stored in any convenient place, and if they are labelled, preferably with paint, any particular reel may be traced without trouble.

When labelling, the edges and the tops of the cans should be marked, and the several cans containing reels relating to the same title should also be numbered in consecutive figures.

Amateur Cinematography for Social Purposes

THE spread of cinematography as a hobby, combined with the increasing interest aroused by the "documentary" type of film, has led recently to the production of numerous non-professional films designed to serve some serious purpose. Charitable appeals, records of civic activity, records of customs and crafts which are in danger of extinction, and educational films, have been amongst the types successfully undertaken.

The production of such films frequently depends on collaboration between two sets of people—those who would like a film to be made and those who are willing to make it. Hitherto, contact between these two complementary interests has been a matter of chance. With a view to organising

such contact, the Royal Photographic Society and the British Film Institute have appointed an Amateur Documentary Film Panel, which will keep in touch with public service organisations on the one hand and amateur film-makers on the other.

The scheme will be worked in close association with the British Amateur Services Club recently founded by Mr. Robert Flaherty and Mr. John Grierson.

It is hoped that the existence of a body prepared to act as intermediary between those who provide the subject matter and those who produce the film will stimulate the production of films, which will in many cases serve some immediate purpose, and in all cases possess interest later on as historical

records. It is planned to circulate and preserve selected films through the medium of the National Film Library, which is associated with the British Film Institute. The co-operation of professional film interests has been secured and representatives from the Associated Realist Film Producers, the Association of Cine-Technicians, and the British Substandard Association have accepted invitations to sit on the panel, which will be known as the "Amateur Documentary Film Panel." Amateur workers or societies who wish to be included in the Panel's register should write to: The Secretary, The Amateur Documentary Film Panel, the British Film Institute, 4, Great Russell Street, London, W.C.1.

The Week's Meetings

Thursday, July 15th.

Bedford C.C. Ickleford.
Camberwell C.C. Secretary's Post Bag.
Hackney P.S. Outing to Kew.
Hampshire House P.S. "Print Gradation." J. Ainger Hall.
Liverpool A.P.A. Informal Meeting.
North Middlesex P.S. "Photogravure." H. M. Cartwright.
Oldham P.S. Print Portfolio. Charles Job.

Friday, July 16th.

Folkestone C.C. "Light and Photography." A. E. Mickelburgh.

Saturday, July 17th.

Accrington C.C. L. & C.P.U. at Manchester.
Armley and Wortley P.S. Ramble: Ledston and Ledsham.
Bedford C.C. Ickleford.
Birmingham P.S. Outing to Aston Cantlow.
Blackpool and Fylde P.S. L. & C.P.U. Ramble—Manchester.
Bristol P.S. Old Sodbury.
Exeter C.C. Steps Bridge. Mr. Smyth.
Harpden and D.P. and Ciné S. Bits o' London.
Ilford P.S. Hainault and Lambourne.
Letchworth C.C. St. Ives. Roger Carter.
Liverpool A.P.A. Formby.
Manchester A.P.S. L. & C.P.U. Ramble.
Northamptonshire N.H.S. and F.C. Whipsnade Zoo.
Nottingham and Notts P.S. Grantham. A. Sidney.
Oldham Equitable P.S. L. & C.P.U. Ramble at Manchester.
Sheffield P.S. Beverley. W. Shekelton.
Stafford P.S. Cop Mere. E. S. Wood.
Stockport P.S. Union—Manchester.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Saturday, July 17th (contd.).

Walthamstow and D.P.S. Guildford.
Worthing C.C. Outing to Chichester.

Sunday, July 18th.

City of L. and Cripplegate P.S. "Somewhere in Surrey." Miss Tanner.
Hampshire House P.S. Marlow. N. W. Wilding.
Hanley P.S. Rudyard. W. A. E. Burrow.
Harrogate P.S. Burnsall and Grassington. G. R. M. Temple.
Hornchurch P.S. Boreham and Maldon.
Leicester and Leicestershire P.S. Outing to Chipping Camden.
Luton and D.C.C. Cambridge.
Manchester A.P.S. Conway. C. Eshborn.
Wimbledon C.C. Wimbledon to Horsley.

Monday, July 19th.

Oldham Equitable P.S. "Colour Photography." A. Easthope.
S. London P.S. Child Portraiture. Portfolio by Marcus Adams.
Southampton C.C. Demonstration. "Negative Making." W. R. Kay.
Stourbridge Inst. P.S. Competition—Architecture.

Tuesday, July 20th.

Bradford Junior P.S. "Hampshire House" P.S. Portfolio.
Hackney P.S. Anonymous Print Criticism.
Manchester A.P.S. "Composition." W. L. Hendry.
Worthing C.C. Meeting to Judge June Outing Prints Comp.

Wednesday, July 21st.

Blackpool and Fylde P.S. Lancaster.
S. Suburban and Catford P.S. "Professional Adventures." A. F. Stevens.
Wimbledon Ciné C. Programme of Films.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

An Exhibition of unusual interest was opened on Wednesday last at the Camera Club, 17, John Street, Adelphi, W.C.2. It consists of oil paintings on a large scale, depicting wild animals in the jungles of India, Burma and Ceylon. The interest to our readers is that these pictures are based on photographs. They are by the artist, Mrs. Liane Morton, who has travelled extensively for the last ten years in pursuit of camera studies of wild life. Some of these pictures are from photographs taken by Mrs. Morton, and some are by Mr. Champion, whose flashlight pictures of animals in the jungles are well known. The pictures of fighting between lions and tigers are particularly realistic. The exhibition was opened by Lord Hailey, whose work in India entitled him to express an opinion of the pictures shown, and it was a very appreciative one. The exhibition remains open for six weeks and admission is free upon signing the visitors' book.

Readers of "The A.P." who are contemplating the purchase of a second-hand camera for their annual holiday, or some accessory for their present one, should write to Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, W.C.2, for their latest catalogue of "Camera Bargains." In this booklet of 32 pages are listed a wide range of second-hand cameras of all types, from field cameras to miniatures. Ciné cameras and apparatus and stereoscopic cameras are also listed. In addition to cameras, enlargers, lenses and accessories occupy the last twelve pages of the catalogue, which will be sent free to any reader of "The A.P." upon application to the above address.

The latest winner of the Wallace Heaton Pictorial Competition is Mr. Thomas Haworth, The Brambles, Massetts Road, Horley, to whom the weekly award of 2rs. was made for his print entitled "All Together Boys." Full particulars of these weekly competitions for readers of "The A.P." appear regularly in our advertisement pages.

An Exhibition of photographs dealing with life in the Royal Navy was opened at the Ilford Galleries, 101, High Holborn, W.C.1, on Friday last, July 9th, by Vice-Admiral Sir William M. James, K.C.B., Deputy Chief of Naval Staff. The exhibition depicts various phases of life in the Royal Navy and will be of interest to many visitors. Admission is free.

The Nikor roll-film developing tank, which has for some time been popular in the United States, is now available to English workers. The entire tank is made of stainless steel, no other material, even in the smallest amount, entering into its construction. It consists of a

tank and lid, the latter being fitted with a light-trapped entrance through which the various solutions can be poured. The film is held in a reel, the ends of which are spirals of stout wire, a clip being used to hold the end of the film. The tank is easily loaded (in a darkened room) with the aid of the loading-guide provided, and can be used with safety for any photographic solution without danger of corrosion. It can even be used for physical development, any deposit of silver being removed with dilute nitric acid without harm to the tank. The Nikor tank is available for V.P. or $3\frac{1}{2} \times 2\frac{1}{4}$ films and there is a third model for 35-mm. film in 36-exposure lengths. In all sizes it uses 16 oz. of developer and costs 45s. The sole agents for this country are Messrs. R. F. Hunter Ltd., of Celfix House, 51, Gray's Inn Road, W.C.1.

In addition to the Nettar 515/DK recently reviewed in these pages, Messrs. Zeiss Ikon have brought out two other Nettar cameras taking 16 pictures each 4.5×6 cm. on a spool of $3\frac{1}{2} \times 2\frac{1}{4}$ film. These two models, known as Nettars 510 CD and 510 CT, both have an f/6.3 Nettar anastigmat, the shutters being respectively the Dervall, with speeds of $1/25$ th, $1/50$ th and $1/100$ th sec., and the Telma, which has speeds of $1/25$ th, $1/50$ th, $1/100$ th and $1/125$ th sec., with delayed-action for self-portraiture. With

the Dervall shutter, the camera costs £3 7s. 6d., and with the Telma £4. The 515/DK Nettar has an f/4.5 Nettar anastigmat in Klio fully-speeded delayed-action shutter with the release on the camera body, and costs £5 12s. 6d. These cameras can be obtained through any dealer, or from Messrs. Zeiss Ikon Ltd., Mortimer House, Mortimer Street, W.1.

A Second edition of the "Miniature Camera Guide, Reference and Record Pocket-Book," by William Alexander, has just been published. It concerns itself solely with the true miniature cameras taking 35-mm. film, and gives a brief review of each camera of this size. A chapter on accessories and one on Leica and Contax lenses is followed by a number of pages ruled to allow of entering full details of over 1,600 exposures, including filing references and enlarging data. These pages are so arranged that each 36-exposure film is allotted a full two-page opening. The remainder of the book, which is of a size and shape to fit the pocket, includes a large amount of useful information in tabular form. The "Miniature Camera Guide" is obtainable for 2s. 6d. from any bookseller or photographic dealer, or post free for 2s. 8d. from The Fountain Press, 19, Cursitor Street, E.C.4.

We learn with regret of the death of Mr. R. G. Hannington, President of the Swindon and North Wilts Field and Camera Club, who met with an accident while diving too steeply into five feet of water in a swimming pool and striking his head on the concrete floor.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3 , supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

83. Makers' Formulæ: Developers for Agfa Papers—(1)

Agfa 100. General Purpose M.Q.

Metol	9 grs.	(1 grm.)
Hydroquinone ..	26 grs.	(3 grm.)
Sodium sulphite (anhydrous) ..	115 grs.	(13 grm.)
Sodium carbonate (anhydrous) ..	230 grs.	(26 grm.)
Potassium bromide ..	9 grs.	(1 grm.)
Water to	20 oz.	(1,000 c.c.)

If using crystallised sulphite and potassium carbonate, take respectively 230 grs. (26 grm.) and 620 grs. (70 grm.).

This developer is used without dilution, but if a concentrated stock solution is preferred four times the quantity of each ingredient may be dissolved in the same amount of water, and the resulting solution diluted for use with three times its own bulk of water.

This developer gives full black tones on gaslight, Lupe, Brovira, and Portriga warm-tone paper. Develop Brovira for $1\frac{1}{2}$ to 2 mins. at 65°; reducing this time to 60 secs. for the other papers mentioned.

Agfa 105. Metol Developer (Soft Working).

Metol	130 grs.	(15 grm.)
Sodium sulphite (anhydrous) ..	660 grs.	(75 grm.)
Potassium carbonate ..	660 grs.	(75 grm.)
Potassium bromide ..	18 grs.	(2 grm.)
Water	20 oz.	(1,000 c.c.)

If using crystallised sulphite, take double above quantity.

For use, dilute with 4 to 5 times its bulk of water.

This developer gives full black tones on gaslight, Lupe, and Brovira paper, but should only be used when the negative is very hard. Time of development $1\frac{1}{2}$ mins. at 65° for all papers.

By mixing this with Formula 100, in proportions varying from 1:3 to 3:1, the hardness or softness of the prints can be controlled over a wide range.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed to: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Uneven Exposure.

As you will see from the enclosed strip of film, some of my negatives are very much denser than others. But they were of course developed for the same time, so I do not quite see how some could get more development than others. Can you explain this uneven development? S. P. (Ireland.)

What you describe as uneven development is really that some of the subjects have been rather fully exposed, these giving the denser negatives. With a variety of different exposures and different subjects you must not expect all the negatives on a spool of film to look alike.

Black Developer.

I send a sample of M.Q. developer which I made up a day or so ago. It is quite a normal developer for bromide paper, as the enclosed formula shows, and yet it turned black within a few hours of mixing. Can you tell me why this should be? R. G. (North Wales.)

From your description of the way in which your developer behaves we strongly suspect that the sodium sulphite was not sulphite at all, but some other chemical, possibly sodium sulphate.

We ourselves have made up many gallons of M.Q. developer and have never met with your difficulty. Our procedure is as follows: First, about 1/10th of the total amount of sulphite is dissolved in the water, this being warmed to about 130° Fahr. As soon as the sulphite is dissolved, the metol, the rest of the sulphite, the hydroquinone and the carbonate are added in turn, making sure that each is completely dissolved before adding the next. Finally, the whole is made up to the required total bulk by the addition of extra water.

We would add that it is essential that the chemicals be dissolved in the order in which they are given in the above list. The bromide can be added at any stage.

If you follow these instructions and still find difficulty we can only assume that your chemicals must be faulty.

Enlarging Lens.

I have a vertical enlarger with a condenser of focal length 6½ in. It has no lens; could I, to save space, use a lens of focal length 5 in., or must I have one of the full 6½-in. focus to match the condenser? E. A. (Chingford.)

The chances are that a 5-in. lens will suit your purpose quite well in the circumstances you name, as we take it for granted that the light is adjustable. If any difficulty should arise, you would certainly be able to get even illumination by using an opal bulb or by inserting a diffuser between lamp and condenser.

A Prize-winner's Query.

Can a print which has won an award in the Beginners' Competition be entered in either of your other classes, or in other competitions? W. F. R. (Maidstone.)

There seems to be no reason why you should not send a print that has won an award in the Beginners' class to another competition in which the rules do not forbid it. Naturally, however, we should not ourselves make a second award to the same print if it reappeared in our Intermediate or Advanced Workers' Competition.

Slow Speeds and Focal-plane Shutters.

I am contemplating buying a focal-plane camera, but it has no speeds slower than 1/25th sec. Would it be possible to have a brake fitted to provide 1/10th, 1/5th, etc.? G. R. W. (Sale.)

It is the usual thing with focal-plane cameras to have no slower speed than about 1/25th of a second, except in the case of certain miniature cameras. The fitting of a brake would at best be expensive, and might very easily be impossible. Messrs. Thornton-Pickard make a "time-valve" for slow speeds, and this has to be used in conjunction with a pneumatic release. You could find out from them whether this, if it attracts you, could be adapted to the camera you have in mind.

Frame Finder.

I have a camera fitted with a small frame finder, but I have to take such extreme care to get the subject centrally placed that the finder is almost useless for action pictures which call for speed in taking. Would you suggest that I try to get an optical direct-vision finder?

A. W. W. (Manchester.)

At least one expensive camera normally fitted with an optical direct-vision finder can be equipped by its makers with a frame finder for the express purpose of taking action pictures. And we agree with them that the direct finder is the best of all for this particular type of work. Unless your finder is wrongly adjusted in some way, we think that the reason for your non-success with it must be simply that you have not yet acquired the knack of using it, and we suggest that you indulge in a little practice in quick sighting and adjustment—with an empty camera, of course.

Convertible Lens.

I have a camera with f/6.3 lens, and the instructions state that the double extension can be used in conjunction with the back combination of the lens, presumably by unscrewing the front component. Will the half-lens give as good definition as the whole lens? Shall I need to stop it down, and, if so, to what extent? Can I use a filter with part of the lens only? R. L. T. (London.)

If you unscrew the front lens the back lens alone will have a different focal length, possibly something like double that of the complete lens. This will give you a larger image, but it will alter the value of the stop, so that f/6.3 may become f/12.6, and so will require four times the exposure. Whether it is necessary to stop down, and, if so, how far, depends upon circumstances, and you must judge this for yourself by the appearance of the image on the focussing screen. You can use a filter with the single component just as well as with the complete lens.

The Glass Side.

I have considerable trouble in getting the glass side of my plates clean. In spite of having wiped it when wet, I often find later what appear to be dried drops of emulsion, and attempts to remove them result in smearing the whole glass. Recently I tried "Windolene," and found it instantly effective. Is it likely to harm the negatives in any way? C. B. L. (West Byfleet.)

You seem to be getting quite unusual trouble with the glass side of your negatives. If this side is rubbed with a cloth before putting the negative to dry there should be very little left to polish off afterwards, and we ourselves find that a little breathing and rubbing will polish the glass perfectly. The preparation you have, however, should be quite harmless in the circumstances.

Pinacryptol Green.

In a recent issue of "The A.P." pinacryptol green was mentioned as a desensitiser. I have tried dozens of shops to get it, but without success. Can you tell me where I can obtain it, and at what price? F. D. H. (Streatham.)

Messrs. Agfa Photo, Ltd., 1/4, Lawrence Street, High Street, W.C.2, supply pinacryptol green in a quantity of 1 gramme, and any dealer can get this for you. A gramme costs 4s., and will desensitise an extremely large number of plates or films.

BARGAINS AT DOLLONDS

Dollond & Aitchison Ltd.

Estd. 1750.

Opticians to H.M. Government.

BARGAIN LIST and GUIDE TO NEW MODELS

This catalogue and latest literature sent post free anywhere.
Please state requirements so as to obtain the full benefit of our service.

WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.

Ombrux Exposure Meter. Good condition. £2 5 0
3×4 cm. Zeiss **Kolibri**, f/3.5
Novar, delayed Telma shutter.
Fair condition. £3 12 6
3½×2½ Zeiss **Nettar** 515/2,
Nettar f/4.5, Telma shutter.
As new. List £5 10s. £3 17 6
Zeiss **Helios** Exposure Meter.
Good condition. Cost £5 2s. 6d.
£4 2 6

Kodak **Duo**, 16 on 3½×2½
film, f/4.5 Kodak. Good
condition. Cost £6. £4 17 6
5-cm. Chromium **Elmar** f/3.5
Lens, for Leica. Very good
condition. £5 17 6
6×6 cm. **Noviflex** Roll Film
Reflex, 7.5-cm. Victor f/3.5,
focal-plane 1/20th to 1/1,000th
sec. and Time. £5:17:6

Good condition
3×4 cm. Kodak **Nagel**
Pupille, 5-cm. **Elmar** f/3.5,
Compur 1/300th. Fair
condition. Cost £8:15:0

£15 15s.
Kodak **Retina**, f/3.5 Xenar.
As new. £8:15:0

3½×2½ **Etui**, Tessar f/4.5,
delayed Compur, 3 slides,
F.P. adapter. Good condition.
Cost £13 15s. £8:15:0

2.8-cm. Zeiss **Wide Angle**
Contax Lens f/8. Good
condition. Cost £9:12:6

£13 10s.
4×4 cm. Baby **Rolleiflex**,
Tessar f/2.8, Compur 1/300th,
E.R. case. Good condition.
Cost £25. £15:10:0

9×12 cm. Zeiss **Miroflex**,
15-cm. Tessar f/4.5, speeds
1/3rd to 1/2,000th, F.P. adapter.
Good condition. Cost
£41 5s. £17:5:0

9-cm. Leitz **Thambar** f/2.2
Lens, for Leica. As new.
List £21 19s. £17:15:0

Latest 2½×2½ Zeiss Super
Ikonta 530/16, 8-cm. Tessar
f/2.8, delayed Compur 1/400th,
E.R. case, filter. As new.
List £31. £23:10:0

Zeiss **Contax** I, f/2.8 Tessar,
speeds ½ to 1/1,000th sec.
Cost £33 15s. £23:15:0

Good condition
Zeiss **Contax** I (latest type),
Sonnar f/2, speeds ½ to 1/1,000th
sec. Good condition. Cost £41
£31:0:0

Zeiss **Contaflex**, f/2 Sonnar,
E.R. case. As new. List £73
£49:10:0

Above are at
28 OLD BOND ST.

London, W.1

Telephone: Regent 1228.

Anso **Tripod**, 3 ft. closed,
5 ft. extended, rack and pinion,
rising movement. Good
condition. List £4 10s. £1 17 6
3½×2½ **Foth** Roll Film, f/4.5
Foth, 3-speed. Good condition.
£2 17 6

Zeiss **Ikonta** 520, Novar f/6.3,
16 on 3½×2½ film. Very good
condition. Cost £4 17s. 6d.
£3 12 6

Weston 650 Universal Ex-
posure Meter, case. As new.
List £6 9s. £3 19 6
3×4 cm. **Foth** Derby Focal-
plane, f/3.5 Foth, case. Good
condition. £4 4 0

3½×2½ **Wirgin**, Rodenstock
Trinar f/4.5, delayed Compur.
Good condition. £4 10 0

3½×2½ **Ensign Carbine** No. 6,
Ross Xpres f/4.5, Compur,
frame finder, case. Good
condition. £4:17:6

3½×2½ **Nagel Vollenda**, Nagel
f/4.5, Compur, portrait attach-
ment, case. As new. £5:5:0

3½×2½ Zeiss **Nettar**, f/4.5
Nettar, Compur, case. Good
condition. Cost £7 12s. 6d. £5:5:0

4.5×6 cm. Ica **Bebe**, 7.5-cm.
Tessar f/4.5, 6 slides, case,
filter. Good condition. £6:2:6

3×4 cm. Zeiss Baby **Ikonta**,
f/4.5 Tessar, Compur 1/300th,
soft and stiff cases. Good
condition. Cost £6:10:0

£8 17s. 6d.
3½×2½ **Kodak** 620, f/4.5 lens,
Compur. Very good condition.
Cost £7 7s. £6:10:0

8-mm. **Keystone** Eight, f/3.5
lens, 3-speed. Very good
condition. List £6:19:6

£10 10s.
3½×2½ Double Extension
Wirgin, f/3.5 Meyer, delayed
Compur, 3 slides, F.P. adapter,
Zeiss Distar, case. Very good
condition. Cost £7:17:6

£11 17s. 6d.
Zeiss Super **Ikonta**, 8 or 16
on 3½×2½ film, Tessar f/4.5,
delayed Compur Rapid 1/400th.
As new. Cost £14:17:6

£19. £14:17:6

Above are at
73 LORD ST.

LIVERPOOL, 2

Telephone: Bank 4927.

Any item sent on five
days' approval against
cash or C.O.D., or
may be seen by ap-
pointment at any of
these addresses.

SEE ALSO PAGE XXXII

2½×1½ V.P. **Kodak**, f/7.7
anastigmat. Fair condition
12s. 6d.

2½×1½ V.P. **Kodak** Model B,
case. As new. 15s. 0d.
9.5 **Coronet**, f/3.9 lens. Good
condition. £1 17 6

3½×2½ Tropical **Ensign Car-**
bine, f/7.7 Aldis Uno, Betax,
speeds ½ to 1/100th sec., leather
case. Very good condition
£2 5 0

6½×4½ **Field**, double exten-
sion, rising front, reverse and
swing back, 9½-in. R.R. lens
f/8, 3 D.D. slides, case, tripod.
Good condition. £2 5 0

9×12 cm. and ½-pl. **Conti-**
nenal, double extension, f/6.8,
Compur 1/250th, rise and cross,
4 slides, F.P. adapter. Very
good condition. £2 5 0

Prinsen Exposure Meter, As
new. £2 10 0
3½×2½ **Nagel**, Nagel f/4.5,
3-speed. Very good condition.
£2 17 6

3×4 cm. Zeiss Baby **Ikonta**,
Novar f/6.3. Good condition.
£2 17 6

Ebner Self-erecting, stream-
line body, 16 on 3½×2½ film,
7.5-cm. Meyer Trioplan f/4.5,
Pronto delayed 3-speed. Cost £6.
£4:15:0

5×4 **Adams'** Videx Reflex,
rise and swing front, double
extension, 6½-in. Zeiss Protar
f/6.3 (1½-in. f/12.5), 2 D.D.
slides, leather case. Good
condition. £5:15:0

3½×2½ New Special **Sibyl**,
4-in. Cooke f/4.5, 8 slides, F.P.
adapter, case. Good condition.
£6:15:0

3½×2½ **T.-P. Junior** Special
Reflex, 5-in. Cooke f/4.5, 3
slides. As new. £7:17:6

2½×1½ **Planovista** Roll Film,
viewing lens and screen, 7.5-cm.
Trioplan f/3.5, Pronto delayed
3-speed. As new. £7:19:6

3½×2½ **Ensign Autospeed** Roll
Film A/15, 4-in. Aldis-Butcher
f/3.4, rise and cross, coupled
film and shutter wind, focal-
plane 1 to 1/500th sec. and T.,
case. Excellent condition.
Cost £16 15s. £9:9:0

Above are at
37 BOND ST., LEEDS
Telephone: Leeds 25106.

Zeiss **Distance** Meter, case.
Excellent condition. List
£1 17s. 6d. £1 5 0
6½×4½ Triple Extension **Field**,
mahogany, rising front, revers-
ing back, R.R. lens f/8, roller-
blind shutter, 1 D.D. slide,
tripod. Fair condition £1 15 0

Avo Exposure Meter, case.
As new. List £3 8s. £2 10 0
4.5×6 cm. Goerz **Tenax**, 75-
mm. Synor f/6.8, Compound
1/250th, 3 slides, F.P. adapter,
case. Good condition £3 5 0

4½×2½ Tropical **Ensign Car-**
bine, f/6.3 Aldis, Compur,
leather case. Good condition
£3 15 0

3½×2½ **Etui**, Radionar f/4.5,
3 slides. As new. £3 17 6
3×4 cm. Voigtlander **Perkeo**,
f/4.5 Skopar, delayed Embezet
shutter. Good condition £3 17 6

3×4 cm. Voigtlander **Perkeo**,
f/4.5 Skopar, 3-speed. As
new. £4 4 0

3½×2½ **Agfa** Standard, f/4.5
Agfa, delayed Compur. Good
condition. £4 19 6

Wirgin, self-erecting bakelite
model, f/2.9 Radionar, Compur,
16 on 3½×2½ film, case. Good
condition. £5:19:6

3½×2½ Dallmeyer Roll Film
Pentac, f/2.9 Pentac, Compur,
case. Very good condition.
£5:19:6

3½×2½ Zeiss **Nettar**, f/4.5
Nettar, delayed
Compur. As new. £6:5:0

4½×2½ **Kodak Six-16**, f/4.5
Kodak, Compur, case. Splen-
did condition. £6:6:0

List £8 7s. 6d.
11-in. Dallmeyer **Dallon** Tele-
photo Lens f/6.5. Good
condition. List £10
£6:17:6

4½×3½ **Ensign** Reflex, revers-
ing back, 6-in. Ross Xpres
f/4.5, 3 slides, case. Good
condition. £7:10:0

5½×3½ No. 3A Range-finder
coupled focussing Model **Kodak**
Special, 15-cm. Zeiss Tessar
f/4.5, Compur 1/200th, screw
rising front, case. Good
condition. £7:15:0

3½×2½ Zeiss Ikon **Icarette**,
f/4.5 Tessar, delayed Compur.
Splendid condition. £7:19:6

3½×2½ **Ensign** Special Reflex,
revolving back, 5.3-in. Wray
Lustrar f/3.2, 3 slides, case.
Very good condition. £9:17:6

3½×2½ **Ensign** Special Reflex,
revolving back, 5-in. Cooke f/2.0,
3 slides. Good condition. £12:12:0

Above are at
20 LUDGATE HILL

London, E.C.4

Telephone: City 1540.

HIRE PURCHASE TERMS

For new or second-hand articles add 1/- in £ to cash price, minimum
charge 5/-. Payments spread over 9 months for £2 10s. to £5; 12 or 15
months up to £10; over £10, extension if desired to 24 months, when
1/6 in £ is charged. Let us send you Order Form and exchange offer.

LET US MAKE A SPOT CASH OR EXCHANGE OFFER

We pay good prices for Leicas, Rolleiflexes, etc.
We may have the very camera you want.

Above are at
537 PINNER RD.
North Harrow, **HARROW**
Telephone: Pinner 2780.

The "Robot"
and the
"Bantam" are
now in stock at
above address.

NEW AND SECOND-HAND CAMERAS, ETC., ALSO AVAILABLE AT

281, Oxford St., W.1.
65, Notting Hill Gate, W.11.
35, Brompton Rd., S.W.3.
2, Northumberland Avenue,
W.C.2.
13, Kensington High St., W.8.
191-2, Tottenham Ct. Rd., W.1.
121, Cheapside, E.C.2.

216, Upper Tooting Rd.,
S.W.17.
1, Copthall Chambers, E.C.2.
Holloway.—66a, Seven Sisters
Rd., N.7.
Kingston.—30, Thames St.
Catford.—62a, Rushey Green.
Watford.—142, St. Albans Rd.
Croydon.—12, George St.

Crouch End.—17, Toppfield
Parade, N.8.
Canterbury.—38, High St.
Cheltenham.—114, Promenade
Salisbury.—17, Catherine St.
Yeovil.—2, High St.
Newport (Mon.).—43, Com-
mercial St.
Swansea.—26, Castle St.

NURO DOUBLE-5

Quicker results!

Amateur Photographers will appreciate the advantages of this form of packing the famous NURO Superchrome.

Don't forget the £3,000 Amateur Competition.



Size $2\frac{1}{4} \times 3\frac{1}{4}$ "

TWO 5-EXPOSURE
ROLLS OF NURO
SUPERCHROME
WITH METAL
CONTAINER $\frac{1}{6}$

**THE ONLY FILM MADE FROM START
TO FINISH IN THIS COUNTRY**

NURO (BIGGLESWADE) LTD., BIGGLESWADE, BEDS.

BRITISH AND BEST

Have you tried the

WESTMINSTER

CHROME FILM

—nothing faster—results guaranteed in any weather. Obtainable from Chemists, etc., otherwise write direct.

IPA WESTMINSTER Co. Ltd
8-12, Lambeth Palace Road, London, S.E.1
Telephone: WATERloo 5312/5313.

BRITISH AND BEST

YOUR CAR—HOW IT WORKS

(Second Edition)

EXPLAINED IN THE SIMPLEST LANGUAGE

By A. G. D. Cleese, B.Sc.

(Reprinted from "THE AUTOCAR")

THIS Booklet will prove of the greatest value to all beginners who want to know how the various units of the car work. Every part of the engine and chassis is adequately dealt with, and a chapter on the electrical lighting and starting system is included. The new edition brings the contents right up to date.

Price 1/- net

By post 1/2

From leading booksellers, or direct from the Publishers

ILIFFE & SONS LTD.

Dorset House, Stamford Street, London, S.E.1

DID YOU KNOW

that the **FAROPLAN OPTICAL YELLOW FILTER**



Gives a 50% BETTER PICTURE every time. There is no under-estimating the value of a yellow filter. Beautiful cloudscapes and better tone gradations come naturally with the addition of a yellow filter, making an unbelievable difference to the quality of your prints. This filter is all complete, ready to clip over your lens mount. In lakelike case, in best quality holder. The filter is optically ground. Can be supplied in various densities.

For lenses up to diameter:—

1 in. No. 472A/0 Price 9/-
1½ in. No. 472A/1 Price 10/-
1½ in. No. 472A/2 Price 12/-

From your dealer, or free catalogue from the manufacturers:—

R. F. HUNTER, LTD., Celfix House

51, GRAY'S INN ROAD, LONDON, W.C.1.

Phone: HOL. 1511/4.



AN AMAZING CAMERA

THE
REFLEX-KORELLE

Drop us a card.

We should like to tell you all about it!

Model II, with speeds 1/500th to 2 secs., from £14:14:0 with f/3.5 Victor, to £24:10:0 with f/2.8 Zeiss Tessar.

PHOTO-OPTICS LTD., 32, LORD STREET, LIVERPOOL, 2

MINIATURE CAMERA USERS

**YOU WANT the
BEST Results!**

MAINTAINING our policy of being constantly *au fait* with the latest developments in miniature work, we were first in the field to adopt that remarkable developer Champlin's No. 15.

Our personal attention to the individual processing of your films means better and more reliable results for you.

You cannot know how good your pictures can be, until you have let us enlarge them for you; the prices are standard, but the results—miles ahead.

Write, phone or call now for price list and full particulars, and become one of our 'regulars.' Remember, we are specialists in miniature processing exclusively.

H. STEAD Miniature Processing Specialist

4 Gt. QUEEN ST., KINGSWAY, W.C.2

Phone: Hol. 7900.

**WE GET
THEM!**

14/7/37. "The Amateur Photographer." ADVANCED WORKERS' COMPETITION This Coupon to be affixed to back of print. Available till Saturday, July 31st.	14/7/37. "The Amateur Photographer." INTERMEDIATE COMPETITION This Coupon to be affixed to back of print. Available till Saturday, July 31st.	14/7/37. "The Amateur Photographer." BEGINNERS' COMPETITION This Coupon to be affixed to back of print. Available till Saturday, July 31st.	14/7/37. "The Amateur Photographer." PRINT CRITICISM This Coupon to be affixed to back of print. Available till Wednesday following date of issue.	14/7/37. "The Amateur Photographer." ENQUIRY COUPON This Coupon to be affixed to each query. Available till Wednesday following date of issue.
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------



Trust your DEVELOPING & PRINTING to the specialists

Post your exposed films to Will R. Rose; specialists in all branches of developing and printing. Your negatives will be developed with the greatest care—only fine developers are used, and a new special paper will be used for your prints—you'll be amazed at its brilliance. Every single print has to be passed before it is sent to you.

HOW TO SEND YOUR FILMS

Wrap your spools securely (envelopes are not safe)—remember to enclose your name and address. Prices standard throughout.

PRACTICAL HINTS

Soft light on the subject makes a better snapshot.



MAGNA PRINTS (regd.)

Unless otherwise ordered, negatives V.P.K. and No. 2 Brownie size are printed the "Magna" way—magnified to $4\frac{1}{2} \times 3\frac{1}{2}$, and cost only $2\frac{1}{2}$ d. each. Magna Prints from miniature camera negatives are the standard price of 3d. each.

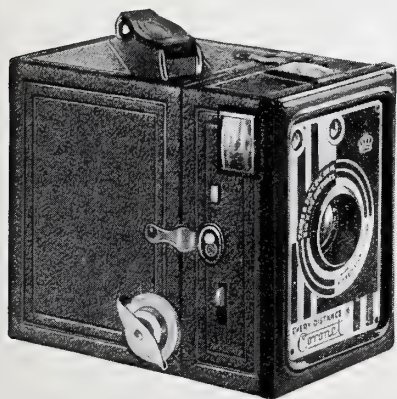
Send your next spool to

WILL R. ROSE Ltd. (Dept AB)

23 Bridge Street Row, CHESTER

133/134 High Street, OXFORD 25 The Promenade, CHELTENHAM

NOW FITTED WITH COLOUR FILTER



A
LUXURY
CAMERA
FOR ONLY
10/6

THE 1937 "CORONET" EVERY-DISTANCE 16

The Box Camera that has everything. Modern appearance. Patented Every-Distance Lens. Colour Filter to bring out the clouds and colour tones in landscape pictures. Special mask to produce 8 large pictures or 16 small ones at will. Two ultra-brilliant large viewfinders. Foolproof Instantaneous and Bulb shutter. Light-weight metal body guaranteed to last a lifetime.

For further particulars of this model or complete Catalogue please write to:

CORONET CAMERA CO., DEPT. A7, BIRMINGHAM



HOLIDAY BARGAINS

USED BUT GUARANTEED SNIPS ON AMAZING EASY TERMS

Why buy new, when you can get these high-class cameras, used but guaranteed, at pounds below list prices? You can get them on easy terms, too. Anything over 50/- on 9 or 15 payments according to price, or over £10 on 24 monthly payments. Get in touch with Aldersgate Street NOW and save money.

9.5 Campro Cine Camera and Projector Combined, latest model. Unsoiled. Cost 4 guineas.....	£3 0 6
9.5 Pathé Motocamera, $f/3.5$ lens. Cost 6 guineas.....	£3 19 6
Miller 9.5 Cine Camera, variable speed motor, 1-in. $f/3.5$ Dallmeyer lens.....	£5 12 0
16-mm. Ensign Cine Camera, $f/2.6$ anastigmat, complete in leather case.....	£7 17 0
Zeiss Super Nettel, for 35-mm. film, $f/3.5$ Zeiss Tessar, range-finder.....	£16 5 0
4 x 3 cm. Baby Ikonta, $f/4.5$ anastigmat.....	£3 2 6
4 x 3 cm. Zeiss Kolibri, $f/4.5$ Nettar, Teima shutter.....	£3 17 6
Vest Pocket Kodak, $f/7.7$ anastigmat.....	21s. 0d.
Vest Pocket Kodak, R.R. lens.....	15s. 9d.
2 1/2 square Carbine, R.R. lens.....	15s. 6d.
6 x 6 Rollei-flex, $f/4.5$ Tessar, will take both 6 and 12 exposure spools.....	£10 12 6
3 1/2 x 2 1/2 Kodak, $f/4.5$ Cooke Aviar, Compur shutter.....	£5 5 0
3 1/2 x 2 1/2 Ensign Focal-plane Roll Film, $f/4.5$ anastigmat.....	£5 17 6
3 1/2 x 2 1/2 Inagor Roll Film, $f/4.5$ anastigmat, Compur shutter, plate back, with 3 slides.....	£5 17 6
1-pl. Kodak Roll Film, $f/6.8$ Goerz lens, speeded shutter.....	£13 6 0
3 1/2 x 2 1/2 Dallmeyer Pentac Roll Film, $f/2.9$ anastigmat, Compur shutter.....	£7 10 0
1-pl. Ica Roll Film, $f/6.8$ anastigmat, Compur shutter.....	£2 12 6
1-pl. Goerz Roll Film, $f/8$ Aplanat, Vario shutter.....	19s. 6d.
1-pl. N. & G. Roll Film Sibyl, $f/4.5$ anastigmat.....	£8 15 0
Postcard Carbine Roll Film, $f/6.3$ Aldis, Compound shutter.....	£1 19 6
Postcard Kodak, $f/6.8$ Dagor, Compound.....	£2 9 6
3 1/2 x 2 1/2 Ensign Roll Film Reflex, $f/4.5$ anastigmat, focal-plane shutter.....	£5 2 6
3 1/2 x 2 1/2 T-P. Horizontal Reflex, $f/4.5$ Zeiss Tessar, 3 slides, roll-film holder.....	£7 12 6
3 1/2 x 2 1/2 Ensign Revolving Back Reflex, $f/4.5$ Cooke, self-capping shutter, speeded to 1/1,000th, 3 double dark slides.....	£4 12 6
3 1/2 x 2 1/2 Dallmeyer Special Reflex, $f/3.5$ anastigmat, 10-in. $f/6.6$ Dallon interchangeable, 3 slides, roll-film holder and leather case.....	£18 16 0
9 x 12 Mentor Folding Reflex, 6-in. $f/4.5$ Zeiss Tessar, 2 double dark slides, F.P. adapter.....	£7 15 0
1-pl. Ensign Special Revolving Back Reflex, $f/4.5$ Ross anastigmat, 3 slides in case. New condition.....	£8 8 0
1-pl. T-P. Duplex Triple Extension Reflex, 6 1/2-in. $f/4.5$ Zeiss Tessar, sunb. lens box, revolving back, 6 double slides.....	£12 10 0
Vest Pocket Voigtlander Double Extension Camera, $f/4.5$ Heliar, Compound shutter, 6 slides.....	£4 4 0
3 1/2 x 2 1/2 N. & G. Special Sibyl, rising and cross front, $f/4.5$ Serrac lens, 6 double dark slides, F.P.A., leather case.....	£10 10 0
3 1/2 x 2 1/2 Zodiak Double Extension, $f/8.8$ in Compur shutter, 3 slides, F.P.A......	£5 2 6
1-pl. Goerz Tessar, double extension, $f/6.8$ Dagor in Compound, 6 slides, F.P. adapter, leather case.....	£3 12 6
3 1/2 x 2 1/2 Etni Double Extension, $f/4.5$ Tessar, D.A. Compur, 6 slides, F.P. adapter. New condition.....	£9 2 6
9 x 12 Etni, double extension, $f/4.5$ Tessar, 3 slides, F.P.A.....	£7 17 6
9 x 12 Ica Ideal, $f/4.5$ Tessar, in Compur, F.P.A. only.....	£5 12 6
1-pl. N. & G. Sibyl, $f/4.5$ Tessar, 6 slides.....	£8 6 0
5 x 4 Ensign, $f/8$ anastigmat, fully-speeded shutter, 6 double slides.....	£3 15 6
1-pl. Double Extension Field, R.R. lens, 2 slides, tripod.....	£1 15 0

ALL THE LATEST
IN STOCK.

AGFA KARAT

7/5 a month for 15 months.

Takes 12 pictures on 35-mm. film. Fitted with high-grade $f/6.3$ lens. Optical direct-vision finder. Easy loading. Takes clear and sparkling pictures. Ready for action at the touch of a button. The new mini-camera—ideal for the beginner. Remarkable value.

Cash price **£5 : 5 : 0**

GENEROUS EXCHANGES.
LISTS POST FREE.



CITY SALE & EXCHANGE
84, ALDERSGATE ST. LONDON, E.C.1
Phones: Nat. 0591.

and 59/60, Cheapside; 90/94, Fleet St.; 54, Lime St.; 13, The Arcade, Liverpool St., E.C.; also Wallace Heaton Ltd., 127, New Bond St., W.1; 47, Berkeley St., W.1, and 43, Kensington High St., W.8.

THE London Salon of Photography 1937.

SENDING-IN DAY, Wednesday, September 1st.

THE TWENTY-EIGHTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at The Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 11th September, to 9th October, 1937.

CONDITIONS OF ENTRY (Please read carefully).

1. Pictures must not be framed; but may be mounted or unmounted. Each picture must bear on the back clearly written (a) name of artist; (b) number and title of picture, corresponding to particulars on the Entry Form.
 2. When mounts are used they should conform to the following sizes— 25×20 , 20×16 , or 15×12 ; but no mount to exceed 25×20 ; and it is suggested that white or light-toned mounts be employed. Prints may be of any shape or size, provided they do not exceed the limits of the mounts as given above.
 3. All packages of exhibits from abroad must be clearly marked on the outside: "PHOTOGRAPHS FOR EXHIBITION ONLY—No COMMERCIAL VALUE—TO BE RETURNED TO SENDER." *No prices to be marked on the prints.*
 4. Pictures sent unmounted will be suitably mounted by the Salon Committee and all accepted pictures will be shown under glass.
 5. Pictures must be sent by post or parcel post, packed flat and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
 6. All pictures for the exhibition must arrive at the above address on or before Wednesday, September 1st. Entries may be delivered by hand at the Gallery on that date only.
 7. The Entry Form for pictures from abroad must be sent SEPARATELY by post, together with entry and packing fee of 5s. (this fee covers any number of pictures from one exhibitor). Exhibitors residing in the British Isles may enclose Entry Form and fees with their pictures.
 8. Pictures sent by post will be repacked in the original wrappings and returned, carriage paid, after the close of the Exhibition.
 9. As applications are made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify, in the space provided for the purpose below, whether they have objection to such permission being given. The copyright in all cases remains the property of the authors of the prints.
 10. The Committee assure intending exhibitors that the greatest care will be taken of all work submitted, but they do not accept any responsibility for loss or damage either during transit or at the Gallery.
- If pictures are sold a Commission of 15% is payable to the Salon.
The submission of pictures will be understood to imply acceptance of the above conditions.
Notification of acceptance of pictures will be sent out as soon as possible.
A Catalogue will be sent to each exhibitor.

Q. Readers of The Amateur Photographer & Cinematographer who are preparing work for this year's Salon may use this page as an ENTRY FORM.

SEE CONDITIONS.

Q. Intending Exhibitors who are unable to secure extra Entry Forms in time may prepare their own on plain paper provided the conditions of Entry are adhered to.

ENTRY FORM.

TO THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.

Sir,—I submit the undermentioned Photographs for the consideration of the Selection Committee, and I enclose Postal Order (or International Money Order) of the value of 5/- to cover Entrance Fee and the cost of return postage.

Reg. No. (leave blank).	A, B or C (leave blank).	Number on Picture.	Title of Picture.
		1	
		2	
		3	
		4	
		5	
		6	

The attention of exhibitors residing in countries outside Great Britain is specially directed to Conditions 3 and 7.

I AGREE

TO CONDITION 9,

YES OR NO.

Name
(State Mr., Mrs., or Miss)

Address

LONDON'S LEADING DEALERS in GOOD Second-Hand CAMERAS

47503. 3½ x 2½ T.P. Junior Special Ruby Reflex, T.P. f/4.5 Cooke lens, 6 plate-holders, F.P. holder, leather case. £7 12 6
47510. 3½ x 2½ Soho, Taylor-Hobson f/2.5 Cooke lens, 3 double plate-holders, F.P. holder, 2 Wratten K filters, leather case. All in new condition. List price £48 £32 10 0
46799. 3½ x 2½ T.P. Special Ruby Reflex, f/4.5 T.P. Cooke anastigmat lens, 3 double plate-holders, F.P. holder, leather case. List price £20 12s. 6d. For £9 12 6
46923. 3½ x 2½ T.P. Victory Reflex, f/4.5 Aldis anastigmat lens, F.P. holder, leather case £5 17 6
47073. 3½ x 2½ Superfekt Reflex, Carl Zeiss f/3.8 Tessar lens, Compur shutter, 2 colour filters and leather case. In new condition. List price over £30. For £25 0 0
3606. 4½ x 3½ Zeiss Ikon Maximar, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 3 single plate-holders, F.P. holder, leather case. In new condition. List price £17 10s. For £10 10 0
3077. 4½ x 3½ Newman & Guardia New Ideal Sibyl, Carl Zeiss f/4.5 Tessar lens, F.P. holder, pizkin case. In first-class condition £15 12 6
3238. 4½ x 3½ Newman & Guardia Special Sibyl, Carl Zeiss f/4.5 Tessar lens, 6 plate-holders, leather case. In good condition £9 10 0
2783. 4½ x 3½ Adams' Vesta, Ross f/4.5 Xpres lens, Compound shutter, rising front, Adams' Identoscope view-finder, F.P. holder, leather case. In excellent condition £7 12 6
2225. 4½ x 3½ Sands Hunter Universal de Luxe, polished mahogany body, double extension, revolving back, 3 best quality book-form plate-holders. In new condition, without lens. Price £7 12 6

“AMERICAN PHOTOGRAPHY”

Articles by experts on Pictorial Photography, Nature Photography, Ciné Photography, Colour Photography, Miniature Camera Photography. Reviews of new apparatus, books, etc. Profusely illustrated. Price 1/6 monthly, postage 3d. extra. Twelve Month Subscription, 17/6 post free. April May, June issues, 5/-, post paid.

5.67. 2½ x 3½ Goerz C.D.V. Tenax, Goerz f/6.8 Dagor lens, Compound shutter, focussing screen, F.P. holder, leather case. £3 12 6
4530. 3½ x 2½ Gaumont Blacknote, Krauss Zeiss f/6.3 Tessar lens, F.P. holder, 12 plate-holders, leather case. £2 17 6
5285. 3½ x 2½ Adams' Vesta, Ross Zeiss f/4.5 Tessar lens, Compound shutter, 6 plate-holders, focussing screen, case. In good condition. £2 17 6
5654. 3½ x 2½ Ensign Cameo, double extension, Cooke Series II f/4.5 lens, Compur shutter, 3 plate-holders, F.P. holder. £5 0 0
5655. 3½ x 2½ Ihagee Duplex, double extension, focal-plane and Compur shutters, f/4.5 Zoedellar anastigmat lens, 6 plate-holders and case. £8 12 6
11476. 4½ x 3½ Soho Reflex, 6-in. Carl Zeiss f/4.5 Tessar lens, Mackenzie adapter, 12 envelopes, 2 book-form plate-holders, F.P. holder, 3 Wratten K Filters, Jay-Nay tripod, leather case, etc. List price about £40. For £16 16 0
11394. Postcard Soho Reflex, Ross f/4.5 Xpres lens, F.P. holder, leather case. £14 14 0
11360. Postcard 3a Special Kodak, Kodak f/6.3 anastigmat lens, Compound shutter, case. £5 10 0
2642. 12-in. Dallmeyer f/5.6 Dallion Telephoto Lens, 2 x filter, lens hood. In first class condition. List price £15. For £9 15 0
28810. 11-in. Ross f/5.5 Teleros, iris mount. List price £14. For £8 8 0
28811. 9-in. Dallmeyer f/6.5 Dallion Lens, fitted for Compur shutter. New condition. £6 6 0
28857. Dallmeyer Adjustable Adon Telephoto, leather case. £2 5 0
28859. 10-in. Dallmeyer f/5.6 Dallion, in focussing mount, will fit N. & G. reflex, with Pentax lens. £9 12 6
25218. 2-in. Dallmeyer f/1.9 Super-Six, in focussing mount, for Leica camera. New condition. £10 10 0
25088. 7.6-in. Dallmeyer Convertible Stigmatic f/6, iris mount. List price £9 10s. For £2 17 6
25183. 12½-in. Ross Combinable, single component in iris mount. £4 12 6
25197. 6½-in. Ross-Zeiss Series VIIA Convertible Anastigmat, f/8, iris mount, single lenses, 9 and 14 in. focus f/12.5. £5 18 6
39381. 4½ x 3½ Folding Kodak, f/7.7 Goerz anastigmat lens, Compur shutter £3 17 6
39494. 4½ x 3½ No. 3 Folding Kodak, Rapid Rectilinear lens, auto. shutter, speeds 1 to 1/100th sec. £1 5 0
40468. 4½ x 2½ 1a Special Kodak, f/4.5 Kodak anastigmat lens, Kodamatic shutter, leather case. £5 12 6
10892. 4.5 x 6 cm. Ernemann, focal-plane shutter, Carl Zeiss f/3.5 Tessar lens, 6 single plate-holders, F.P. holder, leather case. £10 10 0
10891. 4.5 x 6 cm. Ernemann, shutter speeds 1/20th to 1/1,000th sec., f/1.8 Ernoster anastigmat lens, 12 single plate-holders, leather case. £15 15 0

Installation Terms: Add 5 per cent (1/- in £) for 12 equal monthly payments.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, W.C2

INVEST IN AN 8-mm. MOVIE FROM R. G. LEWIS (CINÉ)

Obviously, discriminating purchasers of equipment pertaining to their hobby at some time or other take into consideration the running costs. For many years the movie camera has been beyond the reach of most of us because of the high cost of film. With the introduction of the 8-mm. size this objection has been almost entirely overcome. The running costs of 8-mm. cinematography are more than 60 per cent lower than 16-mm. In the early days of the smaller and new size some doubt was cast by a number of people on the ability of such a size to produce good results, but our own recent investigation with ALL of the cameras available proved to us beyond doubt that very little difference exists in the quality of the two sizes. Therefore, we urge you to take up home movies immediately and proceed to obtain some of the fun of making animated pictures.

FILMO DOUBLE “8”



with automatic footage indicator, the smallest ciné camera in the world, complete with case
£22 10 0

Special Coronation Model.....£18 0 0

Ditmar, the well-designed and convenient to use instrument, with two speeds, f/1.8 Berthiot Cinor lens
£16 16 0

INFORMATION BUREAU

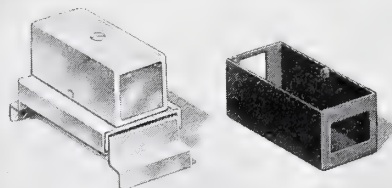
Any query in connection with cinematography will be fully dealt with and we claim to be able to answer immediately almost any technical question. Where this is not possible we are pleased to obtain the information from the many sources at our disposal.

R. G. LEWIS (CINÉ)
202, HIGH HOLBORN,
LONDON, W.C.1

(Chancery 7996)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

ENSIGN “CLIP-ON” DIRECT VISION VIEW-FINDER

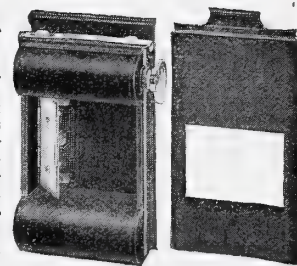


Fits ANY Camera

For 2½ x 3½ or TWO-ON 2½ x 1½ size pictures. Can be instantly attached to all types of folding cameras by means of a spring clip. It only measures 1½ x ½ x ¾ in., and can be slipped into the waistcoat pocket when not in use. The detachable cover is provided with two mask sizes; the larger size, 2½ x 3½ in., at one end, the smaller size, for 2½ x 1½ in., at the other. The change from one to the other is effected simply by gripping the cover at both ends, lifting off and reversing.

Price 6/6

HOLBORN ROLL - FILM HOLDER



Winds films in the normal direction. For use with Plate and Reflex Cameras. Takes the standard 8-exposure 3½ x 2½ in. roll film. All metal.

No. 1. For 3½ x 2½ cameras 17/6

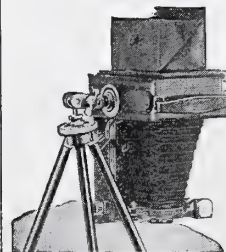
No. 2. For 1-pl. cameras (3½ x 2½ in. film) 17/6

“TWO-ON” Model for whole or half size pictures. Enables two exposures to be made on each film, if desired, by means of sliding mask and double sight-hole, as well as standard full size.

No. 7. For 3½ x 2½ in. cameras 23/6

No. 7a. For 1-pl. cameras (2½ x 3½ in. film) 23/6

UNIVERSAL BALL-AND-SOCKET HEAD



Enables a camera to be set at any angle. Also for using the tripod for supporting the camera in a vertical position for such work as photographing pages direct from books, small objects, coins, maps, and any object which comes within its range.

For use with any camera 3/6

Midget pattern. Very compact 2/6

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAs, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0005]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

REFLEX 3½×2½ Ensign, F.P. adapter, 6 slides Aldis f/4.5, £6.—Below.

EXCHANGE Your Camera Now. Any make supplied.—Below.

MOUSLEY'S, 309, Witton Rd., Birmingham, 6. All photographic supplies. [0032]

LENSES.—6×6 Automatic Rolleiflex, Tessar f/3.8, case and pair Proxars, £16/19/6; Super Ikonta for 11 2½ square, Tessar f/3.5, E.R. case, £18/10; Makina II, coupled, f/2.9, as new, £27/19/6.

LENSES.—Super Sports Dolly, f/2.9, Compur, £7/19/6; Tempophot Electric Meter, £2/15; 3×4 Miniature Marvel, Radionar f/2.9, £5/2/6.

LENSES.—Ensign Midget, f/6.3, 35/-; Leica A Model II, Elmar f/3.5, £20/10; Contax I, slow-speed, Tessar f/2.8, £22/10; Kodak Regent, Tessar f/3.5, £16/10.

LENSES.—For Generous Exchange Allowances, A 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. [0087]

SOHO Reflex, 5×4, Aviar f/4.5, case; perfect, best offer.—Shaw, 97, Russell Rd., Nottingham. [7924]

ZEISS Ikon Nettax, Zeiss Tessar f/2.8, E.R. case; cost £35; indistinguishable from new, £25.—Box 2443, c/o "The Amateur Photographer." [8005]

VOIGTLANDER Range-finder Bessa; looks new, f/3.5 Heliar; cost £21; sacrifice, £13/15.—Silver, 83, Rossmore Court, Park Rd., N.W.1. Pad. 2903. [8090]

The NORFOLK Quality Cameras

Quality and economy are old friends where the Norfolk cameras are concerned. You could not do better than purchase one of these most reliable cameras and be sure of successful holiday pictures.

THE NORFOLK MINIATURE



Specification: This model, for taking 16 pictures on the popular 2½×3½ in. film (picture size 4½×6 cm.), is fitted with Compur Rapid shutter, speeds from 1 to 1/400th sec., and Schneider Radionar f/2.9 lens, Compur Rapid shutter, with D.A. £7 19 6

Or 9 monthly payments of 18/-; 12 of 14/-.

Also available with the Compur Normal shutter, speeds from 1 to 1/250th sec. and f/2.9 Steinheil Cassar lens £8 15 0

THE NORFOLK ROLL FILM

Specification: Sturdily constructed and of very attractive design. Film size, 3½×2½ in. Fitted with f/3.8 Zenerar lens in Compur shutter, with speeds from 1 to 1/250th sec., and delayed action. Clear type and optical finder, with semi-automatic mask for half-picture size. Complete with masks for taking 16 pictures 2½×1½ in. F/3.8 Zenerar lens (103-mm.), Compur delayed-action shutter £6 6 0

Or 9 monthly payments of 14/9; 12 of 11/1.

THE NORFOLK PLATE



Specification: Metal construction throughout of a strong but light alloy. Double extension. Rising and cross front, with micrometer movement. Fitted with good quality leather bellows, clear and direct-vision finders, hooded focusing screen, superior rack and pinion for accurate focusing. Dark slides are of very neat design, well finished, and with a particularly clean loading device. F/3.5 Zenerar lens, Compur shutter £7 7 0

Or 9 monthly payments of 17/2; 12 of 12/11.

Serious workers and beginners alike have found these cameras a joy to use. Payments over a period of 9, 12, 15 months.

SHEFFIELD PHOTO CO. LTD
NORFOLK ROW, FARGATE
SHEFFIELD — One minute walk from Town Hall

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

CONTAX II, Sonnar f/2, E.R. case, filter, used once; list £52; bargain, £35.—Box 2572, c/o "The Amateur Photographer." [8186]

1-PLATE Lens, Aldis f/4.5, 8-in., focussing mount, 2 flange, £3/10, perfect; Ensign Autorange Film 3½×2½, Aldis f/4.5, Compur 1/250th, delayed action, £7/10; Lios Meter, 5/-.—F. Cragg, Staveley, Chesterfield. [8187]

3½×2½ Zeiss Maximar, D.E., Tessar f/4.5, in 32 D.A. Compur, 6 slides, F.P.A., lens hood, filter, case; absolutely as new, £7.—Burberry, Glenholme, Osgodby, Scarborough. [8188]

16-ON-120, f/2.9 Steinheil, Compur D.A., tripod, Kodak tank; perfect, £5/12/6.—84, Canterbury Avenue, Sidcup. [8190]

KODAK Six-20, f/4.5 lens, Compur; as new, £5/12/6.—60, Sedley Rise, Loughton. [8191]

ENSIGNETTE de Luxe No. 2, Cooke f/6.3, case, 30/-; Electric Bewi, 57/6; Zeiss Baby Ikonta, f/4.5, £3; all in very good order; deposit.—Sloper, Pincroft, Devises. [8192]

ZEISS Ikon Icarette, 3½×2½ film, Tessar f/4.5 lens, Compur shutter, 1/250th sec., delayed action, case; cost £13/10; like new, offers.—Address "Camera," Wm. Porteous & Co., Glasgow. [8193]

ENSIGN Selfix, f/6.3 Ensar, perfect order and new condition, 35/-.—Littlejohns, 141, High Rd., Woodford Green, Essex. [8196]

ZEISS Maximar, f/4.5 Tessar, delayed-action Compur, double extension, 3 slides, F.P. adapter, case, size 3½×2½, £8/10, or near offer.—567, Felixstowe Rd., Ipswich. [8197]

ROLLEIFLEX 6×6, Tessar f/3.8, fully automatic; cost £22/10; £14.—Write 58, Richmond Avenue, Hillingdon, Middlesex. [8200]

NO. 1 Pocket Kodak, f/6.3, Kodex shutter; new condition, leather case, £2.—Wyborn, 65, Wood Avenue, Folkestone. [8205]

AT LAST!

A GENUINE
REFLEX
MINIATURE
AT POPULAR
PRICES!ALTIFLEX
6x6 cm. Reflex
Focussing
Camera

Specification. — Reflex twin, matched lenses. 12 exposures 2½ x 2½ on 2½ x 3¼ roll film. Smooth lever focussing device, depth-of-focus scale, reflex hood with magnifier, non-slip counting device attached to film winder. Leather-covered metal body. Cable release and neck strap inclusive.

PRICES.

With:	Shutter.	Prontor II	Compur
Victor f/4.5.....		£7 9 6	£8 10 0
Trinar f/4.5.....		£7 19 6	£9 0 0
Trinar f/3.5.....		£9 5 0	£10 6 0

KEYSTONE "8"
Movie Camera

For Colour Pictures or Black-and-White.
For single and double width "8" films.

K-8 with f/3.5 lens.....	£10 10 0
K-8 with f/1.9 lens.....	£16 16 0
Additional Telephoto Lens 1½ in. f/4.5.....	£4 4 0
Zip de luxe case.....	£1 5 0
8-mm. Projectors, 200-watt direct	£13 13 0
500-watt direct.....	£21 5 0

And a full range of 16-mm. cameras and projectors.

New GEKA New

ELECTRO FLASH
Patent applied for.

To be used in synchronisers or independently. Instant readiness for repeats. No smoke or smell. Dozens can be carried in coat pocket. Lighting capacity trebled. Superlative tonal value.

No. 1, 10d. each. No. 2, 1/6 each. Write for free leaflet.

Actual size, No. 1.
Price 10d.
Exposure 1/12 at 15 ft.

15,000 CAMERAS MODERNIZED



for
£1:1:0
Each
WHY NOT
YOURS?

"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush. 3½ x 1½ x 1½.
"KARMA" (combined range and view finder)32s. 6d.

PANORTHO FILTERS

Dr. H. M. Kellner, the famous scientist and pioneer in optical flats, has written a new brochure advising on the numerous advantages of optical glass filters. Write for free copy.



Our exclusive lines are stocked by all the leading photographic houses in London and the provinces. Write for further details or literature to—Messrs. Boots Ltd., City Sale & Exchange, Ltd., Dollond & Aitchison Ltd., Ensign Ltd., Wallace Heaton Ltd., Kodak Ltd., R. G. Lewis, Service Co. Ltd., J. A. Sinclair & Co. Ltd., Westminster Exchange Ltd., Timothy Whites & Taylors Ltd. and all London stores.

OR:—

R. E. SCHNEIDER

(Dept. 9)

46, FARRINGTON STREET, LONDON, E.C.4

Tel.: HOLBORN 1167

CAMERAS AND LENSES

NEGRETTE and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

12-IN. Dallmeyer Dallon Telephoto Lens f/5.6, focussing mount, K 1½ filter, complete with cap and flange; list price £18/15; our price £12.
5½-IN. Carl Zeiss Protar f/6.3, Compur, D.A. shutter, 1 to 1/250th; optically perfect, £3/10.

ZEISS Ikon Range-finder, 15/-; Kodak Pocket Range-finder, 15/-; 5½-in. Kodak Anastigmat f/4.5, sunk mount, £2.

VOIGTLANDER Superb Twin-lens Reflex, taking 12 pictures 2½ square on 3½ x 2½ film, fitted Skopar f/3.5, Compur D.A. shutter, 1 to 1/250th, ever-ready case; fine order; list price £18/15; our price £13/10.

1-PLATE Regular Model Sanderson Hand and 4 Stand Camera, triple extension, rack rising and swing front, wide angle, reversing back, brilliant finder, fitted Goerz Dagor f/6.8, Koilos shutter, 1 to 1/300th, 3 D.P. holders, leather case; good condition, £5.

1-PLATE Trona Folding Pocket, double extension, 4 high rack rising and cross front, reversible and wire frame finder, fitted Tessar f/4.5, Compur shutter, 1 to 1/200th, cable release, 3 slides, F.P. adapter, Distar lens, leather case, £5/10.

3½ x 2½ Adams' Minex de Luxe Model A Reflex, double extension, rack rising front, swing front, sky-shade, deep triple detachable hood, revolving back, masking device, quick-wind self-capping focal-plane shutter, 1/8th to 1/1,000th, focussing magnifiers, fitted Ross Xpres f/4.5, 3 D.P. holders, F.P. adapter, leather case; first-class condition; list price over £63; our price £35.

ZEISS Ikon Ikonflex Twin-lens Reflex, Model II, taking 12 pictures 2½ x 2½ on 3½ x 2½ spool, fitted Novar f/4.5, Dervall shutter, 1/25th to 1/100th, cable release; new condition, £6/10.

LEITZ Leica Special View-finder for the ultra wide-angle lens, Leitz Hektor 2.8-cm., chromium plated; list price £3/19; our price £2/15.

3½ x 2½ Newman & Guardia Sibyl Folding Camera, focussing, rising and cross front, N. & G. reflex finder, fitted Sibyl Aviar Cooke lens f/4.5, speeded shutter, 1 to 1/150th, 3 D.D. slides, F.P. adapter, leather case, £10/15.

WANTED To Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTE and ZAMBRA, 122, Regent St., W.1. [0010]

3½ x 2½ Reflex, f/3.5 5-in., f/6.5 Telephoto 11-in., direct view-finder, 12 slides, F.P.A., R.F.A., sealed for Press work, all movements, case, etc., £15 (or terms).—13, Hindmans Rd., Dulwich, London, S.E.22. [8199]

AGFA Speedex O, f/3.9, portrait lens; list £5/15/6; as new; £4/5, or nearest; deposit system.—Harbottle, 318, Birchfield Rd., Birmingham, 20. [8201]

BUY Your Camera from Cyril Howe; two years to pay; you get it now.

V.P. Focal-plane, f/3.1, 6 S.M. slides, F.P.A., case, 45/-; 5½-in. mounted Double Condenser, 12/6; Quantity 5x4 Single and Double Slides, 1/3 and 2/6 each.

3½ x 2½ Kodak Developing Tank, unused, 12/6; 3½ Pathoscope B Motocamera, 75/-; ½-pl. P.C. and 5x4 Film Pack Tank, 7/6; V.P. Kodak Developing Tank, unused but soiled, 10/-.

SUPERKINO Leica Daylight Developing Tank, used few times only, 45/-; 3½ x 2½ Optochrom Tank, as new, 25/-.

3½ x 2½ Ikonta, f/3.8 Tessar, Compur Rapid, release; listed £15/10; our price £10.

3½ x 2½ Nettar, f/4.5, listed £5/10; our price £4/5; as new, front release.

CYRIL HOWE, Leading West of England Credit Dealer, Abbey Churchyard, Bath. [8206]

3½ x 2½ Ensign, f/4.5 Zeiss Tessar, Compur shutter, rising and cross front, leather case, £7.—Hercock, 30, Medway Rd., E.3. [8208]

ZEISS Ikon Ikonta, 16 on 3½ x 2½, Zeiss Tessar f/4.5, Compur; perfect order and condition, £7/5.—Davies, Middleton Chambers, Lowgate, Hull. [8209]

LEICA II, 2-in. f/1.9 Dallmeyer, 4-in. f/5.6 Dallmeyer, angle finder, lens hood, yellow, green and red filters, leather case; good condition; list £43; bargain at 24 gns.—72, Court Hill, Sanderstead. [8210]

—ALIVE—

ENORMOUS EXCHANGE BUSINESS
—ENABLING US TO OFFER MANY
BARGAINS of MODERN CAMERAS, etc.

Hire-purchase terms any article value not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

2½ x 2½ Ikonflex Reflex, f/4.5 Novar, Dervall shutter and case..... £7 5 0

3½ x 2½ Etui, f/4.5 Radionar lens, delayed Compur shutter, 6 slides, roll-film holder, F.P. adapter and case..... £4 19 6

9 x 12 cm. Torona, double extension, f/3.5 Zeiss Tessar, Compur shutter, Proxar and Distar lenses, filter, F.P. adapter, 6 slides, leather case. All equal to new £13 17 6

Avo Meter, Model I, and case..... £1 15 0

Photokomp Meter, and case..... £2 2 0

12-in. f/6.3 Adon Telephoto Lens, hood. As new £7 7 0

½-pl. Planex Reflex, revolving back, f/4.5 anastigmat lens, 3 D.D. slides and case..... £4 4 0

16-on-3½ x 2½ Super Ikonta, f/3.5 Zeiss Tessar, Compur shutter and purse. Nice order..... £13 17 6

16-mm. Autokinecam, 3 speeds, f/1.9 Dallmeyer lens, all-metal tripod with pan. head, 2 cases. A fine outfit..... £13 10 0

4.5 x 6 cm. Goerz V.P. Tenax, f/4.5 Dogmar lens, Compound shutter, 3 D.D. slides. Nice condition..... £5 5 0

3½ x 2½ Service Folding Plate, double extension, f/4.5 Trioplan lens, delayed Compur shutter, 6 slides, F.P. adapter, leather case..... £4 7 6

9 x 12 cm. Etui, double extension, f/6.5 Rodenstock lens, Ibo 7-speed shutter, 2 slides, F.P. adapter..... £1 17 6

8-mm. Bell & Howell Straight 8, 4 speeds, f/2.5 lens and leather case..... £15 7 6

16-mm. Kodascope Model C Projector, with resistance..... £7 10 0

16-on-3½ x 2½ Vauxhall, f/2.9 anastigmat, delayed Compur shutter..... £5 12 6

3½ x 2½ Graflex Reflex, revolving back, f/4.5 Kodak anastigmat, 2 D.D. slides, changing-box. Good condition..... £8 17 6

3½ x 2½ Adams' Vesta, f/4.5 Ross Zeiss Tessar, Compound shutter, 2 slides, F.P. adapter and leather case..... £3 18 6

3½ x 2½ Cameo, double extension, f/6.3 Aldis anastigmat, Betax shutter, 3 slides, R.F. holder and case..... £2 5 0

3½ x 2½ T.-P. Horizontal Ruby Reflex, f/4.5 Dallmeyer lens, 3 slides, R.F. holder..... £6 10 0

3½ x 2½ Ensign Autorange, coupled range-finder, f/4.5 Ensar lens, Trichro shutter and case..... £5 7 6

3½ x 2½ Etui, f/4.5 Zeiss Tessar, D.A. Compur shutter, 3 slides, F.P. adapter and case..... £7 18 6

3½ x 2½ Ideal, double extension, f/4.5 Dominar anastigmat, Compur shutter, 6 slides and leather case..... £5 10 0

35-mm. Super Nettel, f/3.5 Zeiss Tessar, focal-plane shutter..... £16 10 0

Ensign Midget No. 33..... £1 1 0

6x6 Rolleicord, f/3.8 Zeiss Triotar, Compur shutter, E.R. case, Unsoiled..... £12 17 6

3½ x 2½ Voigtlander Prominent, built-in range-finder, f/3.5 Heliar lens, Compur shutter. As new..... £14 18 6

Exakta Multi-Speed, f/2.8 Zeiss Tessar and f/4.5 Aldis Telephoto, E.R. case. A nice outfit..... £26 18 6

3½ x 2½ and 16-on Super Ikonta, f/4.5 Tessar, Rapid Compur. As new..... £15 12 6

4x4 cm. Baby Rolleiflex, f/2.8 Zeiss Tessar, Compur shutter, leather case..... £14 7 6

35-mm. Dollina II, f/2.9 Cassar, Compur shutter. Unsoiled..... £10 7 6

3½ x 2½ Tropical Carbine, f/6.5 Aldis, Compur shutter and case..... £3 3 0

8-in. f/4.5 Cooke Anastigmat, iris mount and case..... £4 0 0

A New Outfit.—2½ x 2½ square Noviflex Reflex, focal-plane shutter, f/3.5 Meyer Trioplan and 6-in. f/6.3 Wray Plustrar Telephoto, 2 light filters, lens hood, all in leather case. Only 2 films exposed in this instrument..... £15 18 6

6x6 Praxidos Automatic Enlarger, with tall lamp-house, double condenser, 3-in. lens and iris. Cost £21 13s. 6d. Nice condition..... £14 10 0

Leica and 3x4 cm. Certo Vertical Enlarger, f/4.5 Coronar anastigmat lens, electric fittings..... £5 18 6

½-pl. Magnaprint Vertical Enlarger, f/6.3 lens, condenser, electric fittings..... £6 17 6

½-pl. Miraphot Automatic Enlarger, vertical, f/4.5 Tessar, electric fittings..... £8 17 6

Phone: Holborn 0664 (3 lines).

Established 1889



289, HIGH HOLBORN, LONDON, W.C.1

Edwin Gorse

ENGLAND'S LEADING DEALERS FOR:—

1. "Easiest" Payment Terms.—Up to 24 monthly payments. No prying enquiries. Enquiries and payments privately conducted, mark envelope "Edwin Gorse" (Private).

2. Exchanges.—Fair dealing is our motto. Definite allowances. We don't advertise ridiculous price exchange. We give definitely best possible price and never "quibble" on receipt.

3. Expert Advice.—On any camera, miniature, enlarger, cinema, talkie, episcope or accessories. Experienced advice in your choice.

4. Any New Latest Camera on 7 Days' Approval.—Exchanged if desired after "personal" test.

In all, once you have an "Edwin Gorse deal" you will be a client for life. Tell your friends. We want your recommendation.

NEW— LIGHT TRIPOD, 60 in. HIGH

Just what you have wanted for years, our new light-weight "eye-level" metal tripod weighs only 16½ oz., yet extends any distance up to eye-level. Strong aluminium aeroplane alloy, 10-section telescopic flat "side-by-side" legs. Closed 10½ in., extended full 60 in.

These special tripods are not available at mass production brass rates, but fill the "perfect tripod" needs, for miniature or modern camera needs.

Post 35/- paid.

Seven days' trial against remittance willingly.

NEW— RANGE-FINDER S.S. DOLLY

Roll-film, plate, high-speed lens and many unique features making it one of the finest cameras obtainable this year. Takes 12 pictures 2½ × 2½ size, or 16 pictures on 3½ × 2½ roll film, also vest-pocket plate single pictures, as desired. This wonderful camera has also rewind device, and you can expose part of the film 2½ × 2½, rewind, and expose 16 pictures, or rewind and take one plate picture, without wasting all the film. Coupled range-finder precision focusing, Meyer f/2.9, D. action Compur. £16 16 0

EXCHANGES. HIRE PURCHASE.

SMETHURST "HIGH-LIGHT" AVO EXPOSURE METER

Sets a new accurate exposure reading in this latest photo-electric exposure meter. Latest new introduction.

Exchanges. £4 4 0 In Stock.

EXAKTA

Various models in stock of these fine V.P. reflex cameras. Supplies of interchanging Tele lenses.

The latest f/3.5 Exakta Reflex. £15 0 0

The latest f/1.9 Meyer Speed Model. £39 10 0

MAKINA

The only 3½ × 2½ plate camera with coupled range-finder, f/2.9, D.A. Compur, nickel slides. £47 10 0

"DE VRY" TALKIES

The wonderful new 16-mm. "De Vry" Sound Projectors are causing a sensational demand by discriminating clients who desire the finest sound projector it is possible to buy. Built for sound throughout, and not an adapted silent machine, it has such features as:—

Double exciters (slide one in position if other fails without stopping the show). 35-mm. theatre "full-size" sound head. Detachable gate, for easy cleaning. Intermittent sprocket film drive (no grab "in-and-out" as claws, intermittent sprocket always in edge contact, as 35-mm.). "Swing-up" reel arms. Illuminated controls. Balanced weight cases. Large component heavy-duty amplifier

AND NOW—

The Amazing New De Vry Sound Model that saves you £50 over any other make similar value. All the above features with 750-watt direct illumination and 8-watt large volume (15-watt peak).

£195 VALUE for NEW £135 ONLY.

Booklets Free. Write Now.

Demonstrations arranged anywhere in England, Scotland, Wales or Ireland. Other models £165 and £195.

PROJECTION SCREENS

Insist on Egofox New Plastic Projection Screen, or the Egofox Beaded Projection Screen, for first-class results in cinema or lantern usage.

Booklets Free. Approval Arranged.

TAKE YOUR OWN "TALKIES" with the RCA 16-mm. Sound Camera

Booklets Free. Highest Quality.

EDWIN GORSE

86, ACCRINGTON RD., BLACKBURN

CAMERAS AND LENSES

41 × 6 cm. Ernemann Focal-plane, f/1.8 Ernostar, Rhaco finder, 6 slides, F.P.A., leather case; unused Dallon Daylight Developing Tank, £15.—Box 2630, c/o "The Amateur Photographer." [8212]

SUPER Ikonta 3½ × 2½ or half, Tessar f/4.5, D.A.; excellent condition, £11.—Below.

ROLLEIFLEX Non-automatic 2½ × 2½, Tessar f/3.8; excellent condition, £8.—Box 2631, c/o "The Amateur Photographer." [8213]

HAGEE V.P. Camera, f/3.5, Compur shutter, new condition, cost 10 gns., accept £4/10; also 1-pl. Kodak f/6.8, Compur shutter, plates or films, good condition, £2/10.—Hunter, 58, Cromwell Rd., S.W.7. [8214]

8 OR 16 Ikonta, f/3.8 Tessar, Compur Rapid, Albada, filter, case; new condition, £10.—Lee, Lawnswood, Holton-le-Clay, Grimsby. [8216]

ROLLEICORD 6 × 6 Automatic, f/3.8 Triotar lens, and case; in excellent condition, £12/10.—Below.

31 × 2½ N. & G. Reflex, f/4.5 T.T.H. Cooke Aviar lens, 6 slides, case, etc.; camera in excellent condition, case poor condition, 15 gns.—Below.

BALDAX Camera, 16 on 3½ × 2½ film, f/3.5 Meyer Trioplan lens, Compur shutter, £6.—Milton & Milton, Ltd., 31, Church St., Stoke-on-Trent. [8218]

CONTAX I, f/2.8 Tessar, in original carton, £24; C. Etui, 3½ × 2½, f/4.5 Tessar, Compur, 6 slides, 2 F.P.A.'s, Proxar, £9/5; Dallmeyer Speed, V.P. plates, f/2.9 Pentac, 3 D.D. slides, F.P.A., case, £8/10; Pathe H, f/2.5, set of supplementary lenses, as new, £5/5; Kodascope C, resistance, £8/15; all in good order; part exchanges.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8219]

ROLLEICORD I, f/4.5 Triotar, E.R. case, blue R and yellow filters, lens hood, autotimer, £9.—Chaffield, 20, Broad St., Crewe. [8220]

SUPER Ikonta 2½ × 2½, Tessar f/2.8; cost £28/12/6; as new, £16.—Shaw, 30, Thurligh Rd., S.W.12. [8222]

31 × 2½ T.P. Junior Special Reflex, f/4.5 Cooke 12 slides, F.P.A., R.F. holder, case, £5; 3½ × 2½ Contessa Nettel, f/4.5, Compur, 12 slides, F.P.A., case, £3/10; Steinheil f/4.5 16.5-cm. Lens, Compur, excellent condition, £2.—Norman 18, Elstow Close, Eltham, S.E. Evenings. [8222]

ZEISS Ikonta 3½ × 2½, f/4.5 Tessar, Compur D.A. shutter, 1 to 1/250th, as new; with case, £7/10.—Hunt, 16, Stockbridge Rd., Chichester. [8224]

GOERZ 1-pl., f/6.8 Tenaxiar, Compur, 1/250th, 6 slides; as new, 45/-.—Stevenson, 10, Pingle Avenue, Sheffield, 7. [8225]

IKONTA (16 on 2B), f/3.5 Tessar, Compur, perfect, £7/10; Baldax (16 on 2B), f/3.5 Meyer, Compur, definitely as new, £5/10.—Cholerton, St. Helens. [8226]

CERTO Super Sports, 12 or 16 on 3½ × 2½, film C or V.P. plates, Meyer f/2.9 lens, Compur delayed-action shutter, case, 6 plate-holders, screen, removable lens; all in new condition; first £11.—Stevenson, 30, West Port, Edinburgh. [8228]

31 × 2½ Contessa Nettel Film Camera, f/6.3, leather case, 45/-.—As below.

ROSS Twin Lens, 1-pl., 2 Zeiss f/4.5, Compound R shutter, 1/250th sec., 6 double slides; bargain, £10/10.—Jones, 53, Bromley Rd., Beckenham. [8229]

ZEISS Ermanox Focal-plane, 4½ × 6 plate, f/1.8 Ernostar, 1/20th to 1/1,000th, helical focussing, 12 slides, Alpha, Beta filters in mount, leather case; good condition, £11.—Box 2636, c/o "The Amateur Photographer." [8230]

SUPER Ikonta No. 520, Zeiss Tessar f/4.5, D.A. Compur, 1 to 1/250th sec., morocco zip case, 2 filters, £13; 1-pl. Soho Reflex, 6-in. f/4.5 Zeiss Tessar and interchangeable 13-in. Ross Telecentric f/5.4, Mackenzie slide, 18 envelopes, Ilford Beta filter in case, all in solid velvet-lined sectioned case, good condition, £15.—Steel, 16, Clifton St., Carlisle. [8235]

KOLIBRI, half-V.P., Tessar f/3.5, Compur shutter, trapped for panchromatics, leather case, perfect, £5/17/5; Dallon 12 V.P. Plate Tank, with film sheaths, 12/6.—Jansson, 47, Badminton Rd., Balham, S.W.12. [8236]

ENSIGN Special Reflex 3½ × 2½, Aldis f/4.5, F.P. shutter, perfect condition, 7 slides; bargain, £4/10; deposit.—Raich, 81, Hamilton St., Motherwell, Scotland. [8237]

DUO-KODAK, f/4.5, 1/25th to 1/125th, as new, £3/15; Kibitz 3½ × 2½, f/4.5 Zeiss Tessar, Compound, 1 to 1/200th, 6 slides, fine condition, £3/15; deposit.—Newington, Public Baths, South Norwood. [8243]

HIGHEST PART EXCHANGE ALLOWANCES

Super Ikonta 2½ × 2½, Tessar f/2.8. Latest model. . .	£18 18 0
Zeiss Kinamo 16-mm. Cine Camera, Tessar f/2.8. Unused. . .	£9 10 0
Contax I, slow speeds, Tessar f/3.5.	£18 18 0
Contax I, slow speeds, Tessar f/2.8, E.R. case. . .	£23 10 0
Contax I, slow speeds, Sonnar f/2.	£29 10 0
Super Baldina, Meyer f/2.9.	£10 12 6
Kine-Exakta, Tessar f/2.8, purse.	£28 10 0
Rolleiflex, Tessar f/3.8, leather case.	£14 14 0
Dollina II, Cassar f/2.8.	£10 10 0
Goerz 3½ × 2½, Daxor f/6.8, 3 slides, F.P. adapter, 2 soft purses. . .	£5 12 6

For demonstrations, etc. Phone for appointment, any time, any hour.

Specialist in Miniature Film Developing & Enlarging

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: Lee Green 0632

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½ × 2½, 8 exposures, 1/2—No. 116 (2½ × 4½) 1/6—4½ × 3½ 1/3—5½ × 3½ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/1-1/2 dozen—8½ × 6½ enlargements, 4/- dozen, 2/9 1/2 dozen—6½ × 4½ enlargements, 2/6 dozen, 1/6 1/2 dozen; extra charges for assorted negatives. 20 × 16 enlargements, 2/- each—15 × 12 1/9 each—12 × 10 1/3 each—10 × 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

MANCHESTER & DISTRICT AMATEURS!

BEFORE YOU GET THAT NEW CAMERA OR CINE, CALL AND INSPECT OUR COMPREHENSIVE DISPLAY.

We will gladly let you examine any apparatus without the least obligation.

STOCKISTS OF ALL LEADING MAKES OF PHOTOGRAPHIC and CINÉ APPARATUS AND ACCESSORIES

PART EXCHANGE. HIRE PURCHASE

G. E. BECKETT & Co.

77-79 Oxford Road

MANCHESTER, 1

phone: ARDwick 2233. Open 9 a.m. to 8 p.m. (9 p.m. Sat.)

FINE GRAIN PROCESSING IS SPECIALISED WORK

As experts in this highly specialised service of Photography, with 25 years' solid experience of the D. & P. trade, our staff of experts, and one of the finest equipped works in the North, assures you that that quality which gives real satisfaction in

DEVELOPING - PRINTING - ENLARGING

For this special service we do not ask you to pay more than the standard rates—INDIVIDUAL, CAREFUL AND SPECIALISED SERVICE GIVEN TO EVERY ORDER

Post Your Next or Trial Order to:

COVERDALES
19, PARLIAMENT STREET, YORK

SALANSON LTD.

"Best in the West"

Used Camera Bargains

All Guaranteed

- 24×36 mm. Kodak Retina, f/3.5 Xenar, Compur £18 15 0
 Model I Contax, f/2.8 Tessar, slow-speed shutter £18 15 0
 3×4 cm. Dolly, f/2 Xenon, Rapid Compur, zip pouch. £17 17 6
 16-on-2B Super Ikonta (530/2), f/4.5 Tessar, D.A. Compur £13 17 6
 2½×2½ Rolleiflex, f/3.5 Tessar, Rapid Compur, E.R. case £19 17 0
 3×2 Voigtlander, f/4.5 Skopar, Compur £13 17 6
 3½×2½ Ensign Carbine, f/4.5 Ensar, Compur £2 7 6
 5×4 Sanderson, f/6 Neostigmat, 2 D.D. slides, canvas case. £17 17 6
 3½×2½ N. & G. Folding Reflex, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A., and leather case. £17 17 0
 1-pl. Popular Pressman Reflex, f/4.5 Aldis, 6 slides. £13 17 6
 1-pl. T.-P. Ruby Field Camera, 7-in. f/6.8 anastigmat, roller-blind shutter, 3 D.D. slides, tripod and canvas case. £17 17 6
 520 Zeiss Ikonta, f/4.5 Novar, Telma shutter £4 12 6
 3½×2½ Voigtlander Bessa, f/4.5 Skopar, D.A. Compur. £5 5 0

Generous Allowances in Exchange.
 Deferred Terms Arranged.

HIGH-CLASS FIELD GLASSES
 New and Second-hand.

20, HIGH STREET, BRISTOL
 119, QUEEN ST., CARDIFF

CAMERAS AND LENSES

£16 Three-lens Leica I Outfit, Vidom, Fikus hood, filters, cassettes, bracket, cases, Unipod, catalogue £37.—Below.

1-PLATE Siehle Reflex, f/4.5 Cooke, double 4 slide, ½ to 1/1,300th, £3/10.—Wilson, Mooredge, Firside Rd., Corfe-Mullen, Dorset. [8238]

3½×2½ Mentor, f/4.5, focal-plane, 3 D.D. slides, 32 pack adapter, Mackenze-Wishart adapter, 6 envelopes, case, £7; cost £28.—58, Tunstall St., Liverpool, 7. [8239]

ROLLEIFLEX 6×6, non-auto., f/4.5 Tessar, Compur, yellow, green, red filters, £7; deposit system.—George, 22, Billing Rd., Northampton. [8240]

3½×2½ Ensign Cameo, f/4.5 Tessar, Compur, 32 slides, roll-film adapter, filter; perfect condition, £6 or near offer.—Ball, 51, Cromwell Rd., Yeovil. [8244]

COMPASS Miniature Camera, as new, £16/10, cost £30; Pathe de Luxe 9-mm. Motocamera, f/2.5 and Telephoto lens, £6/19/6.—Butters, c/o H. Holdron Ltd., Rye Lane, Peckham, S.E.15. New Cross 4041. [8245]

BABY Ikonta, Novar f/4.5, Derval shutter, filter, hood, Ensign V.P.K. Carbine tank, £4, or offer.—Etheridge, 65, Alma Rd., Windsor. [8246]

NAGEL Vollenda V.P., f/3.5 Tessar, Compur; excellent condition; best over £5.—Johnson, 218, Moorgate Station Chambers, E.C.2. [8247]

DALLMEYER 3½×2½ Reflex, Press f/3.5 lens, F.P. shutter, 1/15th to 1/1,000th; perfect, £6.—Price, 27, May Terrace, Barnsley. [8248]

£5/10 Voigtlander Perkeo, Skopar f/3.5, Compur, L/case, perfect.—Ratcliff, Ardingly, Linden Avenue, Maidenhead. [8249]

SUPER Ikonta, Zeiss f/2.8, Rapid Compur, takes 11 exposures 2½ square on 3½×2½ film, distance meter, ever-ready case, Zeiss filter, as new; cost £30/12; accept £20; no offers; can be seen London.—Wheeler, St. Gabriel, Stoke Gabriel, Totnes. [8250]

ROLLEICORD, Tessar f/3.8, Compur, E.R. case; cost £15; new condition, £10, or near.—8, St. Philip's Avenue, Worcester Park. [8251]

BRILLIANT, f/4.5, Compur, E.R. case, exposure meter, filter, perfect, £5; Ensign 2½×3½, f/7.7, 1 to 1/100th sec., £1.—Noyes, 14, Old Oak Rd., W.3. [8253]

6×6 Rolleiflex, f/3.8, case, etc., £7/5.—Aveyard, 26, Springfield Mount, Armley, Leeds, 12. [8254]

CONTAX II, f/1.5 Sonnar, E.R. case; as new, £52/10.—Hunt, 55, Norton Rd., Wembley. [8255]

1-PLATE Soho Reflex, recent model, f/4.5 Xpres, f/5.6 Dallon 12-in. Tele, 6 D.D. slides, F.P.A., filters, L/case; new condition, list £55; sacrifice, £30.—Reynolds, 23, St. Mary Axe, E.C.3. [8257]

ICARETTE (4½×2½), plate back, Novar f/6.8; newish, bargain, 3 gns.—8, Westend Avenue, Harrogate. [8258]

10×8 Field Studio Camera, square bellows, 16-in. extension, 3 double slides, case, good, 40/-; Berthiot Anastigmat, 7½-in., f/4.5, sunk mount, new, 80/-, suit reflex or studio. Below. [8259]

TELEPHOTO Lenses by Clement Gilmer and others, cheap. ½-pl. R.R. f/8, new, 12/-; Anastigmat Lenses reground or repolished, cheap; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [8259]

ENSIGN Special Reflex 3½×2½, Aldis f/4.5, 6 slides, F.P.A., revolving back, £4.—Young, 111, Lune St., Lancaster. [8260]

ENSIGN 3½×2½, Lukos f/4.5 anastigmat, in case; scarcely used, £2/10.—Dr. Griffith, Sheerness. [8261]

ZEISS Ikonta 2½×3½, Tessar f/4.5, delayed Compur; excellent condition, £6.—Whitmore, 15, Barnfield Rd., Exeter. [8262]

ROLLEIFLEX Latest 6×6, E.R. case, filter, cost £27/5 month ago, receipt and registered guarantee available; unsold, £22.—1, Coulsdon Rise, Coulsdon, Phone, Downland 411. [8263]

3½×2½ Reflex Ensign Special, f/4.5 Tessar, 12 slides, filter, F.P.A., magnifiers, case, etc.; good condition, £6/10.—Rowe, 326, Hainton Avenue, Grimsby. [8264]

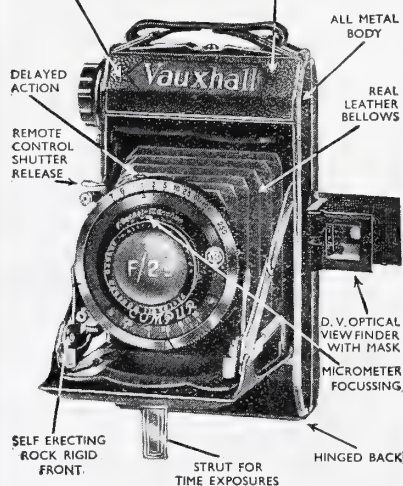
PICCOLETTE, 2-on-V.P., f/4.5, 75/-; exchange.—53, Arbutnot Rd., New Cross. [8266]

ROLLEIFLEX Automatic 6×6, Tessar f/3.8, leather case, splendid condition, £14; New Avo, £2/12/6.—101, Longsight Rd., Holcombe Brook. [8267]

AMAZING VALUE !!

TAKES 12 OR 16 PICTURES
 ON STANDARD 3½×2½ FILM

FINEST MOROCCO
 LEATHER COVERING



Constructed of Metal—NOT Bakelite.

Everybody, including the Press critics who have seen and tested the new all-metal Vauxhall Minicam, are amazed at the value. This low price is only possible because of the fact that we, as sole distributors, import large numbers direct from the factory in Germany, and, in addition, we are content to sell at a small profit. If you purchase a Vauxhall Minicam you will be saving approximately 50 per cent against the price of its nearest competitor.

PRICES:

2½ square or V.P., f/2.9 anastigmat, Compur shutter..... £6:19:6
 (Or under our SELF-FINANCED Hire-Purchase Terms of 12 monthly payments of 12/3.)

Ditto, with Prontor II shutter.. £5:19:6
 (Or under our SELF-FINANCED Hire-Purchase Terms of 12 monthly payments of 10/6.)

Takes 12 pictures 2½ sq. OR 16 pictures 2½×1½ inches.

A PLEASANT SURPRISE !!

Your old camera is worth MORE than you think. Fill in the coupon below and PROVE IT. We guarantee the highest allowance in the trade.

POST THIS TO-DAY

I am interested in the VAUXHALL MINICAM and should be obliged if you will send me descriptive leaflet and quote, without any obligation on my part, your highest INTRODUCTION OFFER on my apparatus described below:—

My apparatus is (Make).....

Age and condition.....

Extras (if any).....

I propose to pay the Balance { By Hire Purchase. Please
 (Strike out words which do not apply.) By Cash. send order form.

Name

Address

In your own interests this coupon should be fully completed.

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.
 TELEPHONE: VICTORIA 5482 AND 5483
 52, Cheapside, E.C.2. TELEPHONE: CITY 5482

BEST RESULTS with difficult work!

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
 LEAMINGTON SPA.

GET MY QUOTATION for YOUR USED CAMERA LAST!

Good allowances for cameras in good order, as part exchange for new models. ANY MAKE—ANY SIZE—ANY PRICE

Describe your camera and name model required.

HERBERT BROUGHTON, M.P.S.
 Photo Dept., 76, PORTER ST., HULL

WHY NOT GET
 YOUR CAMERA ON EASY PAYMENTS
 15 OR 24 MONTHS
 from
 WALLACE HEATON LTD.
 or
 CITY SALE & EXCHANGE (1929) LTD.

Pelling & Cross

85, BAKER STREET

Welbeck
9682.

W.1

Business:
9 a.m.—7 p.m.

"Praised be the art whose subtle power could stay
Yon cloud, and fix it in that glorious shape."

Wordsworth.

Just a few words, but they have lingered in our memory. What a power there is in photography if it is used with knowledge and thought. Ah! that's the point; the art is in the knowledge, not in the "Super" bargain spread over umpteen months at 1/4d. a minute, etc., etc. THAT doesn't mean much except that the firms offering the goods are afraid to state the real cost in one breath.

We suggest that it is far better to have a chat with us and buy a camera that you can really afford, together with a few carefully selected accessories—perhaps a book or two, and get down to making good photographs that may eventually find their places in exhibitions and competitions. We sell and exchange cameras and apparatus but GIVE something else. It may make a lot of difference to your photography.

When you want anything, from a film to a complete outfit, please call, write, or phone.

—Oh! of course we have "Super" bargains! Here is an outstanding example:—

Contaflex, used but absolutely perfect, f/2 Sonnar,
2 filters, lens hood, E.R. case. Complete outfit
cost £76, our price..... £45 0 0

IF A CAMERA IS WORTH BUYING, WE HAVE IT.
DEFERRED TERMS — ADD 5 PER CENT

BALDAX

Roll-film camera for 16
pictures, 1½ x 2½ in., on
standard 8-exposure 2½ x
3½ in. roll film.

Here is a pocketable camera. The precision mechanism and compact design combine to produce perfect pictures. Rapid in use: you just press a button and the camera front springs into position. All-metal body, leather covered, nickel fittings and direct-vision view-finder. Direct spring view-finder of two optical units enables quick finding of the picture. Pressure plate holds film in exact focal plane during the exposure. Struts of entirely new design assure a rigid grip upon the lens.



Fitted with
Vidnar f/4.5 Anastigmat, Vario shutter..... £4 7 6
Meyer Trioplan f/4.5, Promior II Delayed-action Shutter (1/175th
sec.)..... £6 2 6
Meyer Trioplan f/3.5, Compur Shutter (1/300th sec.)..... £7 12 6
Meyer Trioplan f/2.9, Delayed-action Compur Shutter (1/250th
sec.)..... £9 0 0

Obtainable at all dealers, or write for complete catalogue to:
THE NORSE TRADING CO. (London), LTD.
37, Rathbone Street, London, W.1

BELL'S BARGAINS

T.-P. 1-pl. Ruby Reflex, f/4.5 Schneider Xenar, 2 double
slides, F.P. adapter, canvas case. Very good condition
£4 19 6

N. & G. 1-pl. Universal Special B, double extension, rise
and cross, f/6.3 Zeiss Convertible Protar, 3 D.D. slides, leather
case. Fine specimen..... £4 19 6

BELL'S 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle,
Rodeney 3773. Close to O'clock Theatre.

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday.

4d.

CAMERAS AND LENSES

3 x 4 cm. Foth-Derby, f/3.5 lens; as new, £4.—
Box 2632, c/o "The Amateur Photographer." [8270]

THAGEE V.P. Ultrix, helical focussing, f/3.5
Xenar, Compur, just overhauled, filter, purse;
condition excellent, deposit system, £5/10.—
Knowles, Dover College. [8276]

EXAKTA Model B, Tessar f/2.8, Teletessar 12-cm.
f/6.3, plate back, 3 holders, extension tube,
sky-shade, light filter, brown hide divisioned
case and ever-ready case; new condition, £33.—
Box 2643, c/o "The Amateur Photographer." [8278]

EXAKTA Model B, lever-wind, f/3.5 Exaktar
anast., leather case, with compartments for
filters and telephoto; deposit system, 13 gns.—
Box 2644, c/o "The Amateur Photographer." [8279]

VOIGTLANDER Superb, Heliar f/3.5, case, £12/15;
Rolleicord, f/4.5 Triotar, case, £7/12/6;
1-pl. Reflex, 6-in. Tessar f/4.5, £4/4.—Box 2647,
c/o "The Amateur Photographer." [8282]

LEICA III, black, f/3.5 Elmar, cable release,
lens hood, E.R. case; as new, £20.—Box
2648, c/o "The Amateur Photographer." [8283]

PRIMAR Camera, 3½ x 2½ in. or 4½ x 6 cm.,
focal-plane 1/8th to 1/1,000th, f/1.5 Meyer
Plasmat, 3 D.D. slides, F.P.A., leather case;
list price £68; accept £30.—Box 2649, c/o "The
Amateur Photographer." [8284]

4½ x 6 cm. Ermanox, f/1.8 lens, 6 slides, F.P.A.,
leather case; little used, all as new, £10/10;
deposit system.—Box 2650, c/o "The Amateur
Photographer." [8285]

V.P. Ihagee Film, Xenar f/3.5, Compur, 1 to
1/300th optical view-finder, tube focussing,
1 metre to Inf., ever-ready leather case, £5.—Box
2651, c/o "The Amateur Photographer." [8286]

AGFA Speedex V.P., Solinar f/3.9, Compur to
1/300th, portrait lens and yellow filter;
new last August; excellent condition, £3/19/6,
or reasonable offer, genuine bargain.—Box 2652,
c/o "The Amateur Photographer." [8287]

LEICA Model II, f/2.5 Hektor, black; excellent
condition, £20.—Box 2653, c/o "The Amateur
Photographer." [8288]

ENSIGN Autorange, f/4.5, Mulchro, and case;
as new, genuine special bargain, £6.—Box 2654,
c/o "The Amateur Photographer." [8289]

ROLLEICORD, f/4.5, E.R. case; new condition,
£8/10.—Box 2655, c/o "The Amateur Photo-
grapher." [8290]

£3/17/6 3½ x 2½ Westex Roll Film, f/4.5,
leather case; as new.—Box 2657,
c/o "The Amateur Photographer." [8292]

COOKE Lens, 6½-in. focus, f/3.5, as new, £6.—
4, Marston Rd., Salford, 7. [8234]

LEICA 13.5-cm. f/4.5 Elmar Lens; excellent
condition, £7/15.—Kinahan, 152, Rivermead
Court, S.W.6. Phone, Park 2350. [8256]

CINEMATOGRAF APPARATUS

ILLUSTRATE Bargains include a Miller Camera,
9.5-mm., with variable speeds and f/3.5 anas-
tigmat, for 90/-; many other cameras available.

EVERYTHING for Movies.—Cameras, Projectors,
Screens, Films; inspection invited; send
for bargain list.

ILLUSTRATE ENTERPRISES, 159, Wardour St.,
W.1 (facing Gaumonts, Oxford St. end).
Ger. 6889. [8294]

PATHESCOPE de Luxe Motocamera, filter, case,
Home Movie Projector, super attachment,
motor, enlarger, titler, film mender; overhauled
by makers; perfect order; cost £28/17; complete,
£12.—Buck, R.A.F., Weston Zoyland. [8203]

SIEMENS Model B 16-mm., f/2.8, 3 speeds, as
new, leather case, filter; cost over £32;
£20.—Gowring, Grittleton, Chippenham. [8217]

£10 200-B Pathe Projector, resistance, Vauxhall
case, good condition; if required, seen
London July 21st morning by appointment.—
Gerald Sharp, Mannington Hall, Aylsham, Norwich.
[8215]

9.8 Dekko Cine Camera, f/3.5 lens, in leather
case, Lux Patheoscope Projector, complete
in case, screen and film-mender; the outfit in
new condition, £18/18.—Box 2656, c/o "The
Amateur Photographer." [8291]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices;
B camera cases.—A. Maskens & Sons, 12a, Cross
St., Islington, London, N.1. [0083]



The Triax Ciné Tripod

Rigid, all metal, with tilt and
panoram movements which can
be locked at any angle. Handle
non-detachable, folds flush with
legs. Special automatic opening of
legs. Rubber feet.

4 Sections. 61 in. open. 21 in. closed.

£3. 10. 0

Send for lists to Sole Importers:

PEELING & VAN NECK LTD.

4/6, Holborn Circus,
London, E.C.1

Buy EMPIRE BRAND

BROMIDE & GASLIGHT PAPERS

FIRST
QUALITY

BRITISH
Throughout.



Size	6 Sheets	12 Sheets	36 Sheets	72 Sheets	144 Sheets
3½ x 2½	—	4d.	10d.	1/6	2/9
4½ x 2½	—	5d.	1/2	2/-	3/9
4½ x 3½	—	6d.	1/4	2/4	4/1
6½ x 3½	—	8d.	1/8	3/2	5/8
6½ x 4½	7d.	1/-	2/7	4/8	8/6
8½ x 6½	11d.	1/8	4/8	8/6	15/6
10 x 8	1/3	2/4	6/9	12/4	22/6
12 x 10	1/8	3/2	9/2	17/6	33/9
15 x 12	2/7	5/-	14/3	26/6	51/-
20 x 16	4/7	9/-	28/-	51/-	99/-

POSTCARDS, 2/9 100, 22/- 1,000
GLOSSY, SEMI-MATTE, MATTE, Soft, Normal,
Vigorous and Extra-Vigorous.
Special prices for quantities.

**MARTIN PHOTOGRAPHIC CHEMIST
SOUTHAMPTON**

YOUR CAMERA

Taken as part payment and up to two-thirds new value allowed
for new Exakta, Super Ikonta, Ikonflex, Contax, Leica, etc.
Cameras bought, sold, exchanged.
Many Bargains. State requirement.
Catalogue Papers, Films, etc., Free.

CITY PHOTO WORKS
119, Eastbourne Rd., SOUTHPORT

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY

4d.

WALL'S DICTIONARY OF PHOTOGRAPHY

AND REFERENCE BOOK FOR
THE AMATEUR AND PRO-
FESSIONAL PHOTOGRAPHER

Edited and largely re-written by
F. J. MORTIMER, Hon. F.R.P.S.

Fourteenth Edition Thoroughly Revised

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulæ, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

Cloth Boards
Size 7½ x 5 inches 634 pages

Price 7/6 net
By post 8/-

From all leading Booksellers
or direct from the
publishers

ILIFFE & SONS LTD.
Dorset House
Stamford Street, London, S.E.1

ACCESSORIES

SLIDES.—"A.P. Paris" Metal Dark Slides, 1/4 3¼ x 2¼; 1/6 4¼ x 3¼, etc.; standard fittings; also F.P.A.; postage extra.—Actina Ltd., 29, Red Lion Square, W.C.1. [0011]

FILM-PACK Adapters. "Rada," most fittings available: V.P. 6/-; 3¼ x 2¼ 6/6; 4¼ x 3¼ 7/6; 9 x 12 cm. 8/-; 6 x 13 cm. 8/-; 10 x 15 cm. 10/-; also slides and adapters adapting to smaller sizes: lists from Peeling & Van Neck, Ltd., 4-6, Holborn Circus, E.C.1. [0019]

BARKERS' Concentrated Light Cabinet and own camera makes perfect enlarger, 4-pl., 60-w., complete, 18/-; approx.—Shore Place, Gourock. [7702]

STAINLESS Steel Economy D. & P. Tanks, 30/-; Below.

ROLL Film Tanks, film is held clear both sides, 8/6, others 5/6; 9-mm. outfits from 14/6.—White Photo Accessories, 18, Murgatroyd, St., Bradford. [7805]

TANKS (3¼ x 2¼), Optochrom 25/-, Ensign Junior 4/-; 4-in. Condenser, bayonet mount, 6/-.—23, Bank St., West Bromwich. [8223]

500 Portraits, copying, "close-ups," at 36 in., supplementary lens, adapt to all cameras, 2/- post free.—The Laurels, Little Hallam Hill, Ilkeston. [8269]

LANTERNS & ENLARGERS

LANCASTER
ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12 x 10. Condensers, diffused or mercury vapour illumination. **L**IST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.
CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicord, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Leica, Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—54, Lime St., London, E.C.3. [0015]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

SPOT Cash paid for all types of photographic apparatus, etc.—Hammond's Optical Service, Ltd., 1, King's Cross Bridge, King's Cross, N.1. Terminus 5529. [0029]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

WANTED.—Enlarger for 4 x 4 cm. negatives; lowest price.—Glenfaba, Stokesay Rd., Sale, [8189]

EXCHANGE.—Ensign Midget, Electric Contact Printer, Ensign Print Drying Glazing Press, Hugo Meyer Distance Meter, Kodak Optipod Tripod Head, Miniature Photography Books: "The Miniature Negative," "Miniature Camera Photography," "Travel Photography," "Portraiture," "Pictorial Photography," "The Fine-grain Negative," all as new, in original boxes, with instructions, exchange for K.W. Reflex-Box, case and filter, or sell.—Sykes, 3, Agbrigg Rd., Sandal, Wakefield. [8194]

RE-CONDITIONED MINIATURES

for the discriminating, with a six months' written guarantee of mechanical and optical perfection. Five days' approval against full deposit. Attractive Part-exchange Allowances. All latest new models in stock for immediate delivery. Easiest of easy payments.

Kine-Exakta, f/3.5 Exaktar. Cost £27 10s. £21 10 0
Kine-Exakta, f/2.8 Tessar. Cost £38 10s. £29 10 0
Exakta Model B, f/2.8 Zeiss Tessar £21 0 0
Contax Model II, f/2.8 Zeiss Tessar, E.R. case £33 17 6

Contax Model II, f/2 Sonnar £38 10 0
Contaflex, f/2.8 Tessar, E.R. case £44 0 0
Contaflex, f/1.5 Sonnar, E.R. case and lens hood £61 0 0

Weeny-Ultrix, f/2 Xenon, Compur, 16-on-V.P. £8 17 6

Kodak Duo, f/4.5, 16-on-120. Cost £82s. 5d. £5 12 6

Leica II, black, f/3.5 Elmar £18 18 0

Leica II, black, f/2.5 Hektor £21 0 0

Leica II, black, f/2 Summar £26 0 0

Leica III, black, f/3.5 Elmar £22 15 0

Leica III, black, f/2 Summar £28 16 0

Super Ikonta 530, f/3.5 Tessar, Compur, 16-on-120 £12 17 6

Krauss Peggy I, f/3.5 Tessar, E.R. case, filter, 35-mm. V.P. £10 10 0

Mentor Three-Four, f/3.5 Tessar, Compur, 16-on-V.P. £8 8 0

Agfa Speedex O, f/3.9 Solinar, Compur, V.P. £3 19 6

Weeny-Ultrix, f/4.5 Ihagee, Compur, V.P. £4 10 0

Baldax, f/2.9 Meyer, Compur, 16-on-120. £5 17 6

Zeiss Cocarette, f/4.5 Tessar, Compur, 120. £6 6 0

Uniflex Reflex, f/3.5 Meyer, 4½ x 6 cm. plate £7 10 0

Dollina II, f/2.9 Cassar, Compur, coupled rangefinder, 35-mm. £9 17 6

Wire, Write, or Phone:

AMATEUR CINÉ SERVICE, LTD.

Miniature Camera and Home Movie Specialists,
52, Widmore Road, Bromley, Kent

Phone: Ravensbourne 0156/7.

Hours: 9 a.m.-8 p.m., except Wednesday 1 p.m.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including:—

Leica, Super Ikonta,

Rolleicord, Rolleiflex, ★

Exakta, Makina,

★ Super Nettel, Contax,

Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

"MAKE SURE YOU REACH"

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

STANDARD

ELECTRIC DARK-ROOM

LAMPS Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. **3/6**

Voltage 200-250. POST FREE

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

WHY NOT GET
YOUR CAMERA ON EASY PAYMENTS
from **15 OR 24 MONTHS**
WALLACE HEATON LTD.
CITY SALE & EXCHANGE (1929) LTD.

THE SCOTTISH Miniature Specialists

You should try our miniature processing and our enlarging. We make the enlargements on the kind of paper you like best, and they are not made automatically.

When you want to change your camera let us know, we are sure to be able to satisfy you. Here are a few good bargains and we have many more just as good.

Zeiss Kolibri, 16 exposures on V.P. film, f/3.5 Tessar lens, in Compur shutter. As new. £13 10s. for £9 0 0
 Dallmeyer Snapshot de Luxe 3½ × 2½ Roll Film, f/6 anastigmat lens. For. £3 3 0
 Ensign Auto. Speed 3½ × 2½, f/4.5 Aldis lens. As new. £10 10s. for £6 6 0
 Voigtlander Inos II 3½ × 2½ Roll Film, f/4.5, in Compur D.A. shutter, normal. As new. £9 15s. for £6 0 0
 Contax I, with f/3.5 Tessar. For. £17 0 0
 Contax I, with f/2.8 Tessar. For. £20 0 0
 Regent Kodak, with Zeiss Tessar f/4.5, Compur shutter, in case. As new. £16 0 0
 Rolleiflex, with Zeiss Tessar f/4.5 £15 0 0
 Zeiss Trona 3½ × 2½, f/3.5 Tessar, in Compur shutter, 6 single slides, leather case. £12 0 0
 Zeiss Miroflex 3½ × 2½, f/4.5 Tessar, 6 single slides, filter Proxar lens and lens hood, leather case. £22 10 0

All the above in perfect condition and will be sent on seven days' approval against cash.

J.B. WATSONS

3, FREDERICK STREET, and
 13/15 SHANDWICK PLACE,
EDINBURGH

"SUNNY JIM" offers PRIZES

FOR SNAPS ILLUSTRATING
WHEAT (PLOWING, SOWING,
 GROWING, HARVESTING)

1st Prize	£3 3 0
2nd "	£2 2 0
3rd "	£1 1 0
2 prizes each	10 0
4 "	5 0

Write for particulars to:
A. C. FINCKEN & CO.
 "Wheat Snaps," CLIFTON HOUSE,
 EUSTON ROAD, LONDON, N.W.1

FORCE WHOLE WHEAT FLAKES

ROBINSONS for

PART EXCHANGES

SPECIALISTS IN MINIATURE CAMERAS AND
 FINE-GRAIN DEVELOPING AND PRINTING

MANCHESTER HOUSE, LOWESTOFT (South)

WHY NOT GET
 YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
 from
WALLACE HEATON LTD.
 or
 CITY SALE & EXCHANGE (1929) LTD. Tr

EXCHANGE AND WANTED

ROLLEIFLEX Accessories, wanted second-hand Stereo Attachment and Cine Film Adapter.—Gavin, The Orchard, Ashted, Surrey. [8198]

WANTED.—Contax II, f/2.8 lens, good condition, no dealers; deposit system.—Richardson, 3, Gloucester Terrace, Jersey, C.I. [8202]

WANTED.—Voigtlander Brilliant, f/4.5.—Cracknell, 34, Springfield Rd., Kettering. [8204]

EXCHANGE.—Adana High-speed Printing Machine, 8 sets type, etc.; cost £12; for 3½ × 2½ Plate Camera, or what?—Box 2629, c/o "The Amateur Photographer." [8211]

WANTED.—Used Baby Ikonta, Novar or Tessar, Compur 1/300th.—A. Whitehead, Priory, Repton, Derby. [8227]

EXCHANGE.—Phileo Car Radio, 1936 model, £15/15, perfectly new, for Reflex, ½-pl., valued at £8/10, suitable for Press work.—Box 2637, c/o "The Amateur Photographer." [8231]

EXCHANGE.—Watch Lathe and Accessories for Leica.—Box 2638, c/o "The Amateur Photographer." [8232]

WANTED.—½-pl. Kodak Reversible Adapter Back and/or Plate-holders; also Changing-bag.—Box 2639, c/o "The Amateur Photographer." [8233]

ALL Makes and Models of Cameras wanted for cash or as part payment for new goods.—Cyril Howe, Bath. [8207]

TROPICAL Model ½-pl. Soho Reflex, must be reasonably modern, sound condition and moderate price.—Bernard, San-Toy, Grange Park Rd., Thornton Heath. [8241]

WANTED.—Leica IIIa f/2 Accessories, Telephoto Lens, Enlarger and Correx Tank.—J. W. Borthwick, 56, Restalrig Avenue, Edinburgh, 7. [8242]

WANTED.—Contax II, with or without accessories; state lowest price for cash; deposit system.—Moras, Almondsbury, Bristol. [8252]

530 Super Ikonta, filter, wanted, limit £10/10, cash.—87, Sussex St., Brighton. [8265]

WANTED.—Leica III or IIIa, 5-cm. Elmar.—Rustonjee, 2, Carlingford Rd., N.W.3. [8268]

EXCHANGE.—Pressman Reflex, Aldis f/4.5, for Enlarger, variable Adon or ½-pl. Sanderson.—Box W, Chaplin's Library, Keswick. [8271]

WANTED.—Rolleicord or Ikoiflex, exchange 3 × 2 Vollenda Roll Film, f/4.5, Compur; cash adjustment.—C. Neave, 215, London Rd., Bedford [8272]

T.-P. Reflex, 3½ × 2½, without lens preferred, modern, deposit system.—Sullivan, North St., Houston, Renfrewshire. [8273]

WANTED.—3½ × 2½ Roll Camera, f/4.5, Compur preferred, about £4.—Dent, Partridge Close, Lanchester, Durham. [8274]

WANTED.—Contameter for Contax II, and Sixtus meter.—Box 2646, c/o "The Amateur Photographer." [8281]

MATERIALS

BRIGHTON.—Amazing offers in surplus materials: Gaslight Postcards in soft, normal, vigorous and extra-vigorous, offered at 1/6 100; many other serviceable bargains; complete Home Developing and Printing Outfits, 10/-, post paid; interesting lists and samples free; mention "A.P."—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southampton. [0002]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Satisfaction guaranteed; all post paid; catalogue free.

ATTWOOD Roll Films, celluloid, reliable quality, 8 exposures, to fit No. 2 Brownie, sample pool 9d.; No. 29, 6 exposures, 6d.; No. 27, 8 exposures, 6d.; No. 16, 8d.; reduction for quantities.

ATTWOOD.—Flat Films, 600 and 2,000, H.D.: ½-pl. 1/6; P.C. 2/3; ½-pl. 2/9; whole-plate 6/- dozen.

ATTWOOD.—Superfine Bromide and Gaslight Glossy Paper, 3½ × 2½, normal and vigorous: 2/- gross; 5-gross lots, 1/8 gross.

ATTWOOD.—Acme Bromide Postcards, all grades: 25 1/-, 50 1/9, 100 2/9, 500 11/-, 1,000 20/-.

ATTWOOD Chemicals, finest quality: Amidol 1/-, Metol 1/3, Hydroquinone 9d., Pyro 10d. per oz.—Attwood, Hadleigh, Essex. [0025]

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

Tempoplex Exposure Meter



Provides instantaneously the correct exposure time for any light condition, for films or plates of 17° to 32° Scheiner, or lens apertures from f/1 to f/45, for speeds from 1/1,000th sec to 30 minutes, based on the extinction photometer principle.

No calculations. Nothing to get out of order. Simplicity in operation. Small and compact, and can be carried comfortably in the waistcoat pocket.

Price, complete with leather case **12/6**

Stocked by all dealers, or write to

THE NORSE TRADING CO. (London), LTD.
 37, RATHBONE STREET, LONDON, W.1

J. C. McKECHNIE

LEICA SPECIALIST

AND OTHER HIGH-CLASS CAMERA STOCKIST

5, CASTLE ST., EDINBURGH, 2

MATHER'S for

CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.

17, JOHN DALTON STREET, MANCHESTER

BARGAIN CORNER

Minca 35-mm. Camera	£2 10 0
Dekko, Hobson f/2.5	£7 0 0
Super Ikonta 530, Tessar f/3.5	£14 0 0
Icarette 3½ × 2½, D.E., Tessar f/4.5	£13 0 0
Baby Ikonta, Novar f/4.5	£2 15 0
Contax II, Sonnar f/2	£39 10 0
Sonnar f/4, 5½-in.	£17 10 0
Ikonta 3½ × 2½, Tessar f/3.8	£9 10 0

All Guaranteed Perfect.
 Exchanges. Deferred Terms.

MARTIN Chemist, SOUTHAMPTON

JONES of SHREWSBURY

Offer the following Second-hand
 and Shop-soiled BARGAINS:—

3 only, 6.20 Junior Kodaks, Twindar, each 30/-	
1a Pocket Kodak	32/6
No. 3 Pocket Kodak. As new	57/6
P/C Kodak, f/7.9	52/6
Ensign Tropical, f/4.5	£4 17s. 6d.
No. 2 Carbine, f/6.3	29/6
Goerz Dogmar 1a f/5	79/6

7 days' approval against cash.

JONES, 30, MARDOL, SHREWSBURY

"The Amateur Photographer."

14/7/37

SPECIAL NOVICES' COMPETITION

Title

Name and address

This Coupon to be affixed to back of print.

GAMAGES

SECOND-HAND BARGAINS

Goerz Stereoscopic Focal-plane, f/6.8 Doppel anastigmat, Mackenzie-Wishart slide, 4 envelopes and one double slide, in leather case. Good condition. Cost £4: 5: 0

Pathe Imp Projector, for 9.5-mm. films, super attachment and motor, complete with resistance. £5: 12: 6

Demonstration model. New £7. As new

Ensign i-pl., Compur shutter, f/4.5 Aldie-Butcher anastigmat, 6 slides, F.P. adapter, cable release, leather case. New £12. £5: 10: 0

Rolleiflex, f/4.5 Tessar, Compur shutter, in leather case. New condition. Cost £23. £15: 17: 6

Campio Cine Camera and Projector for 9.5-mm. film. Good condition. New 3 gns. £1: 17: 6

Kodak Pocket Model 2½×3½, Zeiss f/6.3 Tessar anas., Compur shutter. Cost £3 15s. £5: 7: 6

Ensign Midget, R.R. lens. Cost 33s. 22s. 0d.

Ikonta 18 on 2½×3½, f/6.3 Novar, Dervall 3-speed shutter. Cost £4 17s. 6d. Shop-soiled

Confessa i-pl., f/7.7 R.R. lens, Dervall shutter, complete with slides. Cost 4 gns. £1: 17: 6

Kodak 3½×2½ Special, f/6.3 anastigmat lens, speeds 1 to 1/300th sec., direct view-finder. Cost £10 £3: 7: 6

Zeiss Icarette, f/4.5 Tessar, D.A. Compur, roll film, plate back, double extension, rise and cross, 6 slides, F.P. adapter, Justotop meter, yellow filter and case. £12: 17: 6

Cost £20

T.-P. Bijou Reflex 3½×2½, f/4.5 Heliar, slides, F.P. adapter and case. New £14 10s. £5: 17: 6

Goerz Tenax 3½×2½, f/4.8 Dogmar anastigmat lens, 6 slides and F.P. adapter. Cost £10 18s. £5: 17: 6

★ **GAMAGES MAKE THE HIGHEST ALLOWANCE** for cameras, binoculars, telescopes, projectors, etc., in part exchange for other photographic apparatus, and give the easiest of easy terms.

GAMAGES, HOLBORN, LONDON, E.C.1
Telephone: Holborn 8484.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen; 15×12 4/3, 12×10 7/3 36 sheets; 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½×2½ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough; K double-weight vigorous: 1/1-pl., 3/6 36 sheets; 10×8 5/-; 12×10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1½×2½, 1/6 gross; 3½×2½, 1/6 72 sheets, 2/6 gross; 4½×2½ and ½-pl., 2/- 72 sheets, 3/6 gross; ¼-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3½×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1½×2½, 9/- dozen; 3½×2½, 9/-; 2½×4½, 11/-; 6 exposures: 3½×4½, 18/-; 5½×3½, 21/-.

KALTON Film Packs, H. & D. 350: 3½×2½, 3 packs 5/3; ½-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ¼-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000; 3½×2½, 4 dozen 5/4; ½-pl., 3 dozen 5/3; ¼-pl., 4 dozen 12/-.

KALTON Roll Films, Super fast, H. & D. 2,700: 8 exposures, 1½×2½ and 3½×2½, 10/- dozen; 2½×4½ 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700: 3½×2½, 3 packs 5/9; ½-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross.

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

"DAILY EXPRESS," First Prize, £300 won on our Bromide de Luxe.—Burt's.

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2½ and ½-pl., 1/9, 2/9 gross; ¼-pl., 1/6 36; whole-plate, 2/6 36. [00026]

A LLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

A LLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [00092]

MOUNTS.—Heavy Quality Postcard Folders, 2/- 100, 10/- 1,000; Super Quality Plate Sunk Mounts, white, grey, cream, brown, 10×8, ½-pl., 7/6; 12×10, whole-plate, 10/6 100; 18×14½, 12×10, 4/6 doz.; new Illustrated List and samples free; special—Sample selection 9 Postcard Folders, 6d.—Crown Manufacturing, Rotherham. [7896]

SITUATIONS VACANT

PUPIL required by high-class photographer.—Box 2645, c/o "The Amateur Photographer." [8280]



EYE-LEVEL VIEW-FINDER

The "Rhaco" View-finder has immense advantages over the ordinary direct-vision finder as usually fitted to hand cameras. A large, brilliant image may be seen, precisely as it will appear on the negative, when the camera is held at the eye-level position. Price 10s. 0d. (State make of camera when ordering.)

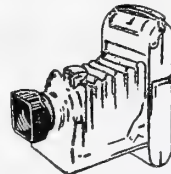
"RHACO" FINDER MAGNIFIER

The Rhaco View-finder Magnifier enables the user of any folding camera fitted with the usual small brilliant reflecting finder to see the image considerably magnified. It can be instantly clipped on to the finder of any small roll film or plate camera and focussed to suit the sight of the user. Model I, to fit on reflex finder ½ in. square or smaller—6s. 0d.



LENS HOOD AND FILTER HOLDER WITH FILTER

The "Rhaco" Combined Lens Hood and Filter Holder can be quickly attached to any ordinary lens mount. The Green Filter is unmounted and can easily be removed when not required, thus allowing of the lens hood being used without the filter.



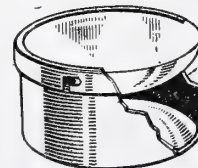
PRICES

Model I, to fit lens hood ½ in. to 1 in. diameter, including Orthoplan Green Filter and leather case. 12s. 0d.
Model II, to fit lens hood 1 in. to 1½ in. diameter. 13s. 9d.
Model III, to fit lens hood 1½ in. to 2 in. diameter. 18s. 9d.

OBTAINABLE FROM ALL PHOTOGRAPHIC DEALERS
Write for List of "Rhaco" Accessories.

SANDS HUNTER & CO., LTD.
37, BEDFORD STREET, STRAND, LONDON, W.C.2

CONDENSERS



Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d. 1 9	s. d. 6 0
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4 in.	6 in.	5 0	15 0
5 in.	8 in.	6 6	17 6
5 in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.

THE MISCELLANEOUS TRADING CO. LTD.
13, New Oxford Street, London, W.C.1

PHOTO SUPPLIES

Ensign Auto-speed Focal-plane 3½×2½, f/4.5, leather case. As new. £8 10 0
200-B Complete. Slightly soiled. £12 10 0
Wirgin Baky, f/2.9 lens, in D.A. Compur. £5 0 0

T. P. MARTIN, M.P.S., 21, High St., Cardiff

WHY NOT GET YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
from WALLACE HEATON LTD.
or CITY SALE & EXCHANGE (1929) LTD.

SAVILLE'S

GUARANTEED BARGAINS

Leica II, f/3.5 Elmar, E.R. case. As new. £19 10 0
Leica III, f/2 Summar, E.R. case. £31 0 0
Super Ikonta 530/16, f/2.8 Tessar, Compur Rapid. £23 17 6

Cine-Niso Model F, for 9.5-mm. films, f/1.5 Cassar lens, 2 speeds and case. £10 0 0
Super Nettel, f/3.5 Tessar and E.R. case. £18 15 0
Rolleiflex Auto. 6×6 cm., f/3.5 Tessar, Compur Rapid. £20 0 0

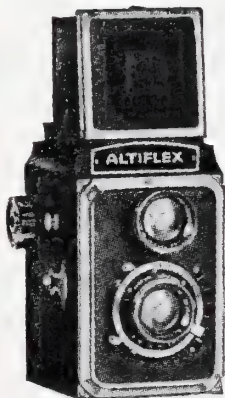
Cine-Kodak BB Junior, f/1.9 lens and case. Very little used. £18 10 0
Thaege 3½×2½ Roll Film, f/4.5 anastigmat and 3-speed shutter. £2 15 0
Eumig Pili Projector, for 9.5-mm. films, 250-watt lamp, built-in resistance. £14 10 0
Ikonta II, f/4.5 Novar, Klio shutter. Used twice only. £7 2 6

APPROVAL. PART EXCHANGES. HIRE PURCHASE.

4, Goodramgate, YORK. Tel. 2700.

THE
CAMERA & CINÉ EXCHANGE
of the MIDLANDS
STOCKISTS OF
EVERYTHING PHOTOGRAPHIC
FOR SERVICE AND SATISFACTION GO TO
GALLOWAYS
Photographic Supplies
VICTORIA SQUARE (Opposite G.P.O.)
BIRMINGHAM

RUDY STARITA is broadcasting something NEW!



A reflex camera
for only £7:9:6
with all these star
points:—

- ★ 4.5 lens.
- ★ Prontor or Compur shutter.
- ★ 12 exposures $2\frac{1}{2} \times 3\frac{1}{8}$ roll film.
- ★ Smooth lever focusing.
- ★ Depth-of-focusscale
- ★ Reflex hood with magnifier.
- ★ Cable release and neck strap inclusive.

RUDY STARITA ★
157, Wardour St., W.1 Ger. 3032

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
CINÉ APPARATUS
Exchanges,
Generous Allowances.

Tele.
22114.
BOND STREET, LEEDS

$3\frac{1}{2} \times 2\frac{1}{2}$ Zeiss Nettel Press, 1/3.5 Tessar, F.P. shutter, 1/10th to 1/1,200th, 3 D.D. slides. As new. List £41. For £19 10 0
 $3\frac{1}{2} \times 2\frac{1}{2}$ T-F. Junior Reflex, Dallmeyer 1/4.5, 6 slides, case, 1937 model. Equal to new. List £13 10s. For £8 5 0
1-pl. Popular Pressman, Aids 1/4.5, F.P. shutter, 1/10th to 1/1,000th, 12 slides, case. Perfect. £5 10 0
 $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Roll Film Reflex, 1/4.5 Ensign, leather case, F.P. shutter, 1/25th to 1/500th sec. As new. £4 15 0

F. E. JONES 3, Breeze Hill,
Liverpool, 9

HUMPHRYS HAS IT

ESTABLISHED
1840.

Sanderson Hand Camera 1-pl., Zeiss Tessar 1/4.5, 5 1/2 in., D.A. Compur 6 D.D. slides, case. New condition. £7 10 0
Dallmeyer Reflex $3\frac{1}{2} \times 2\frac{1}{2}$, Dallmeyer anastigmat 1/4.5, 6 slides, case. New condition. £7 7 0
Folding Pocket Kodak 1-pl., R.R. lens. Perfect condition 10s. 6d.
269-273, RYE LANE, PECKHAM, S.E.15

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Ciné Specialists,
54, ALBION PLACE, LEEDS, 1
Phone: 28261. Open all day Saturday.

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

"PAT'S" for Snaps.—Films Developed 3d.; Prints $3\frac{1}{2} \times 2\frac{1}{2}$ 1d.—Pattinson, Knowsley Rd., Bootle, Liverpool. [0014]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, $3\frac{1}{2} \times 2\frac{1}{2}$ 1/9, $4\frac{1}{2} \times 2\frac{1}{2}$ and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, $3\frac{1}{2} \times 2\frac{1}{2}$ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

DEVELOPING and Printing, quality work, returned same day as received: $3\frac{1}{2} \times 2\frac{1}{2}$ 1/-, Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [7402]

EXPERT Developing and Printing on special grade Selo or Velox Paper, to bring out every detail; every print checked, developing 4 1/2d., prints 1 1/2d. (120 size).—England, Photographic Chemist, Littleborough, Lancs. [7909]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, the Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage). Holborn 3126. [0062]

REPAIRS to Cameras and Projectors, shutters a speciality.—Watkins, 39, Carr's Lane, Birmingham, 4. MIDLAND 5959. [7941]

CAMERAS and shutters repaired, lowest estimate.—Mason, 65, Shepherds Lane, Leeds, 8. [8275]

CAMERAS and Projectors, Tripods, Motors, overhauled and repaired.—Bailey, 29, St. Michael's Rd., Northampton. [8277]

ENLARGEMENTS

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7349]

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Statham's Superior Speciality; Enlargements of every description; Postcards 2d. each, 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

GLAZED Enlargements: 1-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [8174]

WE import B. & W. 20×16 in. Enlargements in big lots; samples with rates requested.—Sali Company, Amalner, India. [8195]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

ORIGINAL System of practical instruction immediately improves pupils' results. Personal or postal.—David Charles, F.R.P.S., 145, Queen's Rd., Wimbledon, S.W.19. [7573]

TO D & P TRADE FINISHERS

for Superior Quality Results insist on
OUR NEW DE LUXE GASLIGHT PAPER

$3\frac{1}{2} \times 2\frac{1}{2}$ SIZE is ONLY 2/- PER GROSS (for quantities).
Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper,
and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrottype Plates, etc., etc.

ALLENS 185, OLDHAM ROAD,
MANCHESTER, 4

SPECIAL OFFER!!

FRENCH MANUFACTURER'S
STOCK OF

**8x26 MM. PRISMATIC
POCKET TELESCOPES**

with Case Complete **37/6** EACH
Post Free.

AT LESS THAN HALF USUAL PRICE

Weight 7 oz. Length $4\frac{1}{2}$ in.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.

Telescope House
63, FARRINGTON ROAD, LONDON, E.C.1

DUNDEE wants Miniatures in exchange

—Good allowances for modern types. All best photographic apparatus supplied. Cameras, Enlargers, Cine-Kodaks, Leicas, Rolleiflex, Foths, Zeiss Ikons, Voigtlanders, Ensigns, Agfas, Compass, Exaktas, Baldax.

LINDSAY'S, 3, CASTLE STREET,
Phone: 3594. DUNDEE

Get your

Rolleiflex or Rolleicord

from Generous allowance for
your present camera.

DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

**CAMERAS BOUGHT
AND EXCHANGED**

A. FRANKS Ltd.

95/97 Deansgate,
MANCHESTER, 3

**VISIT THE NEW
CAMERA EXCHANGE**

MIDLAND CAMERA CO. Ltd.

ONE-O-SIX,
GRANBY STREET, LEICESTER

WHY NOT GET
YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
from
WALLACE HEATON LTD.
CITY SALE & EXCHANGE (1929) LTD.

● IS YOUR CAMERA VALUABLE?

Then why not INSURE IT? For a few shillings a year the Norwich Union will cover Cameras, Opera and Field Glasses, or Amateur Ciné Apparatus, against ALL RISKS, including Loss by Burglary, Fire, Theft from Person, Loss in Transit or while Travelling, Accidental Damage, etc.

Use this Enquiry Form.

NORWICH UNION

INSURANCE SOCIETIES,
ENQUIRY DEPT.,

P.O. Box 4, NORWICH, NORFOLK.

Without obligation on my part, you may send me full details of your Camera Insurance Policies

Name

Address

Camera

Present Value A.P.11

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [0051]

INSURANCE

7/6 Insures your camera and equipment against all risks up to £50.—Apply G. MacPhail, 85, Leslie St., Glasgow. [8293]



THE NEW PRACTOS

Exposure Meters—Easiest to use. For Stills and Cine. The Practos is the latest and most reliable Optical Exposure Meter. Scientifically designed and specially accurate for Interior and Colour work. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

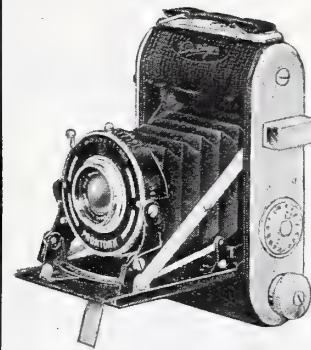
Model II, with Sky-blue View-finder..... 27/6
Model I (without Finder), ditto..... 22/6
"Junior" Model..... 15/-
All in Leather Cases.

GARNER & JONES LTD. GOLDEN SQUARE, W.1.

"THE YACHTING WORLD"

AND MOTOR BOATING JOURNAL.
EVERY FRIDAY

6d.



BETTER
VALUE
THAN
EVER!

ENSIGN
SELFIX
220

for 12 pic-
tures 2½ × 2½
or 16 pic-
tures 2½ × 1½

STURDILY
BUILT,
EXCELLENT
FINISH.

Combined focussing and depth-of-focus scale. Many new features. Prices... £2 15 0 to £9 15 0

With f/4.5 Ensar, in Prontor I, £4 15 0; in Prontor II, £5 15 0; in Compur, £6 15 0; and f/3.5 Multar, in Compur, £7 15 0.

Full particulars from

**BUTCHER
CURNOW & CO. LTD.**

33/35, TRANQUIL VALE,

BLACKHEATH, S.E.3

And at 121, STATION ROAD, SIDCUP, KENT

**SOUTH-EAST
LONDON'S
LEADING DEALERS**

Specialists in High-grade Developing, Printing and Enlarging.

INDEX TO ADVERTISERS:

LONDON.		page
E.	Ilford Ltd.	Cover 4, xii

E.C.	Broadhurst Clarkson & Co.	xxx
	Camera Co., The	xxv
	City Sale & Exchange (1929) Ltd.	ii, iii, v, xix
	Dollond & Aitchison Ltd.	xvii, xxxii
	Game, A. W., Ltd.	xxix
	Peeling & Van Neck Ltd.	xxvi
	Schneider's	xxiii

W.C.	Cinex, Ltd.	vii
	Dollond & Aitchison Ltd.	xvii, xxxii
	Ensing, Ltd.	xiii, xxi
	Hunter, R. F., Ltd.	ix, xviii
	Kodak Ltd.	Cover 2
	Lewis, R. G.	xv, xxi
	Miscellaneous Trading Co. Ltd.	xxix
	Sands Hunter & Co. Ltd.	xxi, xxix
	Schering Ltd.	x
	Service Co. Ltd., The	xxiii
	Stead, H.	xviii
	Westminster Photographic Exchange Ltd.	iv

W.	Dollond & Aitchison Ltd.	xvii, xxxii
	Garner & Jones Ltd.	viii, xxxi
	Gevaert, Ltd.	vi
	Heaton, Wallace, Ltd.	Cover 3, i, vii, ix, xi
	Leitz (London)	Cover 1
	Norse Trading Co., Ltd.	xxvi, xxviii
	Pelling & Cross Ltd.	xxvi
	Starita, Rudy	xxx
	Westminster Photographic Exchange Ltd.	iv
	Zeiss, Carl, Ltd.	viii
	Zeiss Ikon Ltd.	xiv

N.W.	Fincken, A. C., & Co.	xxviii
	Johnsons (Mfg. Chemists), Ltd.	viii

S.W.	Camera Co., The	xxv
	Dollond & Aitchison Ltd.	xvii, xxxii
	Dufay-Chromex Ltd.	xvi
	London Salon of Photography	xx
	"Robot"	xvi
	Westminster Photographic Exchange Ltd.	iv

S.E.	Bell's	xxvi
	Butcher, Curnow & Co. Ltd.	xxx
	Cobb, Leslie	xxiv
	Humphrys	xxx
	IPA Westminster Co. Ltd.	xviii

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

BIGGLESWADE.	Nuro Ltd.	xviii
BIRMINGHAM.	Coronet Camera Co.	xix
	Galloways	xxix
BLACKBURN.	Gorse, Edwin	xxiv
BRISTOL.	Salanson, H. & Co., Ltd.	xxv
	BROMLEY, KENT.	
	Amateur Cine Service	xxvii
	CARDIFF.	
	Martin, T. P.	xxix
	Salanson, H., & Co., Ltd.	xxv
CHELTENHAM.	Rose, Will R., Ltd.	xix
CHESTER.	Rose, Will R., Ltd.	xix
DUNDEE.	Lindsay's	xxx
EDINBURGH.	McKechnie, J. C.	xxviii
	Watson, J. B.	xxviii
HULL.	Broughton, Herbert	xxv

LEAMINGTON SPA.	Granville Gulliman & Co., Ltd.	vi, xxv
LEEDS.	Childe, George, Ltd.	xxx
	Pearson & Denham (Photo) Ltd.	xxx
LEICESTER.	Midland Camera Co. Ltd.	xxx
	Osborne & Campion	xxiv
LIVERPOOL.	Jones, F. E.	xxx
	Photo-Optics Ltd.	xviii
LOWESTOFT.	Robinson's Cine and Photographic Service	xxviii
MANCHESTER.	Allens Photographic Stores	xxvii, xxx
	Beckett, G. E., & Co.	xxiv
	Franks, A., Ltd.	xxx
	Mather, E., & Co., Ltd.	xxviii
NORWICH.	Norwich Union Insurance Societies	xxxi
OXFORD.	Rose, Will R., Ltd.	xix
SHEFFIELD.	Photo Trading Co. Ltd.	xxvii
	Sheffield Photo Co. Ltd.	xxii
SHREWSBURY.	Jones	xxviii
SIDCUP, KENT.	Butcher, Curnow & Co. Ltd.	xxxi
SOUTHAMPTON.	Martin	xxvi, xxviii
SOUTHPORT.	City Photo Works	xxvi
SOUTH SHIELDS.	Dinning's Camera Exchange	xxx
SUNDERLAND.	Palmers	viii
YORK.	Coverdale, G., Ltd.	xxiv
	Saville, John & Sons	xxix
MULTIPLE BRANCHES.	Dollond & Aitchison Ltd.	xvii, xxxii

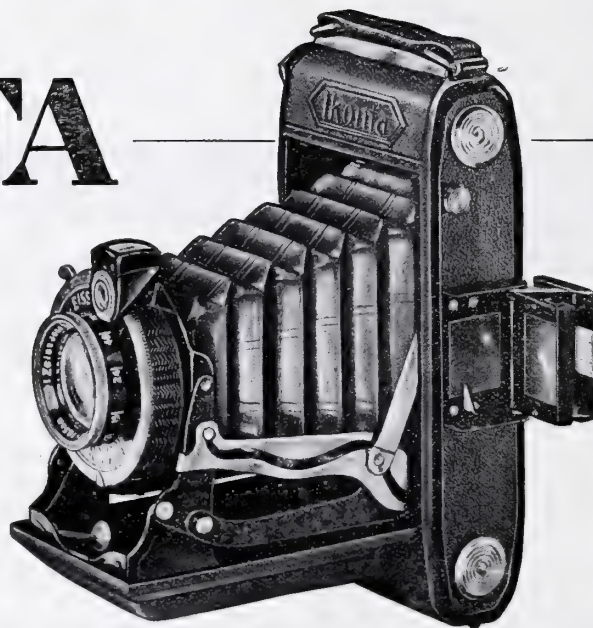
SAVE £5 NOW

**ZEISS
IKON**

520/2L

IKONTA

**f/3.8 TESSAR
COMPUR 1/400
ALBADA FINDER**



We have just purchased from Messrs. Zeiss Ikon a quantity of these cameras absolutely brand new, unused, and guaranteed by them, at a special price owing to introduction of camera body release, and no more will be available when our stock has been sold.

... A very fine popular size camera for any sports subject where a fast lens and high-speed shutter are required. ... Takes 8 pictures $3\frac{1}{4} \times 2\frac{1}{4}$ in., or 16 pictures $2\frac{1}{4} \times 1\frac{3}{4}$ in., and is safe for panchromatic film. ... F/3.8 Zeiss Tessar lens, Rapid Compur 1 sec. to 1/400th sec., with delayed-action (take yourself) release.

This delays shutter for about 12 seconds when desired. The Albada finder is particularly valuable when exposing at rapidly-moving objects. The exact amount of the subject being photographed is seen limited by a white rectangle which appears to be as far away as the objects being photographed. The field of view is large and clear and the image erect and unreversed ... 100 per cent self-erecting, always ready for the quick snapshot. A press on the opening button and the camera front is rigidly in the ready position. ... Two-point setting of iris and focussing scale, hinged back, rotating lens focussing. Size $1\frac{1}{8} \times 3\frac{1}{8} \times 6\frac{3}{8}$ in.

**BRAND
NEW**

**OUR PRICE
£10:10:0**

APPROVAL

Money refunded in full if not approved, and returned within five days of receipt. Sent C.O.D. if desired.

Brown leather sling case, 7/6 extra; Proxar lens, 20/- extra; Yellow filter, 12/- extra.

HIRE PURCHASE TERMS

18/10 with order and eleven monthly payments of 18/4 each, extension of terms if required. Let us send you the necessary form and make an offer for your own camera.

ORIGINAL ZEISS
IKON LISTED
PRICE

£15:10:0

DOLLONDS

DOLLOND & AITCHISON LTD.

ESTD. 1750

LONDON:

28, Old Bond St., W.1.
281, Oxford St., W.1.
121, Cheapside, E.C.2.
20, Ludgate Hill, E.C.4.
35, Brompton Rd., S.W.3.

CROYDON.—12, George St.
KINGSTON.—30, Thames St.
SWANSEA.—26, Castle St.
LEEDS.—37, Bond St.

1, Copthall Chambers (Stock Exchange Branch), Throgmorton St., E.C.2.

428, Strand, W.C.2.
13, Kensington High St., W.8.
62a, Rushey Green, Catford.
WATFORD.—142, St. Albans Rd.
CANTERBURY.—38, High St.
RAMSGATE.—32, Queen St.
YEOVIL.—(Boyce), 2, High St.
LIVERPOOL.—73, Lord St.

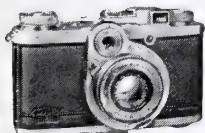
65, Notting Hill Gate, W.11.
2, Northumberland Avenue, W.C.2.
216, Upper Tooting Rd., S.W.17.
191-2, Tottenham Court Rd., W.1.
66a, Seven Sisters Rd., Holloway, N.7.
17, Topsfield Parade, Crouch End, N.8.
HARROW.—537, Pinner Rd., N. Harrow.
CHELTENHAM.—114, Promenade.
SALISBURY.—(Johnson), 17 & 19, Catherine St.
NEWPORT (Mon.).—43, Commercial St.

ONLY OBTAINABLE AT ABOVE ADDRESSES

YOURS!

... FOR A FEW PENCE A DAY ON OUR TWO-YEAR PLAN

No waiting for your holiday minicamera—you can get it after first payment on our two-year terms. We can give you expert unbiased advice on your choice too—we say unbiased because it doesn't matter to us which you buy, as we stock them all. See how easy the payments work out on the models below.



11d. A DAY

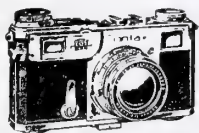
buys a

ZEISS NETTAX

With f/3.5 Zeiss Tessar

£29 5 0 cash.

24 monthly payments of 26/3.



1/3 1/2 A DAY

buys a

ZEISS CONTAX II

With Zeiss Tessar f/3.5

£40 10 0 cash.

24 monthly payments of 26/4.



6d. A DAY

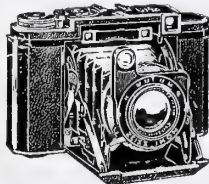
buys a

ROLLEICORD

With f/3.5 Zeiss Triotar

£16 10 0 cash.

24 monthly payments of 14/10.



11d. A DAY

buys a

ZEISS SUPER IKONTA 530/16

With f/2.8 Zeiss Tessar lens

£28 12 6 cash.

24 monthly payments of 25/4.



THE NEW ALL-BRITISH ENSIGN MULTEX II for only 7 1/2d. a day.

Takes 14 pictures 1 1/4 x 1 1/8 in. (3 x 4 cm.) on standard size 27 or 127 spool (V.P.).

The Ensign Multex is a precision miniature camera of unrivalled merit, possessing all the vital features necessary in such a camera without the disadvantages of extreme long length of film, necessitating a large number of exposures being made before developing and complicated and therefore slow reloading. Coupled range-finder. The range-finder is coupled to the lens and is very easy to use in dull or bright light, the two images clearly superimposing when the camera is correctly focussed. A particular feature is that the range-finder can be used down to a distance of 21 in., and is then exceedingly convenient for close-up scientific work on small objects, etc. Fitted with optical view-finder, automatic film wind, shutter speeded 1 to 1/100th sec. and Time, Ensign Multex anastigmat. £19 10 0

24 monthly payments of 17/8.

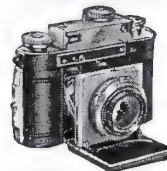
WHY YOU SHOULD CHANGE TO A MINICAMERA!

1. Our exchange allowances are unbeatable. A customer writes: "You allowed me twice as much as the highest offer I had elsewhere."
2. If our exchange allowance is as much as the first instalment due on our Easy Payment plan, then you take your new camera without paying out any cash.
3. Minicameras are handier for holidays, economical to run, and give superlative results.

FREE BOOKLET FOR MINIATURISTS.
"39 Steps to Success," containing every Wallace Heaton service feature for miniaturists and full details of our special free facilities to registered customers. Send 2d. postage for it now.

THREE YEARS' GUARANTEE.

Everything we sell, new or second-hand, costing £10 or over, is supplied with a printed 3 years' guarantee. Safety first, deal with W. H.



7d. A DAY

buys a

DOLLINA II

With f/2.8 Zeiss Tessar lens

£18 18 0 cash.

24 monthly payments of 16/9.



10 1/2d. A DAY

buys a

KINE-EXAKTA

With f/3.5 Exaktar lens

£27 10 0 cash.

24 monthly payments of 24/8.



9d. A DAY

buys a

ROLLEIFLEX

With f/3.5 Zeiss Tessar

£25 0 0 cash.

24 monthly payments of 22/5.



10 1/2d. A DAY

buys a

ZEISS SUPER IKONTA II

With f/3.5 Zeiss Tessar

£26 5 0 cash.

24 monthly payments of 24/3.

WALLACE HEATON LTD.

127 NEW BOND ST. and 47 BERKELEY ST., W.1; 43 KENSINGTON HIGH ST., W.8

Phone: Mayfair 7511 (8 lines).

And 1a, AVERY ROW, W.1; Also City Sale and Exchange (1929), Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, London, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



Pictures of Happiness

The happy moments of to-day are the treasures of to-morrow when you snap them on the fastest of all films — SELO Hypersensitive Panchromatic Roll Film. It is efficient in any camera for indoor snapshots, for outdoor photography, in dull weather and by artificial illumination.

SELO
Hypersensitive
**PANCHROMATIC
ROLL FILM**

MADE IN ENGLAND BY
ILFORD LIMITED, ILFORD, LONDON

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR^{4D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

SUMMER NUMBER

WEDNESDAY, JULY 21st 1937.

No. 2541. VOL. LXXXIV.

REC'D JUL 28 1937

This Rolleiflex Picture

shows what happy holiday shots the Rolleiflex camera will give you. Simplicity is the keynote of Rolleiflex photography. Simplicity in use—shows your picture full size, right way up, and what you see you get. Simplicity in film material—takes standard $3\frac{1}{2} \times 2\frac{1}{2}$ 8-exp. roll film, obtainable in any hamlet. Simplicity in development—negatives do not need special developers but can be developed simply and quickly at any photo finishers. With $f/3.5$ Zeiss Tessar lens and Compur Rapid shutter, speeded to $1/500$ th sec., T. and B., Rolleiflex costs only £25.

Prospectus and address of nearest stockist post free from Sole Importers:

R. F. HUNTER LTD., "CELFIX HOUSE," 51, GRAY'S INN ROAD, LONDON, W.C.1. Phone: Hol. 7311/2.

Actual size of
"Panatomic"
negative, a
portion of which
was enlarged.



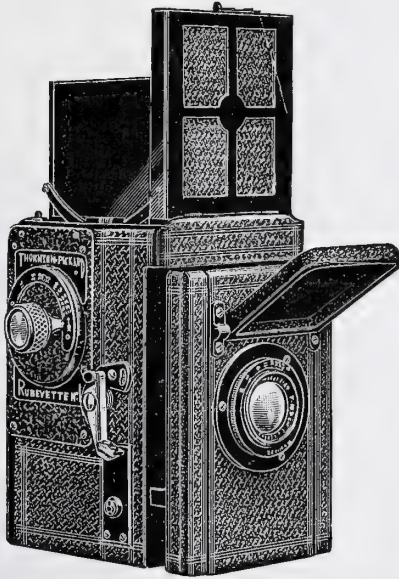
Kodak 'PANATOMIC' Film

SUPERFINE GRAIN

FULLY PANCHROMATIC—ANTI-HALATION BACKED . ROLL FILM . FILM PACK . CUT FILM. FROM ALL KODAK DEALERS. Free Kodak Film booklet from Mr. A. P. Taylor, Dept. 57B, KODAK LIMITED . KODAK HOUSE . KINGSWAY . W.C.2



PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



RUBYETTE REFLEX

ALL MODELS TAKE PLATES AND, IN ADAPTERS,
ROLL FILMS AND FILM PACKS

No. 1. VERTICAL MODEL, $3\frac{1}{2}'' \times 2\frac{1}{2}''$

Smallest Focal-plane Reflex made giving full-size $3\frac{1}{2}'' \times 2\frac{1}{2}''$ picture. Direct Finder in hood.

Outfit with Dallmeyer f/4.5 Anastigmat.....£13 2 6

No. 2. REVOLVING-BACK MODEL, $3\frac{1}{2}'' \times 2\frac{1}{2}''$

Outfit with Dallmeyer f/4.5 Anastigmat.....£14 10 0

No. 3. $3\frac{1}{4}''$ SQUARE MODEL

Takes either $3\frac{1}{4}''$ square or $3\frac{1}{2}'' \times 2\frac{1}{2}''$ plates in same double Plate Holder. Fitted with Reversing Back.

Outfit with Dallmeyer f/4.5 Anastigmat.....£14 10 0

All Models fitted with Detachable Rising Panel for
TELEPHOTO AND LARGE ANASTIGMATS.

1937
Booklet
Post Free.

THORNTON-PICKARD

ALTRINCHAM
7
ENGLAND

Free Photographic COMPETITION of great TOPICAL INTEREST

"SUNBATHING"

The holiday season will give you all the chances you need to get ideal pictures for this competition :—even if you are not going to the seaside, your local Lido will provide the material.

Remember—*sunbathing* is the subject—no diving or swimming pictures. Go out for your subject in the act of getting tanned—good photography will do the rest.

ANY AMATEUR MAY ENTER, USING ANY CAMERA OR MATERIALS

THESE ARE THE RULES.—The period of this competition is July 1st, 1937 to September 30th, 1937. Amateurs only are eligible. Write name and address, title of picture, and attach a Wallace Heaton Competition Coupon to the back of each entry. You can use any make of camera or materials and it is immaterial who develops, prints and enlarges your negatives. Entries may be any size, mounted or unmounted (not less than 8×6 unmounted is recommended). All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. No retouching, composite printing or faking allowed. Only simple spotting to remove pinholes, etc.

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.)

Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd. without further payment.

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made and no entries will be returned unless above is complied with.

A selection of the best entries will be held back at the close of the competition for exhibition in our galleries prior to their return.

Our gallery is *always* interesting—call and see it when in Town—Free, of course. Acceptance of these rules, etc., is a specific condition of entry.

£25 FIRST PRIZE

21/- WEEKLY PRIZE

ADDRESS YOUR ENTRIES TO "SUNBATHING" PICTURES,

**WALLACE HEATON LTD., 127, NEW BOND STREET
LONDON W.1**

NOTE.—YOU HAVE UNTIL JULY 27th TO SEND IN YOUR "BABY" PHOTOGRAPHS.

WALLACE HEATON COMPETITION

COUPON

To be affixed to each entry.
Valid until Competition closes
on September 30th, 1937.

Enclosed is my entry for "....."

....." Competition.

I agree to the rules and conditions.

Camera used

Signed

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

THE BEST SPOT IN THE CITY!

—FOR LATEST APPARATUS ON 2-YEAR TERMS

★ Get in touch with Fleet St. before you go on holiday—you'll have less to pay down for your camera, in fact we do not charge any deposit—the first of 9, 15, or 24 monthly payments (according to cash price) secures your camera. Our exchange allowances are the most generous in Gt. Britain. ★

Latest 104-page catalogue post free.



ROLLEIFLEX

For 22/5 DOWN
and 23 more similar monthly
payments or 15 monthly pay-
ments of 35/-.

Rolleiflex is fitted with Zeiss
Tessar f/3.5 lens and Compur
Rapid shutter. Takes 12
pictures on 3½×2½ roll film.

Cash
price £25 : 0 : 0

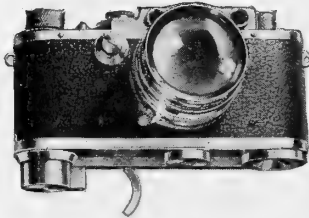


ZEISS IKOFLEX

12/8 a MONTH for 15 months

The Zeiss Ikon roll-film reflex
camera. A really good model
at a popular price. Takes the
standard 3½×2½ roll film.
With f/4.5 Novar lens and 1/1000
shutter.

Cash
price £9 : 0 : 0



THE NEW LEITZ XENON F/1.5

30/7 a MONTH for 24 months

Twice as fast as the Summar. Ex-
quisite definition, even at full aper-
ture. All Leica owners should add
this marvellous lens to their equip-
ment.

Cash
price £34 : 0 : 0



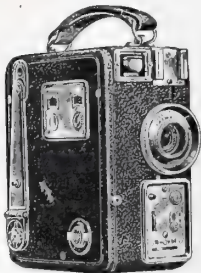
NEW ROLLEICORD MODEL Ia

Bigger value than ever. Shows your
picture full size and right way up on the
ground-glass screen. Takes 12 pictures
on 3½×2½ roll film for 1/-. Body beautifully
finished in art leather. With Compur
shutter and Zeiss Triotar
f/4.5 lens. £12:10:0

24 monthly payments of 11/3.

Rolleicord Model II, the camera that won
the "Weekly Illustrated" £100 prize in
1936. Possesses nearly all the features of
the famous Rolleiflex. Has deep focussing
hood and Zeiss Triotar f/4.5 lens in Compur
shutter, speeded to
1/300th sec., T. and B. £14:10:0

24 monthly payments of 13/-.

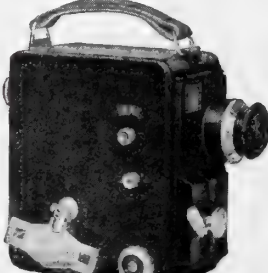


ZEISS MOVIKON "8"

43/10 a MONTH for 24 months

The latest addition to the Zeiss
Ikon range. Has all the latest
refinements. Small and handy
and makes the finest possible
quality 8-mm. films. With 1/2
Zeiss Sonnar lens.

Cash
price £48 : 17 : 6



9.5-mm. DEKKO DE LUXE CINE CAMERA

10/7 a MONTH for 24 months

The only 9.5-mm. camera fitted
with speeds from 8 to 64, inter-
changeable lenses, single-picture
device, footage indicator, parallax
compensation, built-in view-finder,
and shooting 50 ft. at one winding.
With f/2.5 Taylor-Hobson lens.

Cash
price £11 : 15 : 6

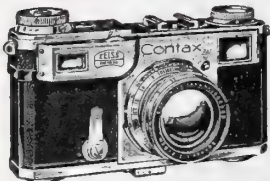


MAGAZINE CINÉ-KODAK

35/10 a MONTH for 24 months

Daylight magazine loading with
16-mm. films. Fitted with Kodak
f/1.9 lens. Gets professional-like
movies in amateur hands.

Cash
price £40 : 0 : 0



ZEISS CONTAX II

36/4 a MONTH for 24 months

The famous precision mini-
camera. With focal-plane shut-
ter speeded to 1/1,250th sec.,
Zeiss Tessar f/3.5 lens, 36 expo-
sures at a loading.

Cash
price £40 : 10 : 0

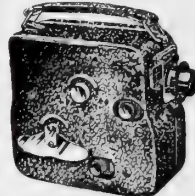


CINÉ-KODAK "8"

9/- a MONTH for 24 months

With fixed-focus f/3.5 lens, exposure
guide, footage indicator and eye-level
finder. Holds 25 ft. of special film,
only half the width of which is exposed
at a time.

Cash
price £10 : 0 : 0



PATHESCOPE "H"

7/5 a MONTH for 15 months

The new daylight-loading
9.5-mm. movie maker. A
neat, compact little instru-
ment making perfect ciné
pictures. With f/3.5 lens.

Cash
price £5 : 5 : 0

USED BARGAIN "SNIPS"

Kodak Cine-Eight, f/1.9 anastigmat, Dallmeyer 15-cm., motor
drive and leather case. New condition. £15 15 0
Latest pattern Kodak Retina, Carl Zeiss Tessar f/3.5, Compur
Rapid shutter, filter and leather case. As new. £11 11 0
16-mm. Model BB Cine-Kodak, f/1.9 anastigmat, interchang-
able Dallmeyer Telephoto, motor drive and leather case. £18 18 0

1-pl. Gandolfi Square Bellows Field, Carl Zeiss Tessar f/4.5,
Luc shutter, 3 D.D. slides and tripod. £12 17 6
3½×2½ Ensign Special, Dallmeyer Pentac f/2.9, focal-plane
shutter, 6 slides and leather case. £15 0 0

8×24 Zeiss Turacem Prism Binocular and leather case. As
new. £27 10 0
9.5-mm. Argus Cine Camera, f/1.9 anastigmat, turret head,
motor drive, 3 speeds. New condition. £22 10 0

3½×2½ Mentor Folding Reflex, Carl Zeiss Tessar f/4.5, F.T.A.,
leather case. £25 5 0
3½×2½ Dallmeyer Reflex, Dallmeyer f/4.5, rack focussing,
self-capping focal-plane shutter, revolving back, 3 slides, roll
holder. £28 8 0

Postcard Pressman Reflex, Cooke-Butcher f/4.5, rack focussing,
focal-plane shutter, speeds to 1/1,000th, 12 slides. £25 17 6
1-pl. Sanderson Hand and Stand, Aldis-Butcher f/6.3, Compur
shutter, 3 D.D. slides, roll-holder, leather case. £24 17 6

1-pl. Adams Minex de Luxe Reflex, Carl Zeiss Tessar f/4.5,
self-capping focal-plane shutter, speeds to 1/1,000th, revolving
back, 3 D.D. slides and canvas case. £18 15 0
12-in. f/4.5 Dallmeyer Dallon Telephoto, specially mounted for
the Leica. New condition. £17 17 0

1-pl. Sibyl Excelsior Roll Film, Ross Xpres f/4.5, fully-speeded
shutter from 2 sec. to 1/150th, double rising front, tripod board
and leather case. Nice order. £10 17 6
P.C. Folding, Carl Zeiss Tessar f/6.3, Iiso shutter, double
extension, 6 slides and case. £22 12 6

16-mm. Model A Kodascope, 200-watt lamp, motor drive,
resistance to 250 volts. £15 15 0
Model BB Cine-Kodak, 50-ft. capacity, f/1.9 anastigmat and
leather case. £14 17 6

3½×2½ Plaubel Makina, Anticomar f/2.9, Compur shutter,
coupled range-finder, 6 slides, roll-holder, filter, and 2 leather
cases. In condition equal to new. £29 10 0
16-mm. Model B Cine-Kodak, f/6.5 anastigmat, motor drive
£4 15 0

2½ square No. 1 Rolleiflex, Carl Zeiss Tessar f/3.5, Compur
shutter, complete in leather case. As new. £11 12 6
3½×2½ Ensign Autorange, Ensar f/4.5, Mulchro shutter, coupled
range-finder. Nice order. £25 12 6

5×4 Tropical Sanderson Hand and Stand, Cooke Series III
f/6.5, Kollas shutter, rack W.A., reversing back, 6 slides and
leather case. £25 17 6
1-pl. T.-P. Press Collapsible Focal-plane, Anticomar f/2.9,
focal-plane shutter, 3 D.D. slides. £29 17 6

2½ square Voigtlander Superb, Skopar f/3.5, Compur shutter,
leather case. £13 12 6
16-mm. Ensign Auto Kinescam, Dallmeyer f/1.5 anastigmat,
3 speeds, motor drive, leather case. £17 17 0

6×4 cm. Dallmeyer Speed, Pentac f/2.9, focal-plane shutter, 3
slides, F.P.A., leather case. £27 17 6
3½×2½ Salix Focal-plane, Ross Xpres f/4.5, focal-plane shutter,
6 slides, F.P.A. £26 15 0

1-pl. Soho Reflex, Ross Zeiss Tessar f/4.5, focal-plane shutter,
2 D.D. slides, roll-holder, F.P.A. and case. £15 15 0
3½×2½ Six-20 Kodak f/6.3 anastigmat, speeded shutter and
case. £22 7 6

1-pl. Sanderson Field, Ross Compound Homocentric f/8.8,
Acme shutter, reversing back, 2 slides, tripod and case £26 17 6
3½×2½ T.-P. Special Ruby Reflex, Cooke f/4.5, 10-in. Popular
Telephoto f/6, focal-plane shutter, revolving back, 3 D.D. slides,
F.P.A. and case. £15 10 0

CITY SALE & EXCHANGE (1929) LTD.

90/94 FLEET STREET, LONDON, E.C.4

Phone :
CENT.
9391

Also at 50/60, CHEAPSIDE ; 54, LIME ST. ; 84, ALDERSGATE ST. ; 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C. ; and WALLACE HEATON LTD., 127, NEW BOND ST., W.1
47, BEECKLEY ST., W.1 ; 43, KENSINGTON HIGH ST., W.8 ; 1a, AVERY ROW, W.1.

2 PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

Double your pleasure with a BETTER camera

We have the best range of apparatus and accessories, and give expert, unbiased advice on your choice. Write to "Camera Corner" to-day and let us fix you up with a better camera for your holidays. There are no harsh formalities about our confidential easy payment plan. No quibbling whatever. After paying the first instalment you will be able to take your camera on your holidays.

IF IT'S NEW—WE HAVE IT!

NEW MODEL Ia ROLLEICORD

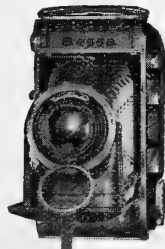
The biggest value to-day in twin-lens roll-film reflexes. Takes 12 pictures on $3\frac{1}{2} \times 2\frac{1}{4}$ roll film for 1/-, shows the picture full size and right way up on the ground-glass screen. Easy to use, easy to get dead sharp focussing. Built to the well-known Rollei standard. Has art leather-covered body. Fitted with f/4.5 Zeiss Triotar lens and Compur shutter.

Cash price **£12:10:0**

24 monthly payments of 11/3.

Rolleicord Model II, winner of many prizes in last year's photographic competitions. Has extra deep hood to facilitate sharp focussing. With f/4.5 Zeiss Triotar lens and Compur shutter speeded to 1/300th sec., T. and B. Cash price **£14:10:0**

24 monthly payments of 13/-.



RANGE-FINDER BESSA

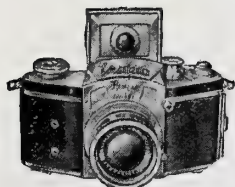
16/10 a MONTH
for 24 months

With coupled range-finder, Compur Rapid shutter, speeded to 1/400th sec., Skopar f/3.5 lens.

Cash price **£18 : 15 : 0**



NEW LEITZ F/1.5 XENON LENS ACTUALLY IN STOCK!



KINE-EXAKTA

34/7 a MONTH
for 24 months

Built-in ground-glass screen. Focal-plane self-capping shutter, 13 secs. to 1/1,000th sec., with delayed action. Helical focussing from infinity to 3 ft. F/2.8 Zeiss Tessar lens.

Cash price **£38 : 10 : 0**



KODAK 6-20 "DUO" 11/- a MONTH for 24 months

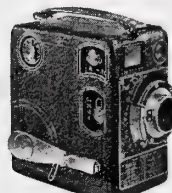
Takes 16 pictures on $3\frac{1}{2} \times 2\frac{1}{4}$ roll film. With Compur shutter. Zeiss Tessar f/3.5 lens.

Cash price **£12 : 5 : 0**



FILMO CORONATION "8" 14/4 a MONTH for 24 months

Marvellous precision, marvellous value. Can be held and operated in one hand. Takes 50-ft. of double 8-mm. film. With f/3.5 lens and case. Cash price **£16:0:0**



SIEMENS "C8" 33/8 a MONTH for 24 months

Takes 25 ft. of double-run 16-mm. film. Four speeds, including slow motion. Automatic depth of focus indicator. F/2.5 Busch Glaukar lens.

Cash price **£37 : 10 : 0**

GUARANTEED USED BARGAINS

Model IIIa Chromium Leica Camera, f/2 Summar lens, complete in ever-ready case..... **£35 10 0**
Model III Leica Camera, black, f/2, ever-ready case..... **£31 10 0**
Model II Leica Camera, black, f/3.5 Elmar, complete in ever-ready case..... **£19 10 0**

Model III Leica Camera, chromium, f/2 Summar, complete in ever-ready case..... **£32 17 6**

Model I Leica Camera, interchangeable, f/3.5 Elmar lens, complete with range-finder, 2 spool-holders, leather case..... **£10 17 6**
6 x 6 cm. Latest Pattern Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Compur Rapid shutter, 1 to 1/500th sec., medium yellow filter, complete in case..... **£21 0 0**

4 x 4 cm. Rolleiflex, f/3.5 Zeiss Tessar anastigmat, complete in leather case..... **£15 15 0**

6 x 6 cm. Rolleiflex, f/3.8 Zeiss Tessar anastigmat, Compur sector shutter, ever-ready case..... **£16 16 0**

Ensign Multex, f/3.5 Ensign anastigmat, coupled range-finder, complete in ever-ready case..... **£11 17 6**

3 1/2 x 2 1/4 Zeiss Super Ikonta Roll Film, f/3.8 Zeiss Tessar anastigmat, Rapid Compur sector shutter, 1 to 1/500th sec., complete with leather case..... **£17 17 0**

530 Zeiss Super Ikonta Roll Film, f/3.5 Zeiss Tessar anastigmat, Rapid Compur sector shutter, 1 to 1/500th sec., purse case..... **£14 17 6**

V.P. Multispeed Exakta, f/1.9 Dallmeier anastigmat, leather case..... **£28 17 6**

3 1/2 x 2 1/4 Kodak Regent Roll Film, f/4.5 Zeiss Tessar anastigmat, Rapid Compur sector shutter, 1 to 1/400th sec., leather case..... **£15 15 0**

6 x 6 cm. Noviflex Reflex, f/2.9 Meyer Trioplan, self-capping shutter, 1/25th to 1/1,000th, leather case..... **£9 17 6**

Pair 9 x Ross Stepruva Binoculars, complete in leather case..... **£10 17 6**

3 1/2 x 2 1/4 Ensign Autorange, f/4.5 Ensign anastigmat, Frontor II shutter, 1 to 1/250th sec., complete in leather case..... **£7 17 6**

520 Zeiss Ikonta Roll Film, f/4.5 Novar anastigmat, Telma shutter, 1/25th to 1/100th sec., delayed action, complete in leather case..... **£4 17 6**

Siemens B Camera, cassette loading, f/2.8, 3 speeds, carrying-case. Cost £31 10s..... **£18 15 0**

Ensign Autokinecam, 3 speeds, 100-ft., f/1.9 lens. Excellent condition..... **£11 17 6**

Pathoscope B Camera, f/3.5 lens and carrying-case..... **£3 17 6**

De Luxe Motocamera, f/3.5. Good order..... **£3 10 6**

Latest D.A. Filmo Camera, f/1.5 Cooke lens and Telephoto, 7 speeds, triple turret and rotary finder, in de Luxe case. Cost over £90..... **£57 15 0**

200-B Pathoscope Projector, latest, complete with universal. Nearly new..... **£11 10 0**

Filmo Double-Eight Camera, 4 speeds, f/2.5 lens and carrying-case. Nearly new..... **£14 17 6**

FREE! 104-page CATALOGUE

Packed from cover to cover with all the latest and best still and cine apparatus and accessories. Get your copy at once, and be sure of the best choice of holiday apparatus.

CITY SALE

& EXCHANGE (1929) LTD.

59/60 CHEAPSIDE, LONDON, E.C.2

Phone:
CITY
1124/5/6

Also at 90/94, FLEET ST.; 54, LIME ST.; 84, ALDERSGATE ST.; 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; AND WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HALL ST., W.8; 1a, AVERY ROW, W.1.

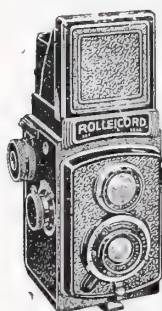


Buy Out-of-Income through the Unbeatable WESTMINSTER Plan

Quickest, simplest, friendliest — you deal *only* with "WESTMINSTER" Unique "CUSTOMER PROTECTION"

Entirely New Popular Priced ROLLEICORD

Model Ia



Gives the usual Rolleicord picture 2½ square (12 on normal 3½×2½ spool), and comprises most of the noted Rolleicord features.

With f/4.5 Zeiss Triotar anastigmat, Compur shutter, 1 to 1/300th sec., T. and B., automatic film winding, metal body with leatherette covering

£12 : 10 : 0

12 monthly payments 21/11, 24 of 11/-.

New Model TEMPiPHOT Exposure Meter



New and improved, sensitivity increased four times, but fully retains original lightness and compactness. Covers all conditions from brightest outdoor to dimmest interiors. **£4 : 5 : 0** Including purse.

● Ask for your Copy of The WESTMINSTER ANNUAL (180-pp.) SPECIAL BARGAIN LIST

DOLLINA II Chromium Finish



36 pictures on standard cine film, daylight loading, coupled range-finder, combined automatic film wind and exposure lock, Compur Rapid shutter to 1/500th.

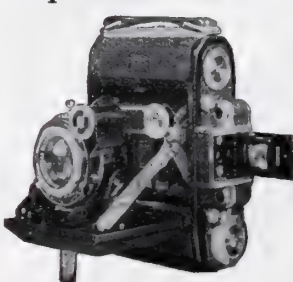
F/2.9 Radionar **£15:11:0**

12 monthly payments of 27/3, 24 of 13/8.

F/2.8 Tessar..... **£18:15:0**

12 monthly payments of 32/10, 24 of 16/5.

ZEISS IKON Super Ikontas



New Models

For 16 pictures 2½×1½ on normal 120 spool. With f/3.5 Tessar, Albada finder, side release, etc., also automatic locking device, positively obviating double exposures, and Compur Rapid shutter to 1/500th sec.

£22 : 15 : 0

12 monthly payments of 39/10, 24 of 19/10.

Also Model II (8 pictures 2½×3½ or 16 1½×2½). Tessar f/3.8, Compur Rapid shutter to 1/400th sec., automatic locking device, Albada finder, side release.

£26 : 5 : 0

12 monthly payments of 45/11, 24 of 23/-.

FOTH - DERBY Inexpensive Miniature

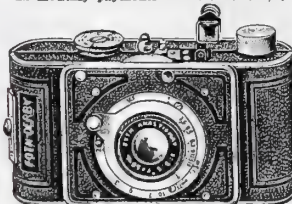
Takes 16 pictures 3×4 cm. on standard V.P. spool.

F/3.5 or f/2.5 Foth anastigmat, self-capping focal-plane shutter, 1/25th to 1/500th sec. and B., delayed action, optical tubular finder. Very compact and most efficient. **£5 : 8 : 6**

F/3.5 lens 12 monthly payments of 9/6, 24 of 4/9.

F/2.5 lens **£7 : 8 : 6**

12 monthly payments of 13/-, 24 of 6/6.



MORE & MORE POPULAR 'WESTEX' Miniature



Lowest-priced high-precision miniature. With famous f/2.9 Radionar lens, focussing to 3 ft., Prontor II D.A. shutter, 1 to 1/175th sec., T. and B. Strong, beautifully made, easy and delightful to handle, optical direct-vision finder. Takes 16 3×4 cm. on normal V.P. spool.

£5:12:6

12 monthly payments of 9/11, 24 of 5/-.

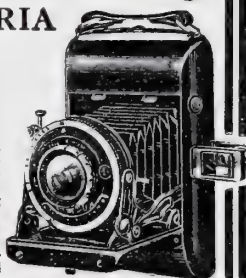
WESTMINSTER VICTORIA

For 16 pictures 1½×2½.

With f/2.9 Casuar anastigmat, Compur shutter, 1 to 1/250th sec., T. and B., release on camera body, optical finders, quick self-erecting front, easy reading scales.

£6 : 15 : 0

12 monthly payments 11/10, 24 of 5/11.



3 Special Points—about this List of CINÉ Camera Bargains at 24 Charing Cross Rd., W.C.2

- (1) Definitely Guaranteed.
- (2) Obtainable on Special Westminster Extended Terms.
- (3) Full approval facilities

16-mm. Ensign Kinecam, f/2.6 interchangeable lens, 100 or 50 ft., multi speeds. **£9 17 6**
 16-mm. Cine-Kodak Model B, f/3.5 fixed-focus lens, 100 or 50 ft., powerful motor. **£7 17 6**
 16-mm. Bell & Howell Filmo 70, f/3.5 Cooke anastigmat, 2 speeds. Perfect. **£13 17 6**
 16-mm. Cine-Kodak B, f/1.9 interchangeable anastigmat, 100 or 50 ft., very quiet motor. As new. **£15 15 0**
 16-mm. Cine-Kodak BB, f/1.9 interchangeable anastigmat, 4-in. f/4.5 Telephoto and case. As new. **£24 17 6**
 16-mm. Special Bargain, Zeiss Ikon Movikon, 1-in. f/1.4, 15-mm. f/2.7, 3-in. f/4 and case. As new. List £132 10s. **£112 10 0**
 16-mm. Siemens Model B, f/2.8, multi speeds, automatically coupled by iris diaphragm, 50-ft. cassette loading. Perfect condition. **£21 17 6**
 16-mm. Cine-Kodak BB Junior, f/3.5, 50-ft. capacity. List £15 **£8 17 6**
 16-mm. Cine-Kodak Model B, f/6.5 fixed-focus anastigmat, ideal "good weather" camera, for only **£4 17 6**
 16-mm. Agia Movex, f/3.5 focussing anastigmat, 40-ft. capacity. **£6 17 6**
 16-mm. Cine-Kodak Model B, f/1.9 lens, 3-in. f/4.5 Telephoto and case, 100 or 50 ft. capacity. Perfect condition **£21 17 6**
 9.5-mm. Pathoscope de Luxe Motocamera, f/3.5 anastigmat, quiet motor. Cost £10 10s. **£4 19 6**
 9.5-mm. Pathoscope Motocamera B, f/3.5. As new. **£3 19 6**
 9.5 Coronet Motor Camera, f/3.5 fixed-focus anastigmat. As new. **£32s. 6d.**
 9.5-mm. Pathoscope de Luxe, f/2.5 lens and Telephoto 3× attachment. As new. Cost £18 18s. **£11 17 6**
 9.5-mm. Dekko, Ross f/1.9, focussing, interchangeable. Perfect. As new. **£9 17 6**
 9.5-mm. Pathe de Luxe, f/3.5. Good order **£3 19 6**
 9.5 Cine-Nizo Model F, f/2.8 anastigmat, powerful motor **£6 10 0**
 8-mm. Keystone 8, f/1.9 interchangeable focussing anastigmat, multi speeds, 2 view-finders, for double or single "8" film, Agia or Kodak. As new. List £18 16s. **£12 17 6**
 8-mm. Cine-Kodak 8, f/3.5, latest model. As new, in case. List £10. **£7 17 6**
 8-mm. Cine-Kodak 8, f/1.9. As new, in case. List £15. **£12 17 6**

and many others.

Call, write, or phone TEMple Bar 7165

WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

24, Charing Cross Road, W.C.2

TEMple Bar 7165

also 81, Strand, W.C.2 TEMple Bar 9773-4

111, Oxford Street, W.1 GERrard 1432

119, Victoria Street, S.W.1 VICToria 0669

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

HOLIDAY Snips

SEND FOR LISTS

USED BARGAINS FULLY GUARANTEED

2½×2½ Magnaprint Vertical Enlarger, f/6.3 anastigmat, base easel, electric fittings..... £6 2 6
 Leitz Valoy Vertical Enlarger, condenser, base easel, electric fittings..... £7 7 0
 16-ex. on 3½×2½ Super Ikonta, f/3.5 Tessar, Compur, case..... £14 7 6
 1-pl. Soho Reflex, f/4.5 Ross Xpres, 8 D.D. slides, F.P.A., magnifiers, L/case..... £14 10 0
 4½×6 V.P. Ernemann Speed Focal-plane, f/1.8 Ernostar anastigmat, 6 slides, F.P.A., L/case. Cost £56... £14 17 6
 3×4 Rollorey, f/3.5 Elmar, Compur, Leitz range-finder, case..... £9 9 0
 1-pl. Salex Enlarger, long ex., ¼ obj., 8½-in. condenser, electric fittings..... £3 10 0
 Salex de Luxe All-way Enlarging Easel, oak, plate glass frame, spring base..... 39s. 6d.
 4½×6 Dallmeyer Speed, f/2.9 Pentac, 6-in. f/6.5 Dallmeyer Dallon Telephoto, 3 D.D. slides, F.P.A., £11 17 6
 9.5-mm. Pathe Home Cine Projector, type C motor, group resistance, super attachment..... £6 7 6
 Scarcely-soiled Pathe Imp 9.5-mm. Cine Projector, resistance, motor, super attachment..... £5 2 6
 3½×2½ T.-P. Special Ruby Reflex, revolv. back, f/3.5 Series XI Cooke anas., 11-in. f/5.6 Dallmeyer Dallon Telephoto, 2 D.D. slides, F.P.A., 8 single slides, L/case..... £21 10 0
 1-pl. Tropical Soho Reflex, polished teak, Ross Combination f/5.5, 12-in. f/5.6 Dallmeyer Dallon Telephoto, interchangeable, 6 D.D. slides, F.P.A., L/case. Cost £70..... £20 0 0
 3½×2½ or 16-ex. on Super Ikonta, f/4.5 Tessar, Compur, L/case..... £13 17 6
 16-ex. on Vest Pocket Kolibri, f/3.5 Novar anas., D.A. Telma shutter, L/case..... £4 12 6
 9.5-mm. Dekko Cine Camera, speeded shutter and slow motion, f/1.9 Dallmeyer anas., 3-in. f/3.5 Laack Telephoto..... £11 11 0
 16-mm. Kodak Projector, extension arms, 100-ft. film 30s. 0d.
 520 Zeiss Ikonta, f/3.5 Tessar, Rapid Compur, L/case..... £9 17 6
 3½×2½ Icarette Roll Film, f/4.5 Tessar, Compur, L/case..... £6 17 6
 2½-in. Rolleicord, f/3.8 Zeiss Triotar, Compur, B.R. case..... £10 7 6
 2-in. f/3.5 Telephoto, for Magazine Cine-Kodak £7 10 0
 Kodak Regent Range-finder, f/4.5 Tessar, Compur, purse..... £12 17 6
 Compass Camera, f/3.5 Kern anas. and purse £19 10 0
 16-ex. on 3½×2½ Balda Roll Film, f/2.9 Hugo-Meyer Trioplan, D.A. Compur..... £6 15 0
 3×4 Balda Roll Film, f/4.5 Vidonar, Vario automatic shutter, purse..... £4 4 0
 9.5-mm. Dekko Cine Camera, variable speeded shutter, slow motion, f/3.5 Dallmeyer anas., £5 5 0
 1-pl. Double Ex. Field, 6-in. Ross Rapid Symmetrical, 3 book-form slides, case, tripod..... £2 2 0
 Pair of 3½×2½ Ensign Autorange, f/4.5 anastigmat, Ensign Pronto automatic shutter..... £7 17 6
 16-ex. Vest Pocket Dolly Roll Film, f/3.5 Trioplan, Compur..... £4 17 6
 9×12 cm. Goerz Tenax, double ex., f/6.8 anas., Compur, 6 slides, F.P.A., L/case..... 38s. 6d.

Model K Cine-Kodak Camera, f/1.9 anas., 78-mm. f/4.5 Telephoto, combination case..... £29 10 0
 Model B Cine-Kodak, f/1.9 anas., L/case..... £13 17 6
 Voigtlander Brilliant, f/4.5 Skopar, Compur, L/case..... £4 17 6
 3½×2½ Cocarette Roll Film, f/4.5 Tessar, D.A. Compur, L/case..... £6 17 6
 V.P. Multi-speed Exakta Roll Film, f/2.8 Tessar, filter, L/case..... £24 10 0
 Model II Leitz Leica, f/3.5 Elmar, ever-ready case..... £20 0 0
 3½×2½ Roll Film, f/4.5 Xenar, Compur..... £3 19 6
 3½×2½ Double Ex. Voigtlander Berheil, f/4.5 Heliar, Compur, 6 slides, F.P.A., L/case. As new..... £11 17 6
 Focomat Vertical Enlarger, electric fittings, condenser, base easel, masking board..... £16 0 0
 Victor 16-mm. Cine Camera, turret head, f/1.5 Dallmeyer Speed..... £21 10 0
 70 D.A. Filmo Cine Camera, 1-in. f/3.5, 3-in. and 2-in. Telephoto lenses, L/case. As new..... £62 10 0
 16-mm. Turret Head Victor Cine Camera, 1-in. f/1.5 Ross, 3-in. Dallmeyer Telephoto, Dallmeyer wide-angle..... £35 0 0
 Model III Leica, high and low speeds, f/2 Summar, ever-ready case..... £22 10 0
 5×4 Sanderson Hand and Stand, all movements, f/6.5 Cooke anas., Acme shutter, 3 bookform slides.. £4 17 6
 1-pl. N. & G. New Ideal Sibyl, f/4.5 Ross Xpres, 6 slides, L/case..... £7 17 6
 6×6 Automatic Rolleiflex, f/4.5 Zeiss Tessar, L/case..... £16 16 0
 6×6 Welta Perfecta Folding Reflex, f/3.5 Meyer Trioplan, Compur..... £9 10 0
 3½×2½ Compact Folding Pocket, f/2.9 Plaubel Anticomar, 7 slides, F.P.A., L/case..... £7 17 6
 16-mm. Simplex Pockette Cine Camera, f/2.9 Dallmeyer anas., 3-in. Telephoto, L/case. Cost £35. Unused..... £20 0 0
 1a N. & G. Sibyl Excelsior, f/4.5 Ross Xpres, L/case, Cost £36..... £9 17 6
 Several Good Microscopes by eminent makers at bargain prices. Write for details.
 3×4 Foth-Derby, focal-plane shutter, f/3.5 anas. £4 10 0
 Kodak Retina, f/3.5 Xenar, Compur, L/case..... £7 7 0
 4½×6 520 Zeiss Ikonta, f/3.5 Tessar, Compur £9 17 6
 3½×2½ Ensign Roll Film Reflex, f/4.5 Ensign, focal-plane shutter..... £4 17 6
 3½×2½ T.-P. Reflex, f/4.5 Dallmeyer lens, 3 slides, F.P.A., case..... £7 7 0
 3½×2½ N. & G. Folding Reflex, f/4.5 Ross Xpres, 3 book-form slides, filters, lens hood..... £19 10 0
 9.5-mm. Miller Cine Camera, f/1.5 Dallmeyer speed, speeded shutter, slow motion, L/case..... £9 7 6
 Fine Collection of Prismatic Binoculars, second-hand and travellers' samples, by big reductions off the list prices. Details on application.
 9.5-mm. Alef Cine Camera, speeded shutter, slow-motion, f/1.5 Hugo-Meyer anas., focussing. Cost £26... £16 10 0
 9.5-mm. Pathe Motocamera de Luxe, f/3.5 anas., L/case..... £4 17 6
 9.5-mm. Pathe Motocamera de Luxe, f/2.8 Hermola lens, Telephoto lens, L/case. Cost £21..... £11 17 6
 Several Good Enlargers of various types and sizes. State your requirements.

Take a Lime St. bargain camera on your holiday! Although used, they have been thoroughly overhauled, and to all intents and purposes are as good as new instruments. Save pounds on any of them, as well as have the easiest terms by which to pay. Any item over 50/- can be had on our easy plan. Good allowance on your present camera in part exchange for any purchase. For big value—get in touch with Lime St. NOW!

All the Latest in Stock!

AGFA KARAT 7/5 A MONTH

for 15 months. Takes 12 pictures on 35-mm. film. Fitted with high grade f/6.3 lens. Optical direct-vision finder. Easy loading. Takes clear and sparkling pictures. Ready for action at the touch of a button. £5:5:0



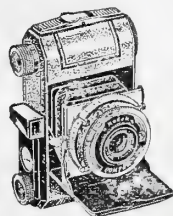
NEW ROLLEICORD Ia

For 12 pictures on 3½×2½ roll film. Shows pictures full size and right way up. Built true to the famous Rolle standard. Has art-leather covered body. F/4.5 Zeiss Triotar lens and Compur shutter..... £12:10:0
 24 monthly payments of 11/3.

Rolleicord II, with f/4.5 Zeiss Triotar lens and Compur shutter speeded to 1/300th sec. T. and B., and extra deep focussing hood..... £14:10:0

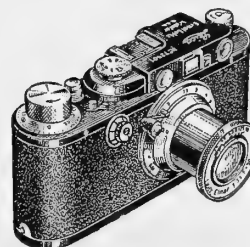
KODAK RETINA 9/5 A MONTH

for 24 months. A really dependable Minicamera at a popular price. The Retina was used with great success on the last Mount Everest Expedition. It takes 36 exposures on 35-mm. cine film, and is fitted with high-grade f/3.5 lens.. £10:10:0



LEICA III 28/6 a MONTH

for 24 months or 15 monthly payments of 44/7 It is equally suitable for travel, sports, tele shots, or shots in the home or theatre. The negative material is inexpensive, and it takes up to 36 shots in rapid succession if desired. With f/3.5 Elmar lens. Cash price £31:16:0



ROLLEIFLEX 22/5 A MONTH

for 15 months. Shows your picture full size and right way up. This remarkable camera won the "Daily Herald" big first prize in 1935 and 1936, totalling £5,500. Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3½×2½ roll film. Cash price £25 : 0 : 0



104-Page Catalogue Post Free!

(1929) LTD.

CITY SALE & EXCHANGE

54 LIME ST., LONDON, E.C.3

Also at

Phone: MAN. 0180.

94/94, FLEET STREET ; 59/60, CHEAPSIDE ; 84, ALDERSGATE STREET ; 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C.; also WALLACE HEATON LTD., 127, NEW BOND STREET, W.1 ; 47, BERKELEY STREET, W.1 ; 43, KENSINGTON HIGH STREET, W.8 ; 1a, AVERY ROW, W.1



J. H. Dallmeyer.

IN 1866 DALLMEYER MADE THE FIRST RECTILINEAR LENS

In 1937 Dallmeyer Lenses are fitted as standard equipment to most well-known makes of cameras, ciné cameras, and projectors. To-day, Dallmeyer Telephoto Lenses are acknowledged the finest in the world. Our reputation, gained by over 75 years' experience in the making of the finest lenses, is jealously maintained by the employment of skilled British workers, British raw materials, and British capital.

LENS MANUFACTURERS SINCE 1860

To-day Dallmeyer Lenses are used throughout the world. Testimonials from U.S.A., Canada, India, Australia, New Zealand, Ceylon, Burma, China, etc., etc., speak in praise of their tested superiority. The range covers every conceivable requirement of "still" and ciné photography.



F/5.6 DALLON TELEPHOTO



WIDE-ANGLE ANASTIGMAT

ANASTIGMAT LENSES

"PENTAC" F/2.9. Coma, spherical aberration, astigmatism, and colour have all been corrected in this unique lens. The short focal length Pentac is specially suited to 35-mm. ciné cameras, over 8 in. focus is ideal for portraiture. Prices from **£6 10 0**
"WIDE ANGLE" F/6.5 for focussing. F/11 for taking. The finest wide-angle anastigmat obtainable. From 2½ in. to 9 in. focus. Prices from **£5 5 0**
F/1.5 SPEED LENS for ciné cameras. Gives perfect definition. Freedom from astigmatism enables horizontal and vertical lines to be brought into focus simultaneously. Perfect correction for Colour enables it to be used for Kodachrome with 100% success. In focal lengths from 15 mm. to 3 in. Prices from **£10 0 0**



F/2.9 PENTAC ANASTIGMAT

TELEPHOTO LENSES

"DALLON" Fixed separation, fixed focus tele-anastigmat lenses. Fit roll-film, reflex and focal-plane cameras. F/5.6, F/6.5, F/7.7 and F/6.8. From **£5 5 0**
"POPULAR" Telephoto lens. Gives beautiful modelling and perfect perspective. Will fit most cameras. Made with apertures from F/4. Prices from **£4 4 0**
"ADON" adjustable type Telephoto lens—the only lens of its kind available. For any camera with a focussing screen. Variable focal lengths, apertures and magnifications, depending upon the camera extension. Price **£7 0 0**, in micrometer focussing mount.
NEW LARGE "ADON" F/4.5 for telephoto snapshots. Gives large scale image with large working aperture. Magnification 2 linear. Made in focal lengths from 6 in. to 20 in. Prices from **£9 0 0**. Illustrated Catalogue—Gratis.



F/1.5 CINÉ SPEED LENS

J. H. DALLMEYER LTD.

31, MORTIMER STREET, OXFORD STREET, LONDON, W.1

Telegraphic Address: "Dallmeyer, London."

Telephone: Museum 6022/3/4 and Willesden 1621/2/3

Factory—Church End Works, Dallmeyer Road, High Road, Willesden, London, N.W.10

WALLACE HEATON HAS THEM ALL GET YOURS NOW for a FEW PENCE A DAY

THE NEW MODEL Ia ROLLEICORD COSTS ONLY 5d. A DAY



Takes 12 pictures $2\frac{1}{2} \times 2\frac{1}{4}$ in. on $3\frac{1}{2} \times 2\frac{1}{4}$ in. 8-exposure roll film for 1/-. Shows the picture FULL SIZE, right way up, up to and during exposure. Full provision for parallax compensation. Automatic film wind making overlapping of exposures impossible. Depth of focussing and focussing knob combined. F/4.5 Zeiss Triotar lens. Engraved exposure plate at back. One-lever Compur shutter speeded to 1/300th sec., T. and B. Great versatility with the addition of Rolleiflex accessories all of which it takes except the angle mirror. £12:10:0
24 monthly payments of 12/3.



Sydenham.

"I am very pleased indeed with the Rolleiflex you supplied me. It is a beautiful camera. The exchange allowance you granted on my old camera was also in excess of all other offers I had. Indeed, in one case it was more than double." C. P.

Wolverhampton.

"I received the Rolleicord on Saturday and must say I am delighted with it. I have given it a test this week-end under terrible weather conditions, and the results are simply wonderful." J. I.



ROLLEIFLEX COSTS ONLY 9d. A DAY



Rolleiflex won the Daily Herald first prizes, £2,500 in 1935 and £3,000 in 1936, definitely proof of its superiority. Fitted with Zeiss Tessar f/3.5 lens. Brilliant mirror reflex finder with which critical focussing is achieved and the picture is seen right way up and same size as print. Compur Rapid shutter—from 1 sec. to 1/500th sec., T. and B. Automatic film winder, depth-of-focus scale, aperture and shutter readings show together in small window placed for easy viewing whilst composing and focussing your picture. Takes 12 pictures $2\frac{1}{2} \times 2\frac{1}{4}$ in. on $3\frac{1}{2} \times 2\frac{1}{4}$ in. roll film, or can be adapted for plates or 35-mm. miniature film, and a complete range of accessories make it really versatile. £25
24 monthly payments of 22/5

MODEL II ROLLEICORD COSTS ONLY 6d. A DAY



This popular camera won many big cash prizes—its operation is so simple. You don't have to bother with tiny view-finders, you see your picture full size and right way up. You see what you get—and get what you see. The great illuminating power of the separate finder lens makes critical focussing an easy and instant operation. You get 12 $2\frac{1}{2} \times 2\frac{1}{4}$ in. pictures on $3\frac{1}{2} \times 2\frac{1}{4}$ in. roll film for 1/-. or with the necessary accessories, plates or 35-mm. cine film can be used. Numerous other accessories make it most versatile. Fitted with either of the available lenses, it is equal to the best photography, indoors or out, all the year round.
With Zeiss Triotar f/3.5 lens, Compur shutter....£16 10 0
Or with Zeiss Triotar f/4.5 lens£14 10 0
24 monthly payments of 14/10 or 13/..

ACCESSORIES

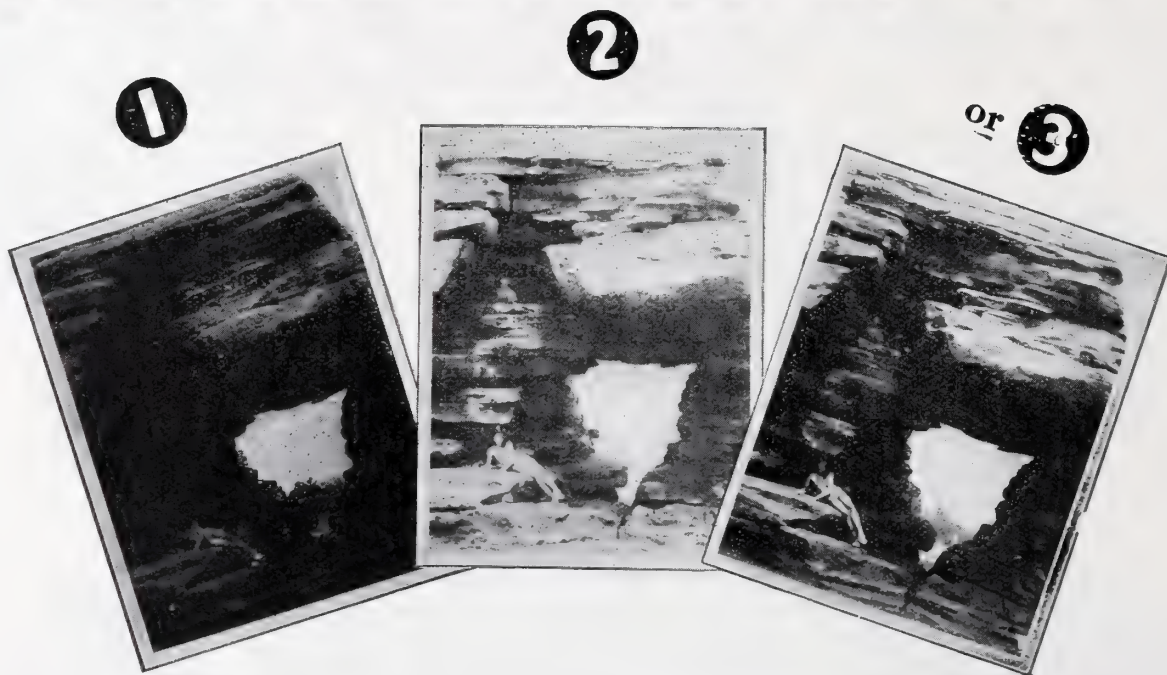
Every accessory for Rollei cameras is always in stock at Wallace Heaton's. These include, plate back, ciné attachment, stereo attachment, panorama head, Proxars, etc. Any accessory costing over 50/- can be had on our remarkably easy terms. Send 2d. postage for lists and tell us your needs at the same time.



WALLACE HEATON LTD. 127, New Bond St., LONDON, W.1

Phone: Mayfair 7511 (8 lines). And at 47, Berkeley Street, W.1; 43, Kensington High Street, W.8, and 1a, Avery Row, W.1
Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet St.; 54, Lime St.; 84, Aldersgate St.; and The Arcade, Liverpool St., London, E.C.

Which will it be?



Brilliant photographs—or disappointments? You can make certain of securing perfect pictures every time! Use the AVO Exposure Meter—the simplest photo-electric meter on the market. It tells you at a quick glance the correct stop and shutter speed to use for the light prevailing at the actual moment of taking the photograph. No complicated scale. No matter whether the light is weak or deceptively strong, or whether it is rapidly changing, the AVO Exposure Meter gives direct indication of correct exposure with easy-to-read clearness.

A USER WRITES—

Hitchin, Herts. 28-2-37.

"The AVO Exposure Meter has been invaluable to me while doing trick film work under difficult conditions — light conditions varied tremendously; it was necessary to alter the lens aperture at every shot. I would never have achieved the results I did without having the AVO Exposure Meter as a constant guide." (Signed) E. S.

6 IMPORTANT FEATURES

- Simple method of exposure indication—unique for easy reading.
- Extremely sensitive, indicates exposures from 60 seconds to 1/2,000th second.
- Uninfluenced by extraneous light.
- Size only $2\frac{1}{2} \times 2\frac{1}{2} \times 1$ in.
- Can be held and operated in one hand.
- Universal; for still or cine cameras.

63/- Ever-ready Case, as illustrated, 5/-

From all good photographic stores.

THE "AVO" EXPOSURE METER



BRITISH MADE

Write for descriptive leaflet to:

THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO., LTD., WINDER HOUSE, DOUGLAS ST., LONDON, S.W.1

Telephone: Victoria 3404-7

Agfa Karat

MINIATURE CAMERA

TAKES 12 PICTURES
THIS SIZE
ON 35-mm. FILM



FOR THE BEGINNER IN MINIATURE PHOTOGRAPHY the AGFA KARAT is IDEAL

Here's a chance to start miniature photography for your holiday with a real miniature camera that costs only £5 5s. Here are the reasons why it is the ideal camera for the beginner. Loading is the simplest and easiest yet invented. You drop in the 12-exposure cassette, pull out sufficient film to engage the sprocket, clip down and close the camera. The film winds itself into the opposite cassette—and when the 12 exposures are made you just lift out the cassette and send it to us for development. With the Agfa Karat you soon see your results—it is an obvious advantage for a beginner not to have to wait until 36 pictures are exposed. You can't take double or blank exposures. Automatic counter tells you how many shots you have made. An optical view-finder shows you clearly what to take. An excellent f/6.3 lens gives sparkling definition and good depth of focus. A shutter with 1/25th, 1/50th, 1/100th and Time and Bulb simplifies exposure problems. Its small size and handy placing of controls for quick action are points which will enable the veriest beginner in miniature photography to come back from his holiday with a pocketful of first-class snaps. The "Miniature Camera Magazine" says, "There's nothing at all cheap about it and it looks, at first glance, to be in the £20 class." Yet it only costs £5 5s.



7/5

**A MONTH
FOR 15 MONTHS
OR £5 : 5 : 0 CASH**

Generous Exchange Allowances.

12-exposure Cassettes, with Isopan F Film, 1/7	
Ditto, with Isochrom F Film	1/5
Developing 12-exposure Cassettes ..	9d.
Enlargements, 3½ × 2½	2/- doz.
Strip Prints	2/6 for 36
Film Positives	5/- for 36

WALLACE HEATON LTD.

127, NEW BOND ST., LONDON, W.1
also 47, Berkeley Street, W.1, and 43, Kensington High Street, W.8

CITY SALE & EXCHANGE

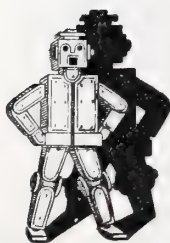
(1929) LTD.

59/60, CHEAPSIDE, 90/94, FLEET ST., 54, LIME ST., 84, ALDERSGATE ST.,
and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.

ROBOT

"THE CAMERA THAT THINKS FOR YOU"

and Why!



● Shoots sequence pictures with machine-gun speed.

● Film winds itself automatically.

● Shutter sets itself automatically.

● Film counter operates automatically.

● No double or overlapping exposures possible.

● Automatic "Zone" focussing gives needle-sharp definition and supersedes range-finders.

● Takes up to 50 exposures on standard 35-mm. film.

● Dual cassette loading permits removal of any part of film at any time for development.

● Camera opens in daylight for changing from "pan" to colour film at any moment.

● With motor wound, takes from one up to 24 exposures in quick succession or singly.

● Motor can be left permanently wound.

● Incorporates filter suitable for "pan" or "ortho" films.

● Exposure automatically compensated when using filter.

● Shutter gives "Time" and from 1 sec. to 1/500th sec.—and *all* intermediate speeds.

● Weighs 14 oz. Just heavy enough to be held comfortably without risk of movement.

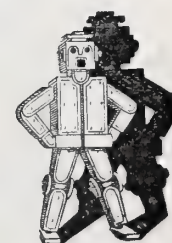
● Overall size only $4\frac{1}{2} \times 2\frac{1}{2} \times 2$ in.

● Three view-finders in one, including "right-angle" for "candid" work.

● Daylight-loading spools available.

● Camera has stainless steel body, covered black morocco.

● Interchangeable lenses.



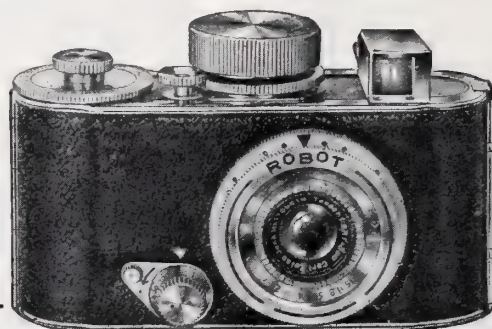
THREE MODELS:

With ZEISS TESSAR
F/2.8=3 cm..... £29 10 0

With ZEISS TESSAR
F/3.5=3 cm..... £26 10 0

With MEYER PRIMOTAR
F/3.5=3 cm..... £23 10 0

Interchangeable TELEPHOTO LENS
SCHNEIDER TELE-XENAR
F/5.5=5 cm..... £10 0 0



ROBOT COMPETITION

If you have not yet had full particulars of the SIX SEQUENCE PICTURES OF CHILDREN Competitions open to all Robot users, send for details without delay.

"ROBOT"

(H. E. J. Spearman, Sole
concessionaire for Great
Britain and the I.F.S.)

53 & 54, HAYMARKET, LONDON, S.W.1

Telephone: WHItehall 2662-3

ESTABLISHED



1756

CHOOSE A *Voigtlander* — ahead in Design and Performance

VOIGTLANDER Cameras are made by craftsmen who understand the difficulties confronting the amateur photographer and who have the skill to solve them. This is the reason for Voigtlander popularity, and why the name is respected wherever good cameras are known.

All Voigtlander models incorporate exclusive refinements of design, and features which ensure excellent results from every exposure made.

Run through the specifications of the models illustrated; among them you will find a camera to suit your particular needs, and then ask your dealer for a demonstration.

It will be an education in modern camera design.



THE SUPERB

A miniature reflex incorporating "parallax compensation," which ensures that the picture on the screen is identical with that on the film at every distance, the screen, mirror and finder lens automatically operating in conjunction. All controls are visible from above, the shutter speeds being engraved in reverse to be seen in the prism attached to the shutter. For 12 pictures $2\frac{1}{4} \times 3\frac{1}{4}$ " square on standard 8-ex. $2\frac{1}{4} \times 3\frac{1}{4}$ " film.

With Voigtlander Heliar f/3.5 lens in Compur delayed-action shutter, **£19 2 6**.

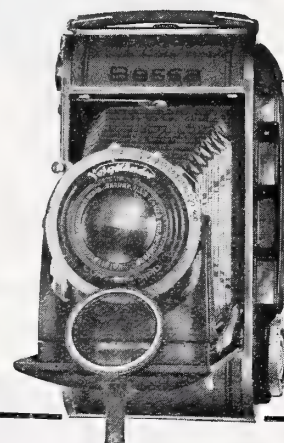
With Voigtlander Skopar f/3.5 lens,

£17:12:6



THE BRILLIANT

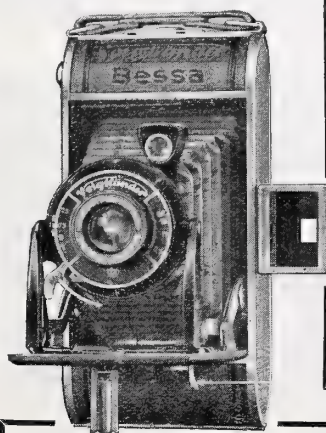
Unique among inexpensive cameras for its large hooded view-finder, which shows you the picture crystal-clear and practically full size while you take it. Takes 12 exposures $2\frac{1}{4} \times 3\frac{1}{4}$ " square on standard 8-ex. $2\frac{1}{4} \times 3\frac{1}{4}$ " film. Four models. With Voigtlander Skopar f/4.5 lens in Compur shutter, **£5 15 0**; and with Compur-Rapid shutter, **£6 15 0**; f/6.3 model, 3-speed shutter, **£3 15 0**; and the f/7.7 2-speed shutter model at **45/-**



THE RANGE-FINDER BESSA

Makes accurate focussing merely a matter of glancing through the coupled range-finder and turning a wheel. With the unique Bessa trigger-release under baseboard the camera can be held rock-steady in both hands and the exposure made at eye-level. Interchangeable built-in light filter, mask for half-size pictures, depth-of-field scale, Compur-Rapid shutter and genuine Voigtlander f/3.5 anastigmat lens, it is priced at **£21, £18 15 0** and

£16:10:0



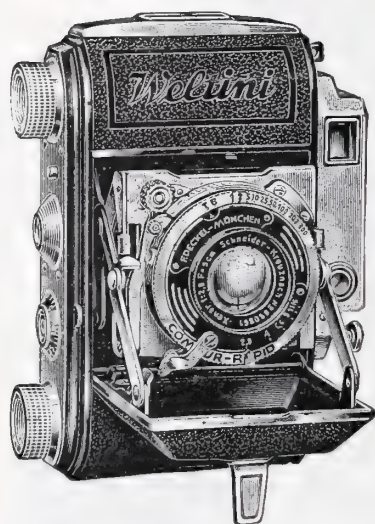
THE BESSA

Has the cleverest shutter-release ever invented. It is mounted under the baseboard, enabling the Bessa to be used at eye-level without risk of shakiness. The Bessa takes either 16 half-size or 8 full-size pictures using standard 8-ex. $2\frac{1}{4} \times 3\frac{1}{4}$ " film. Ten models ranging from the **£9 12 6** model, with f/3.5 Voigtlander Voigtar lens, to the f/7.7 model at **52/6**

● USE ILLUSTRA FILM FOR SPEED AND FINE GRAIN AND BESSAPAN FOR PANCHRO. WORK

THE NEW WELTINI

**with coupled range-finder
combined with view-finder**



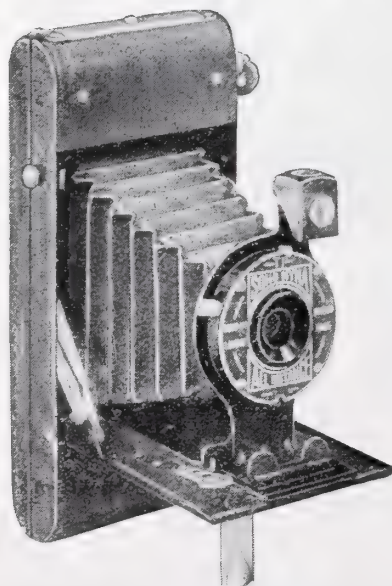
Takes 36 exposures 24×36mm. on standard ciné film. Fitted with Compur Rapid Shutter. Body release. Automatic numbering and film stop. Focussing lever automatically returns to infinity. Chromium finish.

WITH f/2.8 XENAR LENS £22.10.0
f/2.8 TESSAR LENS £25.10.0
f/2.0 XENON LENS £27.0.0

See this wonderful new camera at your dealers, or send for lists to the Sole Importers :

PEELING & VAN NECK, LTD. 4/6 HOLBORN CIRCUS,
 LONDON, E.C.1

Tell the Novice



Sole Agents for IRISH FREE STATE :
 POLLOCK & CO. (Ireland), LTD., 50, Grafton
 Street, Dublin.

who is seeking an inexpensive and easily handled Camera
 that he cannot do better than start with

The "SOHO MYNA"

The new all distance model needs no special attachment
 for portraits and other near subjects. The construction
 is simplicity itself and the cost negligible.

Specification :

Camera body—black crystalline metal finished, fittings
 chromium-plated. Takes pictures $3\frac{1}{4} \times 2\frac{1}{4}$ ". Shutter—
 time and instantaneous. Lens—single meniscus type.
 View-finder—horizontal and vertical use. Bellows—
 hard-wearing synthetic material. Spool chamber—
 with cradle to facilitate loading.

PRICE
 ONLY

15/-

Full details of all Soho Cameras from your dealer, or

SOHO LIMITED - 3, SOHO SQUARE - LONDON, W.1

Member of the Scientific Instrument Manufacturers Association of Great Britain.

A NEW Rolleicord

MODEL 1A



- Takes 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ in. on $3\frac{1}{4} \times 2\frac{1}{4}$ in. 8-exposure roll film for 1/-.
- Shows the picture FULL SIZE, right way up, up to and during exposure.
- Full provision for parallax compensation.
- Automatic film wind making overlapping of exposures impossible.
- Depth of focus and focussing knob combined.
- F/4.5 Zeiss Triotar lens.
- Engraved exposure plate at back of camera.
- Strong, rigid metal body covered in art leather.
- One-lever Compur Shutter speeded to 1/300th sec., T. & B.
- Great versatility with the addition of Rolleiflex accessories, all of which it takes except angle mirror.

for £12.10.0

There is also the

ROLLEICORD Model II
with either Zeiss Triotar f/4.5 at £14 10s. 0d., or Zeiss Triotar f/3.5 at £16 10s. 0d.

ASK YOUR DEALER
to show you the new Rolleicord
or write for Rolleicord/Rolleiflex
prospectus, free from the Sole
Importers :



See this sign on your
dealer's window.

R. F. HUNTER LIMITED
"Celfix House," 51, Gray's Inn Road
London, W.C.1

Phone : HOL. 7311/2.

MAKE MONEY with your camera



Do you know that in the British Isles alone more than 6,000 newspapers, magazines, trade journals, and advertisers buy literally hundreds of thousands of photos every year—and are always on the look out for more?

Think what this can mean to you! These buyers of photographs are not biased—they'll purchase your pictures as readily as those from other free-lance workers. But they must have a certain quality—a "something" about them that makes them more interesting than the average snap. We can show you by the J.P.D. "Personalised" Method just how to get that quality—that "something" into your pictures. We show you that, and every other phase of camera-journalism from the taking, developing and printing to advice as to the requirements of newspapers, magazines, periodicals, photographic agencies, advertising companies and other commercial firms. Also we give guidance and collaboration in regard to photographic competitions.

PERMANENT MARKETING ADVICE AND SERVICE FOR YOUR PICTURES

We need hardly emphasise that in acquiring the knowledge necessary to produce PICTURES THAT SELL you greatly increase your pleasure in your hobby, for obviously photos with life and interest in them are a much greater reward for your trouble than mediocre results. The profitable income they can produce for you is an added extra incentive to learn the J.P.D. method!

SPARE OR FULL TIME

You can devote as much or as little time as you wish—you can work all the year round—there is as big a demand for photographs of winter scenes, etc., as for summer. (No special or expensive camera and other equipment is necessary.)

Are you interested? Of course you are! Well, it places you under no obligation to send for this intensely interesting FREE book, which gives full particulars of the J.P.D. Personalised Method.

**Fill in NOW and
post coupon for this
magnificent FREE
BOOK**

The success of our members can be gauged from the following extracts:—

"Journalistic photography is so fascinating as spare-time work that as soon as possible I intend to make it a full-time occupation."

"I have earned in the last two months £23 from pictures."

"One picture alone sold for five guineas."

"Your last cheque for two guineas is positive proof of the efficiency of your service."

"I never realised the vastness of the field, the greatness of the demand as opposed to the supply, and the further I proceed the more interesting and profitable it becomes."

"Your marketing and sales service are a great advantage, and so fair that the utmost confidence is felt."

VALUABLE COUPON

Journalistic Photo. Distributors Ltd., Dept. HO.,
Ludgate House, Fleet Street, London, E.C.4.

Sirs,—Please send me, without obligation, your FREE fully illustrated book, "Making Money with your Camera," which explains how, without previous experience, I may earn money with a camera by taking photographs for publication; also particulars of your special marketing privileges. I enclose 3d. in stamps to help pay postage, etc.

Name _____
(Print plainly in pencil; ink will blot.)

Address _____



Better Holiday Photographs

with  films

Whatever your camera and wherever you go you will find in the Agfa range a film which will exactly suit every need. No one emulsion is suitable for every condition and Agfa emulsions have been developed as a result. Consult your dealer or write for descriptive leaflet and make your holiday snaps real prize-winners.

AGFA PHOTO LTD.

1-4, LAWRENCE ST., HIGH ST., LONDON, W.C.2

Sole Distributors of Agfa Photographic Products in the U.K.
and I.F.S.

MALLINSON'S FREE-LANCING SERVICES

HERE is a photograph taken by a Mallinson Member with a vest-pocket camera one October morning. It has no human interest, but has a strong foreground, and is excellently composed. The scene must have been photographed by thousands of amateurs on holiday in beautiful Richmond.



The photographer joined Mallinson's some years ago, and has always remained a member of the Continuation Course, and in constant touch with them. He has so far sold this picture 23 times, as follows: Yorks E. News, 10/6; Co-op News, 10/6; Yorkshire Post, 10/6; Cycling (2), 15/-; Austin Mag., 7/6; This England, 10/6; D. Mirror (4), 70/-; D. Sketch, 21/-; America, 17/6; Country Life (2), 21/-; Practical Motorist, 7/6; D. Express, 27/6; Motor Cycling, 10/6; Home Owner, 10/6; Advertising, 7/6; Yorkshire W. Post, 10/6; France, 7/6. Total so far, £13 15s. 6d.

It has also been accepted by Mr. Mallinson for a new book to be published jointly by his Members for their mutual benefit, and will probably thereby realise a few pounds more.

Write without delay for a Prospectus of these invaluable Services, which train you at your will for Free-Lancing, Competition work or Photographic Technique, or for all three if you wish. Order at the same time Mr. Mallinson's book, now in its 21st Thousand, "Free-Lance Journalism with a Camera," with over 80 photographs, post free, 3/11.

MALLINSON'S FREE-LANCING SERVICES
(Dept. A) 7, Rose Crescent, Cambridge.

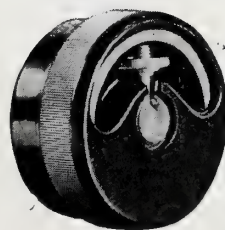
AGAIN WE AID THE LEICA USER WITH A NEW FACILITY!

Wallace Heaton's SPECIAL LEICA ACCESSORY CASE

Have you ever tried taking photographs in a ploughed field, on the beach, or on an "island" in the middle of the main street. Very awkward, isn't it, when you have nowhere to put your spare lenses and accessories with safety? This new Wallace Heaton case solves the problem. Made in the form of an attache case which can be suspended in a tray-like manner in front of you. There you have ready to hand exposure meter, interchangeable lenses, filters, range-finders or whatever else you may require. The case is plush-lined and beautifully finished. Expensive equipment demands proper care—this case gives it and facilitates good photography.

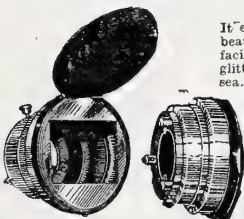
This, and all accessories shown below are obtainable only at Wallace Heaton's.

WALLACE HEATON STEEL-TAPE AUTOMATIC POCKET (TRIPOD)

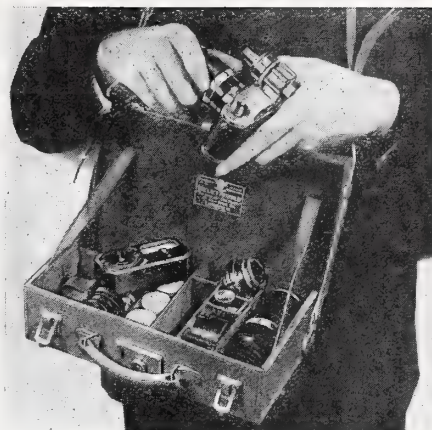


Designed on the flexible steel - rule principle, this ingenious tripod measures only $3 \times 1\frac{1}{2}$ in. closed and weighs but 12 oz. Extended it measures 42 in., is amazingly rigid and will support a weight of over 20 lb. without collapsing. **17s. 6d.**

ZODEL LENS HOOD JUST THE THING FOR PERFECT PICTURES AGAINST THE LIGHT



It enables you to get beautiful pictures even facing the sun or glitter of the silvery sea. You can't get these effects without a lens hood. The Zodel eliminates all reflections inside the camera. Easily fixed. Telescopic and folds flat for carrying. State diameter of lens when ordering. Amazing value. **Only 7s. 6d.**



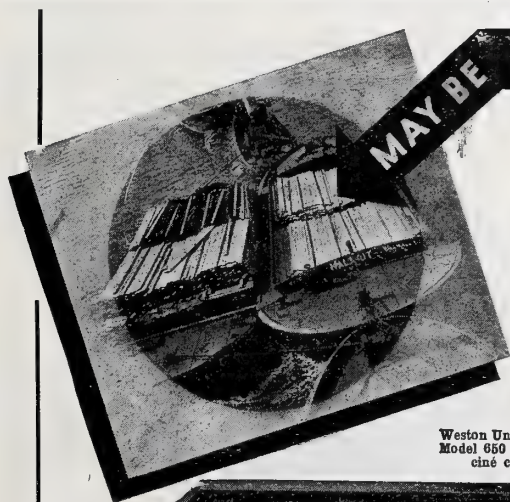
NEW "W.H." MINIATURE NEGATIVE STORAGE FILE

Serves to store Leica and similar negatives in strips of six. Has provision for 36 contact prints with spaces for data records. Stores 20 complete films, with their prints. Loose-leaf principle. Stiff cover binding. **21s.**

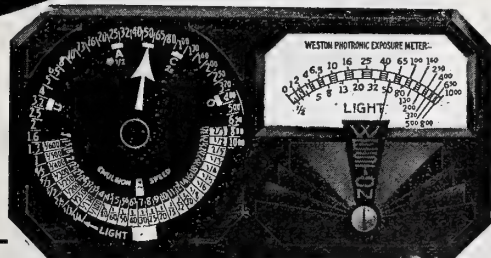
WALLACE HEATON LTD

THE LEADING "MINICAMERA" and "CINECAMERA" SPECIALISTS.

127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8
Phone: MAYFAIR 7511 (8 lines). 1a, Avery Row, W.1; Also City Sale and Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, London, E.C.



Weston Universal Meter Model 650 for still and cine cameras.



IT'S ONLY THIS PART YOU WANT TO TAKE

What is the use of a light measurement over the whole area—

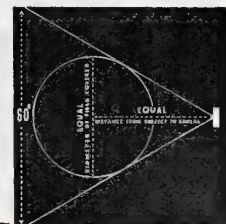
THE WESTON METER

OVERCOMES THIS DIFFICULTY FOR YOU

Acceptance angle of 60°. That is Weston's answer to the difficulty. You see, your camera is fitted (most cameras are) with a lens the covering angle of which is 60°. To get a correct light measurement for your camera it is essential that the meter you use should have an acceptance angle which coincides with the angle of your camera lens. Great sensitivity in a meter may merely mean that the area of light measured is far greater than that needed by the camera. Weston measures the light scientifically and accurately. It accounts for the various makes and types of film, and while having a simple direct reading for the novice, it provides alternative readings for the experienced photographer. The Weston meter has therefore a dual permanence. 1.—Its Weston Photronic cell does not deteriorate or wear out. 2.—The meter caters for the beginner and expert alike.

For Leica users there is a special Leicameter. Either model 8/4 a month for 15 months, £5 19 0 cash. Pigskin Leather Case, 10/-.

With the Weston Universal Meter and Leicameter the angle of view is 60°. This means that, regardless of the distance you are from your subject, the area of view covered by the meter is equal to the distance between your camera and the subject.



WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1 47, Berkeley Street, W.1 43, Kensington High Street, W.8
Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, E.C.

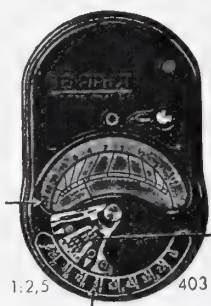
PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

FOUR TIMES AS STRONG!

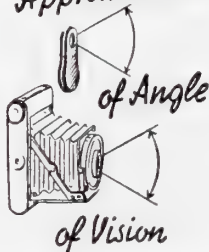
—THE AMAZING NEW MODEL T30/100

TEMPiPHOT

PHOTO-ELECTRIC CELL EXPOSURE METER



Approximation



1. Range of light sensitivity has been quadrupled.
2. Great exactitude in all measurements both for colour and black-and-white.
3. No tables or calculations. Direct Reading from the dial.
4. Small size, only $3\frac{1}{2} \times 2\frac{1}{4} \times \frac{3}{4}$ in. Handsome streamlined appearance.
5. Angle of vision of Tempiphot corresponds to that of camera (see diagram).
6. For darkest interiors, etc., an amplifying element can be fitted, adding still more to its already enormous strength.

TEMPiPHOT COSTS £4. Amplifying Element - - - - - 37/6
Leather Zip Fastener Cases for either, 5/-

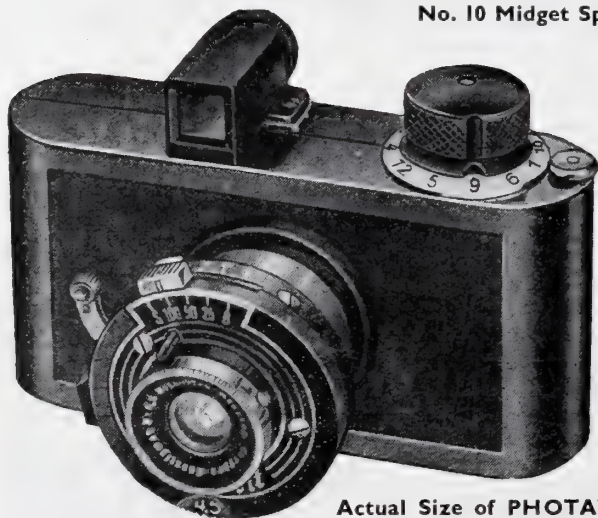
NO METER TO-DAY CAN COMPARE WITH THE SENSATIONAL NEW TEMPiPHOT

Be sure to write for detailed prospectus and name of nearest stockist from the sole concessionaires :

R. F. HUNTER LTD., "Celfix House," 51, GRAY'S INN RD., LONDON, W.C.1

Phone : HOL. 7311/2

NOT A TOY, but a real miniature camera for the usual
No. 10 Midget Spool



Actual Size of PHOTAVIT

LIKE A BABY!

With rigid but collapsible tube extension. Size of photos 1×1 in., anastigmat f/4.5, £3 10 0. Boltar lens f/7.7, 38s. 0d.

Same with anastigmat f/3.5, £4 10 0. With f/3.5, Prontor II shutter, delayed action, £5 5 0. With f/3.5, Compur shutter, £6 6 0.

DO YOU KNOW the "PLANOL" developing method by which every negative is automatically and individually developed? Cheap and foolproof.

DO YOU KNOW Planol BROMIDE Paper?—"royal cream, grained and glossy," which saves the stocking of five other surfaces, such as white matt, half-matt glossy, chamols half-matt and grained. Finest quality at a reasonable price. All graduations.

100 postcards 4×6 in. (large size). Price 5s. 6d.

DO YOU LIKE the "PLANOVISTA" P—the small twin-lens direct-vision folding CAMERA, V.P. size, 1/3.5 to 1/2.7 anastigmats (Meyer, Zeiss), Compur shutter. Price from £13 13 0 upwards.

Apply: SEEING CAMERA, 111, Abingdon Road, London, W.8

Phone : WESTERN 6937.

NOW FITTED WITH COLOUR FILTER



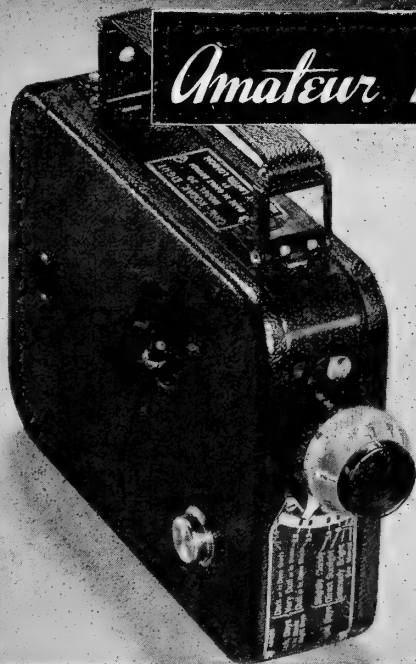
A
LUXURY
CAMERA
FOR ONLY
10/6

THE 1937 "CORONET" EVERY-DISTANCE 16

The Box Camera that has everything. Modern appearance. Patented Every-Distance Lens. Colour Filter to bring out the clouds and colour tones in landscape pictures. Special mask to produce 8 large pictures or 16 small ones at will. Two ultra-brilliant large viewfinders. Foolproof Instantaneous and Bulb shutter. Light-weight metal body guaranteed to last a lifetime.

For further particulars of this model or complete Catalogue please write to :

CORONET CAMERA CO., DEPT. A8, BIRMINGHAM



Amateur Photographers New Fields to Conquer

with a CINÉ-KODAK EIGHT

However good a photographer you are there's a limit to your scope with a "still" camera. This year, why not set out to conquer new fields—Movies! Colour! Continuous action! Equipped with a Ciné-Kodak Eight and your knowledge of photography, all these are at your command. And the cost is surprisingly small.

ACTUALLY, ONLY 4d. A DAY

ON WALLACE HEATON'S EASY PAYMENTS

BUYS A CINÉ-KODAK EIGHT

And the ingenious system of making a 25-ft. roll of film give the same entertainment time on the screen as 100 ft. of 16-mm. means that film costs are divided by four.

Then there's the thrill of colour—brilliant, natural colours, entirely free from grain—as easy to film as black-and-white, no filters or gadgets necessary either on the camera or, later on, on the projector.

Why not send us your first monthly payment of 9/- now, and bring back from your holiday real sparkling, life-like movies?



WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

AND AT 47, BERKELEY STREET, W.1. 43, KENSINGTON HIGH STREET, W.8.

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 84, Aldersgate Street; 54, Lime Street; and 13, The Arcade, Liverpool Street, London, E.C.

Wallace Heaton

THE HOLDER OF THIS COUPON IS GUARANTEED BY ME TO HAVE THE CINÉ-KODAK 8 EXPERTLY DEMONSTRATED.

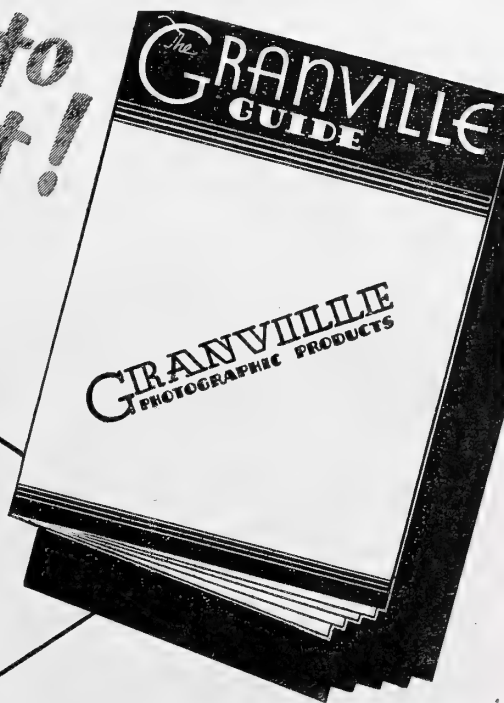
IF OUT OF TOWN POST THIS WITH YOUR NAME AND ADDRESS AND I WILL GLADLY FORWARD FULL DESCRIPTIVE LITERATURE

INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD. Telephone: HOLBORN 5633

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME

ADDRESS

.....A.P.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



Perfect

YOUR PHOTOGRAPHY
by using **ILFORD**
PANCHROMATIC PLATES

The pictorial quality and interest of **any** picture is greatly enhanced when the negative is made on an Ilford Panchromatic Plate. Sensitive to the full colour range, these plates yield tonal gradation of unsurpassed beauty, lovely contrasts in light and shade and true renderings of skies.

Choose from these three Ilford Panchromatic Plates listed below.

*Negative by W. McWilliam
on an Ilford Special Rapid
Panchromatic Plate.*

ILFORD

PANCHROMATIC PLATES

SPECIAL RAPID

H. & D. 400

SOFT GRADATION

H. & D. 700

HYPERSENSITIVE

H. & D. 2500

Made in England by ILFORD LIMITED . ILFORD . LONDON

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

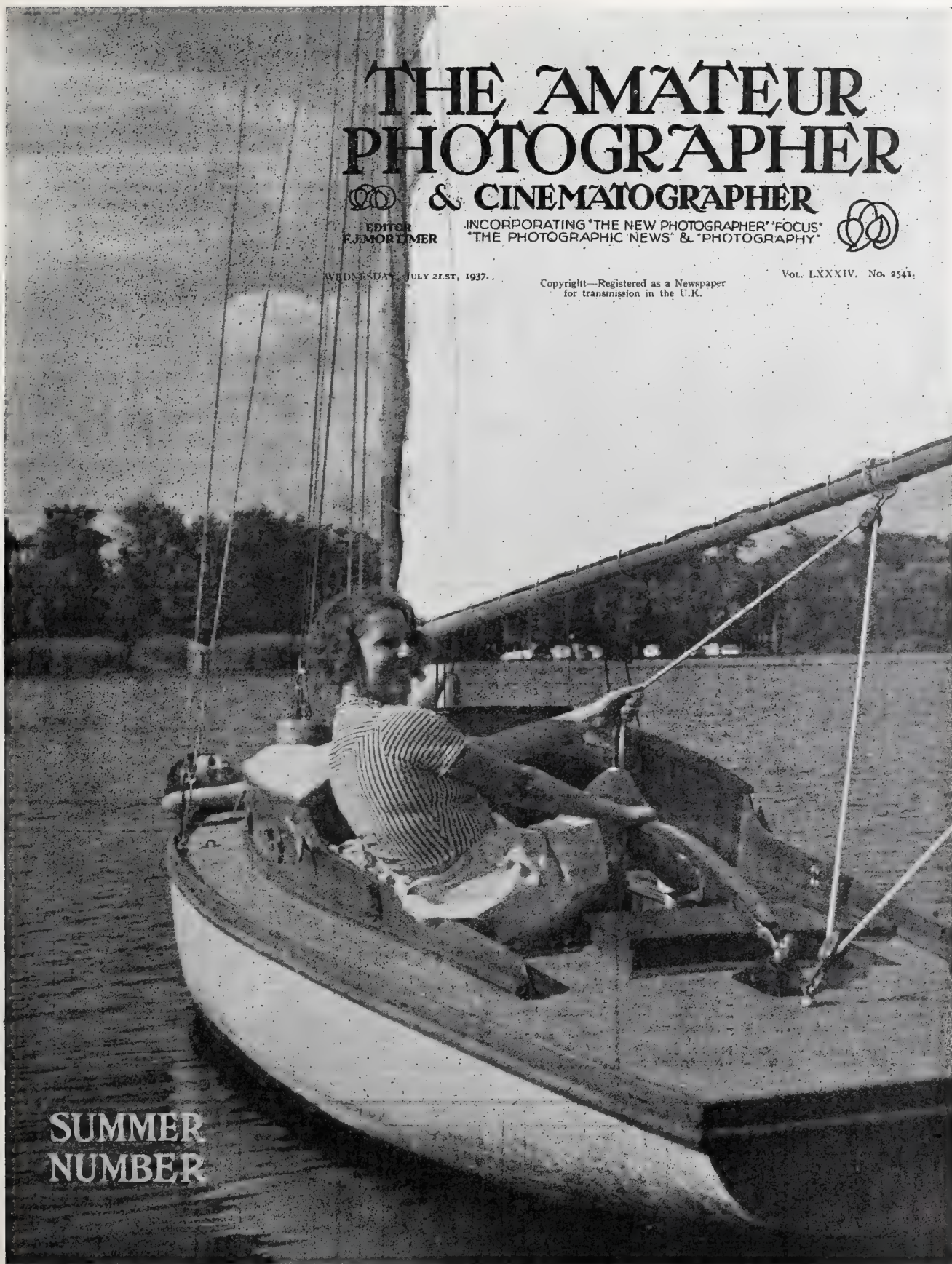


WEDNESDAY, JULY 27TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

Vol. LXXXIV. No. 2541.

SUMMER
NUMBER



SUMMER HOLIDAYS AND THE CAMERA

THE height of the summer season is again approaching and the August Bank Holiday in a fortnight's time will mean the start of the annual vacation for many thousands of our readers.

In this Summer Number of "The A.P." we have endeavoured to deal with what the amateur photographer will want to do with his camera when on holiday, the subjects he may take and how to make the most of his opportunities.

From past experience we know that among the vast

numbers of people who will be holiday-making next month a very large proportion indeed will carry a camera of some sort. Many will be new to its use; some may not yet have chosen one, and others are already well equipped, but all will want to take photographs.

For each of these classes the following pages will provide useful suggestions, and the new-comers can be assured that they will find this hobby as easy to master as it is fascinating to practise.

In the meantime we wish our readers "Good Hunting."

"THE A.P." EXPOSURE GUIDE

At the request of many readers we are again presenting the very successful exposure calculator that was given with our "Novices' Number" earlier in the year. If the simple instructions are followed correct exposures for a variety of subjects under many different conditions can be ascertained easily and quickly.

TO FIND WHAT EXPOSURE TO GIVE

FIRST find the film you are using in Table I, and note the number in heavy type at the head of the group in which you find it. Names in italics refer to 36-exposure films for miniature cameras only.

SECOND, add to this number, in succession, the appropriate number from Tables II or III, IV and V. (If using a filter, add in the number given for it in Table VII.)

THIRD, look up total so found in Table VI; opposite it is the exposure you should give.

EXAMPLE. Agfa Iso-rapid film "2." Time 10 a.m. May "2" (total now 4). Subject, a street scene "6" (total now 10). Light, weak sunlight "2" (total now 12). Stop, f/5.6 "6" (total now 18). No filter used. Opposite 18 in Table VI is 1/30th sec., which is the correct exposure. (If using, say, an Ilford Beta filter "3" the total becomes 21 and the exposure is 1/10th sec.)

TABLE I.

ULTRA RAPID. 0.

Agfa	-	Isochrome.	Nuro	-	Nuro.
"	-	I.S.S.	Perutz	-	Perpantic.
"	-	Isopan I.S.S.	"	-	Neo-Perseno.
Ensign	-	Ultraschrome.	"	-	Perpantic.
Gevaert	-	Superchrom.	Selo	-	Selo.
"	-	Panchromosa.	"	-	F. G. Selochrome.
Kodak	-	S.S. Pan.	"	-	F. G. Pan.
"	-	Super-X.	"	-	Hypersens. Pan.
Nuro	-	Superchrome.	Voigt-	-	
Perutz	-	Peromnia.	lander	-	Bessapan F.
"	-	Perseno.	Zeiss Ikon	-	Standard Spd.
"	-	Peromnia.	"	-	Panchrom 26.
Selo	-	Hypersens. Pan.	"	-	
"	-	Selochrome.		-	

FILM SPEEDS

EXTRA RAPID. 2.

Nuro	-	Nuro.
Perutz	-	Perpantic.
"	-	Neo-Perseno.
"	-	Perpantic.
Selo	-	Selo.
"	-	F. G. Selochrome.
"	-	F. G. Pan.
"	-	Hypersens. Pan.
Voigt-	-	
lander	-	Bessapan F.
Zeiss Ikon	-	Standard Spd.
"	-	Panchrom 26.

RAPID. 4.

Barnet	-	Standard.
lander	-	Dufaycolor Film.
"	-	Bessapan.
Zeiss Ikon	-	Orthochrom.
"	-	Panchrom.
"	-	Panatomic.
"	-	Panatomic.
Perutz	-	Perorto.
Selo	-	Selochrome.
"	-	Fine-Grain Pan.
Zeiss Ikon	-	Panchrom 24.

EXTRA RAPID. 2.

Agfa	-	Isorapid.
"	-	Isopan.
"	-	Isochrome F.
"	-	Isochrome F.
"	-	Isopan F.

Barnet	-	Sensichrome.
Coronet	-	Vogue.
"	-	Midget.
Ensign	-	Ortho.
Gevaert	-	Regular.
"	-	Panchromosa.
Granville	-	Paper Film.
Kodak	-	Verichrome.
"	-	S.S. Pan.

MEDIUM. 6.

Agfa	-	Isochrome F.F.
"	-	Isopan F.F.
Gevaert	-	Panchro. Spl.
"	-	Special.
Perutz	-	Rectepan.
"	-	Leica-Special.

ORDINARY. 8.

Agfa	-	New Agfacolor.
------	---	----------------

TABLE VII.

Filter.	O.	P.	Filter.	O.	P.	Filter.	O.	P.	Filter.	O.	P.	Filter.	O.	P.	Filter.	O.	P.
Agfa :			Ensign :			Ilford :			Kodak :			Optochrom :			Panortho :		
0	1	1	Dark Green	-	4	Alpha ..	3	2	E	-	5	Yellow I ..	2	1	Blue ..	-	3
1	3	2	Yellow ..	2	1	Beta ..	-	3	G	-	3	Yellow 2 ..	3	2			
2	4	2	Red ..	4	1	Delta ..	5	3	X I ..	5	4	Green I ..	3	2	Voigtlander :		
3	5	3	Optigrad	0	0	Gamma ..	-	4				Green 2 ..	5	3	Moment ..	2	1
4	5	3				Iso ..	3	-	Leitz :			Blue ..	-	1	Normal ..	5	3
5	-	3	Faroplan :						0	2	1	Red ..	-	6	Zeiss :		
Ensign :			I	2	1	Kodak :			I	3	2	Reform ..	0	0	Light ..	2	1
Light Green	2	2	2	4	2	K I ..	3	1	2	5	3				Medium ..	3	2
Med. Green	-	3	3	5	3	K I 1/2 ..	4	2	Green ..	-	4	Panortho :			Orange ..	6	4
			B	0	0	K 2 ..	5	3				Light ..	4	2	Panchro ..	-	2
												Medium ..	5	2			

For orthochromatic films, use column O.

For panchromatic films, use column P.

TABLE II.

SUMMER TIME

M'nth	12-2	11-12	10-11	9-10	8-9	7-8	6-7	M'nth
June	0	0	1	2	3	5	7	July
May	1	1	2	3	4	6	8	
	1	1	2	3	6	8	-	Aug.
Apr.	2	2	3	4	5	7	-	
	1	2	3	6	8	-	-	Sept.
	3	4	5	6	-	-	-	Oct.

TABLE IIIa.

GREENWICH TIME

M'nth	11-1	10-11	9-10	8-9	7-8	6-7	M'nth
Apr.	2	2	3	4	5	7	
Mar.	2	2	3	4	6	-	
Feb.	3	4	5	7	-	-	Oct.
	4	5	7	-	-	-	Nov.
Jan.	4	5	7	-	-	-	Dec.

TABLE III.

SUBJECTS

Clouds : open sea	..	..	..	0
Open views : beach scenes	..	..	..	2
Ordinary landscapes, etc., light foreground	..	..	..	4
Landscapes with strong foreground ; light street scenes	..	..	..	6
Buildings or trees with heavy foliage	..	..	..	8
Outdoor portraits, well-lighted close-ups	..	..	..	11
Indoor portraits by window, white reflector	..	..	..	14

TABLE IV.

STOPS

f/2	0	f/3.5	3	f/5.6	6	f/11	10
f/2.5	1	f/4	4	f/6.3	7	f/16	12
f/2.8	2	f/4.5	5	f/8	8	f/22	14

TABLE V.

LIGHT

Sun unobscured	..	..	..	0
Weak sunlight	..	..	..	2
Sun behind cloud	..	..	..	3
Dull	..	..	..	5
Very dull	..	..	..	8 or more

TABLE VI.

EXPOSURE

No.	Exp.	No.	Exp.	No.	Exp.
8	1/1000	19	1/20	30	2
9	1/700	20	1/15	31	3
10	1/500	21	1/10	32	4
11	1/350	22	1/8	33	6
12	1/250	23	1/6	34	8
13	1/150	24	1/4	35	12
14	1/100	25	1/3	36	16
15	1/75	26	1/2	37	24
16	1/50	27	1/3	38	32
17	1/40	28	1	39	48
18	1/30	29	1 1/2	40	64

COLOUR FILTERS

Filter.	O.	P.	Filter.	O.	P.	Filter.	O.	P.	Filter.	O.	P.	Filter.	O.	P.	Filter.	O.	P.
Agfa :			Ensign :			Ilford :			Kodak :			Optochrom :			Panortho :		
0	1	1	Dark Green	-	4	Alpha ..	3	2	E	-	5	Yellow I ..	2	1	Blue ..	-	3
1	3	2	Yellow ..	2	1	Beta ..	-	3	G	-	3	Yellow 2 ..	3	2			
2	4	2	Red ..	4	1	Delta ..	5	3	X I ..	5	4	Green I ..	3	2	Voigtlander :		
3	5	3	Optigrad	0	0	Gamma ..	-	4				Green 2 ..	5	3	Moment ..	2	1
4	5	3				Iso ..	3	-	Leitz :			Blue ..	-	1	Normal ..	5	3
5	-	3	Faroplan :						0	2	1	Red ..	-	6	Zeiss :		
Ensign :			I	2	1	Kodak :			I	3	2	Reform ..	0	0	Light ..	2	1
Light Green	2	2	2	4	2	K I ..	3	1	2	5	3				Medium ..	3	2
Med. Green	-	3	3	5	3	K I 1/2 ..	4	2	Green ..	-	4	Panortho :			Orange ..	6	4
			B	0	0	K 2 ..	5	3				Light ..	4	2	Panchro ..	-	2
												Medium ..	5	2			

July 21st, 1937

The Camera on the Coast

Here are a few hints that will help the amateur to make better pictures while near the sea, and will possibly assist in the avoiding of some of those errors which the D. and P. firms who develop and print vast numbers of amateurs' holiday exposures tell us spoil hundreds of seaside snapshots each season. Our readers will note that these hints are mostly for the beginner.

LIGHT on the coast is very "actinic," owing to the great expanse of sea, sky and sand. For this reason only about one-third of the exposure is needed that would be required at the same hour and with apparently the same light inland.

This means that with the new ultra-fast films over-exposure is a very real danger, and has become recently a quite common cause of failure.

The greater light-power means three other things, however: (1) That instantaneous snaps can be secured on the shore in light that would be considered hopelessly dull inland; (2) Snaps can be taken very much later in the evening with success; (3) Slower films can be used with advantage. When it is considered that the ultra-fast 'chrome films only require 1/400th sec. at f/8 during the midday periods of July and August it will be understood why 1/25th sec. (which is the least many less expensive cameras will give) shows marked signs of over-exposure, even at an aperture of about f/14.

Material.

Owing to the great actinic value of shore light it is best *not* to load with the very fast films, "ordinaries" giving much better and brighter results. Fast 'chrome film is not to be recommended if the whole roll is to be used in bright midday sun. Panchromatic film gives the best idea of various colours, and should be used if sunsets are to be attempted. If used during the brighter hours of the day a colour filter should be fitted to the lens. This will "damp down" the speed of the film and give better tone quality to the pictures. With the more expensive cameras having larger lens-apertures, the yellow filter should be over the lens for practically every subject.

'Ware Sand and Spray.

The two enemies of a camera near the sea are sand and spray—particularly sand. One grain will jam a shutter or ruin an iris stop, and in the film gear will cause scorings that will spoil any film. To avoid getting sand in, form the habit at once of exercising just a little more care than would be necessary elsewhere.

Never place a camera down on

loose sand. If of a folding type open only a few moments before taking and close immediately afterwards. With a box camera it is a good idea to make a "cap" to fit the round opening in front, taking it out only when it is desired to make an exposure. A piece of cork or rubber correctly shaped does excellently for the purpose, and keeps out all blowing grains.

Get into the way of carrying a box or open camera with its back to the wind (if possible, of course), and continually examine inside cases for stray particles of sand.

Form a habit, too, of always "feeling" the quality of the shutter action when on shores. If there is any sense of "woolliness" examine for a jam. D. & P. finishers report that sand-jammed shutters are a frequent cause of spoiled rolls.

Spray can be easier guarded against. Any drops that get on a camera should be wiped away at once as the salt soon sets up rust. Some photographers slightly grease exposed metal parts when using the camera where there is a danger of spray, as when taking waves on a rough day or photographing from a fast-moving boat.

General Hints on Taking.

Avoid too many groups if you want your final set to be successful. Let your subjects always be doing *something*. Despite the popular idea do not have your back exactly to the sun, but let the light source be to the rear *and to one side*. This gives relief to the various items in the picture.

The horizon will often appear in your pictures, but do *not* let it cut the picture midway. Have it in the upper or lower half according to whether the sky or foreground is most important. Above all *keep the horizon level*. This, of course, is done by the simple method of keeping the camera level. Watch the skyline in the finder for this purpose.

Distant Scenes.

Snaps of distant headlands, etc., are often disappointingly hazy, although near things are quite bright; this is because far objects need less exposure again than near objects, and as with the bright sea light are really badly over-exposed. Indeed, the best method of getting distant scenes is to

stop right down or give a very short exposure. A headland a mile away only needs *half* the exposure of people taken at the same time on the beach near-by. The use of a colour filter on the lens, used in conjunction with a 'chrome or panchromatic film, will give a much brighter rendering of distant objects at sea.

Silhouettes and Sunsets.

These are two popular subjects, and a set of holiday pictures should always contain one or two. By silhouettes we mean someone or something taken against an evening sky. Some very fine effects can be got this way. Place your subject so that the direct rays of the sun are shielded from the camera, and give a short exposure. The film will, of course, be under-exposed, but do not judge till you have seen a print.

For sunset effects use panchromatic films, as these differentiate between various shades of red. Choose evenings when there are strongly marked clouds, not just colour tones in the sky.

Other Subjects.

Readers will, of course, have their own ideas of what to take, but here are a few suggestions. The "looking down" picture: this is always interesting, and is obtained by exposing from promenades, piers, etc., on to the beach scenes below.

Wave tracery makes rather a novel type of picture obtained by looking down from a pier on to receding waves. "Moonlight" seascapes can be obtained just as the sun is sinking. Point straight at the horizon with the sun setting and print the final result deeply.

An occasional crowded beach scene should be taken. If sharp, very attractive arrangements can often be enlarged up from small sections showing the members of the crowd enjoying themselves.

Be always on the look-out for prize pictures. Many a good prize print has come from a batch of shore snaps.

Finally, owing to the amount of side glare near the sea, all seaside snaps are better if taken with a lens hood fitted. This will help to keep the image bright and clear. H. A. R.



PADDLING HER OWN CANOE. How much better is this back view and its suggestion of action than the ordinary broadside snapshot.

EVERY year hundreds of thousands of snapshots are taken by amateurs, and a very large proportion of them are of members of the family at the seaside or in the country. They are quite recognisable, they may be very good technically, and they undoubtedly make a personal appeal to the individuals concerned—but how boring they are to everyone else on whom they are inflicted at intervals during the ensuing twelve months.

Why not make your snapshots more interesting this year? Include the members of your family by all means—but not as dummies staring at the camera. Take them doing something, and let the surroundings help to make a real picture. Let the picture tell a story, and let the story be one that will interest everyone who sees it later.

There is no doubt that the snapshot



SURF BATHING. A good snapshot full of action that is an improvement on the usual splashing bathing picture with the figures all in a row.



AN ARGUMENT WITH MOTHER. A more interesting treatment than usual of a familiar seaside group; one that tells a story.

Make your more INTEREST

Some suggestions for the amateur photographer on holiday for improving the standard of his work with the camera.

that attracts most attention, and makes the greatest appeal to the largest number, is the one that contains what is called "human interest." Every landscape or view of the seashore, no matter how perfect it may be as a composition, gains an additional "punch" when figures are included. They must, however, be the right kind of figures, or figures doing the right kind of thing in that particular setting.

It is a fact also, particularly with holiday snapshots, that as the figures which are included in a snapshot gain in importance, that is, become more the centre of interest and are rendered on a

bigger scale, the more appeal the photograph will have for the person who sees it for the first time. This is assuming, of course, that they are not merely Aunt Emma and little Ernie sitting up straight and staring at the camera.

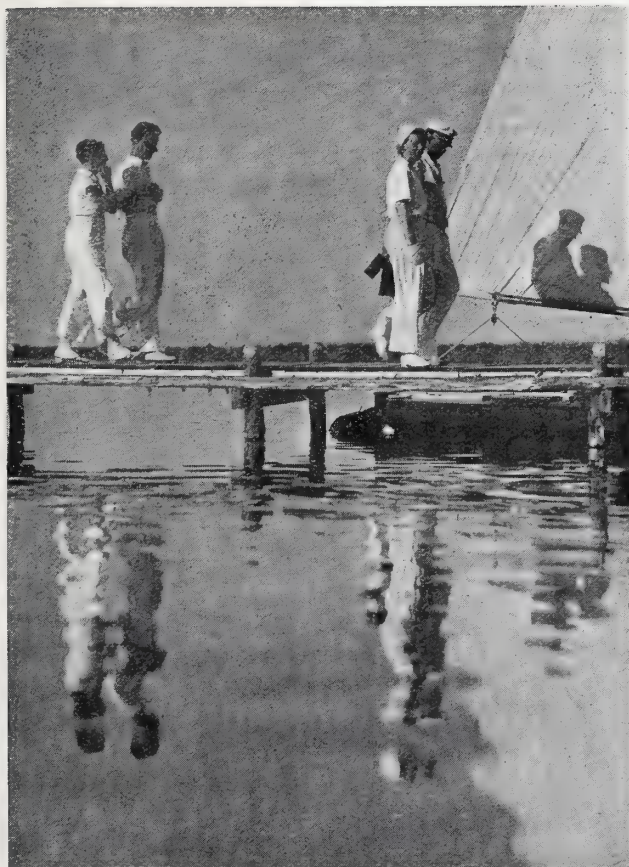
When, however, the figures in such snapshots are on so big a scale that they can be treated as portraits or "close-ups" different treatment is necessary, and the surroundings have less effect on the composition; the personality of the sitter then makes or mars the picture.

Take, for example, a picturesque seaside cottage, with an old country woman seated at her door. A straightforward snapshot of the cottage alone may make quite a charming picture, but it will be more or less in the nature of a record that may be successful pictorially according to the point of view chosen and the lighting effect.

Add the old woman at the door and human interest at once asserts itself. Provided that the old woman is not sitting like Aunt Emma and just staring at the camera, the general attractiveness of the picture is increased. She should be following some normal or characteristic occupation, such as knitting or peeling potatoes, or in any case be so engaged that her attitude is quite natural and non-camera-conscious.

Snapshots

ING



GOING ABOARD. Here the figures are caught in natural attitudes and the lighting and reflections make a striking effect.



BEACHY HEAD. This view without the figures would be just ordinary. The figures are doing something, and tell a story.

ing, and, provided she is a typical "ancient," complete with wrinkles, she may, with advantage, look at the camera on this occasion, as the idea is to produce a character study.

All three versions of this subject are, therefore, capable of being made interesting, but each will depend on the factors mentioned, any of which may be easily overlooked by the casual snapshotter.

On the sands, again, familiar figures of bathers and children, etc., should be subjected to a similar scrutiny, in order to obtain results that will render them less commonplace than the usual hurried snapshot.

The people concerned should, above all, not appear to be aware of the photo-



IN THE LAKE DISTRICT. The addition of the three hikers add the human touch that turns a "picture postcard" view into an attractive composition.

If a close-up is taken of the old woman, the cottage fades into second place, or may not be noticed at all. The attention is now concentrated on the face and the light-

grapher. In fact, back views are sometimes even more attractive than figures facing the camera.

If other figures, etc., in the distance make awkward patches behind those that are being "snapped," the quickest way is to move either to the right or left until the correct effect is secured.

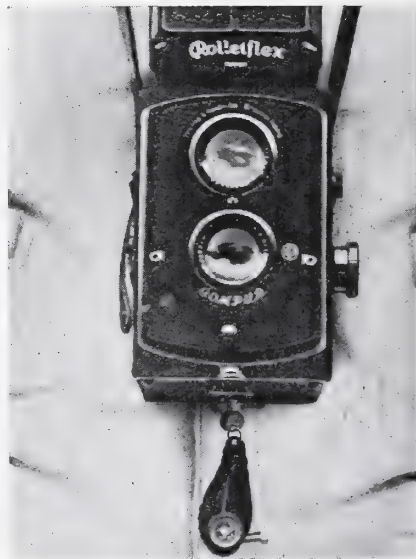
Above all, try to make every snapshot of general interest by endeavouring to let it illustrate some incident or performance on the part of the people included, rather than being just records of the figures doing nothing—otherwise the result may also be nothing.



THE HARBOUR WALL. This snapshot is "made" by the inclusion of the human interest. Back views were all that were needed to make the picture.

Readers' Hints, Tips and Gadgets

HARNESS FOR TWIN-LENS REFLEX.



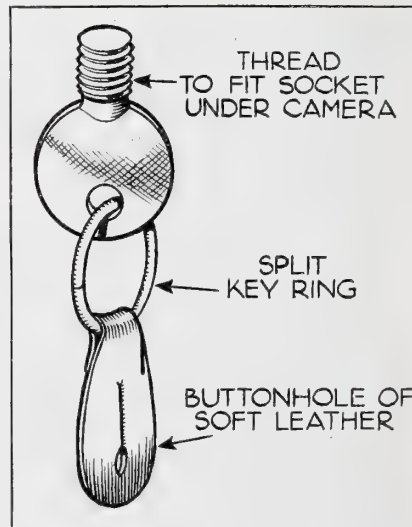
CAMERAS of the twin lens reflex type have an unfortunate habit, when worn in the "taking" position, of hitting the wearer under the chin if he makes an active movement, or of hanging forward and consequently running a risk of damage if the wearer is bending forward to do any climbing.

The writer has overcome this difficulty by having a small thumbscrew made which fits into the camera stand socket and to which is attached a buttonhole for fastening to the waistcoat. If this garment is not being worn, a cord can be attached to the thumbscrew and passed round the waist, as was done with the box respirator.

The device is useful too as an aid to steadying the camera. When using the magnifier for focussing it is more convenient to brace the camera up from the waist than down from the neck.

The illustration shows the arrangement worn over the white waistcoat of a tropical suit.

T. H. G.



A SIMPLE LENS-HOOD.

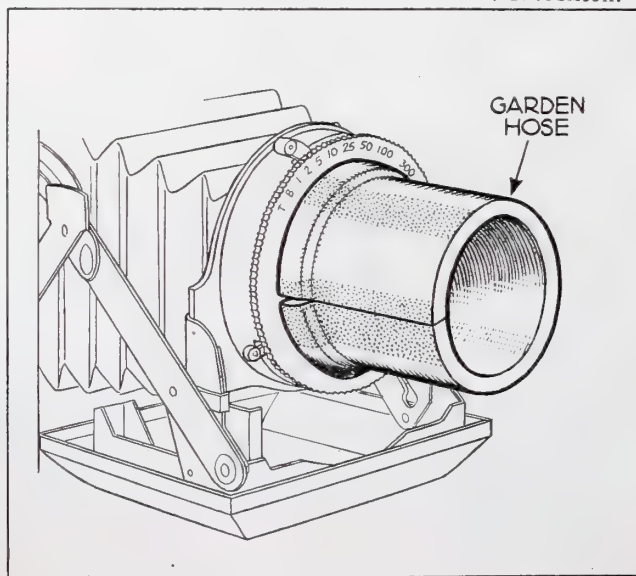
PROCURE a few inches of garden hose from the nearest ironmonger. The diameter should be $\frac{1}{8}$ or $\frac{1}{4}$ in. less than the diameter of the lens mount, and the cost will be 1d. or 2d.

Now cut from it a piece, square at each end, and of a length which will not obscure the corners of the negative when fitted on lens mount. If too long it can be easily pared down afterwards, so it is better to err on the long side and judge by trial (with a small aperture).

Cut the piece longitudinally so that it can be opened to fit over the lens mount. It will stick on quite firmly by its own springiness.

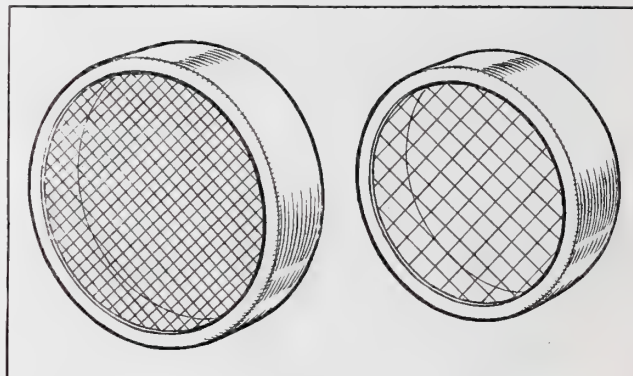
The black variety of hose is the best, the inside being matt black, and, of course, being rubber there is no fear of abrading any part of the lens or mount, and it is very light in weight.

J. NAYSMITH.



DIFFUSION FILTERS.

WHILST the exact rendering of detail is one of the virtues of photography, diffused effects are at times more appropriate to the subject, in portraiture and in subjects where the play of light is the theme of the picture and the exact rendering of detail might spoil the effect.



There are several ways of producing this soft effect—a diffuser in the enlarger (this does not produce the most pleasing effect, as the result is a spread of the darks whereas what we require is a spread of the high-lights), a special soft-focus lens is another method but is not of much use to the average amateur. The most satisfactory method is that of fixing a special diffusion filter over the camera lens. But if this is not obtainable here is a way to make a set of diffusers for a few pence.

Take a rejected film negative, remove all the emulsion (remember that both sides are coated), see that it is perfectly clean and clear, and then, with a needle, scratch a series of fine lines at equal intervals all over a piece large enough to cover the lens. Scratch a similar series at right angles, thus producing a square mesh. Here lies the virtue of this method, for a whole series can be made, varying from, say, 6 or 7 lines to an inch to 12 or 15, so that experiments can be made to find the one most suitable for your requirements.

These filters should be mounted in cardboard holders in a similar manner to gelatine colour filters.

H. JACKSON.

Why an ENSIGN MIDGET is an essential part of every amateur's holiday equipment

Because of its minute size and its photographic qualities, the MIDGET fulfils a range of purposes no other camera in the world can fill. You can consider it as your only camera—or you can use it on those occasions when you could not possibly have the ordinary camera available.

For this is the unique quality of the MIDGET—it can rest in handbag or pocket, so light, so small, as to become part of everyday wear. Yet it can be ready at a moment's notice, to take the photograph that comes upon you unexpectedly.

For it goes without saying that the unique picture opportunities that occur on holidays frequently remain only as dreams in the photo-

grapher's memory. The MIDGET changes all this by its sheer utility.

NOT A TOY—A PRECISION CAMERA.

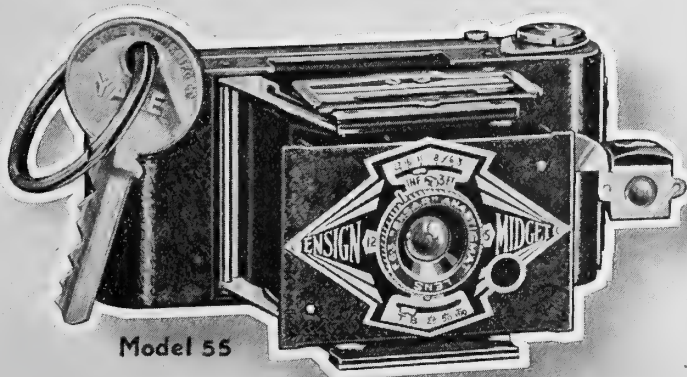
The Ensign "Midget" is, of course, not a toy, but a perfect little camera. Fitted with lenses which give irreproachable definition and results pleasing in their quality, and so remarkable in definition that they enlarge easily to 12×10 in. or larger.

INEXPENSIVE FILM.—The film only costs 6d. for 6 exposures and, therefore, with the Ensign "Midget," "running costs" are lower per exposure than with any other camera.

All Ensign "Midget" cameras take pictures $1\frac{5}{8} \times 1\frac{1}{4}$ in. (3×4 cm.) size, and the camera measures only $3\frac{1}{2} \times \frac{5}{8} \times 1\frac{3}{4}$ in.



Model 33



Model 55

MODEL "33" with ALL-DISTANCE LENS in 3-speed shutter.

Gives wonderful depth of focus and enables sharp pictures to be secured without focussing from 4 ft. upwards. Large stop for normal exposures, small for brilliant light. 3-speed shutter gives $1/25$ th, $1/50$ th, $1/100$ th of a sec., Time and Bulb. Collapsible eye-level and waist-level view-finders. In leather slip case.....33/-

MODEL "55" with ENSAR f/6.3 Anastigmat in 3-speed shutter.

This model is similar in design and construction to the Model "33," but is fitted with the famous Ensar Anastigmat f/6.3. A first-class anastigmat of adequate aperture for all purposes, focussing down to 3 ft., fully corrected and giving pin-point definition over the whole field. In leather slip case.....55/-

COLOUR FILTER complete with mount 2x—
for Model 55 only7/6
TRAVELLER OUTFIT. Model "55" in case for 4 films and including colour filter in mount, 65/-

Have you had your copy of "ACHIEVEMENT," a remarkable gravure booklet showing a selection from thousands of wonderful ENSIGN MIDGET pictures? Just write the word "ACHIEVEMENT" on a postcard with your name and address and send it to—
ENSIGN LTD., HIGH HOLBORN, LONDON, W.C.1



Look for this sign in your dealer's window.

Do you know what this is?

The illustration shows the ultra-rapid Zeiss Tessar f/2.8 fitted to the Super Ikonta $2\frac{1}{4} \times 2\frac{1}{4}$ —the only roll-film camera of its size with such rapid optical equipment. The arm which rigidly holds the two rotating wedges of the built-in distance meter is also shown. It is the accuracy of this distance meter that enables the Zeiss Tessar f/2.8 to be used at full aperture with the certainty of needle-sharp pictures. The Super Ikonta illustrated takes 11 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ on the usual $3\frac{1}{4} \times 2\frac{1}{4}$ spool.

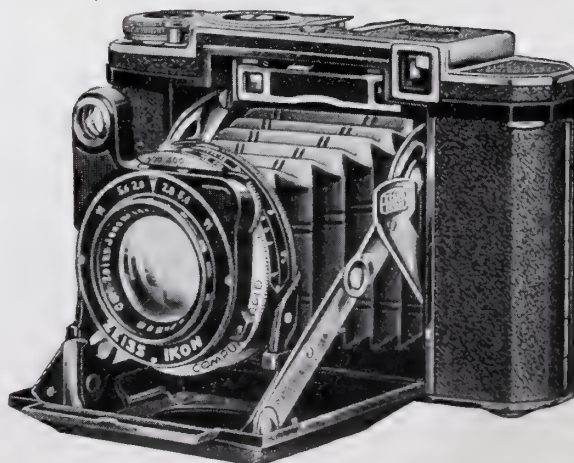
The interlocking of film wind and shutter release prevents unintentional double exposures. The shutter release is on top of the camera body, and this model has also other features in common with "miniature" cameras. Other models of the Super Ikonta for $2\frac{1}{4} \times 1\frac{3}{4}$ and $3\frac{1}{4} \times 2\frac{1}{4}$ pictures, providing somewhat similar advantages, are also available.

SUPER IKONTA

Write for a copy of "Miniature camera advantages, with large-size pictures." It will tell you all about the Super Ikonta. Of course, the Super Ikonta carries the Zeiss Ikon written guarantee for three years. Ask your dealer for particulars.



ZEISS IKON LIMITED
11, Mortimer House,
Mortimer St., London, W.1



July 21st, 1937

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

BOATS & HARBOURS

By SAMUEL
C. FOX.

Fig. 1. The Artist at Work.

IN all parts of the country the holiday-maker who chooses the sea rather than the country will find picturesque fishing villages and those small harbours that deal with odds and ends of local commerce. The southern coast of Cornwall, and indeed all the south-western seaboard, is particularly rich in seaport towns of this kind, all of which offer innumerable subjects for photography. There are boats, large and small, with the men working in and round them, the quayside itself, sometimes busy and sometimes momentarily deserted, but at all times with its forest of masts, and over all and everywhere the wheeling, screaming gulls.



Fig. 2. A Concourse of Gulls.

All these subjects change from day to day, and even from minute to minute. The larger boats come and go, so that each day sees a new arrangement of lines by the quayside, and the smaller boats move hither and thither all day on their various errands. Deserted one day, a small cargo vessel may have a group

of three or four men working on her the next, loading or unloading the hold or just doing odd jobs to paintwork or rigging. The continual change of grouping here provides opportunity for picture after picture, and the wise photographer will never pass by a harbour just because he was there two days before and "has taken all there is to take."

Not only do humans and



Fig. 3. Nets and Fish.



Fig. 5. A high viewpoint provides a simple background.

their activities change the scene, but there are natural forces at work, too. High tide and low give very different appearances to all these harbours, and, as in all subjects, the changing direction of the lighting as the day wears on may produce a picture in the afternoon where in the morning there was none.

For general views of a harbour as a whole, or for photographing inanimate objects, the advantages of the miniature camera are but little felt, save for the fact that for these small cameras film is cheap, and so

plentiful a supply can be carried without inconvenience that no subject need ever be missed. But as soon as people and their activities are chosen as a subject for picture-making the miniature comes into its own. Its inconspicuousness tends to prevent self-consciousness, and the great depth of focus it offers means that an evanescent grouping resulting from a sudden movement need never be lost through hesitation on the score of correct focussing.

My own equipment for holiday photography is a

Baldi 3×4 cm. camera with Compur and f/2.9 anastigmat, and a Dolly, with f/3.9 lens, which gives V.P. and 3×4 cm. sizes



Fig. 4. In Harbour at Looe.



Fig. 6. A Snapshot in Polperro Harbour.

at will. Using the mask in the latter camera, and carrying both, I can load up with ammunition enough for 32 exposures, and have the choice of the 2-in. lens in the Baldi or the 2½-in. lens of the Dolly for subjects requiring a narrower angle of view. These two together form, to my mind, the perfect holiday outfit, equipping me for subjects of all types in spite of the fact that both are real pocket cameras in size and weight.

Fig. 1, which shows an artist sketching the harbour at Polperro, gives an excellent idea of the surroundings of the harbours along this coast. Most are surrounded by wooded hills, with houses built at least part of the way up the slopes. The towns themselves are old, and built mostly of the grey Cornish stone.

Figs. 2 and 3 are typical harbour shots, the centre of interest lying in the one case in the men working on the

boat, and in the other in the ubiquitous gulls. Sometimes, especially in the more distant views, these gulls can be a nuisance to the photographer, making it impossible to produce a picture that is not dotted all over, in random fashion, with white spots that distract the eye and fail to fit into the composition. Patience is often needed to allow the gulls to go, or to group themselves in a pleasing formation.

In Fig. 4 the moored boats form little more than a pleasing background to show up the smaller boat in the foreground, which forms the centre of interest as much by its contrast with the dark mass behind as by the fact that it contains a figure.

Fig. 5 shows a simpler subject, and illustrates the use of water as a background. A high viewpoint, by separating the planes and excluding all distant objects, always makes for a simple and effective composition.

Choice of part only of a negative when making the final print is a method of improving composition and excluding

unwanted objects that is nearly as old as photography itself. Only the miniaturist, however, is in a position to make use of this powerful aid to picture-making in every print he produces, for he alone makes all his prints by enlargement. Figs. 6 and 7 illustrate, in a small way, the difference between the view included in the original negative and that really required to make the picture. Fig. 6 is no more than a reasonably pleasing snapshot; Fig. 7, made from the same negative, is much more nearly a picture.



Fig. 7. A much more pleasing composition, including part only of Fig. 6.

KEEPING EXPOSURES LEVEL

By G. K. SEAGER.

ON the average summer's day, or on any other day for the matter of that, there is seldom the necessity for using all the confusing variations in shutter speeds, lens apertures, and so on, of which a camera is capable. All the average user really wants is to be ready to take a photograph of anything that may strike his fancy, at any time during the day, with the minimum of essential adjustments to think about.

Between the brightest midday light and late afternoon it is not often that there is a greater total difference in average outdoor exposures than four times. During any one section of the

day any one change in conditions can be "taken care of" by halving or doubling the exposure. Those facts being admitted, one can commence operations with the useful all-round setting of the camera with a stop of $f/8$ and a shutter speed of $1/25$ th, or its equivalent.

Upon that basis one makes only a single adjustment at any one time, and each time by a "factor-of-two." There are three ways by which the "factor-of-two" can be applied instantly as required. The first is by opening or closing the lens stop by "one-place" or mark on the mount; the second is by changing the shutter-speed up or down, also by "one-place"; the third is to fit on or remove a "two-times" filter.

One can then decrease the exposure, one place at a time, by fitting the filter, or by closing the stop one mark, or by raising the shutter-speed one mark, for any (and every) one of the following events:—

At about 11 a.m.

If the sunshine gets really tropical.

If one goes on the open sea.

If one uses the very fastest film.

The effective exposure can be increased, one place at a time, by removing the filter, or by opening the stop one

mark, or by lowering the shutter-speed one mark for any (and every) one of the following events:—

At 2 p.m.

Again after tea.

If the bright weather turns noticeably dullish.

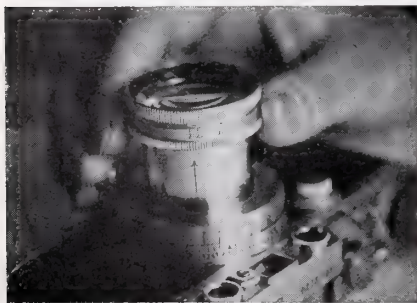
If it turns still duller.

For photographing a group of more than four people.

For any similarly near subject.

For any noticeably dark subject.

(N.B.—Two places for subjects which are both near and dark, or for any other combination of two of the above list of circumstances.)



From each stop-marking to the next, exposure is doubled or halved.



The average filter reduces the light to an extent about equal to halving the exposure.

Modern Miniature Cameras

AN INDEX OF REVIEWS.

THE weekly four-page section of "Miniature Notes" was first introduced at the beginning of last November, and has appeared every week, with one exception, since that date. Each week, on the first column of the third page of the section—the column which the reader is now scanning—there has appeared, under the heading "Modern Miniature Cameras" printed above, a detailed review of one of the many miniature cameras on the market.

These reviews, which are intended to be of assistance to the reader wishing to choose the camera most suited to his needs, have not been restricted to cameras introduced a week or so before the review appears, but have ranged over all the more interesting instruments available, irrespective of their date of introduction. Newly-introduced cameras, however, have been reviewed at the earliest convenient date, being allowed to take precedence in all cases of cameras that have been available for some time.

Taken together, these reviews, which in many cases give a great deal more information about the cameras than do the catalogues or other literature available, form a very valuable, if incomplete, directory to the apparatus at the disposal of the miniature camera user. Up to a point, memory serves very well to enable any desired review to be found, but now that over thirty have appeared it is probable that those interested would find an index to these reviews of value. Such an index, with the cameras classified according to picture-size, appears below.

INDEX OF REVIEWS.

November 4th, 1936 to July 14th, 1937.

1. **Picture Size 18×24 mm.**
Korelle-K. May 12th, 1937.
2. **Picture Size 24×24 mm.**
Photavit April 14th, 1937.
Robot May 26th, 1937.
3. **Picture Size 1½×1½ in.**
Purma Special June 2nd, 1937.
4. **Picture Size 24×36 mm.**
Beira Model II March 17th, 1937.
Contax Model III November 4th, 1936.
Dollina Model II November 11th, 1936.
Dollina Model III July 7th, 1937.
Edinex March 31st, 1937.
Karat June 16th, 1937.
Leica Model IIIa November 25th, 1936.
Minca May 19th, 1937.
Nettax December 12th, 1936.
5. **Picture Size 3×4 cm. (16 on V.P.).**
Baldi July 14th, 1937.
Double-8 January 13th, 1937.
Ensign Midget January 13th, 1937.
Miniature Marvel February 24th, 1937.
Multex April 28th, 1937.
Westex Miniature December 23rd, 1936.
6. **Picture Size 4×4 cm. (12 on V.P.).**
4×4 Rolleiflex Reflex April 7th, 1937.
7. **Picture Size 6.5×4 cm. (V.P.).**
Exakta Reflex January 20th, 1937.
Speedex O January 27th, 1937.
8. **Picture Size 4.5×6 cm. (16 on 3½×2½).**
Dual February 3rd, 1937.
Nettar 515/DK June 9th, 1937.
Norfolk Miniature February 17th, 1937.
Roll-Op Model II April 21st, 1937.
Selfix 220 June 30th, 1937.
Super-Sport Dolly June 23rd, 1937.
Vauxhall Miniature May 5th, 1937.
Weltur November 11th, 1936.
9. **Picture Size 6×6 cm. (12 on 3½×2½).**
Brilliant January 6th, 1937.
Perfekta Reflex March 24th, 1937.
Reflex-Korelle February 10th, 1937.
Rolleiflex Reflex December 30th, 1936.
Selfix 220 June 30th, 1937.
Superb Reflex December 16th, 1936.
Super-Sport Dolly June 23rd, 1937.
Vauxhall Miniature May 5th, 1937.
Zeca-Flex Reflex March 3rd, 1937.

Miniature Camera Gossip

By LANCELOT VINING.

A FRIEND in New York tells me that certain theatres in that city are now having photographic matinees to which photographers are invited to bring their cameras. On these occasions artistic lighting is dispensed with, and everything possible is done to help the cameraman. The shows selected are usually musical, with plenty of action.

I wonder what support would be given to one held in London, and if it would be possible to get one staged this winter? *Balalaika* at His Majesty's would be ideal, and either this show or the Palladium would offer plenty of variety.

Long Focus.

After my first tests with the new series F film, I felt sure that it would now be possible to use my 5½-in. lens in theatres, etc. This week I have been able to make my first serious tests, and the results proved that my belief had some foundation.

The illustration of Max Miller is enlarged from a very small portion of the negative, about a quarter of an inch square. The complete film



MAX MILLER AT THE PALLADIUM.

1/500th sec. at f/4, Agfa F film, D76 diluted.

includes slightly over three-quarters of his figure.

Holiday-makers Beware!

I have just returned from a few days at the sea, where I found that the brilliant light was rather disconcerting after the



THE HOLIDAY SPIRIT.

1/500th sec. at f/4, Agfa F film.

dimness of London and its theatres. I was very glad I had a meter to check-up with, and I was surprised at the readings it gave. Beware of your exposures when you are on holiday—and beware of your developing times, too. (More about this next week.)

And as a final warning, beware of your backgrounds. I found a crowded beach the most difficult place in the world to get good results. For the leaping picture reproduced here I thought I had a nearly clear beach, only to find on making the print that a black dog appears to be having a nibble at the girl's head.

Vanished.

I had no luck with my first flashlight exposures on the new F film; I decided to make a further cut of a minute in the development time, but the results were still quite unprintable. I was working against the clock, every minute counted, and I had a dinner date to keep. In my hurry I snatched up a bottle of reducer which is usually kept diluted. But this time it was not, and the result was that the image could not have vanished quicker had I been a conjurer.

I told W. L. F. W. my troubles and he advised 50 per cent dilution of the D76. I followed his advice, and my next batch were quite good.

With the diluted developer, I found ten minutes right.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

Snapshot Portraiture of Babies

By C. D. CLARK.



Fig. 1. A Cheery Smile.

MY camera is a Baby Ikonta with f/3.5 Tessar lens, and I obtain a lot of fun and a great deal of pleasure in using it to take portraits of young children. This little camera appeals to me primarily because of its extreme portability. It is generally in my pocket when visiting friends with young families, and, if conditions are favourable, out it comes and several exposures are made.

With very young babies it is the fleeting expression which counts, and it must be waited for and the opportunity seized when it occurs. This is no trouble with a miniature, since, with shutter, aperture and focussing set, and one's eye glued to the view-finder, a series of sixteen exposures can quickly be "fired off" if good humour is predominant.

In this way a wide choice of negatives for subsequent enlarging is obtained.

Figure 1 shows an infant taken outdoors in sunshine. A back-lighting effect such as this is often pleasing in portraits of young children, but a lens hood must be used. Under these conditions 1/tooth of a second at f/5 was given, which allowed for stopping camera shake and movement while the aperture gave sufficient depth of focus even at the close range of 3 ft. The dark background was obtained by draping a black eiderdown over a child's easel.

It is sometimes preferable to have no arranged background and to photograph the child informally in its perambulator, as in Figure 2. No "studio" effect is obtained, but the surroundings match the subject and no incongruity is felt.

Great help can be given by a third party who is willing to make humorous noises or in some way hold the attention of the child while one is operating with the camera. He or she can also be of assistance with a flexible rule to check one's estimate of distance.



Fig. 2. "Who woke me?"

An Exhibition of Miniature Photography

AN exhibition of prints made from negatives taken with miniature cameras was recently opened at the Galleries of the Royal Photographic Society, at 35, Russell Square, W.C.1, the exhibitors being members of the Miniature Camera Group of the Society. The exhibition, which occupies two rooms, is of a high standard, and very varied in style, including subjects of all types from landscapes to theatre shots. One at least of these last is worthy to rank among the most successful and the most pictorial, of its kind.

An exhibit that attracts attention is the series of five prints in colour, made

by the tricolor Carbro process by enlargement from three separate negatives.

A notable feature of the exhibition as a whole is that the usual tendency of the miniature camera user to concern himself chiefly with extreme "close-up" is not very strongly in evidence. The suggestion is that the miniature camera is no longer restricted to specialised work, but is now being applied to subjects of every sort, from portraits to distant landscapes.

The exhibition, which no miniaturist should miss, remains open till July 30th. Admission is free.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

DUAL-SIZE ENLARGER.

Is it possible to obtain an enlarger capable of dealing with 35-mm. and also 3½ × 2½ negatives, giving an enlargement up to at least 12 × 10 in both cases?
S. S. (Birmingham.)

To enlarge a 24 × 36 mm. negative to 12 × 10 means an enlargement of 10 diameters. So far as we know there is no vertical enlarger on the market in the 3½ × 2½ size which will enlarge to so great a degree as this. To fulfil your requirements you will therefore need an enlarger which is fitted to take interchangeable lenses. We know of only two enlargers so fitted; one is the Leitz Varyl enlarger, which has manual focussing, and the other is the Exakt, in which focussing is semi-automatic. Either of these enlargers can be obtained through any dealer. Details of the Varyl can be had from E. Leitz Ltd., 20, Mortimer Street, W.1, and of the Exakt from R. F. Hunter, of 51, Gray's Inn Road, W.C.1.

U.V. FILTER.

I have a miniature camera, and with it I use either a yellow or a green filter. I am spending my holidays among mountains, and hope to get photographs at altitudes up to 10,000 feet. Ought I to buy a special U.V. filter for this work, or will my ordinary yellow filter do?
W. G. M. (Tunbridge Wells.)

Negatives taken at high altitudes with no filter are often slightly unsharp on account of the preponderance of ultra-violet light, for which the lens is often not completely corrected. If you wish to get negatives of the type normally obtained without a filter, and yet to have them sharp, you will need a U.V. filter, which cuts off the ultra-violet light without providing any noticeable colour-correction. But if you require the colours to be corrected to the extent to which you are accustomed when using your yellow filter, just use it; it will cut off the excess of ultra-violet light along with the visible blue, so doing the work of the U.V. filter as well as its own.

METHODS OF DEVELOPMENT.

I use 2½ × 3½ roll film, making 16 exposures on each spool. Can you tell me whether I shall get better results, on the average, by making use of dish development by the see-saw method or by using more diluted developer in a tank? L. M. (Manchester.)

We think you would do better to rely on a tank rather than on hand-development for your roll films. Our reason for this advice is simply that in a tank the film is completely protected from the scratches and other markings that can so easily arise when handling it in the dark-room. So far as photographic quality is concerned, there is nothing whatever to choose between the two methods.

POOR DEFINITION.

I enclose some negatives taken with a V.P. camera, and as you will see they are not nearly sharp enough for enlarging. Can you tell me what is wrong?
D. W. P. (Norwich.)

It is very evident from your photographs that the lens is not at the right distance from the film for giving a sharp image. We cannot guess, however, whether this is due to maladjustment of the camera or to your own incorrect use of it. If you can find a photographic friend of experience he will probably tell you at once what is wrong.

MONEY FROM A MINIATURE.

In a recent article "The Self-Supporting Miniature," suggestions were made for making money with a camera. In my case all work has to be done by a D. & P. firm; with this in mind, would you recommend me to try to sell photographs? And if so, what ought I to charge? N. B. (Bakham.)

Whether you can make money with your camera in the way outlined in the article you mention depends chiefly on your own commercial abilities, but you will find it necessary to show a prospective customer an enlargement and not a contact print. This, as you are having your enlargements made for you, will probably make a very big hole in your profits, as you may have to make a fair number of enlargements which you do not sell. As for scale of charges, we suggest that you find out those current in your own district among the professional photographers, and base your charges on that.



SUMMER LANDSCAPE.

By E. SCHNEIDER.



THE BATHING-POOL,

By M. RODRIGUE.

BATHING-POOL

By
A. APPLEBY.

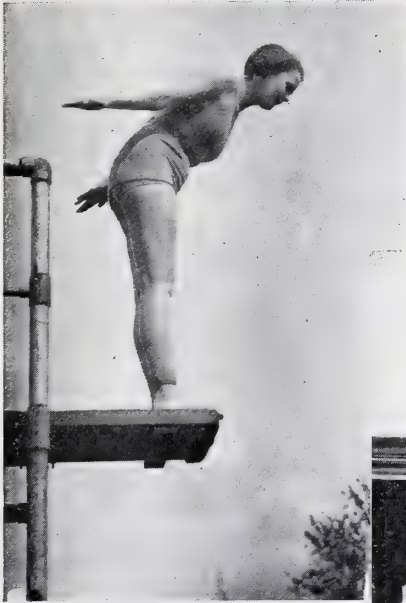
Photography

high-speed worker with an ideal subject in securing diving shots. For pictorial purposes, groups of bathers or single figures occur in attractive poses at every

turn, and, provided no objection is made to the use of the camera, a few hours spent at a bathing-pool with a camera will ensure a good bag of pictures.

For the diving subjects, however, if a high degree of definition is to be obtained in the photograph, a camera with a very rapid shutter is absolutely essential. The use of fast panchromatic film will tend to speed matters up a little. A cable release will also be found very helpful as it avoids camera-shake to a certain extent. Take your position, wherever it suits your purpose, but preferably with a low viewpoint to get the divers against the sky, and practically follow them down through your direct-vision view-finder. (It is the best for this kind of work.)

Set your camera lens to the largest stop, and the shutter speed to the highest, then take your sight and



Ready — for — High Diving.

THE bathing season is now in full swing, and facilities for bathers of both sexes are becoming greater every year. In addition to the obvious opportunities for bathing at the seaside, bathing-pools are to be found in all parts of the country, and even at the seaside resorts these pools are a feature that permit safe bathing, swimming and diving at all states of the tide.

But no matter where they are situated, they offer wonderful possibilities for picture-making with the camera, and provide the



In the
Bathing-
Pool Fountain.



Down the Chute.

watch the divers take off. You will have noticed that at a particular point at the beginning of the dive the diver appears to be momentarily motionless, and it is in this fraction of a second that the picture should be taken. In this way good pictures can sometimes be obtained with a shutter speed of 1/100th part of a second. If the diver is allowed to fall before you expose your film a shutter speed of at least 1/400th part of a second will be necessary. Be sure to use your finder to take a vertical picture or you may miss the diver altogether.



Castle Combe, Wilts. Entrance to the village from the Bath road.

THE summer holiday-maker with a camera who does not spend all his time at the seaside will find material for many pictures among the beautiful villages that exist in all parts of the country.

Some counties are richer in old untouched villages than others, but in these days of road travel, either by car or coach, there is little difficulty in reaching any of them, and they will be found ideal subjects for the landscape photographer. The possibilities for picture-making are never exhausted in these localities, and there is always a new point of view to be found for the real artist who looks for it.

Castle Combe, in Wiltshire, is commonly recognised as one of the most charming villages in England. Its situation is particularly pleasing. Nestling in a well-watered valley, effective vistas between intervening trees are obtainable from the top of a hill opposite the church. From ground level vantage-points for general views are naturally much more numerous. These include treble-arched bridge, church, pretty cottages, and an interesting market cross, a survival of days when Castle Combe was a cloth trading centre.



Arlington Row, Bibury. These beautiful old cottages have been purchased by The National Trust.

Inland Beauty Spots

Picturesque Villages as subjects for the Summer Holiday-maker with a Camera.

By HAROLD GRAINGER.



Cottages at Cockington, Devon.

In the Cotswolds are many beautiful villages, each of which will provide endless pictures. The architecture of these parts is substantial and artistic—Tudor and Jacobean manor houses and farmsteads roofed with stone slabs. Cheltenham is an ideal centre for the exploration of so delectable a portion of rural England; its rail and bus facilities are both good. One really splendid day can be assured by taking an early bus to Stanton. The journey may be broken and resumed at two or three other villages; at Prestbury, for instance, at Southam Delabere, at Bishop's Cleeve, at Winchcomb, at Stanway, and finally Stanton. The last-named is a village well cared for

Leica

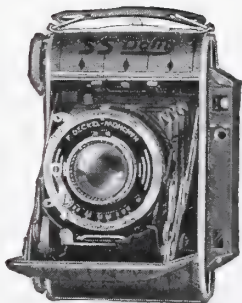
WITH
**XENON LENS F/1.5
RAPID WINDER**



This equipment is geared to the tempo of modern times. It enables the pressman to take snapshots of short, instantaneous exposures at night and indoors with machine gun rapidity. The Leica is the handiest and smartest of miniature cameras. Constantly fostering progress, it copes with every photographic need.

E. LEITZ (LONDON), 20, MORTIMER ST., LONDON, W.1.

THE NEW S.S. DOLLY



Have you ever handled a Super-Sport Dolly? Without the range-finder they are really superb cameras, and have long been the favourites of many discriminating miniaturists, but now that they have been fitted with coupled range-finders we can safely prophesy a great future for them. We incline more towards the Model C than to the A, since the capacity of the former to take plates as well as roll films, and its ability to use interchangeable lenses, appeals strongly to us, but for the worker who uses only roll film, and needs only a standard lens, the Model A is the ideal camera.

Prices range from £5 17 6 to £12 16 0 for the Model A, and from £9 9 0 to £16 12 6 for the Model C.

THE NEW ROLLEICORD 1a

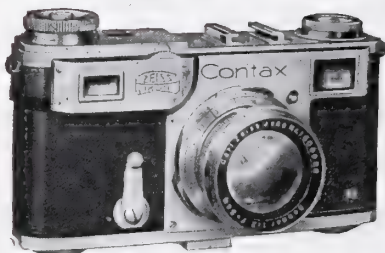
Another Rolleicord Model, fitted f/4.5 Zeiss Triotar lens and Compur normal shutter, and the price is only £12 10 0. As usual, the makers have turned out a very fine camera!

It takes the usual 12 pictures 2½ in. square, has parallax compensation, and gives excellent screen illumination, with "right-way up" image showing the complete picture. It is covered in art leather, and, generally, represents very good value for money.



THE CONTAX

A very fine camera, this! Both range-finder and view-finder images are seen in the one viewing window and the general specification of the camera is an impressive one. Lenses range from 2.8 cm. to 50 cm. in focal length, and from f/1.5 in aperture. The shutter speeds run from ½ to 1/1,250th second, with delayed action, and a very full range of accessories for the amateur or professional is available. Prices from £31 for the Model I with f/3.5 Tessar to £78 5s. for the Model III with f/1.5 Sonnar.



R
O
B
O
T



R
O
B
O
T

48 Pictures—2 Shutter Winds

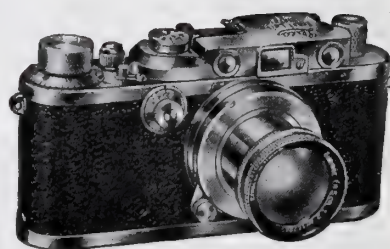
There is no camera on the present-day market against which the Robot can be compared. It definitely stands in a class of its own; no other camera is so rapid in action, and we have yet to meet a camera turning out better work. We should be delighted to demonstrate the camera, or to give any information regarding it!

Prices: With f/2.8 Tessar, £29 10 0
With f/3.5 Tessar, £26 10 0
With f/3.5 Primotar, £23 10 0



THE LEICA

Undoubtedly the handiest and lightest high precision coupled range-finder miniature ever produced, the Leica has many advantages over its competitors. Its lens equipment ranges from a focal length of 2.8 cm. to 20 cm., and the maximum aperture, available with the Xenon, is f/1.5. The shutter speeds go from 1 second to 1/1,000th, and a wonderful array of accessories is available for all models. Prices from £16 19s. for the Standard Leica with f/3.5 Elmar to £56 16s. 6d. for the Model 250 with f/2 Summar.



MOTHER AND FATHER!

One truly does feel about the Leica and Contax that they are the parents of all the miniatures now available! Their makers certainly have blazed a glorious trail, and whatever cameras may come and go, these cameras will ever be dear to the hearts of those who use them!

BRING THE GOOD OLD BUGLE, BOYS!

No, just for a change we're not going to blow our own trumpet—judging by the way our satisfied customers are doing that for us, there seems no need for us to do it in any case! This time we want to draw attention to the superlative qualities of the cameras shown above. Every one of these is a winner, but, of course, different cameras will appeal to different miniaturists. We are afraid that we have had to omit some old and well-tried friends, such, for instance, as the Exakta, Reflex-Korelle, Rolleiflex, Super Ikonta, Dollina, and a host of others, but space, in our case, is not infinite (*à la Einstein*) but very definitely limited, so we will just tug our forelocks in loving memory of temporarily absent friends. If you would very much like one of these cameras, why not turn in your present miniature in part exchange, and, if necessary, spread the balance payable over hire purchase. It is not blowing our own trumpet to say that you could not get better allowances and better service elsewhere; as specialists we ought to be able to offer you an unparalleled service, and, by gum, we do! "Try 202 for Service!"

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

alike by cottagers and owners of the Elizabethan and Jacobean manor houses. Another profitable day can be spent at Bourton-on-the-Water, the "Venice" of the Cotswolds, and one or two neighbouring villages.

Reached by bus from Cirencester, Bibury was described by William Morris as "surely the most beautiful village in England." Then in 1898 Leslie, by his Academy picture "Arlington Row," and Mr. Gibbs, the novelist, by his book "A Cotswold Village," raised it high in public favour, and perhaps nowhere is there a series of English cottages better known than this same Arlington Row, which, to make preservation effective, is now officially cared for.

Eardisland, in Herefordshire, has also won national renown. Featuring much good black-and-white domestic architecture, typical of the county, the immediate vicinity of the steep old bridge spanning the river Arrow is rich in pictorial possibilities.



Old Cottages at Stanton. A Cotswold beauty-spot.



Studland, near Swanage.

Amongst villages easily reached from Bournemouth, Swan Green, a hamlet near Lyndhurst, is perhaps chiefly interesting to pictorialists because of opportunities to include New Forest ponies in the foreground of views of its thatched cottages. Studland, across the Bay, is also worth a visit with its thatched cottages, which lend themselves to pictorial rendering.

Cockington has long been regarded as Devonshire's prettiest village, and in the Chilterns there is the same tale of beautiful old villages such as Bledlow and West Wycombe, which also has come under the care of The National Trust.

In Yorkshire, Cumberland and Norfolk numerous old villages can be found, and there are many such in Sussex and Hampshire, Dorset and Somerset.

It would, of course, be impossible to



Swan Green, near Lyndhurst, Hampshire, with New Forest ponies.

July 21st, 1937



ON A ROCKY COAST. *The end of a summer squall. 1/100th sec., f/11, Verichrome.*

NOW is the time when the amateur photographer with any kind of camera has the opportunity of making good pictures. During this time of year, particularly at the seaside, the chief problem is how to avoid over-exposure, and even the cheapest



WESTWARD. *A subject that calls for a small stop and fast shutter speed to avoid over-exposure.*

Summer with the

camera with the smallest stop will enable good fully-exposed photographs to be taken.

With this reserve of power in hand there is no reason why the veriest beginner cannot attempt to secure a few really good pictures, that will be more appreciated by his friends generally than the entirely personal snapshots that appeal only to himself and his relations.



NEARING SUNSET. *1/50th sec., f/11, Pan. film and light filter.*

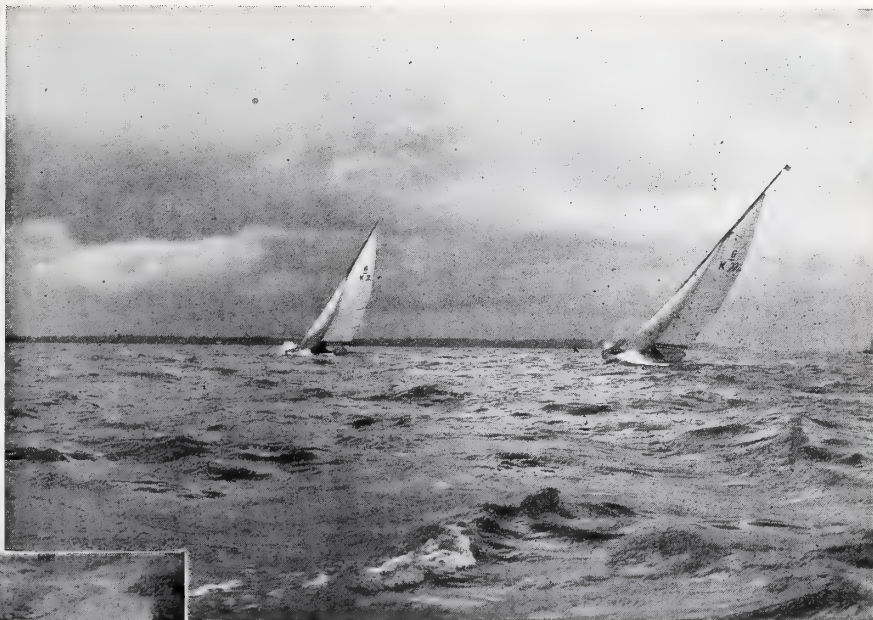
For instance, he may be taking his holiday at that part of the coast where there is a certain number of sailing craft or yachts to be seen; these alone offer endless opportunities for good pictorial summer-time pictures. A snapshot of the sea, taken from the end of the pier, may appear to be an entirely uninteresting expanse of water, but when graced with the presence of a few sailing boats or racing yachts, the entire scene is changed, and a striking picture, that may even appear as the winner in a competition or an exhibition, may be secured.

Thrice fortunate is he who can get afloat in another yacht, or even in a power boat, that enables him to photograph these

Seascapes CAMERA

craft at close quarters, as then there is still greater opportunity of securing almost ready-made pictures. He can drive the shutter of his camera as hard as it will go and use the smallest stop and still obtain well-exposed negatives.

If, however, there are no boats or ships to break the straight monotony of the skyline, he can wait for a striking sunset effect, which will afford strong light and shade and turn the water into a mass of sparkle and broken tones which can be turned to good account,



THE RACE. Squally weather. $1/1500$ th sec., S.S. Pan. film, $f/11$.

While all these subjects are within the range of practically any type of snapshot camera, a lens hood is an accessory that should be used whenever possible. This will ensure brighter negatives and counter the glare from both sea and sky. A direct-vision finder of the wire type is also useful when afloat.

It should be remembered, however, when dealing with this particular subject that if the shutter of the lens is a high-speeded one it should never be used at more than $1/2000$ th sec. for any sea subject, or the water, if there is much movement or spray, will appear frozen and lifeless. If the light is very bright a smaller stop or a slower film should be used.

In any case, films of the 'chrome type, in conjunction with a colour filter, will give good results all the time, although occasionally for very striking colour effects panchromatic films and a filter will be found better.

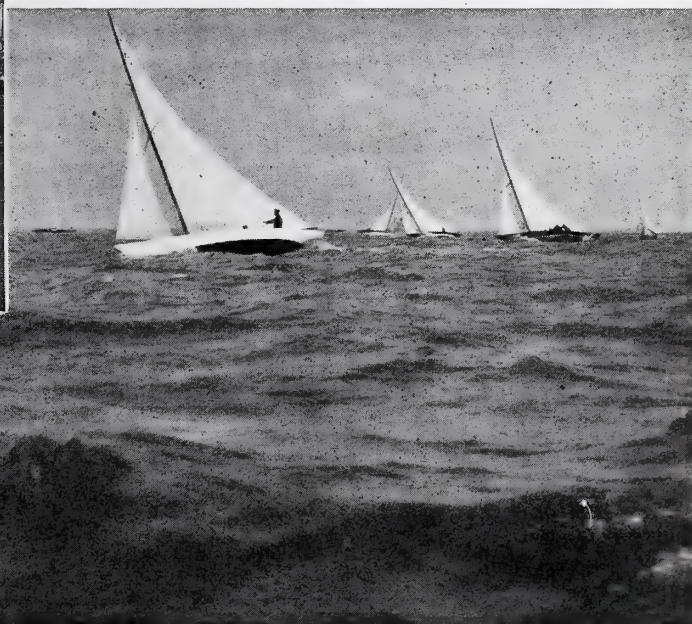
F. J. M.



FISHERMAN'S BEACH. Taken from the pier. $1/1000$ th sec., $f/11$, Selochrome.

especially if a fairly high viewpoint is chosen.

Again, if he is situated where there are fishing-boats, a high viewpoint from the end of the pier will sometimes give him an original and attractive composition, while if there are rocks in the neighbourhood opportunities frequently occur of securing a real seascape, with rolling breakers, which compare in a lesser degree with the bigger wave studies to be obtained in the winter-time.



RATERS. $1/1000$ th sec., $f/16$, Selochrome.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXCV.

Mrs. ROWENA
BROWNELL.

From information communicated to our Special Representative.

"PHOTOGRAPHY, though it seems so easy of appreciation, even so simple of realisation when we start work, has an unending list of problems to stimulate our interest and command our respect. Each worker must eventually find his own approach, and keep his aim steadily in mind, if he is to feel repaid for his effort. Beyond the point when the necessary technique has become a matter of routine, we interpret a subject only to the extent of our ability to appreciate it. Light, shadow, pattern, mood—what each of

us feels most is what shows in the result; otherwise given the same excellent tools and opportunities, results would be uniform.

"As we progress, our understanding should likewise broaden our insight into others' work. One way to accomplish this is to study reproductions in books and magazines and prints in exhibitions, trying always to see the meaning of the photograph and how the result was achieved. Possibly the maker of the print has succeeded in showing a combination of textures which interested him, or a pattern of

sunlight on a wall, and if he convinces us of a beauty which he sensed and which we have missed we will certainly be more alert the next time that a similar chance offers itself. By this I most emphatically do not advocate trying to do the same type of subject matter in his way—style in subject matter as well as in processes changes, and while each of us naturally has preferences, it is foolish prejudice to refuse to concede the worth of another's choice.

"Personally, I much prefer a straight print from an unretouched negative, and always work with that end in view; most of the time using a reflex, carefully composing on the ground glass, and determining when making the exposure the development that is to follow, and usually the type paper which it is desirable to use in the final print. Most of these are 11x14, and as a rule there are not any preliminary small prints made, since what may make an excellent 5x7 may be of little interest in a print to be hung on the wall. The latter requires mass in composition, and good print quality as well, and the rare negative which offers those with a freshness free from retouching is a joy which repays one for the average. A print which can bear careful scrutiny—ferrotyped, if need be, and still have quality—that is the kind.

"The longer I work the more convinced I am that 99 per cent of effort expended should be in studying the lighting. Mazdas, two 500's in standards, combined with daylight are capable of great variety and are comparatively inexpensive. It is, of course, useless to pose a figure or a still-life group in one light and then change the direction or balance of the lighting. The light is the picture."

(A further example of Mrs. Rowena Brownell's work is reproduced on the opposite page.)



WASHBOWL AND PITCHER.

Rowena Brownell.



QUEEN ANNE'S LACE.

See article, "How I make my Exhibition Pictures.")

By ROWENA BROWNELL.



REPOSE.

SEE ARTICLE, "SUMMER"

July 21, 1937

THE AMATEUR PHOTOGRAPHER
& CINEMATOGRAPHER



ACTION.

ESCAPES AND THE CAMERA."



1



2



3



4



5



6

PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"The Gossips."
By M. Copnall.

2.—"Morning, Lambeth Bridge."
By W. M. Richardson.

3.—"Austin's Bay."
By W. J. Batts.

4.—"Landscape."
By Khushi Mohd (Lahore).

5.—"Silver Birches."
By A. Morris.

6.—"The Naturalist."
By I. R. Robertson.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

WITHIN the next few months, or weeks, or it may even be days, those of us who are lucky enough to be able to do so will be saying goodbye to the cares of business and the everyday round and departing for our holidays with the strong hope and belief that we shall bring back with us a good bag of negatives that will be better than ever before.

Holiday Photography.

Naturally, we share in such an anticipation, but there is one thing we must do—if it has not already been done—and that is to make sure our cameras and accessories are in sound working order. The only really effective method is first to give the instrument a good examination, making sure that all the movements are working and are not impaired by a period of disuse; that there is no looseness or play in any of the parts; that the back and front are in perfect parallelism and rigid when extended; that lens and camera are clean and free from dust; and that the shutter, as far as can be seen, is working as smartly and well as usual.

And secondly, when all this has been done, a film should be passed through the camera, exposed and developed, on something in the nature of a test subject, such as, for example, a hoarding covered with printed posters. Examination of the film under a magnifier will soon show if any fault requires rectification, and what action is needful can be put in hand in time. Needless to say, the camera, during the test, should be firmly supported, preferably on a tripod, and every care taken to avoid movement during exposure.

Then we can go away secure in the knowledge that our camera will not let us down, and can tackle anything we see with confidence and equanimity. And confidence is half the battle. If we see a thing and feel we can do it, it is almost as good as done.

Choosing a Subject.

Whether any of the prints reproduced on the opposite page are holiday efforts or not, history does not relate, but No. 2, "Morning, Lambeth Bridge," by W. M. Richardson, with its fine arrangement and very pleasing effect of sunshine, shows the sort of thing that might well be taken as an example.

It might be better, perhaps, if a fraction could be added at the top to give the buildings a bit more space, and if that little piece of light on the right between the buttress and the edge were removed by trimming, but, apart from that, I do not see that the print wants

any alteration, and, in an enlarged edition, it might be submitted for exhibition with not a little prospect of success.

As a picture, it attains a high level in its class and is most attractive. It was very well seen indeed, but imagine the disappointment and chagrin if, when development were completed, a band of fog appeared stretching from one corner towards the centre; a part of the image were out of focus; or a circle of heavy density occurred in the middle of the negative, any one or more of which might happen if the camera were taken out for the first time after a period of laying up.

Possible Effects.

The first of the defects quoted might arise from an unsuspected pinhole in the camera bellows; the second through incorrect alignment between the front and back, or a looseness of the panel carrying the lens; and the last by the shutter failing to close.

A preliminary examination and excursion as previously recommended would have made evident the existence of the faults and enabled them to receive attention at the proper time or before any vitally important and irreplaceable holiday subjects had been spoilt.

However, reverting to the question of choice of subject, "Austin's Bay" (3), by W. J. Batts, is another example of the sort of thing that might be tried. Like No. 2, it is characterised by a very nice appreciation of the value of an effect, the sunlit cliffs standing out against the well-clouded sky in fine and impressive fashion. It differs from the print formerly discussed in that it is a seaside, as distinct from a town, subject, and as, no doubt, the majority of holiday-makers will visit the sea rather than go to town, it may be a more generally useful type for emulation.

It very certainly shows the added pictorial value that is gained from the incorporation of an effect of nature, though, to be perfectly candid, I should have preferred to have seen it with quite a bit more sky and less of that wide expanse of foreground.

Effect and the Picture.

As a picture, No. 4, "Landscape," by Khushi Mohd, is scarcely so successful. It does contain a good sky and the proportion of picture space allocated to it makes it more effectively brought forward than that of No. 3, but it is not sufficiently strong to maintain the main interest, and the remainder of the scene, with its stretch of unattractive roadway, is most uninspiring.

The figures are the making of No. 1, "Gossips," by M. Copnall, though, as a subsidiary feature, the sunshine lends the subject an additional appeal.

It could be wished, perhaps, that there were just a little more space between the one on the left and the side of the arch, and a change of stance to a point a foot or so to the right would have brought them into a more effective position. Apart from this, they are very well caught, and the print provides yet another suggestion of the sort of thing to look for during the holiday.

At the seaside, there are many opportunities of securing figure studies of outstanding quality. There are generally fishermen and their boats somewhere about, and, whether they are busy with their multitudinous jobs or idling in groups along the quays, they make fine pictures for those who have the patience to wait until they dispose themselves satisfactorily.

In the Countryside.

For those who like to spend their holiday on moor or fell or in the country, remote from town or sea, landscape offers so many problems that it cannot fail to be absorbing.

Tree studies, such as No. 5, "Silver Birches," by A. Morris, are available in infinite variety, and, with colour so predominant a feature, a light filter will be found a most useful accessory. Against-the-light effects, like No. 6, "The Naturalist," by I. R. Robertson, can also be essayed, but, wherever you go and whatever you do, I wish you the best of luck with your holiday snapshots.

Applied Knowledge.

In my own mind I entertain another wish, or rather a hope; and that is, that those who have been studying this critical page week by week may find that they have gained by so doing. The real purpose of these criticisms is to build up, by degrees, a knowledge of what to avoid and what to aim at when taking photographs, whether they are intended as mere records or as essays in picture-making.

The knowledge so gained is not always definitely recognised. We may not do this thing, or avoid that, because we recall advice given to someone else on these points. To do what is best in given circumstances becomes after a time almost automatic—we do it instinctively. At the same time there are occasions when we have to consider, and plan, and balance one thing against another, and it is then that our previous study comes to our assistance and helps us out.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SUMMER ON THE RIVER.

I HAVE just spent a couple of days making a leisurely trip from Windsor to Henley and back again, partly to get a few illustrations for these notes. Before I went aboard the lugger at Windsor the rain began, and continued at intervals for most of the day. The next day was better, but variable; and I nearly drew a photographic blank, especially when I discovered that my camera had been playing an absolutely new and unexpected prank.

So far from these things discouraging me I am making them the excuse for doing the trip all over again; and then I hope to do another on still higher reaches, and another on the lower reaches, and another on a different river altogether. For all over the country are beautiful and interesting rivers, providing endless photographic subjects, and generally accessible by some form of water transport.

No doubt the photographer is lucky who has his own vessel and can go



An Evening Spin.

prospecting for subjects at leisure; but most of us have to rely on service boats, and we might do worse. There are drawbacks in a vessel so crowded

that our movements are restricted, but this can generally be avoided by some care in selecting routes and times.

The beginner will find no special difficulties in using his camera from a boat, but there are a few snags of which he should be aware.

Ordinary roll film, or orthochromatic plates, will be found suitable. In spring and summer, greens are likely to predominate in river landscapes, and some ortho materials will give a better account of these than some panchromatics, although these would be a great advantage in the autumn. Whether a filter can be used depends on weather conditions and the largest stop available.

A lens hood should certainly be used if possible, as many subjects will be taken more or less against the light. The mere windings of a river bring about constant changes in the direction of the light as well as in the variety and arrangement of subjects. Even with a slowly moving vessel it is necessary to be mighty quick in getting some of the subjects on the banks close at hand. They open up and change and vanish with startling rapidity. The man who hesitates is lost. Many good things will be missed,



Windsor Castle.



Boat-houses.

but there is a good deal of excitement in the rapid spotting and shooting of others.

If the shutter has a single speed only it will be safe for most of the work, but not for close-up shots of vessels moving in the opposite direction to the photographer's boat. I would suggest $\frac{1}{50}$ th of a second as a good average speed if it is available. I kept my own shutter set at the same speed most of the time, and varied the stops according to light and subject.

Vibration of the boat may be noticeable, and the camera should not be rested on any part of the vessel. Anyhow, a fairly fast shutter speed is necessary even if only to deal with the movements of the water surface.

There is no one position on a river boat that is better than all others for providing opportunities for shots. Near the bow, or near the stern, are good spots, especially if it is possible to move from one quarter to the other. On a quiet river, subjects ahead may have clear, undistorted reflections, as in the tiny top print of the types of

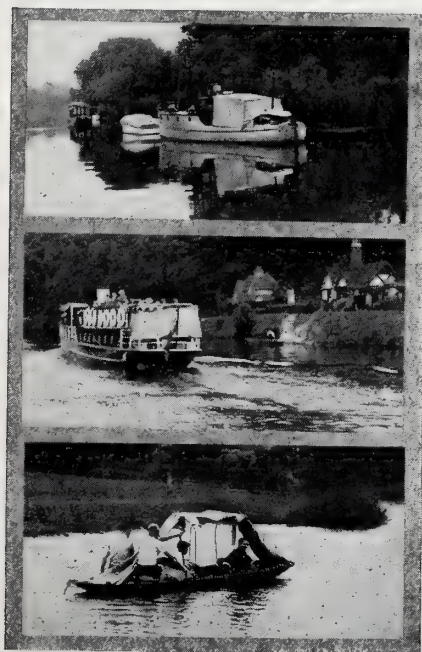
boats, while subjects astern may show the reflections broken by the wake of the boat, as in the print of boat-houses.

Rivers vary enormously in character, and I think the beginner's aim might



In Boulter's Lock.

well be to try to get a small set of prints that will convey the particular character of the stretch of river he has traversed. Even with luck against me I nearly managed this with the Thames trip. I could do it better after ten trips. W. L. F. W.



Odd Craft.



Early Morning at Henley.

MAKING BETTER SNAPSHOTS-7

By DAVID CHARLES.

This article is the seventh of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. With the right lighting, and the right exposure, sea and sky make a splendid background.



Fig. 2. Taken with the camera facing brilliant light, an indistinct image results.



Fig. 3. Against the sky, a sun-browned face is liable to "come out" even darker than it looks.

SUNSHINE by the sea is presumed to comprise the snapshotter's paradise. And so, in most respects, it does.

The fly in the ointment arises out of the fact that the foreshore is often crowded and that most of the crowd (including the photographers) spend their time looking seawards. Do you ever recollect having noticed anyone with his, or her, deck-chair turned towards the land?

A look towards the land with one's back to the sea reveals a jumbled mosaic of bodies and boulders, chairs and kiosks, and hundreds of other things which do not make for a satisfactory background for the subjects most people find it essential to photograph—to wit, their relatives and friends. So they make the sea their background; it is simple and undistracting, and anyway they are facing it already. And the sea can make a very good background, too, as witnessed Fig. 1.

But at the start of a photographic career it is not always realised that to adopt this procedure is often to ask for trouble. The tremendous expanse of brilliantly-lit open sea and sky floods the inside of the camera with volumes of light. The effect inside the camera, if only one could observe it, is very similar to that which causes many

people to screw up their eyes in such circumstances. The camera is much like the human eye in its liability to be "dazzled," and in those circumstances produces an indistinct image like that of Fig. 2.

That in itself would be bad enough. But in many seaside places looking seawards means looking actually towards the sun for the best part of the day, and everybody knows that gazing sunwards dazzles the eyes worst of all. And so with a camera. On the South Coast this condition obtains all day, on the East Coast all the morning, and on the West Coast all the afternoon, as will be realised by reference to Fig. 5. I am quite well aware that the coastline possesses numerous convolutions, so that the rule of the diagram need not be taken too literally. It serves rather as a warning that the position of the sun needs to be remembered.

Even when not facing open sea, and even if the sky is obscured, it is very desirable to bear in mind certain things if one uses these masses of light as "plain backgrounds." One is that not only is the subject very much darker in actual fact than the general lighting conditions appear to indicate to the inexperienced eye, but since the photographer is looking towards the source of the brightest light, the latter is actually illuminating mainly the back of his subjects, which he is not photographing. It is their fronts which he aims his camera at, and it is the volume of light from his own back which he should take more notice of. If there is a tall cliff behind him, for instance, and if his friends are at all sunburned, it is well to remember that a poorly-lit brown is not too far removed from black.

And black, if he ignores these points, will his friends appear in the prints.



Fig. 4. But if the face is brightly lighted, the sky may safely be used as background.

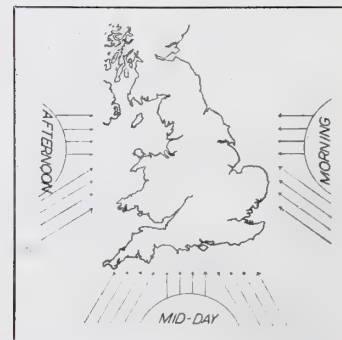


Fig. 5. How sunlight falls at different times of the day.

THE IRON IS HOT!

STRIKE NOW! All prices marked below represent considerable reductions on the current market values of the apparatus offered. This is tantamount to a drapery store's sale, and really exceptional opportunities offer themselves to the miniaturist desiring to invest in a fresh camera. **BUY NOW, AND SAVE YOURSELF MONEY!**

LEICAS:

SPECIAL OFFER.

Four only IIIa Leicas, fitted f/2 Summar lenses, complete with ever-ready cases, purchased by us from H.M. Customs, and guaranteed unused

Leica IIIa, f/2 Summar lens, E.R. case. As new	£37 10 0
Leica IIIa, f/2 Summar, E.R. case. As new	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new	£32 10 0
Leica III, black, f/2 Summar, E.R. case. As new	£31 10 0
Leica III, chromium, f/3.5 Elmar, E.R. case. As new	£24 17 6
Leica III, black, f/3.5 Elmar, E.R. case. Practically as new	£23 17 6
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new	£22 15 0
Leica II, black, f/3.5 Elmar. Good condition	£19 10 0
Leica Standard Model, chromium, f/3.5 Elmar. Indistinguishable from new	£13 10 0
Leica Model I, interchangeable, f/3.5 Elmar. Excellent condition	£10 10 0
Leica Model I, non-interchangeable, f/3.5 Elmar. Good condition	£8 7 6
Leica Model I, interchangeable, f/1.5 Plasmal. Excellent condition	£16 17 6
Trigger Quick-wind Attachment for the Leica. As new	£2 2 0
Vidom Chromium Finder. As new	£3 8 6
5-cm. f/3.5 Elmar, coupled. As new	£6 0 0
5-cm. f/2 Summar, chromium. As new	£13 17 6
7.3-cm. Latest Rectilinear Pattern f/1.9 Hektor. As new	£20 7 6
9-cm. f/4 Elmar. As new	£8 17 6
9-cm. f/2.2 Thambar. As new	£16 16 0
18-cm. f/5.5 Tele-Megor, coupled for Leica, with hood and filter	£17 17 6
5-cm. f/1.4 Zeiss Biotar, coupled for Leica	£24 17 6
4-cm. f/1.5 Plasmal, for the Leica, uncoupled. As new	£12 15 0

CONTAXES:

Contax Model III, f/2 Sonnar, E.R. case. As new	£55 10 0
Contax Model II, f/1.5 Sonnar, E.R. case. As new	£55 0 0
Contax Model II, f/2 Sonnar, E.R. case. As new	£42 10 0
Contax Model I (this year's pattern), f/2 Sonnar. As new	£32 17 6
Contax Model I, as above, but fitted f/2.8 Tessar	£25 17 6
Contax as above, but fitted f/3.5 Tessar	£23 17 6
Contax, old non-slow speeds model, f/3.5 Tessar. Good condition	£14 17 6
8.5-cm. f/2 Sonnar for the Contax, any model. As new	£24 17 6
f/8 Wide-Angle Tessar for the Contax, as new, chromium	£9 17 6
Plate Back with 1 slide for Contax I	£2 19 6
Ditto, for Contaflex	£3 7 6
Contameter for the Super Nettel. As new	£6 19 6

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Super Ikonta Model 530/15, f/4.5 Tessar (ideal for colour work). As new	£13 10 0
Another, as above, but with Rapid Compur shutter. As new	£14 0 0
Super Ikont, 530/2, f/3.8 Tessar, Rapid Compur. As new	£16 17 6

OUR GUARANTEE!

All apparatus leaving "202" is fully covered by our guarantee for 12 months from date of purchase, and, after that, indefinitely against any inherent defect.

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd.:

Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur. As new	£13 18 6
Super Ikonta 530/2, as new, f/4.5 Triotar, Klio shutter	£9 17 6
Super Ikonta 530, f/3.5 Tessar, Rapid Compur. As new	£14 17 6
Super Ikonta 530, f/3.5 Tessar, normal Compur. As new	£13 17 6
Super Ikonta 530/16, f/2.8 Tessar, Rapid Compur. As new	£23 17 6

SPECIAL OFFER:

Six only Super Ikontas 530/2, f/4.5 Tessar, normal Compur. As new £12 7 6 |

Four only Super Ikontas 530/16, f/3.5 Tessar. Slightly shop-soiled only £18 17 6 |

Kodak Regent, f/3.8 Xenar, Rapid Compur. As new	£13 17 6
Voigtlander Super Bessa, f/3.5 Helomar, Rapid Compur, filter, case. As new	£12 10 0
Weltur, f/2.9 Radionar, Compur. As new	£13 18 6
Baldaxette I, f/2.8 Xenar, Compur. Shop-soiled only	£15 15 0
Roland, latest chromium model, f/2.7 Plasmal, Rapid Compur. As new	£20 10 0
Roll-Op, f/2.8 Anticomar, Rapid Compur. As new	£15 17 6

MINIATURE REFLEXES:

Latest Automatic Rolleiflex 6×6, f/3.5 Tessar, Rapid Compur. As new	£19 10 0
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur. Excellent condition	£15 15 0
Latest Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, Rapid Compur. As new	£19 17 6
Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, normal Compur. As new	£16 17 6
Rolleicord II, f/3.5 Triotar, ever-ready case. As new	£14 10 0
Rolleicord II, f/4.5 Triotar. As new	£11 17 6
Rolleicord I, f/3.8 Triotar. As new	£11 5 0
Rolleicord I, f/4.5 Triotar, case. Excellent condition	£8 10 0
Mentorette, Automatic Twin-Lens Reflex, f/3.5 lens. As new	£15 0 0
Pilot Reflex, f/3.5 Tessar, Compur. Excellent condition	£11 15 0
Pilot Reflex, f/2.8 Tessar, Compur. Excellent condition	£13 15 0
Voigtlander Superb, f/3.5 Skopar, case. Excellent condition	£11 15 0
Welta Perfekta, f/3.5 Trioplan. As new	£10 15 0
Ikoflex, f/4.5 Novar, Klio shutter, case. As new	£6 17 6
Contaflex, f/2 Sonnar, ever-ready case. As new	£52 10 0
Contaflex, f/1.5 Sonnar, ever-ready case. As new	£62 10 0

MINIATURE REFLEXES—contd.:

Lever-wind Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new	£26 10 0
Exakta Model A, f/3.5 Exaktar. Good condition	£11 7 6
5.5-cm. f/8 Wide-Angle Tessar Lens, for the Exakta. As new	£9 15 0
Korelle Reflex, latest Model II, with delayed-action and slow speeds, f/2.8 Tessar. As new	£19 10 0
6-in. f/5.6 Dallon Tele-Anastigmat for the Korelle. As new	£6 19 6

MISCELLANEOUS CAMERAS:

Retina, f/3.5 Xenar, Compur. As new	£6 17 6
Retina, f/3.8 Ektar. As new, chromium	£9 9 0
Dollina II, f/2 Xenon, Rapid Compur. As new	£15 15 0
Beira, f/3.5 Trioplan, Compur. As new	£6 17 6
Miniflex, f/3.5 Astro, Compur. As new	£6 17 6
Miniflex, f/3.5 Victor, Vario shutter. As new	£2 7 6
Voigtlander Brilliant, f/7.7. As new	£1 12 6
Ensign Muxtel II, chromium, Ross Xpres f/2.9, purchased new 10 days ago (receipt shown). Cost £26 10s	£19 10 0
Peggy, f/2.7 Plasmal, coupled range-finder, film-cutting device. As new	£19 10 0
Peggy f/2.8 Tessar. As new	£20 10 0
Peggy, as above, but with 4 cassettes, filter and E.R. case. Cost £36	£21 17 6
Makina II, f/2.9 Anticomar, filters, roll-holder, case. As new	£29 10 0
21-cm. f/6.3 Tele-Makinar Lens for above. As new	£8 15 0
520 Ikonta, f/3.5 Novar, Compur. As new	£6 5 0
Kodak Six-20 Duo, f/3.5 Kodak lens, Compur	£7 17 6
Dolly Super Sport, f/2.8 Xenar, 3 slides and focussing screen	£9 17 6

CAMERAS TAKING 16 on V.P. FILM:

Zeiss Kolibri, f/3.5 Tessar, Compur. Good condition	£6 17 6
Zeiss Kolibri, f/2 Biotar, Compur. Excellent condition	£13 10 0
Plaubel Makinette, f/2.7 Anticomar. Good condition	£10 17 6
Kodak Volland, f/4.5 Radionar, 3-speed shutter. As new	£3 3 0
Baby Ikonta, f/3.5 Tessar, Rapid Compur. As new	£8 5 0
Baby Ikonta, f/4.5 Tessar, Compur. Excellent condition	£6 17 6
Baby Ikonta, f/4.5 Novar, Derval. Excellent condition	£3 3 0
Voigtlander Perkeo, f/3.5 Skopar, Compur. Good condition	£5 15 0
Piccochic, f/2.9 Vidanar, Compur. Good condition	£4 7 6
Pupille, f/3.5 Xenar, Compur. Good condition	£7 7 6
Pupille, f/3.5 Elmar, Compur. Good condition	£9 9 0
Pupille, f/2 Xenon, Compur. Excellent condition	£13 17 6
Reflex Attachment for the Pupille. New condition	£2 5 0
Miniature Marvel, f/2 Xenon, Compur. As new	£9 7 6
Foth-Derby, fitted f/3.5 lens. Good condition	£3 12 6
Foth-Derby, fitted f/2.5 lens. Good condition	£5 5 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780).

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



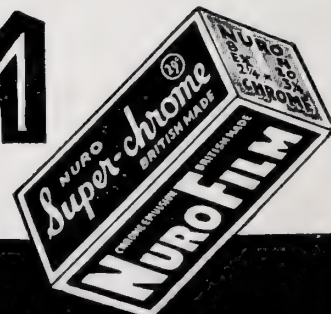
*a chance
snap*
MAY WIN YOU
£1,000

THIS PHOTOGRAPH HAS BEEN AWARDED ONE OF THE PRIZES. FOR JUNE

The exceptional fine grain and 'lastic latitude of Nuro Film ensure successful snaps every time. Do full justice to your subject by using Nuro and remember that one of these chance snaps may easily win you a thousand pounds in the Nuro £3,000 Snap Competition. There are over 350 other prizes. Enter to-day. Your dealer will give you full particulars.

NURO FILM

MADE IN STANDARD SIZES AT USUAL PRICES



**THE ONLY FILM MADE FROM
START TO FINISH IN THIS COUNTRY.**

NURO (BIGGLESWADE) LTD.

BIGGLESWADE.

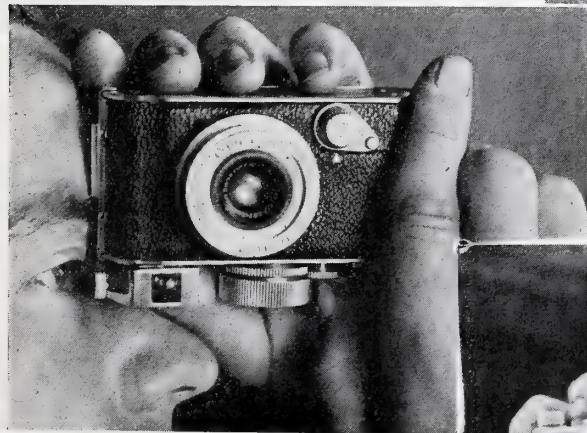
BEDFORDSHIRE.

Photographing Sideways

By PAUL CONNELLY.

WHAT is commonly called "candid-camera" work, and other varieties of photography, too, may be divided into the two sections—discovering the subject and "sniping" him. The first is mental perception of the subject; the second is the mechanical operation of photographing.

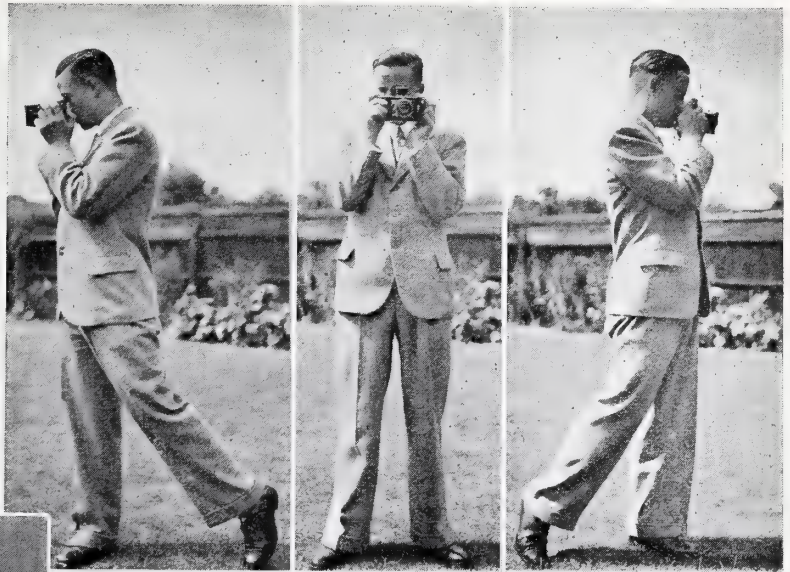
The problem of obtaining skill in swift sniping at the precise instant is really three separate problems, all of which have to be solved at the same time by means of the fingers! But it is not so difficult as that may sound, if the matter is taken in hand logically. First,



2.—Using an angle-finder with lens towards the right-hand side, the camera is above the finder. Note how the left thumb is "fitted" to the nose, and the forefinger to the forehead; this arrangement keeps the view-finder definitely fixed in alignment with the right eye. The fingers of the right hand also help to support the camera, while the thumb is ready to press the exposure-button.

it is necessary that one should be able to sight the subject in the view-finder while moving the camera. This means that the head and the camera should turn as one inseparable piece of mechanism. The second essential is that the camera should be supported steadily without strain or discomfort. The third is that although the disposition of the hands may have to be different from one's customary camera-hold, the trigger-finger must still remain perfectly free and ready.

To achieve these three essentials there are some details of method which are common to all cameras. Whether the camera is used at waist-level or at eye-level (the latter obviously being better for this work) the arms are pressed closely to the trunk, so that a turn of the camera towards one side or the other means revolving the whole body, as one solid mass. If this sounds a ponderous proceeding, it is not so in practice. In fact, it is quite easy to make a complete half-circle turn as quickly or slowly as may be desired, as shown in Fig. 1. When working near



1.—By planting the feet slightly apart a complete half-circle can be made from right to left or vice versa, without moving eye from view-finder. For cameras not fitted with an angle-finder this method is the best, whether held at eye or waist level. Note the arms are pressed firmly and closely to the sides of the body.

victims inclined to be suspicious, it is a great thing to have one's lens apparently sweeping the

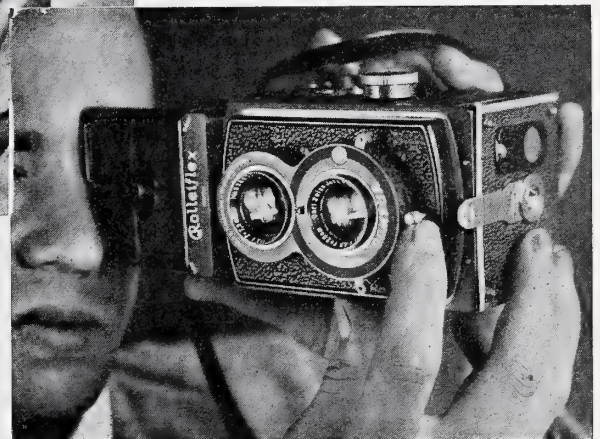
The trouble is that a camera is not built to fit the face. To fix it against the face, so that the eye and view-finder remain in alignment both comfortably and steadily, one has attained a habit of making the fingers which grip the camera form a firm pad which fits it to certain hard parts of one's skull.

The accompanying illustrations will be found a very useful basis upon which slight variations of grip can be made by the individual worker. It should be noted that the only points of real pressure are the arms to the chest, and the finger to the face. All the other muscles of body and fingers should be kept relaxed, and no more rigidly tensed than is sufficient to prevent the camera falling. In that last remark lies the secret of painless waiting, and of jerkless shooting when the instant arrives.



3.—Using an angle-finder with lens pointing to the left, the camera is below the finder. Note the left forefinger pressed along the bones of jaw and nose, with the right forefinger arched over the trigger-button. Here the right eye is also being used.

horizon. With any camera at eye-level the thumbs form two points of support, the third point of support being the bony structure of the face.



4.—When using a twin-lens reflex aimed sideways there is the considerable leverage of its weight to overcome. Note the disposition of the thumbs and third fingers to overcome this. The front of the hood is pressed against the nose, and the magnifier must be used, or the image cannot be properly seen at such close quarters. For using the opposite eye to that shown in these illustrations some variation in the "hold" is necessary, which a little individual experiment will discover.

Pictures in the Making

A Commentary on the Pictures reproduced in this issue.

NOT a little of the care-free spirit of summer and holiday time is conveyed in this picture by E. SCHNEIDER, "SUMMER LANDSCAPE,"



and there is, besides, a fine impression of sunlight and the open air, effects which show us the sort of thing to aim for when the opportunity offers.

And now is the time to go out and get them. At no other season are the daylight hours so long; sunshine is more prevalent; and weather conditions are such as to invite us to make the most of them before the winter comes and curtails our opportunities. We may, perhaps, not always be so fortunate as to chance upon so charming a model and so attractive a setting, but, if we are always on the look-out and always prepared, the unexpected may happen.

Here, the probabilities are that the co-operation of the figure was enlisted; that she was brought upon the scene after its possibilities had been carefully estimated; that she was posed in various positions until the present placing against the dark of the mill was finally chosen; and that, possibly on account of her attention being momentarily attracted by another member of the party and the vivacity of her expression being instantly appreciated, the chance was taken immediately it happened. At least, that is how it seems to me that the picture was secured, and, if it did not actually happen precisely in that way, it is a sound method of working.

Chance, however, does play a part. It was chance, no doubt, that caused the turn of the head and the smile, but the worker, quite evidently, was ready, and took immediate advantage of it. It reminds me of a time when I was in a little Italian town and was engrossed in trying to make something of a play of sunshine and shadow upon a rough-

cast wall, on which were placed a balcony and a number of gratings. These projected a little, and accounted for the shadows. The subject, in itself, was, I felt, worth a plate, and I was just about to make my exposure when the shutters of one of the balconies was thrown open and a girl appeared who started watering the few plants that were there. I got her at once, but then she saw the camera and vanished indoors. I was not, however, sure that the shutter speed was short enough to prevent movement of the image, although, when I got home and developed the plate, I found there was not enough to matter.

That such a figure should come along just as it did was a chance in a million, but, some youngsters turning up and becoming interested in what I was doing, I first of all showed them the image on the reflex focussing screen and



eventually persuaded them to group themselves at the base of one of the long falling shadows. They entered into the spirit of the thing, posed as I told them, and kept their positions while I made another exposure. This last turned out a better thing than the first, but, as a rule, I prefer to wait until a suitable figure turns up rather than make use of models, for, apart from the difficulty of getting a sufficient variety, the unsuspecting and involuntary figure usually seems more spontaneous.

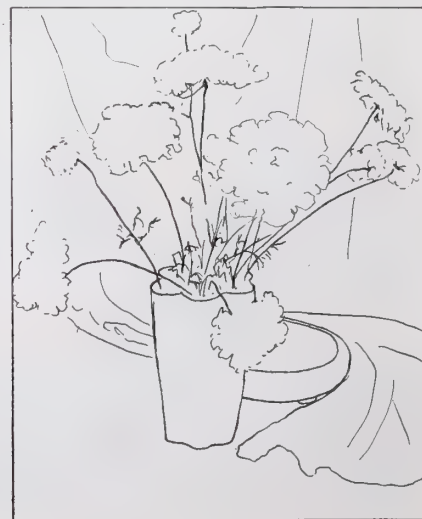
However, most workers would rather proceed along lines they have developed for themselves, and, if they find a model better suited to their methods than a chance figure, or, for that matter, a set of figures, it is better that they stick to the lines they have found successful

than attempt a method with which they are not familiar.

Nothing, for example, could be more spontaneous and natural than "THE BATHING-POOL," by M. RODRIGUE, and it certainly could not have been posed. There are too many figures for that, and if, as is sometimes done with a cinema chorus, an effort were made to drill a lot like this into posing for a shot, something or other would happen, as it usually does with such things, to indicate the presence of the camera. Whereupon all its naturalness and spontaneity would go. The expedient might be successful with two or three figures, but not with such a crowd as this, and, if I were told that this had been deliberately posed, quite frankly, I should not believe it.

I could easily credit it if it were said that the arrangement was the result of a careful choice of the moment for making the exposure, nevertheless, and, in all probability, that is what was done. The grouping, taking into account the nature of the subject, is excellent.

But composition and design at its best is generally to be found where exists the facility for arranging and adjusting the subject itself, as it does in "QUEEN ANNE'S LACE," by ROWENA BROWNELL. The form of the flowers is seen to full advantage, the shapes of vase and bowl provide curves of harmonious design, and the lines of the setting are well calculated to set them forth. The arrangement is wholly admirable and a like perfection extends to the chiaroscuro or relationship of the light and shade, while the beauty of the key, with its exquisite transitions of delicate tone, is as good as anything I have seen, of its type, since the days of the Cadbys, who, perhaps, were the



July 21, 1937

THE AMATEUR PHOTOGRAPHER
& CINEMATOGRAPHER



YOUTH.

By B. I. P. KENT,



SUMMERTIME IN TOWN.

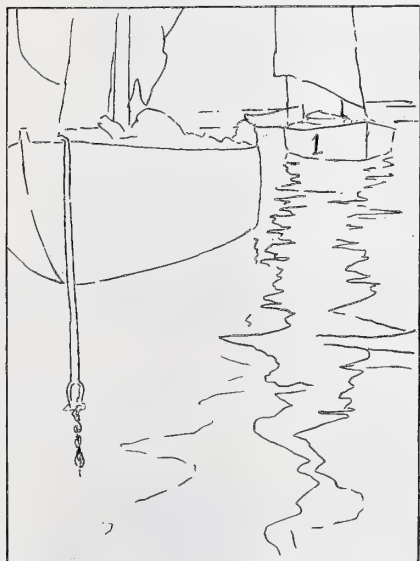
(From the Advanced Workers' Competition).

By W. J. ALLAM.

Pictures in the Making—continued.

first to make a success of photography in a high key.

The next two pictures, which face each other on the centre page, are the subject



of another article, but in connection with the first, "REPOSE," it will be seen how fully the intentions of the title are expressed in the print, and how admirably use has been made of the static qualities of horizontal and vertical lines.

Except for a small relief here and there, all the lines are either vertical or of a horizontal tendency. The hulls of the vessels are mainly represented by horizontals, and their sails and the reflections are made up of verticals, although, as far as the reflections are concerned, the ripples also introduce a horizontal suggestion. The limpidity of the water, too, is finely conveyed, and the subject provides an illustration of an unusual form of arrangement in which the more distant of two elements forms the centre of interest. This point occurs where the sunshine strikes

the hull and sail of the far boat at (1). This point makes the strongest light of the picture; it has considerable force of position; and it is emphasised, almost to a dramatic extent, by the imitation afforded by the reflections below.

"ACTION," however, shows a strong contrast of mood. It gets across with its suggestion equally well, and, just as the predominating verticals and horizontals of the other combined to convey an impression of peace and quietude, the opposite feeling, here, is transmitted by the prevalence of lines of a slanting inclination.

There is one strong line rising from the bottom left-hand corner, it being extended, by the ropes, to its opposite on the right-hand side; there is the line of spray on the bottom right inclining towards the left; in the upper left-hand side, another line comes downwards towards the figure; and, from the top, there is a triangular projection made up of boundary lines of opposing tendencies. The only horizontal line of any significance is that of the horizon, and this does but serve to emphasise the overwhelming dominance of lines on the slant. From these arise a most forceful suggestion of movement.

The tendency is still further exempli-



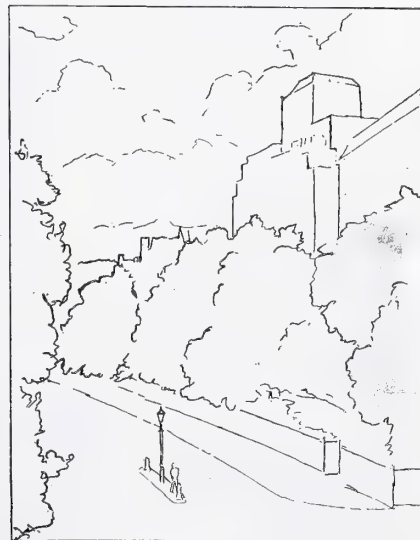
fied by the following picture—"YOUTH," by B. I. P. KENT—where, although a figure study and of a very different character to its predecessor, inclined lines in opposition convey a like impression of movement and action. The body is leaning backwards from right to left. The near thigh provides a strong opposition and is also on the slant, the two inclined lines enforcing each other, while the farther leg and torso make a fine sweeping curve.

Flying off at a tangent, the arms again emphasise the inclination of the body, and therewith the impression of motion is further stressed, while the level line of the horizon only serves, as in the former case, to heighten the feeling.

Besides this, there is a feeling of open air and space; a suggestion of light and luminosity; and of that freedom of

spirit that is suggestive of holiday time and the present season. The pose is exceedingly well caught, and, presumably, has been obtained with the able co-operation of the model, for, unless one should be fortunate enough to come across a dancing-school at practice or something of the sort, the chance of securing a similarly posed figure is so remote as to be almost impossible.

But those of us who are confined to town need not despair of finding subjects

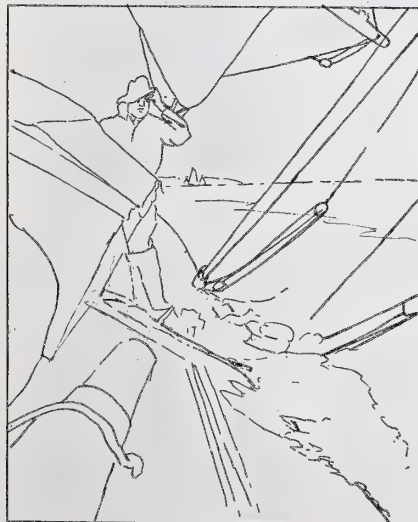


at this time of year, as "SUMMERTIME IN TOWN," by W. J. ALLAM, well shows.

Here, the main source of appeal is to be seen in the effect of sunshine on the light-toned building towards the right. The sunlight makes it seem even brighter than the sky, against which its brilliance shows up magnificently. The effect is enhanced by the depth of tone in the foliage below and in the contrast afforded by the shadow side of the building itself. The variations of tone in the foliage, too, provide yet a further attraction, while the beautifully clouded sky rounds off and completes an admirably chosen subject.

Incidentally, the picture is one which displays a sane and well-ordered employment of a high viewpoint. There is no suggestion of the distortion so favoured by the "new angle" school, which arises from a violent departure from the normal line of sight. This is avoided simply because the normal direction of view was retained and the height of the viewpoint adopted for the reason that the subject could only be obtained from it, for the building would scarcely be visible from the street level, and, if it were omitted, most of the attraction of the subject would be lost.

The foliage on the left, if a little "bitty" in character, provides a means of stopping a tendency, that would otherwise make itself felt, for the lines in perspective to run out of the picture on that side. It makes an efficient closing line and very well serves to turn the interest well into the picture. An excellent piece of work. "MENTOR."



Popular-Size Snapshot Cameras

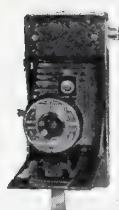
IN spite of the ever-growing popularity of miniature cameras of various sizes, there can be no doubt that the most popular single size of camera in use to-day is that taking pictures $3\frac{1}{4} \times 2\frac{1}{4}$ in. This popularity has been at once recognised and fostered by the film-makers, who offer film at a decidedly lower price, for its area, in that size than in any other.

At this holiday season many thousands of amateur photographers will be buying or replacing their cameras, and in order that our readers may have the fullest information, for their own use or for advising their less expert friends, we publish below a brief description of the $3\frac{1}{4} \times 2\frac{1}{4}$ in. folding roll-film cameras on the British market. We believe the list to be exhaustive.

Entries are arranged in rising order of price, the figure chosen, in cases where several different lens-shutter equipments are offered, being in all cases the lowest. Other available equipments, with prices, will be found in the complete price list on page 90. In this the letter S following the name of the shutter signifies that it has delayed-action release for self-portraiture.

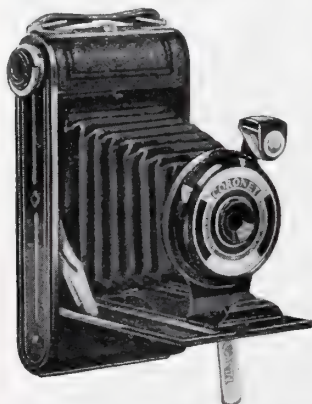
Box cameras of all sizes were described in our Novices' Number published on June 2nd last, and all smaller cameras in our Miniature Camera Number of March 10th. Cameras taking $3\frac{1}{2} \times 2\frac{1}{2}$ in. plates will be described in next week's issue.

For firms' addresses see advertisement pages.



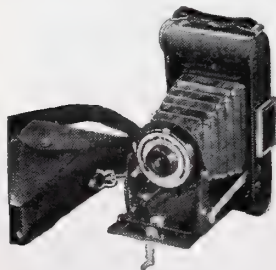
MYNA, ALL DISTANCE.—Folding camera with all-metal body, fitted with $f/11$ single Meniscus or $f/11$ Doublet lens in Time and Instantaneous shutter. Two-point focussing. Dimensions, $6\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{4}$ in.; weight, 18 oz. Prices from 15s. Soho, Ltd.

MENISCUS FOLDING POCKET CAMERA.—Folding camera, fitted 4-in. $f/11$ single lens in Time and Instantaneous shutter. Two-point focussing for infinity and 9 ft. Large reversible brilliant



finder. Dimensions, $6 \times 3\frac{1}{4} \times 1\frac{1}{4}$ in.; weight, 14½ oz. Price 18s. 6d. Coronet Camera Co.

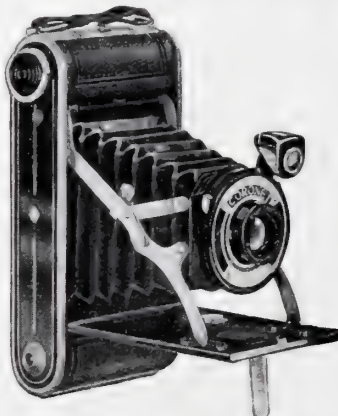
SIX-20 FOLDING BROWNIE.—A simple self-erecting camera, fitted with single lens in Time and Instantaneous shutter. No focussing arrangement is fitted. Has folding direct-vision finder.



The back hinges open for loading, and the camera uses 620 spools. Dimensions,

$6 \times 3 \times 1\frac{1}{4}$ in.; weight, 18 oz. Price £1 7s. 6d. Kodak, Ltd.

EVERY DISTANCE FOLDING CAMERA.—Self-erecting folding camera fitted 4-in. $f/11$ Every-Distance lens in Time and Instantaneous shutter. Has reversible view-finder and two tripod



bushes. Dimensions, $6 \times 3\frac{1}{4} \times 1\frac{1}{4}$ in.; weight, 15½ oz. Price 25s. Coronet Camera Co.

ENSIGN POCKET 20.—Folding camera, fitted 4-in. $f/11$ Meniscus lens, with two stops, in I.B.T. shutter. Reversible

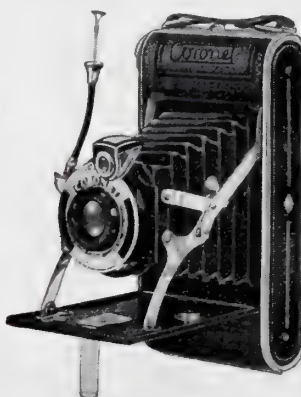


brilliant view-finder. Two-point focussing. Available also with $f/8.5$ anastigmat lens in three-speed shutter. Dimensions, $6\frac{1}{2} \times 3\frac{1}{4} \times 1\frac{1}{4}$ in.; weight, 18 oz. Prices from £1 7s. 6d. Ensign, Ltd.

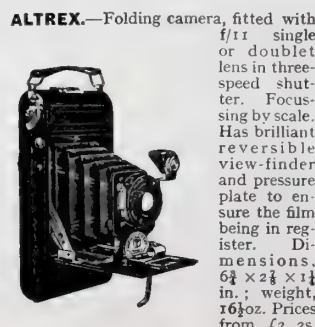


CADET.—Folding roll-film camera with polished moulded body. Has single $f/11$ lens in Time and Instantaneous shutter. Two-point focussing by pulling forward camera front. Has reversible brilliant finders. Dimensions, $7 \times 3\frac{1}{2} \times 1\frac{1}{4}$ in.; weight, 19½ oz. Price 25s. Also obtainable with $f/11$ Doublet lens at 30s. Soho, Ltd.

ANASTIGMAT FOLDING POCKET CAMERA.—Self-erecting folding camera. Fitted anastigmat lens, with iris diaphragm, mounted in multi-speed

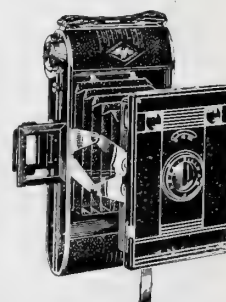


shutter. Reversible view-finder, two tripod bushes. Dimensions, $6 \times 3\frac{1}{4} \times 1\frac{1}{4}$ in.; weight, 16 oz. Prices from 35s. Coronet Camera Co.



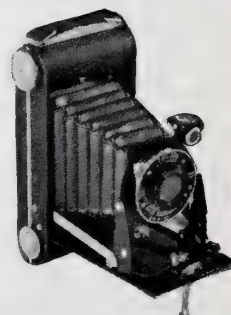
ALTREX.—Folding camera, fitted with $f/11$ single or doublet lens in three-speed shutter. Focussing by scale. Has brilliant reversible view-finder and pressure plate to ensure the film being in register. Dimensions, $6\frac{1}{2} \times 2\frac{1}{2} \times 1\frac{1}{4}$ in.; weight, 16½ oz. Prices from £2 2s. Soho, Ltd.

SPEEDEX CLACK 74.—Collapsible self-erecting camera, fitted with Bilinar doublet lens, aperture $f/11$, with stops for $f/16$ and $f/22$. Time and Instantaneous shutter. Built-in portrait lens for



close-ups. Two brilliant finders and one frame finder. Dimensions, $6 \times 3 \times 1\frac{1}{4}$ in.; weight, 19½ oz. Price £1 16s. Agfa Photo Ltd.

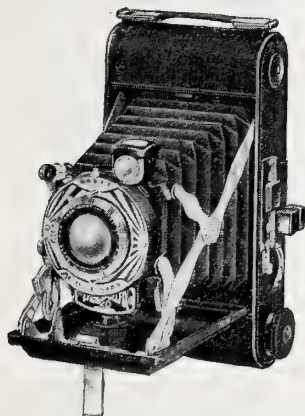
SIX-20 KODAK JUNIOR.—Self-erecting folding camera, with choice of 10-cm. lenses fitted in between-lens shutter. Focussing by rotating lens-cell.



The camera has a brilliant view-finder and in the two de Luxe models a folding direct-vision finder is also fitted. Shutter and stop settings visible from top of camera. Takes 620 spool. Dimensions, $6 \times 3 \times 1\frac{1}{4}$ in.; weight, 18 oz. Prices from £1 19s. 6d. Kodak Ltd.

WESTEX JUNIOR.—Specification as Westex Four-Five, but without mask for half-size pictures. Fitted 10.6-cm. $f/6.3$ anastigmat in Vario three-speed shutter. Weight, 21 oz. Price £2 2s. 6d. Westminster Photographic Exchange, Ltd.

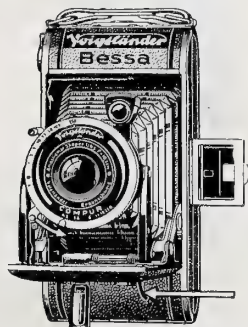
SELFIX-20.—Self-erecting folding camera, fitted 10-cm. anastigmat lens in between-lens shutter. Focussing to 3½ ft. by rotating front cell. Has detachable mask for half-size pictures.



Brilliant and optical direct-vision finders, the latter fitted with mask. Dimensions, 5½×3×1½ in.; weight, 21 oz. Prices from £2 5s. Ensign, Ltd.

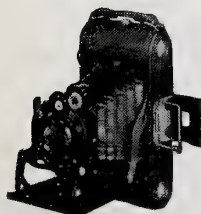
SIX-20 JIFFY KODAK.—Collapsible camera, with spring-out front, no base-board. Fitted with Twindar f/11 lens in focussing mount. Built-in shutter with Time and Instantaneous speeds. Two brilliant finders. Uses 620 spool. Dimensions, 6½×3½×1½ in.; weight, 18 oz. Price £2 10s. Kodak Ltd.

BESSA.—Folding self-erecting camera, fitted with an anastigmat lens, focussing by front cell. f/7.7 and f/6.3 lenses have three-point focussing, but faster lenses are scaled in feet. Has both direct-vision and brilliant finders, with optional mask to direct-vision finder

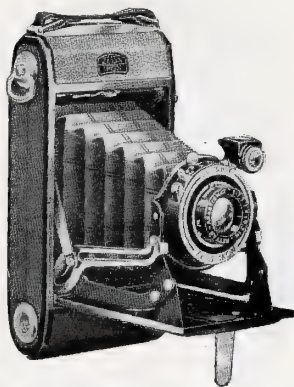


only. Mask for half-size pictures supplied. Takes either metal or wooden-cored spools. Shutter release in all models under baseboard. Dimensions, 6½×3½×1½ in.; weight, 20-22 oz., according to lens and shutter. Prices from £2 12s. 6d. Schering, Ltd.

OWL No. 4.—Self-erecting folding camera, fitted 10.5-cm. f/4.5 Wray Supar anastigmat in focussing mount. Three-speed shutter, brilliant and eye-level finders. Dimensions, 6½×3×1½ in.; weight, 23 oz. Price £2 15s. Dollond & Aitchison, Ltd.

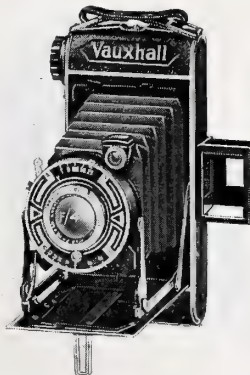


NETTAR 510/2.—Self-erecting folding camera with f/7.7 Nettar anastigmat of focal length 4½ in., focussing by front cell to 6 ft. Automat or Automat S.



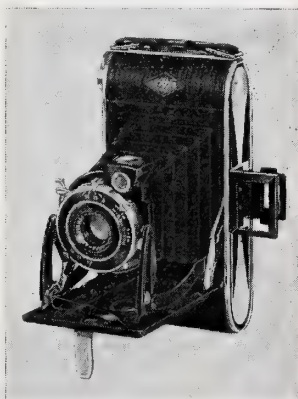
shutter. Dimensions, 6×3½×1½ in.; weight, 20 oz. Prices from £2 12s. 6d. Zeiss Ikon, Ltd.

THE VAUXHALL WONDER.—Self-erecting folding camera, fitted 10.5 f/4.5 Victor lens in three-speed shutter. Focussing to 7 ft. by front cell. Fitted folding frame and brilliant finders.



Junior model takes 2½×3½ pictures only. Standard model is fitted with mask to camera and finder for half-size pictures. Dimensions, 6½×3½×1½ in.; weight, 20 oz. Prices from £2 15s. 6d. Camera Co.

SPEEDEX RECORD (Model I).—Self-erecting folding camera, fitted f/7.7

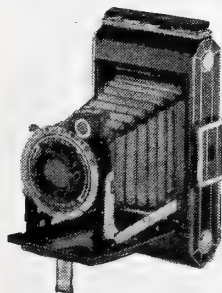


Igestar lens in three-speed shutter with delayed action. Brilliant and direct finders. Two-point focussing, reverting

automatically to infinity when camera is closed. Dimensions, 6½×3×1½ in.; weight, 22 oz. Price £3 10s. Agfa Photo, Ltd.

CADET F/6.3.—Specification as Cadet, but fitted f/6.3 anastigmat, with iris diaphragm, in three-speed delayed-action shutter. Price £2 15s. Soho, Ltd.

SIX-20 KODAK.—Self-erecting folding camera, fitted with anastigmat lens of focal length 10.5 cm., in between-lens shutter. Focussing by front cell to 3½ ft. Has both direct and brilliant

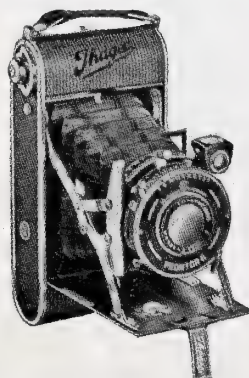


finders. Swing-out spool holders for easy loading with 620 spool. Dimensions, 6×3×1½ in.; weight, 24 oz. Prices from £3 12s. 6d. Kodak Ltd.

NETTAR 515/2.—Self-erecting folding camera with anastigmat lens in between-lens shutter. Focussing to 6 ft. by front cell. Has both direct-vision frame and brilliant finders. Models fitted with f/4.5 lens have shutter release on body of camera. Dimensions, 6×3½×1½ in.; weight from 20 oz., according to lens and shutter. Prices from £3 15s. Zeiss Ikon, Ltd.

SPEEDEX RECORD (Model II).—Specification as Model I, except that f/6.3 Igestar lens is fitted and there is a mask for taking half-size pictures if desired. Price £4 4s. Agfa Photo, Ltd.

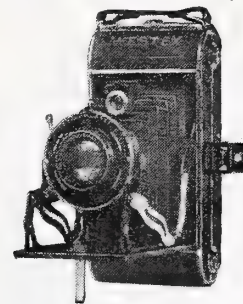
AUTO ULTRIX.—Self-erecting folding camera. Fitted 10.5-cm. f/4.5 Ihagee anastigmat in between-lens shutter. Helical focussing mount controlled by lever, for distances to 7 ft. Brilliant and



folding frame finders. Two tripod bushes. Dimensions, 6½×3½×1½ in.; weight, 19 oz. Prices from £4 4s., according to shutter. Garner & Jones, Ltd.

WESTEX "FOUR-FIVE."—Self-erecting folding camera, fitted direct-vision optical and brilliant finders. Has 10.5-cm. f/4.5 anastigmat in Prontor delayed-action shutter, focussing by front cell. Has mask for half-size

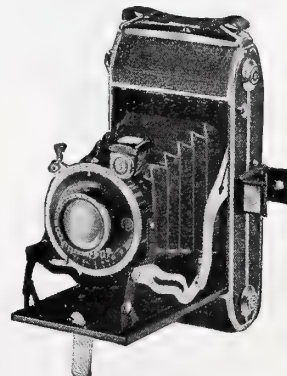
pictures. Dimensions, 6½×3½×1½ in.; weight, 23 oz. Price £4 8s. 6d.



Westminster Photographic Exchange, Ltd.

CERTIX MODEL B.—Camera specification as Model A, except that mask for half-pictures is supplied, and shutter release is on body of camera. The release sinks flush into top of camera when this is closed. Direct-vision optical finder only. With 10.5-cm. anastigmat lens in between-lens shutter. Weight, 19 oz. Prices from £4 17s. 6d. Actina, Ltd.

NORFOLK ROLL FILM.—Folding self-erecting camera, fitted 10.5-cm. f/3.8 Zernar lens in between-lens shutter. Direct-vision and brilliant finders. Fitted with masks to camera and view-finder for half-size pictures.



Focussing by front cell. Dimensions, 6½×3×1½ in.; weight, 18 oz. Prices from £4 19s. 6d. Sheffield Photo Co., Ltd.

THE SPEEDEX RECORD (Prontor).—Self-erecting folding camera, fitted f/4.5 Apotar anastigmat, focussing to 3 ft. by rotating lens cell. Prontor II shutter with delayed action. Brilliant and folding frame finders. Dimensions, 6×3×1½ in.; weight, 23 oz. Price £5 5s. Agfa Photo, Ltd.

PONTINA (Gloria).—Self-erecting folding camera, fitted 10-cm. f/4.5



Trioplan lens in between-lens shutter. Front-cell focussing. Folding optical

direct-vision and brilliant view-finders. Camera has mask for half-size pictures. Dimensions $6 \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 19 oz. Prices from £5 15s., according to shutter.

Norse Trading Co., Ltd.

TROPICAL ENSIGN 20.—Folding single-extension camera, with focussing by radial lever. Fitted $f/4.5$ lens in between-lens shutter. Rising and cross front. Has reversible brilliant and wire frame finders. Metal body finished in Florentine bronze lacquer. Prices from £5 15s.

Ensign, Ltd.

VAUXHALL DE LUXE ROLL-FILM CAMERA.—Self-erecting folding camera, fitted 10.5-cm. $f/3.8$ Trinar lens in delayed-action Compur shutter. Focussing to 5 ft. by rotating lens cell. Plunger release to shutter. Fitted direct-vision optical and brilliant finders. Camera and finder have mask for half-size pictures. Dimensions, $6\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 24 oz. Price £5 17s. 6d.

Camera Co.

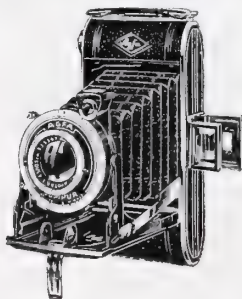
CERTIX MODEL A.—Self-erecting folding camera, fitted 10.5-cm. $f/4.5$ Actinar lens in Prontor-S shutter.



Focussing by front cell. Direct-vision and brilliant view-finders. Dimensions, $6 \times 2\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 18 oz. Price £5 19s. 6d.

Actina, Ltd.

SPEEDEX COMPUR.—Specification as Speedex Record Prontor, except that the direct-vision finder is of optical pattern and Compur shutters



are fitted. Dimensions, $6 \times 3 \times 1\frac{1}{2}$ in.; weight, 23 oz. Prices from £6 6s., according to lens and shutter.

Agfa Photo, Ltd.

WEROL III.—Self-erecting folding camera, fitted 10.5-cm. anastigmat lens in between-lens shutter. Focussing by front cell. Has both brilliant and folding frame view-finders. Dimensions, $6 \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 23 oz. Prices from £6 7s. 6d.

F. G. Phillips, Ltd.

PRONTOKLAPP.—Self-erecting folding camera, fitted 10.5-cm. anastigmat lens in between-lens shutter. Specification closely follows that of Citoklapp except that focussing is done by rotation of front cell of lens. Dimensions,

$6 \times 2\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 20 oz. Prices from £6 12s. 6d.

F. G. Phillips, Ltd.

CITOKLAPP.—Self-erecting folding camera, fitted 10.5-cm. anastigmat lens in between-lens shutter. Focussing by radial lever, which returns automatically to infinity when camera is closed. Has both brilliant and folding frame view-finders. Mask provided for taking half-size pictures. Dimensions, $6 \times 2\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 21 oz. Prices from £6 17s.

F. G. Phillips, Ltd.

AUTORANGE 20.—Folding single-extension camera, fitted with coupled range-finder. Focussing by radial lever to 4 ft. Rising and cross front. Fitted anastigmat lens in between-lens shutter.



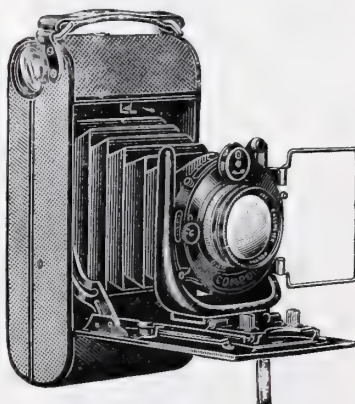
Has detachable mask for half-size pictures. Direct-vision optical finder with mask, and brilliant finder. Dimensions, $7 \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 34 oz. Prices from £7 10s.

Ensign, Ltd.

FOCAL-PLANE AUTORANGE 20.—Specification as Autorange 20, except that focal-plane shutter, speeded $1/15$ th to $1/500$ th sec., is fitted, and an optical direct finder is not supplied. Prices from £8 15s.

Ensign, Ltd.

PENTAC ROLL-FILM CAMERA.—A folding roll-film camera, fitted $4\frac{1}{2}$ -in. $f/2.9$ Pentac lens in Compur shutter.



Rising and cross front. Focussing by radial lever. Double frame direct-vision view-finder. Dimensions, $8\frac{1}{2} \times 4 \times 2\frac{1}{2}$ in.; weight, 51 oz. Price £12 12s.

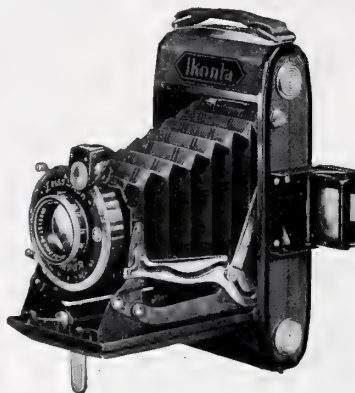
Dallmeyer, Ltd.

CLAROVID Model I.—Self-erecting folding camera, fitted with coupled range-finder. Focussing by rack and pinion. Fitted 10.5-cm. lens in Compur delayed-action shutter. Direct-vision optical view-finder. Has masking frame for half-size pictures. Dimensions, $6\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 27 oz. Prices from £13 10s.

F. G. Phillips, Ltd.

IKONTA 520/2.—Self-erecting folding camera, fitted $4\frac{1}{2}$ -in. Tessar lens in Compur Rapid shutter, with release on

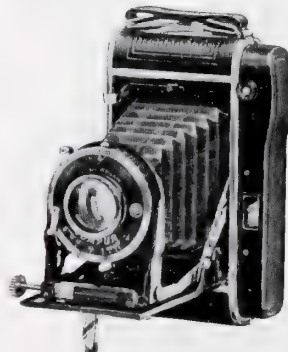
camera body. Focussing by front cell. Fitted Albada direct-vision finder and reversible brilliant finder. Has optional mask for half-size pictures, and will



take either wood or metal cored spools. Dimensions, $6\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 24 oz. Prices from £12 17s. 6d.

Zeiss Ikon, Ltd.

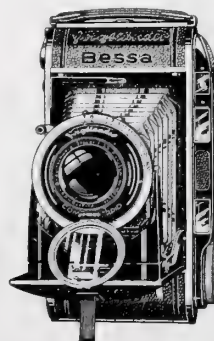
CLAROVID Model II.—Specification as Clarovid Model I, except that range-finder is incorporated in view-finder, enabling focussing and field of view to be watched simultaneously.



Dimensions as Model I; weight, 28 oz. Prices from £15.

F. G. Phillips, Ltd.

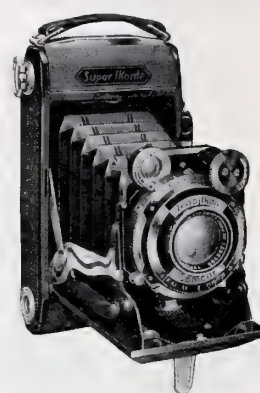
RANGEFINDER BESSA.—Self-erecting folding camera, fitted with coupled range-finder. Fitted 10.5-cm. $f/3.5$ anastigmat in Compur Rapid shutter.



Focussing to 3 ft. by milled wheel on camera body. Depth-of-focus scale on focussing wheel. Shutter release under baseboard. Direct-vision optical finder, optional mask for half-size pictures, with self-contained mask to correspond in finder. Built-in yellow filter. Takes spools with wooden or metal cores. Dimensions, $6\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 26 oz. Prices from £16 10s.

Schering, Ltd.

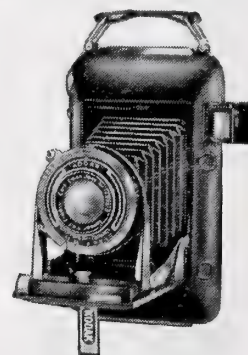
SUPER IKONTA 530/2.—Self-erecting folding camera with coupled range-finder, operating on rotating wedge system. Fitted $4\frac{1}{2}$ -in. Tessar lens in



Compur shutter, with release on camera body. Direct-vision Albada finder, erecting automatically when camera is opened. Has optional mask for half-size pictures, and will take films on either metal or wood spool. Dimensions, $6 \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 28 oz. Prices from £19 12s. 6d.

Zeiss Ikon, Ltd.

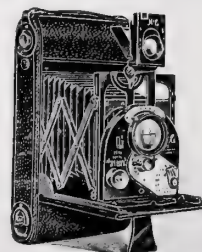
THE REGENT.—Self-erecting folding camera, fitted with coupled range-finder. Focussing by rack and pinion. Fitted with Zeiss Tessar $f/4.5$ lens of focal length 10.5 cm., in Compur Rapid shutter with delayed action. Has



optional mask to allow half-size pictures to be taken, the direct-vision optical view-finder being masked to correspond. A special feature of the camera is its smooth streamlined outline free from projections. Takes 620 spool. Dimensions, $6\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 30 oz. Price £20.

Kodak, Ltd.

NEW SPECIAL ROLL-FILM SIBYL.—A roll-film model corresponding in every way with the New Special Sibyl



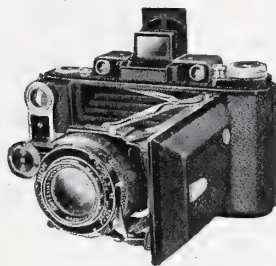
camera for plates. Dimensions, $8 \times 4\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 29 oz. Prices from £21 5s., according to lens.

Newman & Guardia, Ltd.

ICARETTE 551/2.—Double-extension folding camera for roll films or plates. Has rising and cross front, and lens and shutter are detachable. Focussing by rack and pinion. Maximum extension 7½ in. Fitted with mask for half-size pictures on roll film. Brilliant and Albada finders. Dimensions, 6½ × 3½ × 1½ in.; weight, 30 oz. Price, fitted with 4½-in. Tessar f/4.5, in Compur Rapid shutter, £21 7s. 6d., including focussing screen and three metal slides. Zeiss Ikon, Ltd.

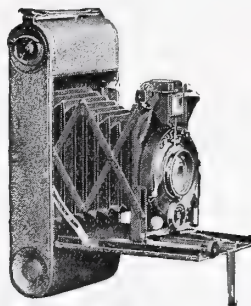
SUPER IKONTA 531/2.—Specification generally as Model 530/2, but with shutter release interlocked with film-wind to prevent double exposure. An automatic signal shows whether the shutter has been released since the film was last wound on. Dimensions,

6 × 3½ × 1½ in.; weight, 29 oz. Price,



with f/3.8 Tessar in Compur Rapid shutter, £26 5s.
Zeiss Ikon, Ltd.

ROLL-FILM VESTA.—Folding camera for roll films or plates, with micro-



meter focussing. Camera front supported by lazy-tongs. Rising, falling and cross front. Fitted with Identoscope finder, automatically showing the correct view, even when front is raised. Fitted 4½-in. f/4.5 Xpres lens in Compur shutter. Dimensions, 7½ × 3½ × 1½ in.; weight, 32 oz. Price £30. Adams & Co., Ltd.

ROLL-FILM VERTO.—Folding double extension camera for roll films or plates. Specification exactly follows that of Verto folding plate camera. Focussing scales are provided for both roll films and plates, and both for the complete lens and for the separate components. Dimensions, 8 × 4 × 1½ in.; weight, 33 oz. Price, with 4-in. f/5.5 Combinable lens, £42. Adams & Co., Ltd.

Prices of 3¼ × 2¼ Roll-film Cameras

Camera.	Lens.	Shutter.	Price.	Camera.	Lens.	Shutter.	Price.
			£ s. d.				£ s. d.
Myna All Distance ..	Single Meniscus f/11	T. & I.	0 15 0	Tropical Ensign-20 ..	Ensar	f/4.5	Mulchro .. 5 15 0
	Doublet .. f/11	T. & I.	1 0 0		Ensar	f/4.5	Prontor II-S. .. 6 15 0
Meniscus Folding ..	4-in. Meniscus f/11	T. & I.	0 18 6		Ensar	f/4.5	Compur-S. .. 7 15 0
Cadet	Single Meniscus f/11	T. & I.	1 5 0		Tessar	f/4.5	Compur-S. .. 9 15 0
	Doublet .. f/11	T. & I.	1 10 0	Vauxhall de Luxe ..	Trinar	f/3.8	Compur-S. .. 5 17 6
Every-Distance Folding ..	4-in. Meniscus f/11	T. & I.	1 5 0	Certix Model A ..	Actinar	f/4.5	Prontor-S. .. 5 19 6
Ensign Pocket 20 ..	Meniscus .. f/11	T.B.I.	1 7 6	Speedex Compur ..	Apotar	f/4.5	Compur-S. .. 6 6 0
	Ensar .. f/8.5	Trichro	1 17 6		Solinar	f/4.5	Compur-Rapid S. .. 6 16 6
Six-20 Folding Brownie ..	Single ..	T. & I.	1 7 6		Solinar	f/4.5	Compur-S. .. 7 7 0
Anastigmat Folding ..	3½-in. Coronet f/7.7	3-speed	1 15 0		Solinar	f/4.5	Compur-Rapid S. .. 7 17 6
	3.9-in. Coronet f/6.3	3-speed	2 8 0	Werol III ..	Trinar	f/4.5	Pronto-S. .. 6 7 6
Speedex Clack 74 ..	Bilinar .. f/11	T. & I.	1 16 0		Trinar	f/4.5	Compur-S. .. 8 5 0
Six-20 Kodak Junior ..	Twindar .. f/11	Kodak	1 19 6		Trinar	f/3.9	Compur-S. .. 9 5 0
	Kodak .. f/7.7	Kodak	2 5 0		Trinar	f/4.5	Compur-Rapid S. .. 9 13 6
	Kodak .. f/6.3	Kodak	2 15 0		Ysar	f/4.5	Compur-S. .. 9 15 0
(de Luxe)	Kodak .. f/6.3	Kodak	3 5 0		Trinar	f/3.9	Compur-Rapid S. .. 10 13 6
	Kodak .. f/4.5	Dakar	4 15 0		Ysar	f/4.5	Compur-Rapid S. .. 11 3 6
Altrex	Single Achromatic	3-speed	2 2 0	Prontoklapp ..	Trinar	f/4.5	Pronto-S. .. 6 12 6
	Annar .. f/8	3-speed	2 12 6		Ysar	f/4.5	Pronto-S. .. 8 5 0
Westex Junior ..	—	Vario	2 2 6		Trinar	f/4.5	Compur-S. .. 8 8 0
Selfix 20	Ensar	f/7.7	2 5 0		Ysar	f/4.5	Compur-S. .. 10 0 0
	Ensar	f/6.3	2 15 0		Trinar	f/4.5	Pronto-S. .. 6 17 0
	Ensar	f/4.5	3 15 0	Citoklapp ..	Ysar	f/4.5	Pronto-S. .. 8 8 0
	Ensar	f/4.5	4 10 0		Trinar	f/4.5	Compur-S. .. 8 15 0
	Ensar	f/4.5	4 15 0		Trinar	f/4.5	Compur-Rapid S. .. 10 3 6
	Ensar	f/4.5	5 15 0		Ysar	f/4.5	Compur-S. .. 10 15 0
	Ensar	f/4.5	6 15 0		Ysar	f/3.9	Compur-S. .. 11 5 0
	Xpres .. f/4.5	Compur-S.	10 10 0		Ysar	f/4.5	Compur-Rapid S. .. 12 3 6
	Tessar .. f/4.5	Compur-S.	10 10 0		Ysar	f/3.9	Compur-Rapid S. .. 12 13 6
Six-20 Jiffy Kodak ..	Twindar .. f/11	T. & I.	2 10 0	Autorange-20 ..	Ensar	f/4.5	Trichro .. 7 10 0
Bessa	Voigtar .. f/7.7	Singlo	2 12 6		Ensar	f/4.5	Mulchro .. 8 10 0
	Voigtar .. f/7.7	Singlo-S.	3 2 6		Ensar	f/4.5	Prontor II-S. .. 9 10 0
	Voigtar .. f/6.3	Prontor	3 12 6		Ensar	f/4.5	Compur-S. .. 10 10 0
	Voigtar .. f/6.3	Prontor-S.	4 5 0		Ensar	f/4.5	Compur-Rapid S. .. 11 12 6
	Voigtar .. f/4.5	Prontor-S.	5 7 6		Tessar	f/4.5	Compur-S. .. 13 10 0
	Voigtar .. f/4.5	Compur-S.	7 5 0		Xpres .. f/4.5	Compur-S.	14 7 6
	Voigtar .. f/4.5	Compur-Rapid S.	8 5 0		Tessar .. f/4.5	Compur-Rapid S.	14 12 6
	Skopar .. f/4.5	Compur-S.	8 8 0		Xpres .. f/4.5	Compur-Rapid S.	15 10 0
	Skopar .. f/4.5	Compur-Rapid S.	9 8 0		Tessar .. f/3.8	Compur-Rapid S.	19 15 0
	Voigtar .. f/3.5	Compur-Rapid S.	9 12 6	Focal-plane Autorange 20	Ensar	f/4.5	Focal-plane .. 8 15 0
Nettar 510/2 ..	Nettar .. f/7.7	Automat	2 12 6		Aldis Uno .. f/4.5	Focal-plane	10 10 0
	Nettar .. f/7.7	Automat-S.	3 5 0		Aldis-Butcher .. f/3.4	Focal-plane	12 15 0
Cadet f/6.3 ..	Kershaw .. f/6.3	3-speed	2 15 0		Xpres .. f/4.5	Focal-plane	15 10 0
Owl No. 4 ..	Supar .. f/4.5	3-speed	2 15 0		Tessar .. f/4.5	Focal-plane	15 15 0
Vauxhall Wonder (Junior)	Victar .. f/4.5	3-speed	2 15 6	Pentac Roll Film ..	Pentac	f/2.9	Compur .. 12 12 0
(Standard)	Victar .. f/4.5	3-speed	2 19 6	Ikonta 520/2 ..	Tessar	f/4.5	Compur-Rapid S. .. 12 17 6
Speedex Record (Model I)	Igestar .. f/7.7	Automat-S.	3 10 0		Tessar	f/3.8	Compur-Rapid S. .. 15 10 0
Six-20 Kodak ..	Kodak .. f/6.3	O.V.	3 12 6	Clarovid Model I ..	Trinar	f/4.5	Compur-S. .. 13 10 0
	Kodak .. f/6.3	O.P.S.	4 2 6		Trinar	f/3.9	Compur-S. .. 14 7 6
	Kodak .. f/4.5	O.P.S.	5 5 0		Ysar	f/4.5	Compur-S. .. 14 16 6
	Kodak .. f/4.5	Compur-S.	7 7 0		Trinar	f/4.5	Compur-Rapid S. .. 14 18 6
	Kodak .. f/4.5	Compur-Rapid S.	8 8 0		Trinar	f/3.9	Compur-Rapid S. .. 15 16 0
Nettar 515/2 ..	Nettar .. f/6.3	Derval 3-sp.	3 15 0		Ysar	f/3.9	Compur-S. .. 15 16 6
	Nettar .. f/6.3	Klio-S.	4 7 6		Ysar	f/4.5	Compur-Rapid S. .. 16 5 0
	Nettar .. f/4.5	Telma-S.	5 10 0		Ysar	f/3.9	Compur-Rapid S. .. 17 5 0
	Nettar .. f/4.5	Klio-S.	6 5 0	Clarovid Model II ..	Trinar	f/4.5	Compur-S. .. 15 10 0
	Nettar .. f/4.5	Compur-S.	7 5 0		Trinar	f/3.9	Compur-S. .. 16 7 6
	Nettar .. f/3.5	Compur-Rapid S.	9 10 0		Ysar	f/4.5	Compur-S. .. 16 16 6
	Tessar .. f/4.5	Compur-S.	9 17 6		Trinar	f/4.5	Compur-Rapid S. .. 16 18 6
Auto-Ultrix ..	Ihagee .. f/4.5	3-speed	4 4 0		Trinar	f/3.9	Compur-Rapid S. .. 17 16 0
	Ihagee .. f/4.5	Prontor II-S.	5 10 0		Ysar	f/3.9	Compur-S. .. 17 16 6
	Ihagee .. f/4.5	Compur-S.	6 6 0		Ysar	f/4.5	Compur-Rapid S. .. 18 5 0
Speedex Record (Model II)	Igestar .. f/6.3	Automat-S.	4 4 0		Ysar	f/3.9	Compur-Rapid S. .. 19 5 0
Westex "Four-Five" ..	—	Prontor-S.	4 8 9	Rangefinder Bessa ..	Helomar	f/3.5	Compur-Rapid S. .. 16 10 0
Certix Model B ..	Certar .. f/4.5	Prontor-S.	4 17 6		Skopar	f/3.5	Compur-Rapid S. .. 18 15 0
	Certar .. f/4.5	Compur-S.	6 15 0		Heliar	f/3.5	Compur-Rapid S. .. 21 0 0
	Corygon .. f/3.8	Prontor-S.	6 15 0	Super Ikonta 530/2 ..	Tessar	f/4.5	Compur-S. .. 19 12 6
	Corygon .. f/3.8	Compur-S.	8 0 0		Tessar	f/3.8	Compur-S. .. 22 15 0
	Certar .. f/4.5	Compur-Rapid S.	8 12 0	Regent ..	Tessar	f/4.5	Compur-Rapid S. .. 20 0 0
	Corygon .. f/3.8	Compur-Rapid S.	9 5 0	New Special Sibyl ..	Lustrar	f/4.5	N. & G. .. 21 5 0
	Tessar .. f/4.5	Compur-S.	10 10 0		Serrac	f/4.5	N. & G. .. 22 5 0
Norfolk Roll Film ..	Tessar .. f/4.5	Compur-Rapid S.	11 15 0		Xpres .. f/4.5	N. & G. .. 23 0 0	
	Zeranar .. f/3.8	Pronto II-S.	4 19 6	Icarette 551/2 ..	Tessar	f/4.5	Compur-Rapid S. .. 21 7 6
	Zeranar .. f/3.8	Compur-S.	6 6 0	Super Ikonta 531/2 ..	Tessar	f/3.8	Compur-Rapid S. .. 26 5 0
Speedex Record (Prontor)	Apotar .. f/4.5	Prontor II-S.	5 5 0	Roll Film Vesta ..	4½-in. Xpres	f/4.5	Compur .. 30 0 0
Pontina	Trioplan .. f/4.5	Prontor II	5 15 0	Roll Film Verto ..	4-in. Com-	f/5.5	Exacto .. 42 0 0
	Trioplan .. f/4.5	Compur-S.	6 6 0		binable		

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

New Ideas in Your Holiday Film By SIGURD MOIR.

EVERY amateur cinematographer should make a holiday film. The work is not difficult, movement is plentiful and all other conditions are at least theoretically favourable.

Movement, real cinema movement, plays such an important part that it merits first consideration. In any holiday film it is especially valuable; in none is it more so than in the family vacation reel. Perhaps the fault rests entirely with the family, yet the fact remains that many personal films (like the average fellow's snapshots) raise hardly any interest in a remote outsider.

Here, then, is a convenient opportunity to widen the appeal. The whole family is about to go on holiday. Dull self-consciousness and other timidities, now, for a brief while, yield to the force of universal example. A whole range of settings is available. The floor is ready for the film.

Why a Holiday?

Don't rush the job on old, familiar lines, however. Attempt something new. Let your film begin by asking "Why a Holiday?" Father, mother, sister, brother can all supply you with the answer—and maybe you, too, feel the need of a change from the perpetual desk or the work-bench or the cares of running the domestic *ménage*.

Again it is sheer simplicity to tell this story through the medium of celluloid. Watch how father flops into his garden chair even before he goes in to tea. Notice the homely industry of mother and the girls. Take a glance at the boys—who really should be rolling the bumps out of that lawn. If you see all these things (and perchance the family does need a holiday), then your camera can see them just as vividly as you wish it to.

There is a further new angle in another question: "What Sort of a Holiday?" Almost invariably, the young find relaxation in active hours attended by unusual thrills. Yachts, bicycles, motor-cars, canvas tents and Hobson's choice—all win support from them. Mother, too, is usually a great sport; though she prefers to indulge from a spectator's point of view. Father just thinks he'd like to swap his garden seat for a deck chair at the seaside (only to join most actively in the fun and games as soon as he gets there).

And since most families decide in favour of the coast resorts, it is a fitting job for your camera quickly and entertainingly to show how they reach their decision. . . . enough has been written above to show how easily this may be done with simple,

suggestive shots—shots which can snappily marshal all the necessary points in the story and "put them over" in an economical footage of film.

The Familiar.

Those familiar "incident" shots (which have their place in every holiday film hitherto made) do not so easily lend themselves to new and better ideas. Nevertheless, they are frequently capable of much more effective filming—which must be almost entirely dependent upon your own imagination.

Exercise this imagination in every shot you take. Study from all angles the movement you wish to film. Include only such details as will be necessary to help the film along. Rigorously decide to leave out all things which have no place in the set plan. Particularly resist every temptation to film the extraneous "pretty-pretty"; shots of this description exist in abundance at each and all of the holiday resorts, but, if used without cause or alternatively inserted in the wrong place, they lead merely to confusion.

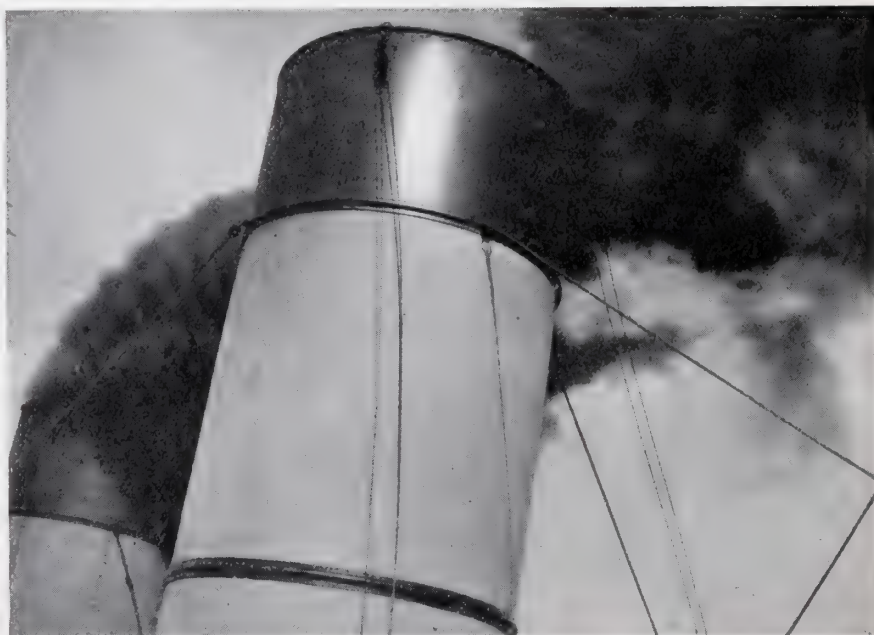
Further new ideas are available in the method of using the camera. All too

little camera movement is evident in the majority of holiday films, hence almost any sober movement is certain to make for novel relief. Try, for a beginning, some of the easier shots. Get out in a smoothly-moving craft and watch (through your view-finder) the effect of shooting other vessels, foreground studies, etc., in this way. In the harbour and other sheltered places, too, you can track up and away—after a little practice—in the most efficient, novel manner.

Similar facilities can be provided on shore by making a long "sand track" for carrying both you and the camera—mounted on a smooth board. Then there is usually at least one good shot to be obtained from the gliding car which moves both up and down the cliff face.

But do not concentrate entirely upon these moving shots. They are novel, of course; but purpose as well as novelty should govern the use of every device.

It remains now only to put a climax to the film and to end almost immediately upon that. In most holiday films, the climax naturally coincides with the return home. The theme "there's no place like it," may be sentiment—but here it is no worse for being that.



The holiday excursion steamer. In the production of a holiday film occasional flashes of subjects such as the above give point and variety to the story. The camera can be panned down from the smoking funnel to the crowded deck below.



TAKING pictures . . . or MAKING pictures?

Time was when amateur photography meant 'taking pictures.' If the pictures 'came out,' you had them printed. If not . . . well, it was bad luck.

Nowadays, when they always do come out, the emphasis is on *making* pictures, and wide is the choice of aids to this end. Even when you have made the exposure, you are still only half way to your goal . . . development and the selection of the right kind of paper are as important as lighting and composition. And just as a filter helps to put 'art' into a negative, so is 'Bromesko' an invaluable aid to producing an artistic enlargement—for 'Bromesko' means *rich warm tones* by direct development.

If you have not yet tried 'Bromesko,' get an assorted packet from your Kodak Dealer and treat your favourite negatives to enlargements that are really distinctive. It is as fast, as cheap, and just as easy to use as ordinary Bromide paper.

Write for the Bromesko Booklet to Mr. A. P. Taylor, Dept. 57b,

KODAK LIMITED • KODAK HOUSE • KINGSWAY • LONDON • W.C.2

COLOUR

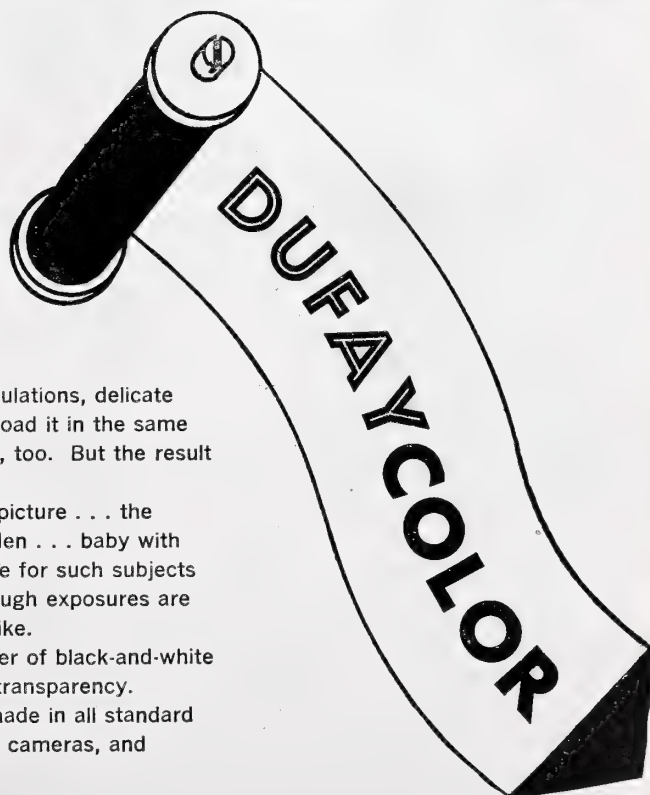
is no longer expensive

No longer does it mean long exposures, intricate calculations, delicate filters. DUFAYCOLOR does away with all that! You load it in the same way as ordinary film. You expose it in the same way, too. But the result is—natural colour!

DUFAYCOLOR puts the glow of life into the simplest picture . . . the picnic-party in the hayfield . . . the roses in your garden . . . baby with his sand-castle. 1/25 sec. at f.8 gives ample exposure for such subjects in the middle of a sunny day—while on dull days, though exposures are naturally longer, results are equally brilliant and life-like.

Your exposed film is developed by us, and any number of black-and-white prints can be made in addition to the original colour transparency.

Buy a DUFAYCOLOR film or pack today! They are made in all standard sizes, including 35 m.m. film for Leica-type miniature cameras, and sub-standard cine film.



DUFAY-CHROMEX LIMITED 14-16 COCKSPUR STREET LONDON S.W.1

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

THIS YEAR USE A REFLEX CAMERA



THE K.W. REFLEX BOX

A light-weight Reflex Camera for standard size $2\frac{1}{4} \times 3\frac{1}{4}$ in. roll film.

A self-erecting focussing hood, in conjunction with a surface silvered mirror and a focussing screen of extra fine grain, allows the entire picture to be examined for sharpness in the brightest light.

The all-metal shutter is adjustable for 1/25th, 1/50th and 1/100th sec., and for Brief and Time exposures. It is connected to the mirror frame, and works with it, entirely free from vibration. Size of picture, $3\frac{1}{2} \times 2\frac{1}{2}$ in.

PRICES :

- No. 905. K.W. Reflex Box, with K.W. f/6.3 focussing anastigmat lens. £3 13 6
 No. 906. Leather Carrying-case, with shoulder sling 12s. 6d.
 No. 908. Supplementary Lens (focus to 18 in.) 10s. 0d.
 No. 910. Optochrom Yellow Filter 11s. 3d.

THE PILOT "6"

Although amazingly inexpensive, the Pilot "6" is a real reflex camera in every sense of the word, and gives you the same working efficiency as much more costly apparatus. It takes 12 exposures $2\frac{1}{2}$ in. square. Shutter speeds: 1/25th, 1/50th and 1/100th sec., also B. and T. Focussing on ground-glass screen with deep hood, a magnifier for fine focussing is provided. Full-size wire frame direct-vision finder for using camera at eye-level. Shoulder strap and wire release. Dimensions: $3 \times 3\frac{1}{2} \times 4$ in. Weight about 22 oz.

PRICES :

- No. 14. Pilot 6, with f/4.5 focussing anastigmat lens £5 5 0
 No. 16. Leather Carrying-case with shoulder sling 10s. 0d.
 No. 18. Optochrom Yellow Filter 11s. 3d.
 No. 20. Supplementary Lens (focus to 18 in.) 12s. 0d.



THE "PILOT 3x4 cm." MINIATURE REFLEX CAMERA

The smallest reflex camera in the world. Combines all the advantages of the reflex with the "pocketability" of the miniature camera. Full-size 3×4 cm. image is seen on focussing screen. Special magnifier in hood for critical focussing. Automatic film exposure counter with indicator from 1 to 16. Also direct-vision view-finder fitted flush with camera side. Takes standard V.P. size roll film.

PRICES :

- No. 41. Pilot Miniature Roll Film Reflex Camera, with Carl Zeiss f/3.5 Tessar lens in Compur shutter, speeds 1 sec. to 1/300th sec. £17 10 0
 No. 39. Ditto, with Carl Zeiss f/2.8 Tessar lens. £20 0 0
 Extra for Rapid Compur Shutter, speeds from 1 to 1/500th sec. £1 5 0
 Optochrom Yellow Filter 10s. 0d.
 Velvet-lined Leather Case. £1 0 0

OBTAINABLE FROM ANY PHOTOGRAPHIC DEALER.

INSTALMENT TERMS

Add 5 per cent (1/- in £) for 12 equal monthly payments. Write for complete price list and instalment order form.

SANDS HUNTER & CO. LTD.
 37, BEDFORD ST., STRAND, W.C.2



CARL ZEISS
 LONDON LTD

To catch children unaware and thus obtain a delightfully natural picture, it is necessary to have a modern precision camera—one which can be brought into use without a moment's delay—and a high-aperture lens—

A ZEISS TESSAR LENS

Illustrated catalogue P.51 free on request from:—

CARL ZEISS (LONDON) LTD.
 Mortimer House, 37-41, Mortimer Street, W.1



Reduced
 facsimile

TRADE MARK 'TABLOID' BRAND

TRADE MARK 'RYTOL' MARK Universal Developer

*Infuses quality into
 negatives and prints*

Each carton makes 100 ounces developer

1/9

From all Photographic
 Chemists and Dealers

Write for "Tabloid"
 Guide to Photography"



BURROUGHS WELLCOME & CO.
 SNOW HILL BUILDINGS, LONDON, E.C.1
 Phs. 1664

Copyright

Filming Natural Beauty

By H. EMMETT.

FILMS depicting natural beauty make a strong appeal to a large section of the public.

Occasionally, professional films of this nature are shown at the local ciné theatre and provide a welcome change from the class of film which illustrates the more hectic side of life.

Films such as "London's River" or "Our English Countryside" are examples of this class; they embody nothing more than a series of pictures having for their motive "natural charm and beauty."

We may envy those persons who are in a position to make such films; at the same time there is often sufficient material in our own county or neighbourhood to enable us to produce a first-class film of this type.

Woods, streams, rivers, waterfalls, country lanes, villages or cornfields; these, and other subjects, when thrown upon the ciné screen, can form both entertainment and relaxation for the mind.

A method of making such a film is to commence with a main heading or title, say: "Around the Countryside with a Ciné camera," and then film all kinds of subjects to exist as sub-titles in the main film.

The first series of pictures may be "By the Stream." If so, commence with a general view of the stream from various angles, slowly panoramizing so that we end up each shot with the waters of the stream well composed in the view-finder. If a high-angle view can be obtained so much the better.

Having secured our general view, we can then take a few shots from the banks and water's edge, including reeds or boughs of trees, again from various angles. Each run of film need not exceed seven seconds, and each time the film is started the camera should be slowly panoramed towards some point of interest. It is a good plan, when time permits, to rehearse the "pan" movement before actually filming.

It will be seen that, by this method, the natural beauty of the stream will be fully recorded, and a series of delightful

ciné pictures obtained, all possessing unusual interest and variety.

When filming natural beauty subjects, there should be no hurry to obtain results. Wait for lighting effects; pause to think before starting the camera; walk around and view the subject from different angles; note where the main point of interest lies; wait for clouds to form behind trees or other objects, and, above all, practise the slow and steady panoraming movement of the camera.

Remember also that distant views are never so effective as the close-up and semi-close-up positions. Look for pictures in the swaying branches of trees against the clouds, or in the lapping of water around the reeds. These simple little bits create a special charm and add extra interest to the film.

When making a film of this class, one does not, of course, ignore human interest altogether. Although the object aimed at is the portrayal of natural beauty, yet such pictures as "The hay-cart coming down the country lane," or "The farmer cutting corn," can be filmed and added to the main pictures with effect.

It will be seen that in such a film the subjects are manifold; because of this, great care should be taken to choose only those subjects which lend themselves to photographic rendering.

The main idea in films of this type is to present the various aspects of nature in a form not usually perceived. This is done by filming subjects from unusual angles and under different lighting conditions, so that a new and interesting aspect of beauty is wrested from ordinary simple scenes.

Panchromatic films used in conjunction with a pale yellow filter are essential for good tonal rendering of clouds and foliage, but good results can be obtained on orthochromatic stock.

Films of this class form a welcome change when projected along with sports or other films. Also, they never lose their value; one can show them again and again without any exclamation from the audience about them being "Old news."

Summer-time Projection

By G. E. MOORE.

AT this time of the year the non-movie photographer is certainly "one up on" the ciné enthusiast, for the latter is especially handicapped in viewing his picture.

The extra hours of daylight—and better daylight—entice us all into greater expenditure of film, and we are just as anxious then as at any other time to screen the results soon; there is, naturally, a proportion of ciné photographers who, like so many still-snappers, use their cameras only in the summer months, and they are bound to be eager too.

Yet this is the very time of year when the daylight period is so lengthy, the twilight is longer, and we actually rise and retire one hour sooner during the solar day. If we wait for the shades of night to fall for our projection work there will be late sittings, and our unfortunate children won't see the pictures at all.

True, we can adopt the child's expedient of making a miniature "house" underneath the dining-table by tying old sheets from leg to leg; I have done this on occasion, but (as I need hardly point out) for a youthful and strictly limited gathering of excited enthusiasts.

More comfortable conditions are generally demanded. If, as is often the case, a particular room is always used for projection, much can be done by suitable placing of the screen (with, of course, drawn curtains)—especially by using any recess or wall on either side of the window, or/and arranging a light-shield beside the screen.

One can advise the obvious course of hanging extra coverings over the windows, but, apart from natural difficulties (such as the domestic authorities, and any modern equivalent to the aspidistra), I think that there are better means to our end. There may be a small room with a readily-covered window that can be used. Provided there is no difficulty with regard to electricity supply for the projector there may be a number of suitable places in the domestic premises. It is sad but true that your modern house is not nearly so helpful as an old edifice.

Seek out, then, a dark passage or recess if there is no suitable room; or an outhouse (if free from crawly things or loose lumber that might cause unwelcome diversion); or even a garage, for the bus can be pushed out for the time, and, as garage windows are generally

utterly inadequate, darkness is readily provided (but see that the car has left no oil drippings for your spectators to stand on).

There are a few general points. As a rule, one has not a plenitude of light in the projector; therefore it is a good wheeze to reduce the picture size and thus increase intensity of illumination. It is more than ever necessary to have your thrilled folk immediately in front of the screen if this is at all directional.

On occasion a large open-ended box (such as a packing-case) to act as light-shield for the screen is useful—the screen (which may be a temporary one, such as a large sheet of that very effective material white blotting-paper) being placed inside on the closed vertical end.

In all these situations the object is to prevent as much extraneous light as possible from affecting the picture. This is a simple truism, but it is not so easily followed (or so obvious) as one may think. Final thought: fortunately, screening time at home is generally in the evening (no continuous shows or matinees here), and it may be a beautifully dull day!

The Week's Meetings

Wednesday, July 21st.

Blackpool and Fylde P.S. Lancaster.
S. Suburban and Calford P.S. "Professional Adventures." A. F. Stevens.
Wimbledon Ciné C. Programme of Films.

Thursday, July 22nd.

Armley and Wortley P.S. "Panchromatic or Orthochromatic?"
Birmingham P.S. Discussion Meeting for One-man Show.
Camberwell C.C. Auction Sale.
Hampshire House P.S. "A Diversion in Picture-Making." G. B. Barton.
Nottingham and Notts P.S. Grantham. Miss E. Kemp.
Oldham P.S. Cathedrals, Abbeys and Historic Places.
Stretford C.C. Lantern Lectures.

Friday, July 23rd.

Folkestone C.C. Camera Club Outing.
Photographic Society of Ireland. Informal Meeting.

Saturday, July 24th.

Bournemouth C.C. Picnic Bathing Party—Shell Bay.
Bristol P.S. Ilford.
City of L. and Cripplegate P.S. Wapping Stairs. J. J. Butler.
Hackney P.S. Outing to Chigwell Lane.
Hanley P.S. Hawkesmoor.
Hull P.S. Little Weighton, Waudby to Welton.
Leicester and Leicestershire P.S. Outing to Hoby and Brooksby.
Luton and D.C.C. Whipsnade Zoo.
Manchester A.P.S. Bosley to North Rode. S. Carbery.
Nottingham and Notts P.S. Ossington Hall. J. F. M. Chambers.
Oldham Equitable P.S. Visit to St. Peter's Church. A. E. Petrie.

Saturday, July 24th (contd.).

Photographic Society of Ireland. Visit to Killiney Hill.
Sheffield P.S. Edale. H. Lovatt.
South London P.S. Wapping and the Thames.
Stockport P.S. Romiley—Marple. E. Miller.
Woolwich P.S. Richmond.
York P.S. Knaresborough and Plompton Rocks.

Sunday, July 25th.

Bath P.S. Marlborough Downs. Major Harbutt.
Hampshire House P.S. Dorking, Friday Street, Leith Hill.
Harpden and D.P. and C.S. Bedford.
Worthing C.C. Outing to Fittleworth.

Monday, July 26th.

Leeds C.C. Discussion on the Competition Prints.
Oldham Equitable P.S. Portfolio. Mrs. W. Madeley.
Southampton C.C. Monthly Print Competition Evening.
Walthamstow and D.P.S. "Queries."

Tuesday, July 27th.

Blackpool and Fylde P.S. Monthly Meeting at H.Q.
Hackney P.S. "My Favourite Type of Camera."
Halifax P.S. "Holiday Photography." J. S. Waring.
Manchester A.P.S. Faults in Negatives.
Oldham P.S. Council Meeting.

Wednesday, July 28th.

North-West London C.C. Meeting at 7:30 p.m.

Exhibitions and Competitions

CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, July 31. Rules in the issue of June 30.

The Amateur Photographer Novices' Competition.—Special prizes of supplies of films. Latest date for entries, September 30. Particulars below.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.
Nuro Competitions.—Cash prizes every month. Special prizes for boys and girls under sixteen. Full particulars obtainable from any photographic dealer, or from Nuro Ltd., Biggleswade, Bedfordshire.

Isle of Man Sixth Annual Amateur Photographic Competition, £300 cash prizes. Open until September 30. (P. A. Clague, Publicity Department, Isle of Man.)

XVIe Salon International de Photographie de Belgique.—Open, May–October. (M. Julien Lejeune, 70, Av. Van Becelaere, Boitsfort, Brussels.)

Lancaster Art Gallery. Open Photographic Exhibition.—Open, July 10–24. (G. M. Bland, F.S.A. (Curator), Public Library, Market Square, Lancaster.)

Northern Photographic International and Open Exhibition, 1937.—Open, June 19–August 21. (W. Whitehead, 8, Bullyrood Drive, Bradford.)

Eighth Chicago International Salon of Photography.—Open, July 15–September 19. (Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.)

XXXIe Salon International d'Art Photographique de Paris.—Open, October 2–17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (9e).)

I International Exhibition of The Photo-Press and Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Jugoslavia.)

Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Entries, July 30; open, September 11–October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)

46th Toronto Salon of Photography.—Entries, July 31; open, August 27–September 11. (W. H. Hammond, 2, Gould Street, Toronto, Canada.)

3e Internationale Focus Fotosalon, Amsterdam, Holland.—Entries, July 31; open, September 11–26. (Focus, Ltd., Fotosalon, Bloemendaal, Holland.)

London Salon of Photography.—Entries, September 1; open, September 11–October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

First International Competition of Artistic Photographic Pictures, 1937.—Entries, September 1, 1937. ("Camera," Messrs. C. J. Bucher, Ltd. (Publishers), Zürichstrasse, 3/5, Lucerne, Switzerland.)

Fifth Annual Salon, Rockville Centre, N.Y.—Entries, September 1; open, September 11–18. (Dr. M. F. Lee, 74, N. Long Beach Road, Rockville Centre, N.Y.)

Anthracite Salon of Photography, Everhart Museum, Scranton, Penna., U.S.A.—Entries, September 7; open, September 18–October 4. (Salon Director, Everhart Museum, Scranton, Penna., U.S.A.)

The Victorian International Salon.—Entries, September 7; open, October 18–30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Entries, September 20; open, October. (Modern Magyar Fényképezők, VIII, Rákóczi-ut 19, Budapest, Hungary.)

Fourth Canadian International Salon of Photographic Art.—Entries before September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Sixth Irish Salon of Photography.—Entries, September 25; open, October 30–November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

"Irish Travel" Photographic Competition, 1937. Cash prizes.—Entries, September 30. (The General Manager (Photo Competition), Irish Tourist Association, 14, Upper O'Connell Street, Dublin, I.F.S.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Entries, October 1; open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

A Prize Competition for Novices

THIS competition is specially for Novices, that is to say, those amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

Our readers who are novices have all the summer in which to make their prints for this competition, and the prizes are worth having.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.
The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.
The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.
Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

The winners of these prizes will thus be encouraged to continue their photographic activities throughout the year with a supply of free film.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor.

The latest date for receiving entries is September 30th. This will give new readers who are Novices, and who intend entering this competition, every opportunity of improving their work during the next three months by reading *The Amateur Photographer* every week and obtaining their competition prints during the summer holidays.

The copyright of all prints entered remains the property of the authors of the photographs, but the right is reserved by "The A.P." to reproduce the winning prints and any others that may be worthy of mention.

The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed as follows: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Further reference to the competition will be made week by week, and hints given for dealing with the various subjects.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Instructions for processing paper films, together with illustrations of the Lancaster apparatus necessary for the processing, have just been issued in leaflet form by Messrs. Granville Gulliman & Co., Ltd., of Leamington Spa. The leaflet deals with the methods of drying, printing and enlarging from paper negatives, and also gives formulae for negative and print development. A copy of this leaflet may be obtained on application to Messrs. Granville Gulliman & Co., Ltd., at the above address, or at 13, Gray's Inn Road, W.C.1.

The Hounslow Photographic Society, whose first General Meeting was in January this year, will be holding its first Annual Exhibition on September 15th and 16th, 1937, at the Council House, Treaty Road, Hounslow. Any amateur photographers living in the district (Hounslow, Isleworth, Osterley, Spring Grove and Lampton) who are not already members of a photographic society should write to the Secretary, Mr. A. D. Barden, 357, Whitton Dene, Isleworth, Middlesex, who will be pleased to welcome any new members.

Great activity has been shown recently by the Eltham Ciné Society, who have now been actively engaged in film-making for just over two years. Members are now experimenting and working on the problem of synchronising natural sound to the home ciné film, and a satisfactory method has been effected for amateurs. Any amateur cinematographers or societies wishing to make sound films should write to the Hon. Secretary for full particulars, or visit the Studio when shooting is in progress. The Hon. Secretary is Miss V. D. White, 36, Craigton Road, Eltham, S.E.9.

Camera-users who have difficulty in focussing close-ups owing to inability to make sufficiently accurate estimates of distance will find the "Trofi" range-finder invaluable. This little instrument, which is less than 2½ in. long, is a split-field range-finder of base 4.5 cm., graduated for distances from 3 ft. to infinity. On test we found it accurate, and it is much more sensitive than its small size might suggest. At 3 ft. an error of less than 2 in. is very readily detected even with a subject containing no strongly-marked vertical lines. A zero adjustment is provided to allow for resetting the instrument if this should at any time become necessary, and there are shoes of various shapes that can be fixed to the camera, and into which the range-finder can be slipped when desired.

A more elaborate model, the "Karma," offers the convenience of a direct-vision optical finder built into the range-finder casing, which is extended to a length of 3½ in. The finder is large and gives a

brilliant image with well-defined boundaries, the picture-shape being approximately that of the standard V.P. size (4×6.5 cm.). The "Trofi" costs 21s. and the "Karma" 32s. 6d., and both are imported by Mr. R. E. Schneider, of 46, Farringdon Street, E.C.4, to whom application should be made for further particulars.

Messrs. R. F. Hunter Ltd., of 51, Gray's Inn Road, W.C.1, have just published their 1937 catalogue of cameras and accessories. This list deals in considerable detail with the Rolleiflex and Rolleicord miniature twin-lens reflexes, the Heidoscope and Rolleidoscope stereoscopic reflex cameras, and the Purma Special miniature camera. It covers also a very wide range of accessories for photography and cinematography, including the Duto soft-focus attachment, the Tempiphot exposure meter, the Nikor all-metal developing tank, and the well-known Celfix ciné screens. The list may be obtained post free on request from the address given above.

A competition for amateurs for the best cat photographs, either with or without other animals, humans, views, etc., is being organised by "Cats and Kittens," a monthly journal published by Bernard Bartley Ltd., Denmark

House, Denmark Street, W.C.2. Cash prizes of Three Guineas, Two Guineas and One Guinea respectively are offered, and each entry must be accompanied by a photographic competition coupon to be found in the pages of the magazine. The closing date is September 30th.

Mr. Cyril Stuart Woolley, 27, Burford Road, Bickley, Kent, is the latest winner of the Wallace Heaton weekly competition, full particulars of which appear regularly in our advertisement pages each week. The title of the print was "Ann."

The Second Indian International Salon of Photographic Art will be held at the Town Hall, Bombay, promoted by the Camera Pictorialists of Bombay. The last day for receiving entries is the 15th January, 1938, and these, with fees, should be sent to Mr. N. B. Cooper, Hon. Secretary, Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.

The latest addition to the well-known "N.P. Handbooks," published at 1s. each, is "Camera Lenses and Shutters," by R. M. Fanstone. This little book deals simply with the elementary principles of lenses, the aberrations from which they can suffer, and discusses also the uses of lenses of the various types; and the book winds up with a discussion of the various types of shutters. "Camera Lenses and Shutters" is obtainable from any bookseller or photographic dealer, or post free for 1s. 2d. from The Fountain Press, 19, Cursitor Street, E.C.4.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

84. Makers' Formulæ : Developers for Agfa Papers—(2)

Agfa 108. Contrast Developer.

Metol	..	..	44 grs.	(5 grm.)
Hydroquinone	..	..	53 grs.	(6 grm.)
Sodium sulphite (anhydrous)	..	..	350 grs.	(40 grm.)
Potassium carbonate	..	..	350 grs.	(40 grm.)
Potassium bromide	..	..	18 grs.	(2 grm.)
Water	..	..	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take double above quantity.

This developer, which is not diluted before use, gives contrasty results on gaslight, Luxup, Brovira, and Portriga warm-tone paper. At 65° Fahr. develop gaslight and Luxup papers for 1 min., Portriga for 1 to 1½ mins., and Brovira for 1½ to 2 mins.

Agfa 115. Blue-Black Developer.

Metol	..	..	18 grs.	(2 grm.)
Hydroquinone	..	..	53 grs.	(6 grm.)
Sodium sulphite (anhydrous)	..	..	220 grs.	(25 grm.)
Sodium carbonate (anhydrous)	..	..	290 grs.	(33 grm.)
Potassium bromide	..	..	4½ grs.	(0.5 grm.)
Water up to	..	..	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.). If crystallised carbonate is used, take 780 grs. (89 grm.).

The solution may be made up with half the above quantity of water if desired, and diluted before use with its own bulk of water.

This developer gives blue-black tones on gaslight and Luxup paper, the time of development at 65° being 45 secs. It may also be used with Verdex paper, which requires 2 to 2½ mins. development.

Agfa 120. Brown-Tone Developer.

Hydroquinone	..	..	210 grs.	(24 grm.)
Sodium sulphite (anhydrous)	..	..	525 grs.	(60 grm.)
Potassium carbonate	..	..	700 grs.	(80 grm.)
Potassium bromide	..	..	18 grs.	(2 grm.)
Water	..	..	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take double the above quantity.

For use, dilute with 2 to 5 times its volume of water according to tone required. Exposure should be 1½ to 3 times that which would be given for normal development in Formula 100.

Time of development for brown-black tones: with Portriga warm-tone paper, 2 to 6 mins.; Luxup Chamois paper, 2 mins.; Brovira, about 5 mins., all at 65° Fahr.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

Plain Mounting Card.

I wish to obtain some plain card, in sheets about 20x15 in., for mounting prints. The mounts advertised in lists are made for a specified size of print, so I do not know where to turn for plain card mounts. H. M. P. (London.)

Any of the large photographic dealers can supply you with plain cardboard or paper mounts for your own use. If you call, for example, at Messrs. Ensign, Ltd., 88-89, High Holborn, London, W.C.1, they can give you a choice of suitable mounts.

Sensitive Material Abroad.

I am going abroad for my holidays, and hope to visit France, Central Europe, and possibly Russia. Shall I be able to buy in these countries the films and plates to which I am accustomed in England? F. S. (London.)

Generally speaking, you would expect to find on the Continent a preponderance of Continental films. We cannot answer for Russia, but throughout the other countries you mention you will certainly have no difficulty in purchasing any Continental film that is readily obtainable in England. British-made films can be obtained almost anywhere in France and Belgium, but our impression is that they are rather less easily come by in Germany. Kodak films, we think, can be obtained anywhere, as there are associated Kodak companies in nearly every country.

Plates are less used and are more expensive to transport over long distances than films. Except in the larger towns, the only plates you are likely to find are those made locally.

We suggest, therefore, that before you leave England you should expose a spool or two of some film that will be obtainable abroad, and rely on buying supplies as you go. But you should take with you such plates as you are likely to need.

Bad Complexions.

In the enclosed portraits the skin texture is very bad, although both sitters have, in fact, rather good complexions. How can this defect be avoided in future negatives? E. A. C. (London.)

The skin is certainly very bad, particularly in the enlarged print. This is often the result of yellowish patches, which are not usually visible to the eye, but come out too dark on the negative. You do not say what sensitive material you are using, but any panchromatic or even orthochromatic film should give a better result than this, especially if you can manage to use a pale yellow filter. Even then, in some cases, it is necessary to do a little skilful retouching on the negative.

An Extinction Meter.

I recently purchased an extinction meter, and find some difficulty in using it. The instructions tell me to "turn the milled wheel till the faintest discernible number is clearly noted." I find that when one number is dim, but clearly visible, the next can just be read. Which do I take? And for against-the-light subjects should the meter be held closer to the subject than is the camera? J. B. B. (Manchester.)

In handling an exposure meter of any type the main thing is to evolve for yourself some consistent method of use that you can repeat with certainty before every exposure. If, when handled in this way, the meter indicates longer or shorter exposures than you find correct, you are entitled to change the speed number of the film in such a way as to compensate for the constant error in the readings.

In regard to your second query, we can only say that you should always make quite sure that the light entering the meter does not contain too large a proportion of a very brilliant part of the subject, or you will find the exposure indicated insufficient for the shadows.

Spotting Lantern Slides.

How can I spot lantern slides, and what tools and materials shall I need? I use warm-tone plates, and it comes rather expensive to make another slide when spotting would cure a slightly defective one. J. L. (Cheshire.)

We take it that you use the word "spotting" to indicate the retouching of spots on the slides, and not the gumming on of paper discs to indicate the way they should go in the lantern. Spotting, in your sense, is done with a very fine brush charged with water-colour to match the tone of the slide. This work, however, is extremely difficult, and it takes a very considerable degree of skill to do anything of the sort on a slide without the work showing in its magnified form on the screen. As, however, the paint can always be removed by a touch from a damp cloth, it can do no harm to try your hand at the work, and if you are naturally neat-fingered you may acquire the necessary skill quite quickly.

First Steps.

I enclose a negative, the first I have ever developed and also a print from it. As you can see, the result is very poor. Can you tell me what is wrong with the negative that it should yield so poor a print? E. A. T. (Torquay.)

There is nothing the matter with your negative except that it might have been developed just a little longer. It will give a first-rate print or enlargement, provided you select the right paper, in this case a rather vigorous one, and give it the proper exposure and development. The print you send is probably very much over-exposed, and in consequence developed for too short a time. Expose another sheet of paper under the negative, covering it up in successive steps after 2, 4, 8, 16, etc. seconds, and develop this till you are quite sure it will go no darker. One section should be about the right depth; expose now a full sheet for about 10 to 15 per cent longer than this section had. If the grade of paper is correct, this should develop to a first-rate print.

Canadian Speed Ratings.

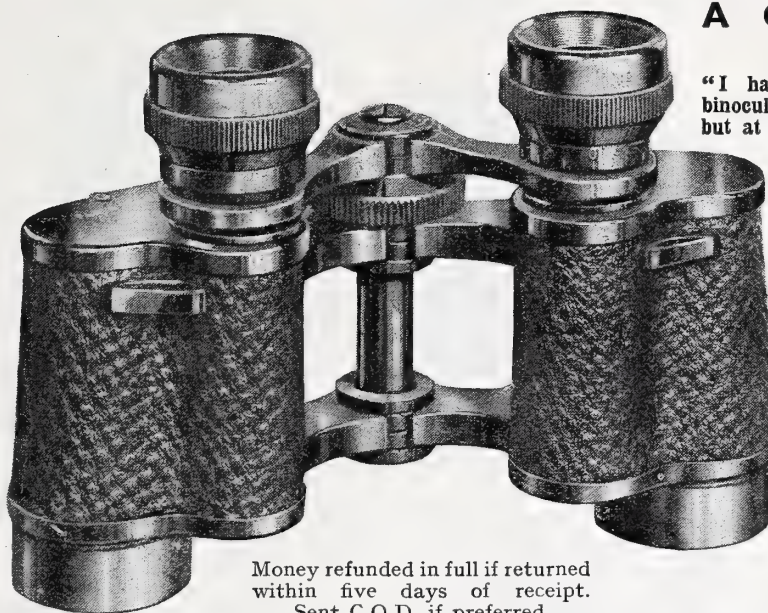
I have recently bought a photo-electric meter which is graduated in Scheiner speeds. Here in Canada Kodak S.S. Pan. film is rated at 23 degrees Sch., but an imported English film of similar type has 30 degrees Sch. on the box. Exposing, strictly by meter, at this rating gave me almost blank negatives. What is the cause of this? C. P. (Canada.)

Your experience suggests that your meter is graduated in Scheiner speeds according to the American standard, on which a film is allotted a Scheiner number about 6 less than it would be given in Europe. If you subtract 6 from the figure for any English or Continental films that may come into your possession, and then use the meter in the way to which you are accustomed when working with American or Canadian films, you should get negatives up to your usual standard. If you still find under-exposure, it will be because the makers of the particular film you have used are over-optimistic in their speed rating, and you will have to find by experiment what Scheiner figure you have to allot to that particular film for satisfactory results.

IN STOCK AT

LONDON :

428, Strand, W.C.2.
28, Old Bond St., W.1.
281, Oxford St., W.1.
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
65, Notting Hill Gate, W.11.
6, Poultry, E.C.2.
121, Cheapside, E.C.2.
1, Copthall Chambers, E.C.2.
140, Fenchurch St., E.C.3.
167/8, Fleet St., E.C.4.
20, Ludgate Hill, E.C.4.
2, Northumberland Avenue, W.C.2.
285, Finchley Rd., N.W.3.
68a, Seven Sisters Rd., N.7.
17, Topsfield Parade, Crouch End, N.8.
216, Upper Tooting Rd., S.W.17.
62a, Rushey Green, Catford, S.E.6.
44, Broadway, Stratford, E.15.
12, George St., Croydon.
30-32, Thames St., Kingston.
4, The Broadway, Croydon Rd., Beckenham.
537, Pinner Rd., North Harrow.
WATFORD.—142, St. Albans Rd.
ST. ALBANS.—30, Market Place.
GRAVESEND.—33, New Rd.
RAMSGATE.—32, Queen St.
LIVERPOOL.—2,—73, Lord St.
LEEDS.—1,—37, Bond St.
SWANSEA.—26, Castle St.
CANTERBURY.—38, High St.
CHELTEMHAM.—114, Promenade.
BRISTOL.—7,—151, Gloucester Rd., Bishopston.
NEWPORT (Mon.).—43, Commercial St.
YEovil.—(Boyce), 2, High St.
SALISBURY.—(Johnson), 17 and 19, Catherine St.
WALSALL.—(Parry), 38, Upper Bridge St.
COALVILLE, Leics.—(Parry), 27, Belvoir Rd.
WESTCLIFF-ON-SEA.—(Miller), 104, Hamlet Court Rd.



Money refunded in full if returned
within five days of receipt.
Sent C.O.D. if preferred.

DOLLONDS

Dollond & Aitchison Ltd.

Established 1750.

191, Tottenham Court Road, London, W.1

A CUSTOMER WRITES :—

"I have used many makes of binoculars at home and abroad, but at the price, the 'Faria' is a sensational bargain, considering its extraordinary field of view."

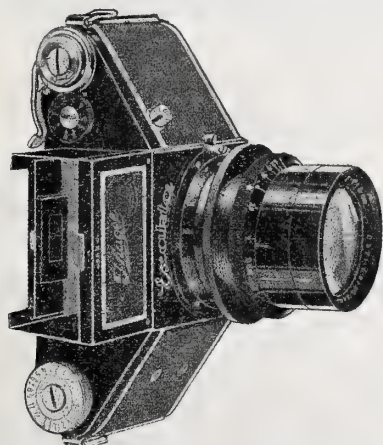
We have purchased the entire stock of Faria Frères of Paris, and offer these well-known Prism Binoculars at a price which, for such an excellent glass, is easily the best value to-day for racing and general use. Power $\times 8$, Object glass 25 mm. . . Central focussing, one adjustable eyepiece. . . jointed bars. Size $5\frac{1}{2} \times 3\frac{1}{4}$ in.

59/6

Price includes lanyard and brown solid leather sling case, post free to any part of the world.

Opticians to H.M. Government.

Branches throughout London and Provinces.



"MULTI-SPEED EXAKTA"
FOR V.P. FILMS, 4x6.5 cm.

Prices for "MULTI-SPEED" MODEL B

Exaktar Anas. f/3.5	£19 10 0
Zeiss Tessar Anas. f/3.5	£23 10 0
Zeiss Tessar Anas. f/2.8	£27 10 0
Meyer Primoplan f/1.9	£39 10 0
Extra: Tele-Magor Hugo Meyer 15 cm. f/11 10 10	
Ever-ready Case	£1 0 0

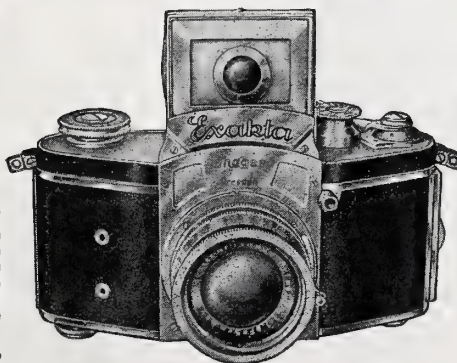
Extension Rings for close-ups :

Tube A, for 15 in., 6/6 Tube B, for 10 in., 6/6

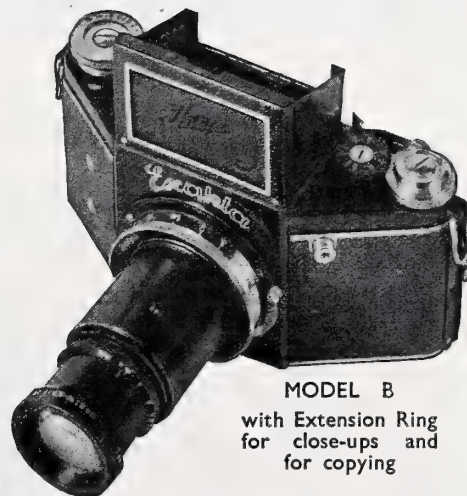
"EXAKTA" REFLEX

Focal Plane Shutter
1/1000 sec. to 12 secs.
and Delayed Action
to 6 secs.

"KINE-EXAKTA"



Illustrated Brochure of Cameras and Accessories post free.



MODEL B

with Extension Ring
for close-ups and
for copying

"KINE-EXAKTA"
FOR 36-EXPOSURE PERFORATED FILM
24x36 mm.

In Cassettes or Daylight Loading Spools

PRICES :

Exaktar Anas. f/3.5	£27 10 0
Zeiss Tessar Anas. f/3.5	£34 10 0
Zeiss Tessar Anas. f/2.8	£38 10 0
Meyer Primoplan f/1.9	£45 0 0

GARNER & JONES LTD., Polebrook House, Golden Square, LONDON, W.1

Phone : GERRARD 2300

DID YOU KNOW

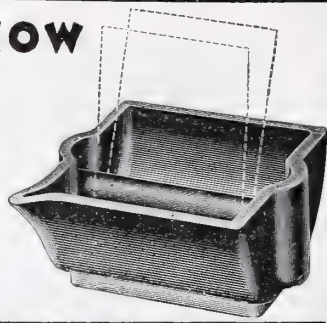
about this

CARE-FREE DEVELOPMENT

If you own a camera up to $\frac{1}{2}$ -plate size, then this is the very dish for your developing. Economical in use of developer, never scratches the film, cheap in price; these are a few of the advantages which make this dish in constant demand with keen amateur photographers.

Price (No. 374/2) 3/-

From your dealer, or catalogue
free from manufacturers:

**R. F. HUNTER, LTD., Celfix House**

51, GRAY'S INN ROAD, LONDON, W.C.1 Phone: HOL. 7311/2

**REFLEX-KORELLE****IMPORTANT ANNOUNCEMENT**

Two New Models with entirely automatic winding shutter will shortly be available. They will be called Models IA and IIA and prices will be 25/- more than the present Models

I and II. The Model IIA is now available with f/3.5 Zeiss Tessar Lens at £23:15:0

Your dealer will be glad to supply you with this "nearly perfect" camera.

PHOTO-OPTICS LTD., 32, LORD STREET, LIVERPOOL, 2

21/7/37.

"The Amateur Photographer."
ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Saturday, July 31st.

21/7/37.

"The Amateur Photographer."
INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Saturday, July 31st.

21/7/37.

"The Amateur Photographer."
BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Saturday, July 31st.

21/7/37.

"The Amateur Photographer."
PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

21/7/37.

"The Amateur Photographer."
ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

WALL'S DICTIONARY OF PHOTOGRAPHY

AND REFERENCE BOOK FOR THE AMATEUR AND PROFESSIONAL PHOTOGRAPHER. Edited and largely re-written by F. J. MORTIMER, Hon. F.R.P.S. Fourteenth Edition Thoroughly Revised.

Cloth Boards

Size $7\frac{1}{2} \times 5$ inches
634 pages

Price 7/6 net

By post 8/-

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulae, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

From all leading booksellers, or direct from the publishers

ILIFFE & SONS LTD.

DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

The London Salon of Photography 1937.

SENDING-IN DAY, Wednesday, September 1st.

THE TWENTY-EIGHTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 11th September, to 9th October, 1937.

CONDITIONS OF ENTRY.

(Please read carefully.)

1. Pictures must not be framed; but may be mounted or unmounted. Each picture must bear on the back clearly written (a) name of artist; (b) number and title of picture, corresponding to particulars on the Entry Form.
 2. When mounts are used they should conform to the following sizes— 25×20 , 20×16 , or 15×12 ; but no mount to exceed 25×20 ; and it is suggested that white or light-toned mounts be employed. Prints may be of any shape or size, provided they do not exceed the limits of the mounts as given above.
 3. All packages of exhibits from abroad must be clearly marked on the outside: "PHOTOGRAPHS FOR EXHIBITION ONLY—NO COMMERCIAL VALUE—TO BE RETURNED TO SENDER." No prices to be marked on the prints.
 4. Pictures sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.
 5. Pictures must be sent by post or parcels post, packed flat and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
 6. All pictures for the exhibition must arrive at the above address on or before Wednesday, September 1st. Entries may be delivered by hand at the Gallery on that date only.
 7. The Entry Form for pictures from abroad must be sent SEPARATELY by post, together with entry and packing fee of 5s. (this fee covers any number of pictures from one exhibitor). Exhibitors residing in the British Isles may enclose Entry Form and fees with their pictures.
 8. Pictures sent by post will be repacked in the original wrappings and returned, carriage paid, after the close of the exhibition.
 9. As applications are made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify, in the space provided on the Entry Form, whether they have objection to such permission being given. The copyright in all cases remains the property of the authors of the prints.
 10. The Committee assure intending exhibitors that the greatest care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.
- If pictures are sold a Commission of 15% is payable to the Salon.
The submission of pictures will be understood to imply acceptance of the above conditions.
Notification of acceptance of pictures will be sent out as soon as possible.
A Catalogue will be sent to each exhibitor.

Entry Forms and further particulars from the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1

Be sure!!!
use
SUPERFIX
THE QUALITY PASTE TEST AT OUR EXPENSE

If unobtainable at your usual stationer's, store or dealer's, write to the sole manufacturers for FREE SAMPLE and details of the BETTER MOUNTING METHOD. SUPERFIX is sold in Aluminium containers with brush, 9d., 1/-, 1/6.

Please give your dealer's name when writing.
MIDDLEMASS & CO., LTD., Penryn, Cornwall.

Have you tried the
WESTMINSTER
CHROME FILM

—nothing faster—results guaranteed in any weather. Obtainable from Chemists, etc., otherwise write direct.

IPA WESTMINSTER Co. Ltd
8-12, Lambeth Palace Road, London, S.E.1
Telephone: WATerloo 5312/5313.

● MAKE IT then 'TAKE IT'!

Unique results can be obtained by using 'Plasticine,' the world's finest modelling material. It is indispensable to every ambitious photographer. Get yourself an outfit to-day. Prices from 1d. to one guinea. Write for illustrated price lists to:

H A R B U T T ' S
Plasticine
III, BATHAMPTON, BATH

MINIATURE ENTHUSIASTS

YOU WANT the BEST Results!

SEND your films to a real specialist. Individual treatment for every spool, and the professional pride we take in our work means our mutual satisfaction. We confidently assert that we can make better enlargements for you than you have had hitherto.

Send, call or phone NOW for price list and full particulars.

H. STEAD Miniature Processing Specialist
4 Gt. QUEEN ST., KINGSWAY, W.C.2
Phone: Hol. 7900.

WE GET THEM!

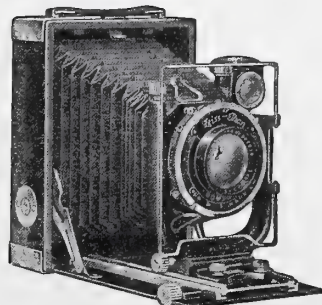
GET ONE OF THESE HOLIDAY
BARGAINS
FROM
CITY SALE
& EXCHANGE (1929) LTD.

There's no "junk" at "City Sale." Every instrument we offer is in well-cared-for condition, and will get results equal to new cameras costing much more money. To add to the remarkable value you can even have a used bargain, costing 50/- or more, on remarkably easy terms. Choose yours now from the list below.

ALL USED BUT GUARANTEED

- 3½ × 2½ Etui Double Extension, f/4.5 Tessar, latest D.A. Compur shutter, 6 slides, F.P. adapter. As new. £9 17 6
- 4-pl. N. & G. Sibyl, f/4.5 Tessar, 6 slides. £6 6 0
- 1a Range-finder Model Kodak, f/6.3 Bausch & Lomb lens, Velost shutter. £3 19 6
- 11a Folding Pocket Kodak, f/7.7, anastigmat. £9s. 6d.
- No. 2 Folding Brownie, R.R. lens. £5s. 9d.
- Stereo Weno, pair of R.R. lenses. £17s. 6d.
- 3½ × 2½ Ensign Roll Film Focal-plane Reflex, f/4.5 anastigmat lens. £4 19 6
- 6 × 6 Rolleiflex, f/3.8 Tessar, will take 12-exposure film. £11 15 0
- 3½ × 2½ Latest Model T.-P. Special Ruby Reflex, f/3.4 Aldis, 10-in. f/5.6 Dallin, 2 double dark slides, film-pack adapter and case. £17 2 6
- 3½ × 2½ Icarette, f/4.5 Satek, D.A. Compur. £4 17 6
- Vest Pocket Focal-plane, f/4.5 Zeiss anastigmat, shutter speeded to 1/750th and Time, 12 slides, 2 cases. £4 17 6
- Model I Leica, f/1.5 Plasmat. £20 0 0
- 9.5 Pathe Imp Projector, complete with motor and super. Cost £7. £4 19 6
- Ensign Multix 35-mm. Camera, f/2.9 Ross, ever-ready case. Cost £26. As new. £18 15 0
- 8 × 12 cm. Voigtlander Folding, f/4.5 Skopar, Iso shutter from 1 to 1/175th and Time, focussing screen and film-pack adapter. £3 3 0
- 3½ × 2½ Tropical Model Folding, f/4.5 Tessar, Compur, 6 slides, film-pack adapter. £6 17 6
- 3½ × 2½ Etui, latest model, f/4.5 Tessar, D.A. Compur, 6 slides, film-pack adapter. £9 17 6
- Whole-plate Double Extension Field, all usual movements, 6 double dark slides £3 15 0
- 12 × 10 T.-P. Ruby Field, brass-bound, 2 slides, tripod. £4 19 6
- 12 × 10 Watson's Acme, 3 book-form slides, tripod and case. £6 6 0
- 4-pl. Sanderson Enlarger, for use with own camera, 5½-in. condenser, carrier down to 3½ × 2½. £3 3 0
- 9.5 Projector, for use off any voltage. £15s. 9d.
- 16-mm. Victor Projector, 750-watt projection lamp, complete in travelling case. £30 0 0
- Model DA Latest Pattern Bolex Projector, for 9 and 16 mm., complete with resistance £27 15 0
- Ombrex Exposure Meter £2 7 6
- Zeiss Helios. As new. £17s. 6d.
- Drem Cinephot. £11 11 6
- Weston Leica. £2 15 0
- Tele-Bewi £11 11 6
- Drem Cine £19s. 6d.
- 6 × 13 Blacknote, f/6.3 Tessar, 4 slides. £3 19 6
- 6 × 13 Ica Polycope, f/4.5 Tessar, changing-box. £10 10 0
- 45 × 107 Verascope, R.R. lenses, changing-box and leather case. £2 10 0
- 45 × 107 Boxform Chain Viewer for 50 views. £2 10 0

BRAND NEW SPECIAL OFFER! ZEISS IKON



3½ × 2½ TROPICAL "ADORO"

For plates or film packs. Strongly constructed. Double extension. Ivoryine focussing scale 6 ft. to infinity. Ground-glass focussing screen and deep hood. Raising, falling and cross front, 3 single slides. Compur D.A. shutter and ZEISS TESSAR f/4.5 LENS. List price £22 5s.

Our price **£11:2:6**

15 monthly payments of 15/7.

Generous Exchange Allowances
104-page Catalogue free!

CITY SALE & EXCHANGE (1929) LTD.
84 ALDERSGATE ST.
Phone: NAT. 0591 LONDON, E.C.1

Also at 59/60, Cheapside; 90/94, Fleet St.; 54, Lime St., and 13, The Arcade, Liverpool St., London, E.C. Also Wallace Heaton Ltd., 127, New Bond St.; 1a, Avery Row; 47, Berkeley St., and 43, Kensington High St., London, W.

SHOULD A DEALER TELL

**YES! WHEN IT'S ADVICE
ABOUT VALUE, WE'LL SPLIT!**

All the following cameras will wear well and produce good photographs. They are strongly recommended as exceptional value at their respective prices.

£5:5:0	Agfa Speedex O, V.P., f/3.9 Solinar, Compur to 1/300th.
£5:12:6	Zeiss Ikon Nettar, 16 on 120, f/4.5 Nettar, Klio to 1/175th, release on body.
£7:12:6	Baldax, 16-on-120, f/3.5 Trioplan, Compur to 1/300th.
£9:0:0	Ikofox 2½ square, f/4.5 Novar, Klio with D.A.
£9:10:0	Ikonta 2½ square, f/3.5 Novar, Compur to 1/300th, release on body.
£10:10:0	Certo Super Sport, square or 16 on 120, V.P. plates and film packs, f/2.9 Trioplan, Compur D.A.
£12:10:0	Rolleicord, f/4.5 Triotar, Compur to 1/300th. JUST OUT.
£13:5:0	Super Baldina, 35-mm., f/2.9 Trioplan, Compur to 1/300th.
£17:15:0	Ballalette, coupled range-finder, 16 on 120, f/2.9 Trioplan, Compur to 1/250th, D.A.
£20:10:0	Ikofox, f/3.5 Tessar, Compur Rapid.
£27:10:0	Kine-Exakta, f/3.5 Exaktar, F.P. shutter, 1/100th to 12 secs., D.A. film-cutting device.
£31:16:0	Leica III, f/3.5 Elmar, shutter to 1/500th.
£50:10:0	Contax II, f/2 Sonnar, combined range and view finders, shutter to 1/1,200th.

WHEN BUYING A MINIATURE, HAVE A NEW ONE. OUR LIBERAL PART-EXCHANGE ALLOWANCES MAKE IT WORTH WHILE.

All the above cameras are included in our stock and available for Cash or Deferred Terms. **ADD 5% ONLY.**

Pelling & Cross

85, BAKER STREET

Welbeck
9682.

W.1

Business:
9 a.m.—7 p.m.



The NEW ROLLEICORD

All latest features, f/4.5 Zeiss
Triotar£12 10 0

Immediate delivery

LEICA, CONTAX, SUPER IKONTA,
ROLLEIFLEX, EXAKTA, DOLLINA
in Stock. Part Exchanges. Approval.
Easy Payments.

MINIATURE SNIPS.

Kine-Exakta, f/3.5 Exaktar.....	£21 10 0
Exakta Model B, f/2.8 Tessar.....	£21 0 0
Contax II, f/2.8 Tessar.....	£32 10 0
Contaflex, f/1.5 Sonnar, E.R. case.....	£60 0 0
Weeny-Ultrix, f/2 Xenon, 16 on V.P.....	£8 17 6
Leica II, black, f/2.5 Hektor.....	£21 0 0
Leica III, f/2 Summar.....	£28 15 0
Super Ikonta 530, f/3.5 Tessar, 16 on 120.....	£12 17 6
Baldax, f/2.9 Meyer, Compur, 16 on 120.....	£5 17 6
Dollina II, f/2.9, 35-mm., coupled range-finder, Compur.....	£9 17 6

AMATEUR CINÉ SERVICE, LTD.

Miniature Camera and Home Movie Specialists,
52, Widmore Road, Bromley, Kent
Phone: Ravensbourne 0156/7. Close Wed. 1 p.m.

BRADY & MARTIN LTD

**29, MOSLEY STREET
NEWCASTLE-UPON-TYNE 1**

PHOTOGRAPHIC SPECIALISTS

*All your Photographic needs can
be filled by us.*

MINIATURE, CINE, both SILENT AND SOUND,
EXPERT DEVELOPING AND PRINTING,
SPECIALISED MINIATURE D. & P. SERVICE.

Best Exchange Allowances.

Hire Purchase

HUNDREDS OF USED BARGAINS.

Selection below. Write your Requirements.

Rolleicord, Triotar f/3.8 lens.....	£11 10 0
Voigtlander Inos II, Skopar f/4.5.....	£6 10 0
Contax III, Tessar f/2.8, E.R. case.....	£42 10 0
Leitz Valoy Enlarger.....	£6 15 0
3½ x 2½ T.-P. Junior Reflex, Ross Xpres f/3.5 lens, 12 slides, F.P. adapter, roll-holder, Adon lens, leather case.....	£18 10 0
Vest Pocket Roll Film, Goerz Dogmar f/1.5 lens, Compur shutter.....	£4 5 0
Pathe De Luxe Cine Camera, f/3.5 lens, case. Cost £11 7s. 6d.....	£4 10 0
3½ x 2½ T.-P. Junior Special Reflex, Ross Xpres f/3.5, F.P. adapter, case.....	£12 10 0
Agfa 16 on 3½ x 2½, f/3.8 Zeiss Tessar, Compur shutter.....	£8 10 0
Voigtlander Virtus, f/3.5 Skopar lens, Compur shut- ter.....	£7 10 0
2½ x 1½ Roll Film Ebner, Tessar f/3.8, Compur shutter.....	£8 10 0

All the above are in condition as new.

Established 1855.

Telephone: 20849. Telegrams: "Braymartin,
Newcastle-on-Tyne."

Snap this Free Offer!

Our gaslight and bromide papers are renowned for their high silver content, latitude, and the brilliance of the finished print. In order that you may prove this we will send you a free sample of either bromide or gaslight paper and our catalogue free on request. Write now and see how you can save money and obtain better results than you have ever obtained before.

SPECIAL D. & P. TRADE OFFER.

Guaranteed First Quality British
gaslight and bromide paper, 3½ x 2½,
12 gross 22/-, post free.

YOUR CAMERA

Taken as part payment and up to two-thirds new value allowed
for new Exakta, Super Ikonta, Ikofox Contax, Leica, etc.

Cameras bought, sold, exchanged.
Many bargains. State requirement.
Catalogue Papers, Films, etc., Free.

CITY PHOTO WORKS
119, Eastbourne Rd. SOUTHPORT

SELECT YOUR HOLIDAY CAMERA

FROM STOCK

We have the greatest selection of
Cameras and Apparatus in the
Midlands, including:

ZEISS IKON, EXAKTA, AGFA,
LEICA, ENSIGN, ROLLEIFLEX,
KODAK, VOIGTLANDER, etc.

Also all the latest 8-mm., 9.5-mm.
and 16-mm. Ciné Cameras.

EXCHANGES A SPECIALITY

at GALLOWAYS

Photographic Supplies

VICTORIA SQUARE

Opposite G.P.O.

BIRMINGHAM

Phone: MID. 5670.

ISLE OF MAN FOR HAPPY HOLIDAYS

SIXTH ANNUAL AMATEUR PHOTOGRAPHIC COMPETITION

OVER £300 IN PRIZES

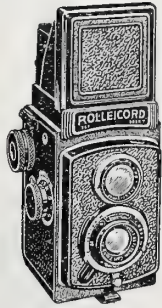
£100 Special and 58 other Cash Prizes.

Write for particulars and copy of attractive
and interesting handbook containing amateur
snapshots FREE from P. A. CLAGUE,
Publicity Dept., Isle of Man.

*Make the most of your time
and money this year in
the ISLE OF MAN*

Regular Daily Air Services. Fast Steamship Services.
Particulars on application

THE NEW ROLLEICORD IS AT TURNER'S CAMERA EXCHANGE



With f/4.5
Zeiss Triotar
Lens

One-Lever
Compur
Shutter

£12:10:0

NEWCASTLE -ON-TYNE

9, PINK LANE

Phone 22655

GAMAGES

SECOND-HAND BARGAINS

Voigtlander Inos, 8 or 16 on 2½ × 3½, Skopar f/4.5, Compur shutter, direct and brilliant view-finders, radial focussing, in leather case. Cost 10 gns. £8:10:0
Ensign Reflex Speed, for 2½ × 3½ roll film, 7-speed shutter, direct vision finder. In leather case. £9:7:6
New £17 3s. 6d. £18:10:0
1-pl. Tropical Soho Reflex, f/4.5 Ross Xpres, 4 D.D. slides, F.P. adapter and case. New £47. Perfect condition. £18:10:0
Rolleicord, f/4.5 Zeiss Triotar, Compur Rapid shutter, in leather case. New condition. New £13:12:6
£15 10s. £13:12:6
1-pl. Zeiss Icarette, f/4.5 Tessar, D.A. Compur, roll film, plate back, double extension, rise and cross, 6 slides, F.P. adapter, Justaphot meter, yellow filter and case. Cost £20. £12:17:6
Pathe 9.5 Motor-driven Cine Camera, f/3.5 anastigmat lens and supplementary lenses, filter, in leather case. Cost £12. £5:17:6
Ensign Selfix, f/4.5 Ensar anastigmat. New 75s. Good as new. £2:10:0
Rolleiflex, f/4.5 Tessar, Compur shutter. Cost £23. New condition. £15:17:6
Alet 9.5-mm. Cine Projector, super attachment. In excellent condition. Cost £9. £5:7:6
1-pl. T.-P. Imperial Horizontal Enlarger, 5½-in. condenser. Almost new. £4:0:0

NEW BARGAIN

Dual Purpose Ciné Camera and Projector
Uses standard 9.5-mm. films, lens by Dallmeyer. Smooth running movement. Projects 30-ft. of film at a time. Originally listed at 42/- (Leather case 5/-) 27/6

★ **GAMAGES MAKE THE HIGHEST ALLOWANCE** for cameras, binoculars, telescopes, projectors, etc., in part exchange for other photographic apparatus, and give the easiest of easy terms.

GAMAGES, HOLBORN, LONDON, E.C.1

Telephone: Holborn 8484.

Hodgson's Camera Shop

1-pl. T.-P. Special Ruby Reflex, f/4.5 T.-P. Cooke, 6 slides, case. £5 17 6
V.P. Vanity Kodak, red, f/6.3, in Diomatic shutter. As new. £2 7 6
Standard Leica, body only. As new. £5 15 0
Contax I, latest wedge finder, f/3.5 Tessar lens, shutter ½ to 1/1,000th, E.R. case. £22 10 0
Foth-Derby, f/3.5. As new. £3 17 6
Leitz Elmar Lens 3.5-cm. f/3.5. £5 17 6
Leitz View-finder, Vizwo. £2 5 0
Leitz Hektor Lens 7.3-cm. f/1.9. £21 5 0
Leitz Hektor Lens 13.5-cm. f/4.5. £13 10 0
N. & G. Sibyl 3½ × 2½, f/4.5 Ross Xpres lens, 3 D.D. slides, F.P. adapter, case. Unmarked £10 10 0
3½ × 2½ Wirgin Plate Camera, f/2.9, in D.A. Compur, 6 slides. £7 10 0
T.-P. Junior Special Reflex, 1-pl., f/4.5 Ross Xpres lens, 6 slides. £6 17 6
3½ × 2½ Ensign Special Reflex, f/4.5, T.-P. Cooke lens, 6 slides. £5 17 6
3½ × 2½ T.-P. Reflex, f/4.5 T.-P. Cooke lens, 3 slides, case. £5 17 6
Voigtlander Brilliant, f/7.7. £1 12 6
3½ × 2½ Ensign Roll Film Reflex, f/4.5 Aldis lens, S.C. focal-plane shutter. As new. £4 17 6
P.C. Kodak Graflex (compact), no lens, perfect, 6 slides, case. £5 0 0

**5, CAMBRIDGE ARCADE
SHEFFIELD, 1**

Phone: 23889.

BAKER'S of Holborn

Established over 170 years. Will supply anything photographic from a miniature camera to a 15 × 12.

The HOUSE for COLOUR

Full supplies of Materials for
**FINLAY
DUFAY
AGFA
KODACHROME
PROCESSES**

CAMERAS—A Few Big Ones This Week

1-pl. Sanderson, Goerz Series III, Goerz sector shutter, 2 D.D. slides. Perfect. £8 8 0
1-pl. Field Sanderson, 12 M.-W. envelopes, 1 D.D. slide, case. Perfect condition. £5 5 0
1-pl. T.-P. Triple Extension, all movements, R.R., T.-P. shutter, 3 D.D. slides and case. £24 0 0
Whole-plate Field, 3 D.D. slides, stand, normal and W.A. lenses. £4 10 0
10 × 15 Soho Reflex, double swing front, 3 D.D. slides, 3 changing-boxes, f/5.6 Olor anastigmat and 17-in. Telecentric, all in case and in new condition. £22 0 0
1-pl. T.-P. de Luxe Reflex, triple extension, f/4.5 Tessar, 3 double slides and case. £27 15 0
1-pl. Adams' Videx, double Protar, 3 D.D. slides, F.P. adapter, and case. £8 10 0
1-pl. Pressman Reflex, f/4.5 Aldis, 5 slides and case £5 10 0
1-pl. Ensign Folding Reflex, latest pattern, Tessar f/4.5, 3 D.D. slides, F.P. adapter and case. £12 12 0
ALSO a good selection of small hand cameras at bargain prices.

CINÉ

We have a good selection of new and second-hand Ciné Cameras of all types, all in perfect condition and at lowest prices.

C. BAKER

244, HIGH HOLBORN, W.C.1

'The difference is truly amazing'

You may think you are getting the best results from your negatives, but are you certain?

Why not remove all doubt by sending your next order to:

**RAINES & CO. (EALING) LTD.
THE STUDIOS EALING, W.5**

Read the following extract from one of the many letters received, and then send along a small trial order.

"The enlargements to hand this morning, for which I thank you.

It is difficult to believe that these pictures are made from the same negatives as previous copies which were done locally, the difference is truly amazing, and you can be sure that you will have all my work in future."

A. ADAMS & Co. LTD.

**122, WIGMORE STREET, PORTMAN
SQUARE, LONDON, W.1**

Phone: Welbeck 3215

Leica Model I, f/3.5 Elmar, range-finder and case £12 0 0
Leica Angular View-finder. £15s. 0d.
1-pl. A Minex de Luxe, 6½-in. Ross Xpres, 3 D.D. slides and case. £27 0 0
2½ Zeiss Icarette, f/6.8 Novar. £2 5 0
3½ × 2½ Adams' Roll Film Vesta, f/4.5 Xpres, case £20 0 0
1-pl. Adams' Roll Film Verto, Ross Combinable, filter, pigskin case. £25 0 0
3½ × 2½ Zeiss Miroflex, f/4.5 Tessar, 6 slides, F.P. adapter £20 0 0
3½ × 2½ Plaubel Makina, f/2.9 lens, filter, supplementary lens, etc. £35 0 0
3½ × 2½ Thornton-Pickard Reflex, Cooke f/2.9 lens, 12 single slides, roll-holder, leather case. £10 0 0
3½ × 2½ N. & G. Folding Reflex, Ross Xpres f/4.5, 3 D.D. slides, Graflex roll-holder, brown hide case £20 0 0
3½ × 2½ Ensign Roll Film Reflex, f/4.5 Aldis lens, leather case. £5 0 0
Leitz Felux Enlarging Board for 10 × 8. £22 7 6
Ombrux Electric Exposure Meter, in case. £2 0 0
Plate Back for 2½ × 2½ Rolleiflex and 2 single slides. New condition. £2 0 0
Correx Developing Tank, 3½ × 2½ roll films. £1 0 0
Vest Pocket Adams' Roll Film Vesta, with rising front, Zeiss Tessar f/4.5, and leather case. £12 0 0
Certo Vertical Enlarger, for Leica films, complete with lens and board. £9 0 0

**FULL STOCK OF LEICA, CONTAX, EXAKTA
MINIATURE CAMERAS AND ACCESSORIES.**

The above have all been overhauled and are in good working condition and can be supplied on deferred terms.

SALE

Really Amazing Bargains. Every second-hand outfit tested and perfect. Get your Bargain NOW.

- 1-pl. Zeiss Ikon Miroflex Folding Reflex and Press, Zeiss Tessar f/4.5, self-capping, 1/30 to 1/2,000th latest shutter, deep hood, direct finder, slides, case. Cost £50. Sale..... £17 17 0
- 6-6 Perfecta Folding Twin-lens Reflex, Xenar f/3.8, Compur, hide case, lovely camera, compact. Like new..... £9 17 6
- 16-on-V.P. Zeiss Kolibri Roll Film, Zeiss Tessar f/3.5, Compur, no bellows, direct finder, case. Sale..... £4 17 6
- 31-24 Ensign Roll Film, f/4.5, latest focal-plane Press shutter, 1/25th to 1/500th, hide case. As new..... £4 4 0
- V.P. Agfa Speedex Roll Film, f/3.9, Compur. As new..... £3 17 6
- 1-pl. Zeiss Ikon Pocket Plate, Zeiss Dominar f/4.5, black Compur, double extension, rise, cross, wire finder, slides..... £3 17 6
- 8-mm. Ditmar Camera, f/2.5, latest. Just as new..... £9 17 6
- Blendax Photo-electric Exposure Meter, in case..... 35s. Od.
- 31-24 Ensign Roll Film, Ensar f/4.5, black, Compur..... £2 17 6
- 6-6 Super Ikonta, Tessar f/2.8, Compur Rapid, carton..... £19 19 0
- Optochrom Daylight Developing Tank, carton. 35s..... 15s. 6d.
- 31-24 T.P. Reflex, Anticomar f/2.9, self-capping 1/10th to 1/1,000th, deep hood, reversing back, sky shade, slides. Sale..... £6 17 6
- 16-mm. Stewart-Warner Camera, f/3.5, 4 speeds, 100-ft. case..... £4 4 0
- 91-mm. Pathe Motocamera de Luxe, f/2.5 and interchangeable Telephoto. Cost £18 18s. Lovely camera. Like new..... £9 17 6
- 31-24 Ensign Autographic Roll Film, Tessar f/4.5, D.A. Compur, latest 1 to 1/1000th, unique rise, cross front. Like new..... £9 17 6
- 16-mm. Amprosound Projector, talkie. Cost £115..... £75 0 0
- 8-mm. Keystone Bronze Camera, f/1.9, 3 speeds, case..... £9 17 6
- 1-pl. Ensign Pressman Reflex, no lens, slides. Sale..... £2 17 6
- 16-mm. Kodak BB Camera, f/1.9, latest, case. Snip..... £12 12 0
- 31-24 Ensign Tropical Camera, Ross Xpres f/3.5 Speed, D. action, Compur, double ext., rise, cross, wire-finder, clip-on slides, and all latest features, slides, case. Cost £23..... £9 17 6
- 16-mm. S.P. Talkie Projector, two speeds, 2 cases..... £35 0 0
- 16-mm. Ensign Simplex Wafer Camera, 1 in. thick only, slips in the pocket for daily usage, f/3.5. Cost £20..... £9 17 6
- 1-pl. Etui Wafer Plate, Meyer f/4.5, Isoo 1 to 1/100th. As new..... £2 19 6
- Super Bessa 31-24, Skopar f/3.5 Speed, hinged filter, self-capping, latest fittings. New condition. Fine camera..... £13 13 0
- 8-mm. Keystone Bronze Projector, 200-watt. Like new..... £3 17 6
- Bewi Exposure Meter, in case. Like new. Sale..... 21s. Od.
- 16-on-V.P. Ikonta, Novar f/3.5, Compur. Carton..... £4 17 6
- Zeiss Photo-electric Exposure Meter, in case. Like new..... 35s. Od.
- 16-on-31-24 Welta Roll Film, f/2.9, D.A. Compur, all metal..... £5 17 6
- 31-24 Ihagex Folding Reflex and Press, Zeiss Tessar f/3.5, latest 1/10th to 1/1,000th, deep hood, revolving back. Like new..... £19 19 0

GUARANTEED ILFORD POSTCARDS

Bromide, brand new stock, guaranteed. In Glossy, Semi-Matt, Pearl, Matt, Cream Pearl, Cream Grained. Grades: Normal, Medium, Vigorous.

25's 1/-, 50's 1/10, 100's 3/6, post 2d., 3d., 5d. respectively.

(4 25's to 10 25's, post 6d.; or 2 50's to 10 50's, post 6d.; 100's over 100, 1d. post per extra 100.)

Gaslight. Glossy only. In Vigorous or Normal, same prices.

BRAND NEW IKOFLEX

Latest Zeiss Ikon Ikoflex Twin-lens Reflex, Zeiss Novar f/6.3, 3 speeds, twin-lens focussing accuracy, with magnifier, etc., takes 12 pictures size 2 1/2 x 3 1/2 on usual 3 1/2 x 2 1/2 roll film. Instructions, guarantee in carton. Limited number. Special purchase. Just the camera for your friend's holiday. Catalogue price £7. Amazing sale offer. £4 17 6

7 days' anoroval willingly. Write NOW.

DEMONSTRATION MODELS

Two only.—16-mm. Victor Bronze Superlux Projectors, 750-watt direct illumination, automatic film trips (shuts off projection if loops take up), tilting head, and many unique features, making it one of the finest machines obtainable. List £50 in case. Sale..... £25 0 0

One only.—16-mm. G.B. Talkie C, latest 2 speeds. List £175. Ideal for home or school. Guaranteed..... £95 0 0

One only.—16-mm. De Vry Camera, f/3.5, 100-ft., built like the 35-mm. De Vry news camera, used by Fleet and Warburton Streets. Cost £18 18s..... £9 17 6

One only.—16-mm. G.B. Talkie, 2-speed. Cost £95. Sale..... £47 10 0

One only.—16-mm. Zeiss Ikon Movikon Camera, Zeiss Tessar f/1.4, coupled range-finder pin-point focussing, and full range features. The finest silent light camera made, case. Cost £103..... £75 0 0

One only.—16-mm. De Vry Challenger Sound Projector, 750-watt direct illumination, 11-watt tremendous volume, 1,600-ft. and the usual famous De Vry features, double exciters, etc., etc. Sale Snip, camera marked only, unused, as new. Guaranteed..... £95 0 0

CORONATION FILMS

16-mm. Sound Films, genuine Pathetone News. 400-ft..... £5 5 0

16-mm. Silent, genuine Pathetone News. 400-ft..... 75s. Od.

7 days' approval willingly against 5s. hire, if returned.

31-24 T.P. Horizontal Enlarger, f/6.3. Like new..... £3 17 6

31-24 Palmox Press, Tessar f/4.5, 1/10th to 1/1,000th sec., slides..... £6 17 6

6-6 Rolleiflex, non-auto., Tessar f/3.8, Compur..... £5 17 6

16-mm. Kodascope C Projector, 100-watt and resistance..... £3 17 6

67-in. Cooke f/2.5 Anast., reflex, etc. mount..... £6 17 6

3-in. Dallmeyer 1/4 Cine Telephoto, suit Dekko, etc..... 65s. Od.

91-mm. Coronet Cine Camera, f/3.9, latest 1937 type..... 46s. Od.

Exakta, Tessar f/2.8, multi-speed, plate back. As new..... £19 19 0

Special Purchase.—Quantity of Talkie 16-mm. Films slightly used. Write for Bargain Sale List.

16-mm. De Vry Bronze Projector, 750-watt, 1,600-ft. capacity, in case. Cost £54. Like new. Sale snip..... £27 10 0

35-mm. Wirgin, f/2.9, Compur, takes Leica film, chromium £5 17 6

Zeiss Nettax, Tessar f/2.8, 35-mm. film. Bargain..... £18 18 0

7 days' approval against remittance. No exchanges at these "Give away" Sale Prices. Hire Purchase over £25 arranged.

EDWIN GORSE

LARGEST STOCK IN THE NORTH.

86, Accrington Road, Blackburn

USED CINÉ CAMERA AND PROJECTOR BARGAINS!

The following is a selection from our large stock of cine cameras and projectors. Each instrument carries with it a guarantee of its optical and mechanical perfection, and apparatus costing £20 or more may be submitted to the manufacturer or agent for overhaul at our expense, thus eliminating all possibility of the buyer obtaining a defective instrument.

16-mm. CAMERAS:

Kodak K, two speeds, f/3.5 interchangeable Kodak anastigmat, direct-vision and reflex viewfinders. Good condition..... £15 15 0

Kodak BB, two speeds, f/1.9 interchangeable Kodak anastigmat, with case. Good condition..... £17 15 0

Kodak BB Junior, f/3.5, with case. As new..... £8 17 6

Bell & Howell 121, speeds 16 and 24, f/1.5 Dallmeyer Speed. Very good condition..... £19 10 0

Zeiss Ikon Movikon, f/1.4 Sonnar, with leather case and portrait lenses. As new..... £75 0 0

Zeiss Ikon Kinamo, using 40-ft. cassettes, f/2.7 Zeiss Tessar. Good order..... £8 17 6

Victor V, f/2.9 triple anastigmat, with case. As new..... £31 0 0

9.5-mm. CAMERAS:

Cine-Nizo, f/1.5 Meyer-Kino-Plasmat. As new..... £11 15 0

Dekko, with new gate, f/1.9 Dallmeyer. As new..... £6 17 6

Pathe de Luxe, f/2.7 Zeiss Tessar. Perfect order..... £9 17 6

Pathe de Luxe, f/3.5. Good condition..... £3 19 6

Pathe B, f/3.5, with case. Choice of five cameras, all in very good condition..... £2 19 6

8-mm. CAMERAS:

Zeiss Movikon, f/2 Sonnar, leather case. Unused..... £37 10 0

Bell & Howell Double-8, Coronation Model, f/2.5..... £15 15 0

Bell & Howell Straight-8, speeds 8, 16, 24 and 32. As new..... £11 15 0

Ditmar Double-8, f/2.5 Berthiot, filter and portrait lens. As new..... £10 15 0

Keystone, f/3.5. As new..... £6 17 6

16-mm. PROJECTORS:

Zeiss Kinox, special 800-ft. model, complete with transformer. As new. Cost £95..... £65 0 0

Bell & Howell, round base, 200-watt lamp, with resistance. Very good order..... £20 0 0

Kodascope Model C, 100-watt lamp, with resistance and case. Very little used..... £10 10 0

GeBescopie Talkie, Model B, for DIN films, prism can be fitted for S.M.P.E. Cost £135. As new..... £75 0 0

GeBescopie Model B, as above, but condition not quite as good..... £62 10 0

9.5-mm. PROJECTORS:

Coronet II, motor drive. As new, in original box..... £5 5 0

Pathe "Home," with motor, super attachment, resistance. Perfect order..... £5 19 6

Pathe 200-B, with resistance, carrying-case. As new..... £12 10 0

8-mm. PROJECTOR:

Kodascope 8/30, 100-watt lamp. Good order..... £6 10 0

DUAL PROJECTORS:

Ditmar Dual 8-mm. and 16-mm., 250-watt lamp, 25-mm. Hermagis lens. As new..... £24 10 0

Bolex G916, 500 watts, separate lamp switch, with resistance, case, and spare parts. Practically unused..... £33 10 0

All of the above items and many others actually in our stock at 202, High Holborn. As we endeavour to retain all advertised apparatus until the advertisement appears you are almost certain to find the apparatus in which you are interested available if you write or call at once.

R. G. LEWIS (CINÉ)

202, HIGH HOLBORN, LONDON, W.C.1

(Chancery 7996)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

AT LAST!

A GENUINE REFLEX MINIATURE AT POPULAR PRICES!



ALTIFLEX
6x6 cm. Reflex
Focussing
Camera

Specification. — Reflex twin, matched lenses, 12 exposures 2 1/2 x 2 1/2 on 2 1/2 x 3 1/2 roll film. Smooth lever focussing device, depth-of-focus scale, reflex hood with magnifier, non-slip counting device attached to film winder. Leather-covered metal body. Cable release and neck strap incusive.

PRICES:		Shutter.	
With	Prontor II	Compur	
Victor f/4.5.....	£7 9 6	£8 10 0	
Trinar f/4.5.....	£7 19 6	£9 0 0	
Trinar f/3.5.....	£9 5 0	£10 6 0	

KEYSTONE "8" Movie Camera

For Colour Pictures or Black-and-White.

For single and double width "8" films.

K-8 with f/3.5 lens..... £10 10 0

K-8 with f/1.9 lens..... £16 16 0

Additional Telephoto Lens 1 1/2 in. f/4.5..... £4 4 0

Zip de luxe case..... £1 5 0

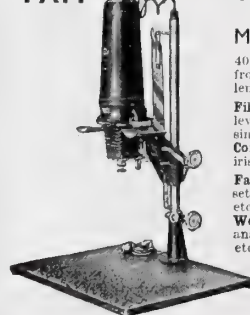
8-mm. Projectors, 200-watt direct..... £13 13 0

500-watt direct..... £21 5 0

And a full range of 16-mm. cameras and projectors.



FAM



THE WORLD'S PREMIER M&W ENLARGERS

40 different models to choose from, all sizes, all prices, all lenses interchangeable.

Filmarex 6x6 cm., one-hand lever, coarse and fine focussing, f/4.5 D. anastigmat, Condenser and orange cap, iris..... £11 8 6

Fam (fully automatic, no setting), 6x6 cm., Condenser etc..... £18 18 0

Wega 9x12 cm., f/4.5 D. anastigmat, D. Condenser, etc..... £25 0 0

15,000 CAMERAS MODERNIZED

for £1:1:0 Each WHY NOT YOURS?

"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush, 3 1/2 x 1 1/4 x 1 1/4. "KARMA" (combined range and view finder)..... 32s. 6d.

PANORTHO FILTERS

Dr. H. M. Kellner, the famous scientist and pioneer in optical flats, has written a new brochure advising on the numerous advantages of optical glass filters. Write for free copy.



Our exclusive lines are stocked by all the leading photographic houses in London and the provinces. Write for further details or literature to—Messrs. Boots Ltd., City Sale & Exchange Ltd., Dollond & Aitken Ltd., Ensign Ltd., Wallace & Heaton Ltd., Kodak Ltd., R. G. Lewis, Service Co. Ltd., J. A. Sinclair & Co. Ltd., Westminster Exchange Ltd., Timothy Whites & Taylors Ltd. and all London stores.

OR—Sole Distributors:

R. E. SCHNEIDER (Dept. 9)

46, FARRINGTON STREET, LONDON, E.C.4

Tel.: HOLBORN 1187

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less 2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 239, Deansgate, Manchester, 3; 28a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0003]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

ENSIGN Special Reflex, 4-pl., Cooke Aviar f/4.5, 6 slides, F.P.A., £6; exchanges.—Below.

MOUSLEY'S for any make of camera, generous exchanges, Zeiss and Agfa specialists.—Mousley's, 309, Witton Rd., Birmingham, 6. Phone, East 0582. [0032]

ALLENS.—Latest Kine-Exakta, as new, Tessar f/2.8, £29/10; Robot, practically new, Meyer f/3.5, £17/10; Agfa Speedex O, f/3.9 Solinar, Compur, £4/5, as new.

ALLENS.—4-pl. Zeiss Miraphot Enlarger, Tessar f/4.5, £8/10, including carriage; Miniature Marvel, f/2.9, Compur, £5/5; Kodak Regent, Tessar f/3.5, £14/10.

ALLENS.—2½ square Super Ikonta, Tessar f/3.5, E.R. case, £18/10; Makina II, f/2.9, coupled, £27; Ikoflex II, Tessar f/3.5, £15/10.

ALLENS.—Super Sports Dolly, f/2.9, Compur, £7/19/6; Contax I, Tessar f/2.8, slow speed, £21/10; Nagel Rolloroy, Elmar f/3.5, Compur, £7/15; Super Ikonta II, Tessar f/3.8, as new case, filter, Portrait lens, £21.

ALLENS for generous exchange allowances, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0037]

ZEISS Kolibri, half-V.P.K., Tessar f/3.5, Compur, £6/6.—43, Dover Rd., E.12. [8298]

£7/17/6 Twin-Lens Ikoflex, f/4.5, Compur Rapid, leather case; excellent condition.—4, Monkham Drive, Woodford, Essex. [8299]

We sincerely hope

that your holiday will prove beneficial in every way, and that you will seek our advice should any photographic difficulties present themselves.

HOLIDAY CAMERAS VOIGTLANDER BRILLIANT

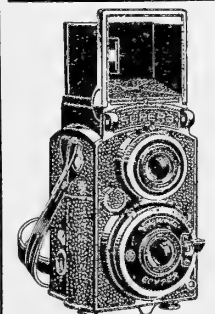


is the finest value obtainable at a low or medium price, according to lens and shutter equipment.

Beautifully made and finished. Special self-operating numbering device ensures even spacing and the numbers 1 to 12 are clearly shown in the window. Large mille-knob for easy film winding, and a shoulder lanyard to keep the camera steady.

PRICES:

F/6.3 and F/4.5 MODELS.
Voigtar f/6.3 anastigmat Lens, 3-in. focus, Embezet shutter, 1/25th, 1/50th, 1/100th sec., B. and T., with pin device for delayed-action shutter movements £3 15 0
8 monthly payments of 8/2.
Skopar f/4.5 Anastigmat Lens, 3-in. focus, Compur shutter, 1 to 1/300th sec., B. and T. £5 15 0
12 monthly payments of 10/1.
Ditto, ditto, Compur Rapid shutter, 1 to 1/500th sec., B. and T. 12 monthly payments of 11/10. £6 15 0



VOIGTLANDER SUPERB

The most modern of all twin-lens reflex cameras, with parallel compensation movement by which the divergence between the image on the screen and that on the film when working at close-up distances, is remedied. All movements visible from focusing position, lens stops, shutter speeds, etc. Automatic numbering device 16 2½ sq. pictures.

PRICES:

With Skopar f/3.5 lens, Compur delayed-action shutter, 1 to 1/250th sec., B. and T. £17 12 6
15 monthly payments of 24/-.
With Hellar f/3.5 lens, Compur delayed-action shutter. £19 2 6
15 monthly payments of £1 6 9.

Sole suppliers of the famous Norfolk Cameras.

THE NEW KINE-EXAKTA

INSTRUMENT OF PRECISION.



GENUINE MINIATURE REFLEX.

CHROMIUM FINISHED.

Takes all makes of 35-mm. film. Brilliant focusing screen, lenses in bayonet socket, focal-plane shutter, built-in device for cutting film allowing separate development of any number of exposures.

Shutter speeds from 12 sec. to 1/1,000th or with delayed action from 6 sec. to 1/1,000th.

PRICES:

With Exaktar anastigmat f/3.5 £27 10 0
With Zeiss Tessar anastigmat f/2.8 £28 10 0
With Hugo Meyer Primoplan anastigmat f/1.9 £45 0 0

YOU CAN BE SURE OF OUR SERVICE

whether your film be exposed in the cheapest of cameras or the most expensive, it is necessary that it should have expert finishing.

SHEFFIELD PHOTO CO. LTD.

NORFOLK ROW, (FARGATE)

SHEFFIELD — One minute walk from Town Hall

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **ILIFFE & SONS LTD.,** and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

& Co.

IMPORTANT NOTICE

Owing to the August Bank Holiday, the issue of "THE AMATEUR PHOTOGRAPHER AND CINEMATOGRAPHER" for August 4th must be closed for press earlier than usual.

MISCELLANEOUS ADVERTISEMENTS for insertion in that issue can be accepted up to **FIRST POST, WEDNESDAY, JULY 28th.**

CAMERAS AND LENSES

BABY Ikonta, Tessar f/3.5, £6; 4 Optochrom Filters, 22-24, 2 green, 1 yellow, 1 red, 6/- each; Zeiss Proxar 1×24, 10/-; Brilliant Finder, 4/-; Finder Magnifier, 2/8; Lens Hood, 2/-; Stiff Case, 2/6; Purse Case, 1/9; Cable Release, 6d.; Rhaco Direct-vision View-finder, blue glass, 7/6; all good condition.—Sykes, 3, Abbrigg Rd., Sandal, Wakefield. [8301]

ENSIGN 4-pl. Reflex, f/4.5 Aldis, £5/10; Zeiss 3½×2½, f/4.5, £5/10; £13/15 Autoform Enlarger, 6-in. condenser, £5/10; Normal or Vigorous Gaslight Paper, 1/6 72 sheets, 2/6 gross.—Wilson's, Chemists, Wigan. [8302]

VOIGTLANDER Inos II, 16 on 8 4½×2½, Skopar f/4.8, D.A., case, £4/10, or near offer.—J. Kelly, 10, Mill Cottages, Ramsgate, Kent. [8303]

ZEISS 3½×2½ Roll Film, f/4.5 Nettar, D.A. Compur, L/case; new condition, £5.—3, West Park Rd., Bramhall. [8304]

ROLLEICORD, f/4.5 (bought last September), used few times, £9; also Rolleikin Attachment, 30/- extra, if required.—L. Walker, 2, Marine Gardens, Margate. [8305]

STOLEN Goods.—These cameras positively unharmful were burgled from our premises, immediately traced and recovered, cannot be sold as brand new, but are actually perfect; smashing reduction.—Below.

LEICA Model III, chromium, Elmar f/3.5, £24; Leica Model III, chromium, Hektor f/1.9, 7.3-cm., £38.—Below.

OTHER Bargains also offered with Pelling's usual full guarantee: Ensign Roll Film Reflex 3½×2½, Ensign f/4.5, colour filter and leather case, £4/15; Zeiss Ikonta 3½×2½, f/6.3, Derval, £2/10; Kodak Six-20 3½×2½, anastigmat f/4.5, £4/2/6.

ARTHUR PELLING LTD., 17, Turnham Green Terrace, Chiswick, W.4. [8306]

ROLLEICORD, f/3.5 Triotar, ever-ready case; new March, £14.—Phone, STR. 2183. [8309]

The AMPRO 16mm. PRECISION BUILT MOTION-PICTURE EQUIPMENT AMPROSOUND



**750
WATT
MODEL
"N"**

PRICE
£127 10s.
COMPLETE

BUILT TO LAST A LIFETIME

Trouble-free operation. Theatre-clear performance. A.C. or D.C. without Convertors up to 250 volts.

Projects All Types of SOUND and SILENT FILMS

500-WATT MODEL "M" £115
COMPLETE EQUIPMENT.

NEW CONVERTIBLE



**750
WATT
MODEL
"N/C"**

PRICE
£60
COMPLETE WITH
CARRYING
CASE.

SILENT PROJECTOR

CONVERTIBLE TO SOUND

READY FOR SOUND ASSEMBLY—NOW
or at any future date. Fully described in the
Ampro Catalogue.

FROM YOUR DEALER, or direct by post, Free.

AMPRO "MODEL J.S." SILENT PROJECTOR

Price £42: 10: 0 Complete with de luxe case.

● In case of difficulty in obtaining demonstrations
locally, please write direct to

M.W.DUNSCOMBE LTD
BRISTOL
AMPRO
SALES DEPARTMENT
5, ST. AUGUSTINE'S PARADE, BRISTOL

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1.
Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

31×2 $\frac{1}{2}$ Thornton-Pickard Special Ruby Reflex, 32 rack focussing, rising front, sky-shade, deep triple detachable hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted 5 $\frac{1}{2}$ -in. Ross Xpres f/4.5, 3 D.P. holders, F.P. adapter, leather case; fine order, £8/10.

KODAK Retina Roll Film Camera, fitted Xenar f/3.5, Compur shutter, 1 to 1/300th, yellow filter, leather case, £7/15.

1-PLATE Ica Roll Film Camera, double extension, 4 rising and cross front, reversible finder, fitted Ross Homocentric f/6.3, Compound shutter, 1 to 1/250th, leather case, £11/2/6.

MODEL B Cine-Kodak, taking 50 or 100 ft. film, fitted Kodak anastigmat f/1.9, Kodacolor assembly, and leather case, £13/10.

6×6 Rolleiflex Twin-lens Reflex, fitted Tessar f/3.8, Compur, 1 to 1/300th, cable release, leather case, £13/10.

2C Autographic Kodak Roll Film, fitted Kodak anastigmat f/7.7, speeded shutter, cable release, leather case, 15/-.

VOIGTLANDER Brilliant Camera, fitted Skopar f/4.5, Compur shutter, 1 to 1/300th, ever-ready case, £4/10.

31×2 $\frac{1}{2}$ Wafer Folding Pocket, double extension, 32 high rack rising and cross front, reversible and wire frame finders, fitted Tessar f/4.5, Compur D.A. shutter, 1 to 1/250th, 6 slides, leather case, £7/10.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. (0010)

41×6 cm. Dallmeyer Focal-plane, 1/8th to 1/1,000th, f/2.9 Pentac, F.P.A., 3 double book-form slides; perfect condition, £8; list price £16/13/6.—White, Victoria St., Wolverton. [8307]

IKOFLEX, Novar f/4.5, leather case, 5 gns.; perfect, deposit.—Stubbs, Olveston, Bristol. [8310]

10-GN. Retina, f/3.5 Xenar, Compur, perfect, £8; first cheque secures.—21, Rufford Rd., Liverpool. [8311]

REFLEX-KORELLE, f/2.9 Radionar lens, cost £13/13; Ever-ready Case, cost £1/5; Exposure Meter, cost £3/10; all perfectly new, the lot £15, or nearest offer.—Probert, Meadowend, Grange, West Kirby. [8312]

AGFA V.P., f/3.9, Compur, £4.—Swinden, 59, Hunter Hill Rd., Sheffield, 11. [8313]

BUY Your Camera from Cyril Howe, two years to pay—you get it now.

31×2 $\frac{1}{2}$ Zeiss Tropical Adora Plate and F.P. 34 Camera, f/4.5 Tessar, Compur, 3 slides, chromium and leak finish; as new, in maker's original packing; listed £18/2/6; £10/12/6.

31×2 $\frac{1}{2}$ Zeiss Ikonta, f/3.8 Tessar, Albada, mask, 34 Rapid Compur, front release; as new, £10.

ZEISS Ikoflex II, f/4.5 Novar, Klio, exactly as new, £8; Model III Chromium Leica, Summar, £30; Rolleiflex, f/3.5 Tessar, Rapid Compur, as new, £18.

MODEL II Leica, Elmar, splendid condition, £16; Universal View-finder, 3.5 to 10.5, 47/6.

SUPER Nettel, f/3.5 Triotar, Albada, red, green filters, 2 supplementary lenses, hood, E.R. case, £18.

7-IN. Double Condenser, 15/-; 3×2 Ensignette, Zeiss Tessar f/6.3, Compur, as new, 50/-; Zeiss Baby Ikontas f/4.5 Novar, Telma, as new, £3.

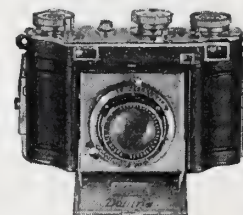
CYRIL HOWE, Leading West of England Credit Dealer, Cheap St., Bath. [8317]

1-PLATE T.P. Press, f/4.5 Zedellar, 3 D.D. slides, 4 leather case; new condition, £10; deposit system.—F. J. White, 16, Underne Avenue, Southgate, N.14. [8321]

SUPER Nettel I, Tessar f/3.5, E.R.C., yellow filter; only used a few times, £16, or offer.—A. Tillie, Carlton Hall, Nr. Market Harborough, Leics. [8323]

41×6 Dallmeyer Pocket Speed, Dallmeyer Pentac f/2.9, Dallmeyer Dallon 6-in. f/5.6 Telephoto lens, metal tube hood, self-capping focal-plane shutter, direct frame finder, 3 double book-form slides, F.P.A., leather case; good condition, £15; "A.P." deposit.—Box 2736, c/o "The Amateur Photographer." [8325]

BECKETTS OF MANCHESTER HAVE THE FOLLOWING NEW MODELS IN STOCK



DOLLINA III

f/2.8 Xenar lens
in Compur

£17 10 0

f/2 Xenon in
Rapid Compur

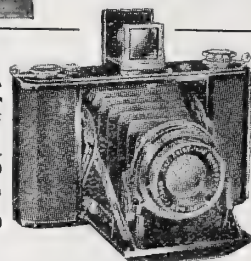
£22 17 6

520/16 IKONTA

12 pictures 2 $\frac{1}{2}$ ×2 $\frac{1}{2}$
on 3 $\frac{1}{2}$ ×2 $\frac{1}{2}$ film.

f/3.5 Novar in Compur
..... £9 10 0

f/3.5 Tessar in
Rapid Compur
£13 0 0



THE NEW

ROLLEICORD IA

f/4.5 Zeiss Triotar,
Compur Shutter

£12 10 0



MID-SEASON BARGAINS

Leica Model II, black, f/2.5 Hektor, good condition, E.R. case. £23 17 6

Leica Model III, black, f/3.5 Elmar. Unused, shop-soiled only. £26 7 6

Contax I, black, f/2.8 Tessar. Excellent condition £24 18 6

Retina I, f/3.5 Xenar. Shop-soiled only £8 2 6

Compass, used only a few times. In new condition. £22 17 6

Super Ikonta 530/2, f/4.5 Tessar, D.A. Rapid Compur. Listed at £19. New and unused. £16 17 6

Baldi 3×4 cm., f/4.5 Meyer Trioplan, Prontor II. In new condition. £4 19 6

Zeiss Ikon Nettel 31×2 $\frac{1}{2}$ Press, f/4.5 Tessar, 3 double plate-holders. Listed at £36 12s. 6d. New and unused. £15 17 6

Miroflex 31×2 $\frac{1}{2}$, f/2.8 Bio-Tessar, 6 slides. New and unused. Listed at £55 10s. £31 19 6

Dallmeyer Speed Reflex 41×6 cm., f/2.9 Pentac, 3 double plate-holders, F.P. adapter, f/5.6 Dallon 9-in. Telephoto, D.V. finder, magnifiers, screw-in filters, leather case. Excellent condition. Cost nearly £50. £25 17 6

Ikonta (2 on 20), f/4.5 Novar, in D.A. Telma shutter. Shop-soiled only. Listed £6 2s. 6d. £4 19 6

Icarette 31×2 $\frac{1}{2}$, plates or films, f/4.5 Tessar, Compur shutter, 2 slides and focussing screen. Good condition. £6 19 6

HIRE PURCHASE - - -
- - - **PART EXCHANGE**

G. E. BECKETT & CO.

77-79, OXFORD RD.,

MANCHESTER, 1

*phone: ARDwick 2232. Open till 8 p.m. (9 p.m. Sats.)

FOUR NEW MODELS

THE SERVICE COY.
EASY EXTENDED PAYMENTS AND
THE BEST EXCHANGE TERMS!



1937 ROLLEICORD

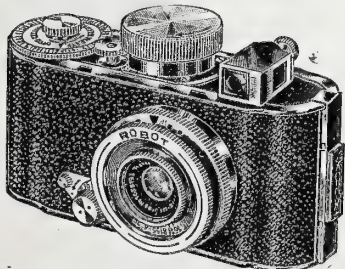
WHAT VALUE!

This instrument needs little introduction, takes 6 x 6 cm. pictures (12 on 3½ x 2½), f/4.5 Zeiss Triotar lens, Compur shutter, automatic numbering device with film stop

£12 : 10 : 0

Or 18 payments of 14/10 per month.

"ROBOT"—The Miniature Dream



For 35-mm. films up to 50 exposures. Shutter speeds 1 to 1/500th sec. and Time. Built-in filter, automatic film changing device, "Zone" focussing control, are only a few features of the real "Robot" camera. Let us send you descriptive booklet, "Robot Photography".

Post free. Camera prices : With f/2.8 Zeiss Tessar. £29 10 0

Or 24 payments of 28/5 per month.

With f/3.5 Zeiss Tessar. £23 10 0

Or 24 payments of £1/1 per month.

IKONTA No. 520/18

For 12 exposures (2½ x 2½) on standard 3½ x 2½ film.

Neat and compact for the pocket, optical view-finder, new type quick-action release, with f/4.5 Novar anastigmat, Kilo 8-speed shutter

£7 5 0

Or 12 payments of 12/8 per month.

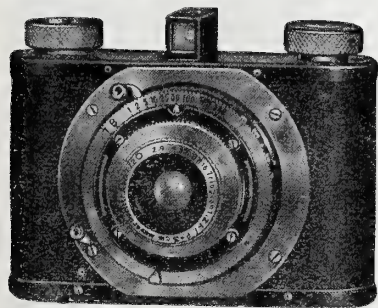
F/3.5 Novar, Compur shutter. £9 10 0

Or 12 payments of 16/8 per month.

F/3.5 Tessar, Compur Rapid shutter. £13 0 0

Or 13 payments of 15/2 per month.

"SERVICE" MINIATURE



3 x 4 cm. (18 exposures on 127 film).

All-metal body, leather covered, enclosed finder, f/2.9 Trioplan anastigmat lens, Compur shutter, base for range-finder fitted

Price £6 18 6

Or 12 payments of 12/- per month.

Extra for Range-finder. £1 2 6

Phone : Holborn 0664 (3 lines). Established 1839



239, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

EXAKTA, £10/10; Ihagee f/3.5, Reflex, focal-plane, leather case, perfect condition; deposit system.—Box 2737, c/o "The Amateur Photographer." [8326]

1-PLATE Camera, tripod, slides; ¼-pl. Enlarger, 2 f/8 lens; what offers?—Todd, 13, South St., St. Andrews. [8327]

35-MM. Dollina II, coupled f/2.8 Tessar, 1/500th sec., E.R. case; excellent condition, £13.—Box 2747, c/o "The Amateur Photographer." [8328]

ROLLEIFLEX 6 x 6, Tessar f/3.5, hood (15/-), graduated filter (32/6); as new, £16; deposit system.—Box 2746, c/o "The Amateur Photographer." [8329]

CONTAX II, three months old, absolutely as new, f/1.5; cost £70; accept £56, or near offer.—Box 2745, c/o "The Amateur Photographer." [8330]

LEICA II, Black, Summar f/2, ever-ready case, £21; 5-cm. Elmar, chrome, £6/10; 10.5-cm. Elmar, coupled, £6; Vidom Finder, £2/10; Angular Finder, 2/-; 3 Cassettes, 5/- each; Yellow Filter, 5/-.—Russell, 4, West George St., Glasgow. [8331]

FINE 9 x 12 cm. D.E., 150-mm. Dogmar f/4.5, slides, carriers, extension back, £4/17/6.—Haven, Central Avenue, Herne Bay. [8333]

IKOFLEX II 6 x 6, f/3.5 Tessar, Compur Rapid, cost £20/10, £14; Sixtus Meter, £3/10.—Below.

KORELLE 3½ x 2½, f/4.5 Tessar, Compur, £6; Kodak Six-20, f/4.5, £3/17/6; Diaphot Meter, 3/6.—Below.

F/7.7 Brilliant, E.R. case, 39/6; 2 Folding Brownie, R.R. lens, 19/6; all perfect condition.—Cunnington, Broadmead Rd., Folkestone. [8334]

3½ x 2½ Tropical Sonnet, Tessar f/4.5, 12 D. 32 slides, F.P., filter, perfect, £5.—Smirnov, 11, Palace Gate, W.8. Western 7766. [8335]

REFLEX-KORELLE, 2½ square, f/2.9 Radionar, F.P. shutter, 1/10th to 1/100th, unscratched, £8/10; Kodak Six-20, f/4.5, Compur, perfect, £4/17/6; Voigtlander Avus 3½ x 2½, f/4.5 Heliar, Compur, double extension, rising and cross, 9 S.M. slides, F.P.A., case and Dynar Telephoto f/6.3, £8/17/6; Kodak Six-16, f/6.3, perfect, 30/-; Voigtlander Perkeo, 3 x 4 cm., f/3.5 Skopar, Compur, filter, case, £6/7/6; Selfix, f/7.7, 27/6; Leica III, f/2.5 Hektor, black, E.R. case, £24/10; T.P. Stand 5 x 4, f/6 Aldis, triple extension, all movements, 3 D.D. slides, tripod, perfect, £2/7/6; Ilford Filter Set, pan. 1, 1½-in., with holder, 11/6; Leudi Meter, 3/-; all in good order; part exchanges.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8337]

£25 Exakta B, plate back, Tessar f/2.8, E.R. case, hood, 3 filters, magnifier, supplementary Portrait distant lenses, extension tubes; cost £35, new December last.—Hosmer, 26, Quedsted Rd., Folkestone. [8340]

UNWANTED Present.—Super Ikonta 2½ square, Tessar f/3.5, unsoiled, Compur 1/400th, accessories, Albada, Proxar, filter, lens hood, ever-ready case; list £31/8/6; take £24.—Short, 22, King St., Canterbury. [8342]

ICARETTE 2½ square, 12 on 620, Tessar f/4.5, Compur, plate back, range-finder, slides, tank, 70/-; ¼-pl. Outfit, 20/-; Enlarger, 20/-; Enlarging Anastigmats, 3 in. and 6 in., 20/-; Tempophot, 35/-.—5, Burlington Court, W.4. [8343]

1-PLATE Ensign Special Reflex, Ross f/4.5, 1/15th 4 to 1/1,000th and Time, reversible back, 7 plate-holders, F.P.A. and cut-film adapters, Beta filter; perfect order, £5.—Hunt, 113, Tower Gardens Rd., Tottenham, London, N.17. [8344]

F/2.9 Baldax Folding, 16-on-2½ x 3½, Compur D.A., 1 to 1/250th sec., Meyer-Gorlitz, £8, perfect; Exposure Meter, Justophot Drem, leather case, 15/-; Vertical Enlarger, f/6.8, electric, 45/-.—Phillips, 55, Redland Rd., Bristol. [8345]

ZEISS S. Ikonta, 3½ x 2½ or 2½ x 1½, Tessar f/4.5, Z coupled distance meter; new, £12/18/6.—E. Warburton, Farnworth, Lancs. [8349]

SELLING Bargain Prices.—Postcard Graflex Reflex, roll film, Ross Xpres f/4.5 lens; Special Postcard Kodak, f/6.5 lens; No. 0 Graphic, focal-plane, vest pocket film, f/6.3 lens; No. 3 F.P.K., R.R. lens, leather case; Thornton-Pickard Victory Reflex 3½ x 2½, Cooke f/4.5; Sanderson Hand-Stand 5 x 4, Ensign f/5.8 anastigmat, Koilos shutter; Pathe Cine Camera, f/3.5; Zeiss Kinamo, f/2.7; various sundries.—12, Gracepark Gardens, Dublin. [8350]

ADAMS' Vesta de Luxe 4-pl., 5½-in. f/4.5 Ross Xpres, Compound shutter, Identoscope finder, F.P.A., 6 double slides, 2 hide cases, £10; offers.—W. J. Hornsby, 112, Bowes Rd., N.13. [8351]

"SERVICE"

OFFER—AT HALF-PRICE—

THE LABORA DEVELOPING TANKS

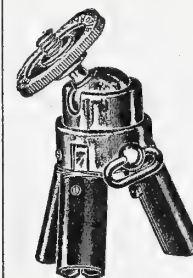
ALL NEW



For 3½ x 2½ Roll Film. 12s. 6d.

For 35-mm. (Leica) Films. 12s. 9d.

Postage: 1/- extra.



"STABILO"

METAL TRIPOD

Is Rock Steady.

New design, D-shaped tubes, 4-section, in stout, light metal, 48 in. high. 8s. 6d.

5-section, with ball-and-socket joint. 12s. 6d.

"SERVICE"

WOOD TRIPOD

53 in. high.

Ideal for Reflex or Cine Camera.

Adjustable sliding legs with clamping screws and T-screws.

Price each **4/9** Postage 6d. extra.

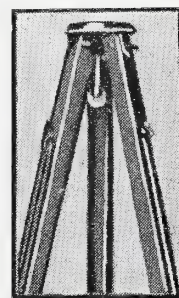
"SERVICE"

PROFESSIONAL TRIPOD AND TOP

For half- or whole-plate cameras. Three-fold, 58 in. high. 18 in. closed.

Price **18/6**

Cine-head Pan. Tilt, etc. 15s. extra. Suitable for any above tripods.



THE SCHEROSCOPE—

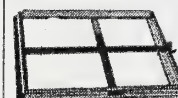
Enlarging Focussing Magnifier

Ensures critical focussing, specially desirable for miniature negative enlarging. Simple and effective in operation. Size 5 x 2½ x 6½ in. On solid metal stand. Price 17s. 6d.



ENTEE Range-finder

Complete with shoe for adapting to camera. 21s. 0d.



GNOME Masking Frame

Entirely constructed of metal. Base in white finish and marked in inches. For vertical or horizontal enlargers, with metal adjustable mask, giving clean white border.

For all sizes up to 10 x 8 in. 22s. 6d. Postage 9d.

For all sizes up to 12 x 10 in. 27s. 6d. Postage 1/-

Phone : Holborn 0664 (3 lines).

Established 1889



239, HIGH HOLBORN, LONDON, W.C.1

"THE COMPLETE 9.5-mm. CINEMATOPHOTOGRAPHER," NOW ON SALE. PRICE 5/-, BY POST 5/4.

AS NEW! MEANS AS NEW AT "BELL'S" CASH BARGAINS

Leica IIIa, chrome, f/2 Summar, E.R. case, yellow and green filters, release. As new. £29 10 0
 Contax I, slow-speed model, f/2.8 Tessar, E.R. case. Excellent condition. £16 17 6
 Exakta Kine Model, latest all chromium, f/3.5 anastigmat E.R. case. As new. £21 10 0
 Beira II, coupled range-finder, takes Leica films, f/3.5 Leitz Elmar, Rapid Compur to 1/500th, ever-ready case. As new. £14 0 0
 Beira I, as above, but without range-finder, f/3.5 Schneider Xenar, Compur to 1/300th, ever-ready case. As new. £6 15 0
 Welit 24×36 Miniature, for Leica films, f/2 Schneider Xenon, Rapid Compur 1/500th. As new. £12 7 6
 Welit, as above, but with f/3.5 Xenar, and Compur to 1/300th. As new. £5 19 6
 Planbel Makinette 4×3 cm. de Luxe Miniature, f/2 Supracomar anastigmat, Compur, case, hood and filter. Most compact miniature made. £10 17 6
 Foth-Derby 4×3 cm. Miniature Focal-plane, f/2.5 anastigmat, zip leather case. As new. £5 15 0
 Ernemam 4½×6 cm. Miniature Focal-plane Press, f/2.7 Ernstar, 9 single slides, 12-plate changing-box, leather case. £8 19 6

Weltur, coupled range-finder, 16 on 3½×2½, combined view and range finder, f/2.9 Schneider, Compur D.A. As new. £12 10 0

Weltur, as above, with f/2.8 Zeiss Tessar and Rapid Compur. As new. £16 0 0

Solida, coupled range-finder, 8 and 16 on 3½×2½, f/3.8 Xenar, Compur D.A., auto-masking view-finders. As new. £13 0 0

Agfa Speedex 3½×2½, f/4.5 Solinar, D.A. Compur. As new. £4 19 6

Certo Sportis Film and Plate, 16 or 12 on 3½×2½, or 4½×6 cm. plates, f/2.9 Meyer, D.A. Compur, 6×6 mask, 3 slides, focussing screen. As new. £9 0 0

Fine German 3½×2½ Double Extension Plate Camera, f/4.5 Convertible 2-focal anastigmat, Compur, double slides, F.P.A., leather case. As new. £4 7 6

Certo 3½×2½ Double Extension Plate, f/2.9 Schneider Xenar, D.A. Compur, 5 slides, F.P. adapter, case. As new. £8 0 0

Ica Ideal 9×12 cm. and i-pl., double extension, f/4.5 Zeiss Tessar, Compur, 4 slides, F.P. adapter, case. £5 10 0

Both 9×12 cm. Press, silent quick action F.P. shutter, f/4.5 Zeiss Tessar, top scaled, 3 D.D. slides. As new. £21 0 0

Roth, as above, less lens. New. £16 0 0

Stereo Outfit, for beginner, pair f/8 Aplanata, stereo speeded shutter, takes standard 9×12 cm. plates. New. £3 0 0

T.P. Reflex i-pl. de Luxe, f/4.5 Xenar anastigmat, 2 double slides, F.P. adapter canvas case. £4 15 0

N. & G. Special B Universal Camera, double extension, rise and cross, f/6.3 Zeiss Double Protar, silent shutter 1 to 1/100th sec., 3 double slides, case. £24 15 0

Mentor 3½×2½ Folding Reflex, F.P. adapter, roll-holder, case, no lens. £17 6

Fine German P.C. or 9×12 cm. Double Extension, high rise and cross, detachable lens panel, 3 slides, screen, no lens. £58. 6d.

Dagor Double Anastigmat f/6.8, 6½-in. focussing mount. £17 17 6

Flashlight Attachment, synchronised for Model II or III Leica. £17s. 6d.

Ross Pair of Whole-plate Lenses, 10-in. R.R., 6-in. Wide-angle, leather case. £10 10 0

CINE-NIZO, KING OF 9.5-MM. MOVIES

Nizo F, 30-ft. charger model, f/1.5 Meyer Kino-Plasmat, variable speed, crank for tricks and titles. As new. £12 0 0

Nizo F, as above, f/1.5 Dallmeyer Speed, interchangeable micrometer mount, leather case. As new. £11 10 0

Nizo M, 50-ft. spools, f/1.5 Meyer Kino-Plasmat, interchangeable, micrometer mount. As new. £18 10 0

Nizo K3, turret head for 3 lenses, takes 50 or 100 ft. spools, 9.5-mm., all movements. List £56. Less lens. £15 0 0

Fatho Home Movie, latest type motor drive, super attachment, power quick rewind, group resistance, carrying-case. £7 10 0

Kodak 16-mm. Outfit, 50-ft. model, f/1.9 detachable bayonet mount, 3-in. Telephoto, case. As new. £16 0 0

Argus 16-mm., turret head for 3 lenses, reverse action, all movements de Luxe case. As new. £16 0 0

(Selection of lenses for above extra).

APPROVAL. EXCHANGE.

BELL'S (RODNEY 3773)

43-45 NEWINGTON BUTTS

LONDON, S.E.11

1 minute "Elephant & Castle."

Close 1 o'clock Thursdays; 9 p.m. Saturdays.

CAMERAS AND LENSES

REGENT Kodak, used 2 months, with Wratten filters Nos. 1 and 2, also sky filter, perfect condition, price new, complete with filters, £21/7/6; price asked £15.—A. E. Miles, 80, Blockley Rd., North Wembley. [8353]

ROLLEIFLEX 6×6, Tessar f/3.5, Compur Rapid, ever-ready case; as new, accessories, £17/10.—C. Ingram, 37, Sandycroft Rd., St. Margarets, Twickenham. [8352]

ADAMS' Vesta 3½×2½ Folding Plate, Ross Tessar f/4.5, Compound shutter 1/300th, 4 slides, F.P. adapter, brilliant finder showing rise and cross, hide case, £3; deposit.—Edmonds, 64, Cophall Gardens, Twickenham. [8354]

EXAKTA B Multispeed, Primoplan f/1.9, E.R. case, filter, lens hood, cost £42, sell £29; Super Ikonta, Zeiss Tessar f/3.8, takes 8 or 16 pictures on 3½×2½, Compur Rapid shutter, Albada finder, with case, filter and lens hood, cost £27, sell £20.—A. V. Bibbings, 58, Queen St., Newton Abbot. [8357]

NEW 3½×2½ T.P. Reflex, f/4.5 Zeiss Tessar, slides, R.F.H. and leather case, also f/5.6 Dallon Telephoto lens, £17/10.—38, Harley St., Leigh-on-Sea. [8358]

3½×2½ D.E. Ensign Cameo, f/6 Dallmeyer Stigmat, D.A. Compur, 1 to 1/250th sec., fully scaled for individual lens components, 9 slides, F.P.A., R.F.A.; excellent condition, £5.—Clarke, 19, Oldlands Grove, Loughton, Essex. [8360]

KODAK 1A, f/6.3 anastigmat, Portrait attachment, case, 42/—802, Holloway Rd., N.19. [8363]

6×6 Automatic Rolleiflex Camera, practically new, with Zeiss Tessar f/3.5 lens, in Compur shutter.—E. A. Hertz, 150, Regent St., W.1. [8364]

SUPER Ikonta 3½×2½, 8 or (with mask) 16 exposures, f/4.5 Zeiss Tessar, D.A. Compur to 1/250th, coupled range-finder, 2 filters, perfect condition and equal to new, with leather case, £12.—Mardon, Thorley Hill, Bishop's Stortford. [8365]

SUPER Ikonta, as new, 16 on 3½×2½, Tessar f/3.5, Compur, Albada finder, body release, ever-ready case, filter, £13/10.—34, Elwill Way, Beckenham 1627. [8366]

BALDAX, 16 on 3½×2½, f/2.9 Meyer Trioplan, Compur D.A., £6.—Mason, 1, Livingstone St., Leeds, 7. [8367]

LEICA Model IIIa, f/3.5, chrome finish, 1936, L with yellow filter and supplementary lens and Ombrux exposure meter; as new, £30.—Elliot, Stanhill, Dursley, Glos. [8369]

SUMMAT for Nowt! Contax, latest f/2.8 Tessar, E.R.C., £18/18; Super Ikonta, 8-16 3½×2½, f/4.5 Tessar, Compur, perfect, £10/17/6; Leather Case, 5/6; 6× Zeiss Prismatics, £6/15; £16/16 Ultra 5-valve Car Superhet, unused, maker's wrappings, sacrifice, £11/18/6, approval; wanted urgently, Leica III, Reflex-Korelle.—Box 2753, c/o "The Amateur Photographer." [8370]

LEICA IIIa, Summar f/2, as new, perfect, Continental scale, E.R. case, £30; deposit.—Box 2755, c/o "The Amateur Photographer." [8372]

MODEL II Reflex-Korelle, speeds 1/500th to 2 secs., with f/2.9 Radionar; bought July 8th, 1937, cost £17/17; velvet-lined leather case, 15/6; offers.—Box 2757, c/o "The Amateur Photographer." [8374]

POPULAR Pressman Reflex, i-pl., f/4.5 Aldis, 12 slides, F.P.A., in case; as new, £5.—Hay Tor, Coombe Lane, Addington, Surrey. [8375]

35-MM. Dollina II, f/2.8 Tessar, coupled range-finder, Compur Rapid, filter, hood; cost £18/6; few weeks old; perfect, accept £13/10.—Henry Drake, Grantham Hotel, Newquay, Cornwall. [8377]

ZEISS V.P. Palmos, f/4.5 Tessar, accessories; new condition, £6/17/6.—5, Vancouver Rd., S.E.23. [8378]

1-PLATE Roll Film Goerz, Dogmar f/4.5, Compur 4 shutter, leather case, plate adapter and holders, good condition, film and plate developing tanks, £8; Dallmeyer Snapshot, Dallmeyer f/6, leather case, good condition, £3.—Box 2759, c/o "The Amateur Photographer." [8380]

12-IN. Ross Teleros Lens, complete with hood; new condition; cost £16/10; accept £10.—Box 2730, c/o "The Amateur Photographer." [8300]

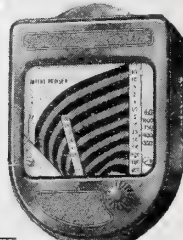
ZEISS Bio-Tessar f/2.8 in focussing mount, suitable any 3½×2½ reflex; 3 months old, indistinguishable from new, £19; deposit system.—Box 2756, c/o "The Amateur Photographer." [8373]

SECOND-HAND EXPOSURE METERS



RECONDITIONED "PHOTOSKOP" Exposure Meters.

Photoskop Electric Meter (Model I), reconditioned by makers. In perfect order, with case. List price £5 5s. £2 : 12 : 6



RECONDITIONED "PRINSEN" METERS.

Prinsen Photo-electric Meter with case, reconditioned by maker. List price £3 8s. £2 : 12 : 6

£2 : 12 : 6

Weston Photo-electric Meter, Model 617, with leather case. List price £15. £2 10 0
 Ombrux Photo-electric Meter, in leather case. List price £3 7s. 6d. £2 5 0
 Blenda Photo-electric Meter, for cine cameras, with case. List price £3 7s. 6d. £2 5 0
 Zeiss Ikon Helicon Combined Photo-electric Exposure Meter and Range Finder. List price £9 9s. £6 10 0
 Justiphot, and case, in perfect order. List price 35s. 17s. 6d.
 Bewi Junior, in leather case. £15s. 0d.
 Drem Cinophot, in case. List price 33s. £10s. 0d.
 Justiphot (old model), in case. Cost 33s. £12s. 6d.
 Justiphot (old model), in good order. Cost 33s. £7s. 6d.
 Dremophot Cine Exposure Meter, for Bell and Howell 70 and 75 cameras, with case. List price 35s. £12s. 6d.
 Cinophot Model 3, in leather case. List price 35s. £10s. 6d.
 Drem Cinometer, and case. List price 33s. £17s. 6d.
 Praetor Meter, in leather case. List price 35s. £12s. 6d.
 Willo Cinometer, and case. List price 35s. £15s. 0d.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, W.C.2

BARGAINS
by Post
MONEY-BACK GUARANTEE

SPECIALLY PICKED BARGAINS

—hardly used and still as new.

SEND CHEQUE AS DEPOSIT
AND SEE FOR YOURSELF.

Dollina III, f/2.8 Xenar, Compur. As new. £13 10 0
 Contax I (1937), f/2.8 Tessar. List £33. As new. £23 10 0
 Leica II, chromium, f/3.5 Elmar, purse, filter. £21 10 0
 Kodak Duo 620, f/3.5 anas., Compur, L/case. £6 15 0
 Zeiss Ikonta, 16-on-V.P., f/4.5 Novar, purse. £3 5 0
 Zeiss Ikonta, 16-on-Standard, f/4.5 Novar, Compur. As new. £7 5 0
 Zeiss Ikonta, 16-on-V.P., f/4.5 Novar. £2 15 0
 Baldaxette, f/2.9 Meyer, Compur, coupled range-finder. As new. £11 10 0
 Rolleiord II, f/4.5 Zeiss Triotar, Compur. As new. £10 10 0
 Super Ikonta II, 16 on standard, f/3.5 Tessar. As new. £17 10 0
 Zeiss Ikonta 21 square, f/3.5 Tessar, Compur. As new. £9 10 0
 Super Ikonta 21 square, f/3.5 Tessar, Compur. £18 10 0
 Foth-Derby, 16-on-V.P., F.P. shutter, f/3.5 anastigmat. £3 17 6
 T.P. Junior Reflex (1937), 3½×2½, Dallmeyer f/4.5, F.P. shutter, 1/10th to 1/1,000th, rev. back, 6 slides, case. £8 10 0
 Popular Pressman Reflex, f/4.5 Aldis, F.P. shutter, 6 slides, leather case. Good condition. £5 5 0
 T.P. Ruby Reflex, i-pl., f/4.5 Cooke, F.P. shutter, 6 slides 5s 2 6
 Ensign Reflex i-pl., Aldis f/3.5, 6 slides. As new. £7 10 0
 T.P. Rubyette Reflex, Model III, f/2.9 Pentac, slides, 3½×2½ or 3½ square, latest. Cost £26. Perfect. £15 10 0
 Microscope by Parkes, 4-in. 1.2 in. objectives, 2 eyepieces, all movements, many accessories and slides. Like new. £14 10 0
 3½×2½ Zeiss Nettel Press, f/3.5 Tessar, F.P. shutter, 1/10th to 1/1,000th, 3 D.D. slides. Brand new. One only. List £41. £19 10 0

F.E. JONES PHOTOGRAPHIC SPECIALIST
3, BREEZE HILL, LIVERPOOL 9.

CERTO

now with
COUPLED RANGEFINDER

THE SUPER-SPORT DOLLY



The latest addition to the

**CERTO
RANGE**

Also new!
Dollina III



All external metal parts chromium plated, case of convenient shape for fine grip.

Built-in coupled range-finder.

Built-in release conveniently placed.

Built-in optical view-finder with automatic parallax compensation.

Double exposures impossible.

Can be focussed even when closed.

The Dollina III gives 36 exposures 24×36 mm. on 35-mm. film and offers complete, foolproof control in a handsome and convenient form.

Supplied with:
Xenar f/2.8, Compur 1/300th sec. **£17:10:0**

Or with Compur Rapid 1/500th sec. **£18 15 0**

Tessar f/2.8 with Compur Rapid 1/500th sec. **£21 17 6**

Xenon f/2 with Compur Rapid 1/500th sec. **£22 17 6**

Ever-ready case. **£1 5 0**

Supplementary close-up lenses and lens hoods available.

Ask your dealer for catalogue, or write to Sole Importers
for CERTO CAMERAS (DRESDEN 43)

ACTINA LTD.

29, Red Lion Square, HIGH HOLBORN, W.C.1

CAMERAS AND LENSES

ELMAR f/4.5 13-cm. Telephoto (coupled for Leica); best offer, £12.—Box 2758, c/o "The Amateur Photographer." [8376]

10.5-CM. Tessar f/4.5, Compur, 65/-; Opto-chrom Tank, 20/-; Rite-way 2½ Roll Holder, 10/-; 2½ Carbine Tank, 10/-; 3 vols. Newnes "Practical Photography," 10/-.—Box 2760, c/o "The Amateur Photographer." [8381]

CINEMATOGRAPH APPARATUS

ILLUSTR Camera Bargains include a Campro 9.5-mm. Camera-Projector for 32/-.

PATHE Hand-turned Camera, in perfect order, with f/3.5 anastigmat, at 25/-.

PATHE Model B, £6/6 model for 60/-; a Coronet, with Taylor-Hobson lens, for 55/-, equal to new.

ENSIGN 16-mm. Pockette Camera, with f/3.5, £10 only; 35-mm. Camera, with f/3.5, originally 18 gns., as new, 85/-.

PROJECTORS of every description; Screens, all sizes; Films in 9.5-mm., 16-mm., 35-mm., at modest prices.

GET our bargain list; better still, call and see our big selection of offerings.

ILLUSTR ENTERPRISES, 159, Wardour St., London, W.1 (facing Gaumont's, Oxford St. end). Ger. 6889. [8362]

CINE-KODAK 16-mm., 50-ft. model, f/1.9, leather case, 3 filters, etc.; as new, £13/5; bargain.—Below.

CINE-KODAK 8-mm., f/3.5; very little used, £6/6.—Bastow, North St., Chichester. [8297]

VICTOR Sound Film Projector, Model 25, 500-watt, silent and sound speeds, transformer for 200-250 volts, complete spare set of unused valves, lamp, exciter; as new condition; listed at £120; accept £85.—Coles, Heatherbank, Chislehurst, Kent. [8322]

12 DITMAR 9.5 Chargers, used once, cost 4/6 each, accept 36/-; Coronation Procession, Abbey Ceremony, 2 Supers, 23/- each, cost 35/-; Crown Jewels, M reel, 13/-, cost 20/-; good condition; near offers.—Hillman, Ersham Rd., Hailsham. [8332]

CORONET Motor-driven Projector (practically new), 30×40 in. screen (new); outfit cost £9; take £6, or offers.—Hart, 53, Merrow St., Waltham, London. [8339]

CINE-KODAK Eight, f/1.9, perfect, £9/17/6; Ensign Autokinecam, Model 6, f/1.5 Dallmeyer, 3 speeds, 50 or 100 ft., case, £13/10; Another, f/1.3 Dallmeyer, £14/10; Stewart-Warner 16-mm., f/3.5, unscratched, £6/10; Kodascope 8-30, as new, £6/6; Kodascope C, resistance, £7/10; part exchanges.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8338]

PATHESCOPE Imp Projector, super attachment, motor, splicer, 400-ft. film, Coronet 9.5-mm. Camera; all new, £8/15.—Clark, 52, Upper Villiers, Wolverhampton. [8347]

9.5 DEKKO, Ross f/1.9, case, ×2 filter, £9; deposit.—Box 2754, c/o "The Amateur Photographer." [8371]

CINE-KODAK Model K, f/1.9 and f/4.5 3-in. Telephoto, complete in case, cost £47, £25; Kodascope Model A Projector, with resistance, cost £75, £20.—Davis, Jeweller, Westcliff-on-Sea. [8379]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

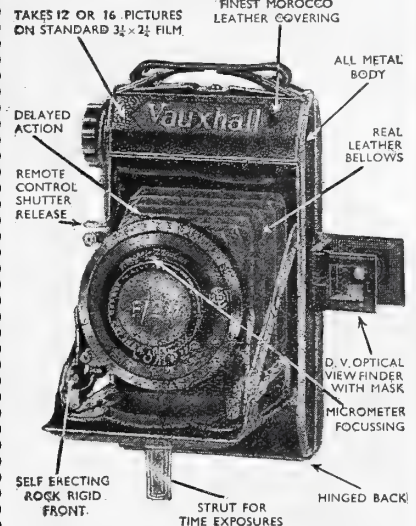
L. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; E postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

ZEISS Helinox, f/6.3, 3×4 cm. to 9×12 cm., 25/-.—1, Fort Terrace, Crownhill, Plymouth. [8336]

THE VAUXHALL MINICAM



Constructed of Metal—NOT Bakelite.

Everybody, including the Press critics who have seen and tested the new all-metal Vauxhall Minicam, are amazed at the value. This low price is only possible because of the fact that we, as sole distributors, import large numbers direct from the factory in Germany, and, in addition, we are content to sell at a small profit. If you purchase a Vauxhall Minicam you will be saving approximately 50 per cent against the price of its nearest competitor.

2½ square or V.P., f/2.9 anastigmat, Compur shutter. **£6:19:6**

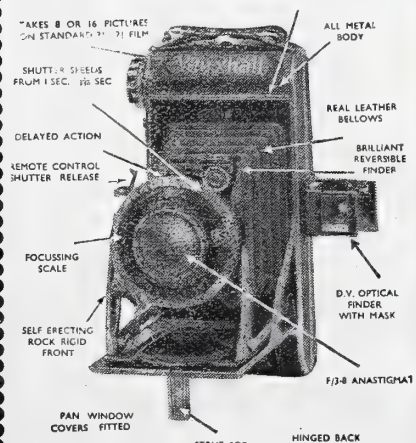
(Or under our Self-Financed Hire-Purchase Terms of 12 monthly payments of 12/3).

Ditto, with Prontor II shutter. **£5:19:6**

(Or under our Self-Financed Hire-Purchase Terms of 12 monthly payments of 10/6.)

NEW 3 1/2 × 2 1/4 MODELS

TAKE 8 3 1/2 × 2 1/4" OR 16 2 1/2 × 1 3/4" PICTURES
FINEST MOROCCO LEATHER COVERING



F/3.8 anastigmat in D.A. Compur shutter. **£5:17:6**

Ditto, with radial focussing. **£6:17:6**

F/4.5 anastigmat in 3-speed shutter. **£2:19:6**

★ **SEND FOR LEAFLET** ★

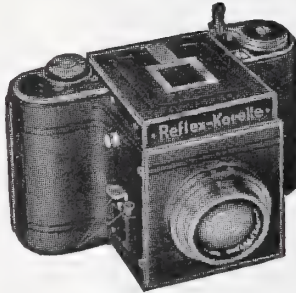
THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

ALLENS

168, OLDHAM ROAD,
MANCHESTER 4, CEN.

Phone—

REFLEX-KORELLE



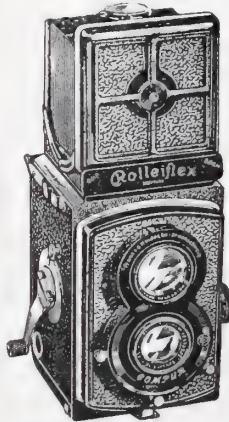
For 12 exp. (2 1/2 x 2 1/2)
on 8-exposure 3 1/2 x
2 1/2 roll film, f/3.5
Victor lens £10 10 0

F/2.9 Victor lens £11 11 0

F/3.5 Tessar lens £17 17 0

F/2.8 Tessar lens £19 19 0

New focal plane
shutter, 1/25th to
1/500th sec.



ROLLEIFLEX MANCHESTER STOCKISTS

Your chance to purchase
one of these cameras.
We will allow approxi-
mately two-thirds price
paid on any modern
Miniature Camera within
12 months old.

Rolleiflex is fitted with
Compur Rapid shutter,
speeded to 1/500th sec.,
T. and B., and f/3.5 Zeiss
Tessar lens, 6 x 6 model.
£25 0 0

4 x 4 Model, fitted with
Zeiss Tessar f/2.8, Rapid
Compur to 1/500th
£26 0 0



VOIGTLANDER SUPERB

Roll Film Reflex Camera.

Takes 12 exposures 2 1/2 x 2 1/2
on standard 8-exposure 3 1/2 x 2 1/2 film.
Direct-vision view-finder, com-
pensated for parallax.

Fitted with Skopar f/3.5 lens in
delayed-action Comp. £17:12:6
pur shutter

Fitted with the famous Heliar
f/3.5 lens £19:2:6

CALLERS, MAKE SURE YOU REACH

ALLENS 168, OLDHAM ROAD,
MANCHESTER 4

WHY NOT GET
YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
from
or
WALLACE HEATON LTD.
CITY SALE & EXCHANGE (1929) LTD.

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday. 4d.

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices;
camera cases.—A. Maskens & Sons, 12a, Cross
St., Islington, London, N.1. [0083]

SLIDES.—"A.P. Paris" Metal Dark Slides, 1/4
3 1/2 x 2 1/2; 1/6 4 1/2 x 3 1/2, etc.; standard fittings;
also F.P.A.; postage extra.—Actina, Ltd., 29,
Red Lion Square, W.C.1. [0011]

SIXTUS Electric Exposure Meter; cost 5 gns.;
£2/10.—282, Norbury Avenue, S.W.16. [8296]

A GFA Roudinax Tank, used twice, owner buying
movies, 25/-, or nearest.—Box 2761, c/o
"The Amateur Photographer." [8382]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cam-
eras, Enlargers and Accessories of all kinds,
particularly Leicas, Contax Models 2 and 3, Super
Ikontas, Rolleiflexes and Exaktas; complete
outfits purchased, however large; as specialists
we are able to give the highest prices in the
trade.—R. G. Lewis, The Miniature Camera
Specialist, 202, High Holborn, London, W.C.1.
Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we
give good prices for Leicas, Contaxes,
Rolleiflexes, Rolleicord, Zeiss Ikontas; bring
or send us your camera before going elsewhere;
topping allowances for part exchange.—City
Pharmacy, 27, Chancery Lane, London, W.C.2.
Tel., Holborn 5696. [0012]

WANTED for Cash.—Leica, Contax, Rolleiflex,
and other high-grade Miniature Cameras;
best prices paid.—54, Lime St., London, E.C.3.
[0015]

WANTED for Cash.—Rolleiflex Cameras, Leicas,
Contaxes, Lenses and Accessories; good prices
offered.—Wallace Heaton Ltd., 127, New Bond
St., W.1. [0020]

SPOT Cash paid for all types of photographic
apparatus, etc.—Hammond's Optical Service,
Ltd., 1, King's Cross Bridge, King's Cross, N.1.
Terminus 5529. [0029]

URGENTLY Required.—Leicas, Contaxes, Rollei-
flexes, Enlargers, and all good makes of
modern Miniature cameras; good cash prices given.—
Wainstead, Ltd., 3b, Richmond Rd., Kingston-
on-Thames. [0042]

WANTED.—4-in. Lens or exchange 5 1/2-in. Eury-
plan f/4.5.—McPherson, 16, Panmure Place,
Edinburgh. [8295]

WANTED.—1-pl. Double Slides and Roll Film
Holder, or Film Pack Adapter for Tropical
Sanderson, or complete camera.—Brooks, Newton
Rigg, Penrith. [8308]

WANTED.—"Leica News" for 1935 and 1936, 3d.
a copy, or 7/6 set.—D. Cardwell, 3, Burdon
Lane, Cheam, Surrey. [8315]

PHOTOGRAPHIC Books wanted, lowest price.—
Sansom, 51, Babington Rd., Streatham, S.W.16.
[8316]

WANTED.—Modern Photographic Apparatus in
sound condition, in part exchange for new
goods or for cash.—Cyril Howe, Bath. [8318]

9 x 12 cm. or 1-pl. Enlarger, exchange 3 1/2 x 2 1/2
Dallmeyer Speed, f/2.9.—Dwight, 2, Jeffreys
Place, N.W.1. [8319]

WANTED.—Super Ikonta 2 1/2 x 2 1/2, f/2.8, exchange
nearly new Superhet Radio Gram, 4 wave-
bands.—Peers Court, Apsley Guise, Beds. [8320]

EXCHANGE.—Carbine 3 1/2 x 2 1/2, f/6.3, 1/2 to 1/100th
sec., for supplementary lenses for Motocamera
B, SB films, chargers, etc.—Write Box 2735, c/o
"The Amateur Photographer." [8324]

WANTED.—Rolleiflex, f/3.5; Superb, Heliar; or
Korelle II, Tessar.—Goldring, Fernhurst,
Haslemere. [8348]

WANTED.—Cameras; Meter; Accessories; 1-pl.
Printer; Enlarger; cash or exchanges.—
Fennell, 147, Holdenhurst Rd., Bournemouth. [8355]

WANTED.—16-on-120 or V.P., about £3.—16,
Asbury Rd., Wallasey. [8361]

EXCHANGE.—2c Kodak Special Model A, Com-
pur shutter, range-finder, Ross f/6.3, leather
case, for smaller.—Hodson, 9, Upper Northgate,
Chester. [8368]

MATERIALS

FREE Bumper Catalogue and Sample First
Quality Materials.—City Photo Works, South-
port. [0002]



THE NEW PRACTOS

Exposure Meters.—Easiest to use. For Stills and Cine. The
Practos is the latest and most reliable Optical Exposure Meter
Scientifically designed and specially accurate for Interior and
Colour work. Film speeds up to 5,500 are marked in both
H. & D. and Scheiner values.

Model II, with Sky-blue View-finder..... 27/6
Model I (without Finder), ditto..... 22/6
"Junior" Model..... 15/-
All in Leather Cases.

CARNER & JONES LTD. POLEBROOK HOUSE,
GOLDEN SQUARE W.1.

SAVILLE'S

GUARANTEED BARGAINS

Dekko Cine Camera 9.5-mm., f/1.9 Dallmeyer, 3 speeds,
and leather case. Latest model..... £7 17 6
Kloffer I, f/4.5 Novar, Klio shutter, leather case £ 2 6

Leica III, f/2 Summar, E.R. case..... £31 0 0
Cine-Niso Model M, for 9.5-mm. films, f/2.9 Cassar
lens, 3 speeds, leather case. For 50-ft. spools £12 5 0
Cine-Kodak Eight, f/3.5 lens, filter and leather case £7 17 6

Rolleicord II, f/3.5 Triotar, Compur shutter £14 5 0
Eini 9 x 12 cm., adapted for 1-pl. f/4.5 Tessar, Compur,
6 slides, F.P. adapter, D star and Proxar..... £8 12 6

Zeiss Ikon i-pl., f/4.5 Tessar, double extension, F.P.
adapter, 2 slides, Distar and Proxar, case..... £9 2 6
Rolleiflex Auto. 6 x 6 cm., f/3.5 Tessar, Compur
Rapid. Perfect condition..... £19 17 6

APPROVAL. PART EXCHANGES. HIRE PURCHASE

4, Goodramgate,
YORK Tel. 2700.

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made
from each negative: V.P. and 3 1/2 x 2 1/2, 8 exposures,
1/2—No. 116 (2 1/2 x 3 1/2) 1/6—4 1/2 x 3 1/2—5 1/2 x 3 1/2 1/6.
Superior Postcard Enlargements, 1/6 dozen, 1/-
dozen—8 1/2 x 6 1/2 enlargements, 4/- dozen, 2/9 1/2 dozen
—6 1/2 x 4 1/2 enlargements, 2/6 dozen, 1/6 1/2 dozen; extra
charges for assorted negatives, 20 x 16 enlargements,
2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8
1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when
3d. extra must be added. Every satisfaction guaran-
teed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd.,
LEICESTER.

PERPLEX

The Universal Developing Tank, instantly adjustable for all sizes
of roll films—from 35-mm. Leica (24 exposures) up to 2 1/2 x 4 1/2 in.



The only tank which ac-
commodates all the above-
mentioned size films. A
product of the highest
quality, constructed en-
tirely of
Bakelite—
therefore
proof against
acids, almost
unbreakable,
and easy to
clean.

NO APRON.
Price
25/-

For catalogue of complete range of developing tanks write to
THE NORSE TRADING CO. (LONDON)
LTD.
37, RATHBONE STREET, LONDON, W.1

SHOP-SOILED BARGAINS

Rolleicord, f/3.5. List £16 10s. For... £12 10 0
 620 Kodak, f/6.3. List £2 15s. For... £2 2 0
 620 Kodak, f/7.7. List £2 5s. For... £1 15 0
 Kodak Jiffy 616. List £2 15s. For... £1 15 0
 Agfa Glack (16 on 20 size film), f/8.8. List £1 12s. 6d. For... £1 5 0
 620 Kodak, f/11. For... £1 5 0
 Ilford Photo-Electric Meter. List £3 3s. For... £2 5 0

E. PEACOCK, F.S.M.C., F.I.O., A.W.I.P.S.
 PHOTOGRAPHIC AND CINE SPECIALIST,
 NORTHGATE ST., DEVIZES, WILTS

Phone: Devizes 363.

"SUNNY JIM" offers PRIZES

FOR SNAPS ILLUSTRATING
WHEAT (PLOUGHING, SOWING,
 GROWING, HARVESTING)

1st Prize	£3	3	0
2nd "	£2	2	0
3rd "	£1	1	0
2 prizes each	10	0	
4 "	5	0	

Write for particulars to:

A. C. FINCKEN & CO.
 "Wheat Snaps,"
 CLIFTON HOUSE, EUSTON ROAD,
 LONDON, N.W.1

FORCE WHOLE WHEAT **FLAKES**

HE TOO IS RIGHT!

Another Reader writes to
 the Advertisement Manager

"You admit a mistake under the
 heading 'The Reader was Right.' By a
 strange coincidence in the same issue
 a 55/- Ensign Midget is portrayed in
 the form of the Silver Midget Model
 33 at 33/-"

Advertisers should realise that

ALL DISPLAYED ADVERTISEMENTS in "The A.P." are perused MOST KEENLY

WHY NOT GET
 YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
 from
WALLACE HEATON LTD.
 CITY SALE & EXCHANGE (1929) LTD

"THE WIRELESS WORLD"
 COVERS EVERY WIRELESS INTEREST.
 EVERY FRIDAY 4d.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for
 photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7;
 Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place,
 Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours,
 9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd.
 Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours,
 9 to 7; Wednesday, 1; please call.
KALTON, London, 61, Farringdon Rd., E.C.1.
 Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne.
 Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7;
 Wednesday, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less
 postage to callers.
KALTON "Kaltona" Bromide, glossy, velvet,
 matt, normal, vigorous, extra vigorous, single-
 weight and double-weight: 20x16 6/3 dozen;
 15x12 4/3, 12x10 7/3 36 sheets; 10x8 5/-;
 whole-plate 3/3, 9/6 gross; 1/2-pl. 2/-, 5/9 gross;
 1/4-pl. 3/6, 4 1/2x2 1/2 3/6, 3 1/2x2 1/2 2/6 gross, 12 gross 21/6.
KALTON "Kaltona" Cream, smooth and rough;
 double-weight vigorous: 1/1-pl., 3/6 36 sheets;
 10x8 5/-; 12x10 7/3, 3/- dozen.
KALTON Gaslight Paper: 1 1/2x2 1/2, 1/6 gross;
 3 1/2x2 1/2, 1/6 72 sheets, 2/6 gross; 4 1/2x2 1/2
 1/2-pl., 2/- 72 sheets, 3/6 gross; 1/2-pl., 2/- 36 sheets,
 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36,
 9/6 gross.
KALTON Postcards, bromide and gaslight, first
 quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: 1/2-pl., 4 dozen 12/-; Postcard,
 4 dozen 8/9, backed 9/9; 1/2-pl., 3 dozen 5/-;
 backed 5/9; 3 1/2x2 1/2, 4 dozen 5/-, backed 5/9;
 Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures:
 1 1/2x2 1/2, 9/- dozen; 3 1/2x2 1/2, 9/-; 2 1/2x4 1/2, 11/-;
 6 exposures; 3 1/2x4 1/2, 18/-; 5 1/2x3 1/2, 21/-.
KALTON Film Packs, H. & D. 350: 3 1/2x2 1/2, 3
 packs 5/3; 1/2-pl., 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600:
 1/2-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9;
 1/2-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D.
 2,000: 3 1/2x2 1/2, 4 dozen 5/4; 1/2-pl., 3 dozen
 5/3; 1/2-pl., 4 dozen 12/-.
KALTON Roll Films, Super Fast, H. & D. 2,700:
 8 exposures, 1 1/2x2 1/2 and 3 1/2x2 1/2, 10/- dozen;
 2 1/2x4 1/2, 12/-; 6 exposures, 3x2, 8/6.
KALTON Film Packs, H. & D. 2,700: 3 1/2x2 1/2,
 3 packs 5/9; 1/2-pl., 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz.;
 Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.
KALTON Chloro-Bromide, double weight: 10x8,
 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; 1/2-pl.,
 2/-, 6/6 gross. [0009]

ATTWOOD PHOTO WORKS, Hadleigh, Essex.
 Phone, Hadleigh 58238. Satisfaction guaran-
 teed; all post paid; catalogue free.
ATTWOOD Roll Films, celluloid, reliable quality,
 8 exposures, to fit No. 2 Brownie, sample spool
 9d.; No. 29, 6 exposures, 6d.; No. 27, 8
 exposures, 6d.; No. 16, 8d.; reduction for
 quantities.
ATTWOOD.—Flat Films, 600 and 2,000 H.D.:
 1/2-pl. 1/6; P.C. 2/3; 1/2-pl. 2/9; whole-plate
 6/- dozen.
ATTWOOD.—Superfine Bromide and Gaslight
 Glossy Paper, 3 1/2x2 1/2, normal and vigorous:
 2/- gross; 5-gross lots, 1/8 gross.
ATTWOOD.—Acme Bromide Postcards, all grades:
 25 1/-, 50 1/9, 100 2/9, 500 11/-, 1,000 20/-.
ATTWOOD Chemicals, finest quality: Amidol 1/-,
 Metol 1/3, Hydroquinone 9d., Pyro 10d. per
 oz.—Attwood, Hadleigh, Essex. [0025]

BACKGROUNDS.—Modern Productions, Designs,
 3 stamps.—Pemberton's, 2, Thorne Grove,
 Marton, Blackpool. [0023]

"DAILY EXPRESS." First Prize, £300 won on
 our Bromide de Luxe.—Burt's.
BURT'S for Reliable Plates, Postcards, Papers,
 etc.; all goods guaranteed; we pay postage;
 send for List A.—Gothic Arcade, Snowhill,
 Birmingham.
BURT'S Postcards: Gaslight and Bromide, vigor-
 ous and normal; all surfaces: First quality,
 1/6 50, 2/9 100; Commercial quality, 1/3 50,
 2/- 100.
BURT'S Gaslight and Bromide Paper, vigorous
 and normal; all surfaces: 3 1/2x2 1/2, 1/- 72
 sheets, 1/10 gross; 4 1/2x2 1/2 and 1/2-pl., 1/9, 2/9 gross;
 1/2-pl., 1/6 36; whole-plate, 2/6 36. [0026]

ALLENS.—Super Gaslight (the Quality Paper),
 2/1 gross, post 4d.; 12-gross 21/-, post and
 packing 1/-.
ALLENS.—Trade Card for Finishers' List and
 free testing samples.—168, Oldham Rd.,
 Manchester, 4. Closed, 7 p.m. [0092]



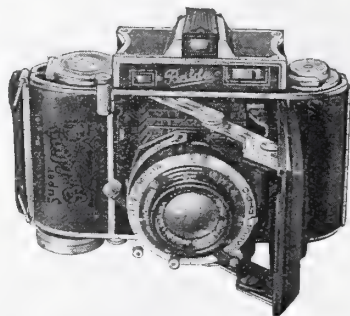
ROLL FILM

Try it!

You will find wonderful tone value
 and gradation—surprising speed—and
 a brilliance quite unsurpassed by
 any film you have ever used. Made
 in all popular sizes.

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

SUPER BALDINA



WITH COUPLED RANGE-FINDER

Taking 36 exposures on 35-mm. daylight-loading spools. Automatic exposure counter which locks film after every exposure. Built-in Parallax correcting view-finder—an automatic tilting device operated by the focusing movement and ensuring the correct angle of view in the finder at all distances. All-metal die-cast body, leather covered.

Meyer Trioplan f/2.9 anastigmat, Compur shutter. £13 5 0
Zeiss Tessar f/2.8 anastigmat, Compur shutter. £18 10 0
Schneider Xenon f/2 anastigmat, Compur Rapid shutter. . . £19 19 0

Write for complete catalogue of all Balda Cameras to the Sole Importers:

THE NORSE TRADING CO. (LONDON), LTD.
37, RATHBONE STREET, LONDON, W.1

Telephone: Museum 4142.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 29, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Darbins, 24, Market Place.
LEEDS.	C. A. S. Britton, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd, Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-18, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.

**WHY NOT GET
YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
from
WALLACE HEATON LTD.
CITY SALE & EXCHANGE (1929) LTD**

"THE YACHTING WORLD"
AND MOTOR BOATING JOURNAL.
EVERY FRIDAY 6d.

MATERIALS

BRIGHTON.—Amazing offers in surplus materials: Gaslight Postcards in soft, normal, vigorous and extra-vigorous, offered at 1/6 100; many other serviceable bargains; complete Home Developing and Printing Outfits, 10/-, post paid; interesting lists and samples free; mention "A.P."—Kimber's, 105, Queens Rd., Brighton. [0001]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

MOUNTS.—Heavy Quality Postcard Folders, 2/- 100, 10/- 1,000; Super Quality Plate Sunk Mounts, white, grey, cream, brown, 10×8, 1-pl., 7/6; 12×10, whole-plate, 10/6 100; 18×14, 12×10, 4/6 doz.; new Illustrated List and samples free; special—Sample selection 9 Postcard Folders, 6d.—Crown Manufactory, Rotherham. [7896]

35-MM. Eastman Super X Panchromatic for Leicas, etc.; guaranteed perfect condition, 25 ft. 2/6, 50 ft. 5/-; any lengths supplied, postage 4d.—Spivey, 165, Lynton Rd., Acton, W.3. [8341]

FOR Miniature Cameras, 35-mm. Super-speed Fine-grain Panchromatic Film, 40 ft. for 5/6; also Infra-red Film, metal spools, 1/6 each.—B.S. Productions, 1, Mitre Court, Fleet St., E.C.4. [8314]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

"PAT'S" for Snaps.—Films Developed 3d.; Prints 3½×2½ 1d.—Pattinson, Knowsley Rd., Bootle, Liverpool. [0014]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, 3½×2½ 1/9, 4½×2½ and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

EXPERT Developing and Printing on special grade Solo or Velox Paper, to bring out every detail; every print checked; developing 4d., prints 1d. (120 size).—England, Photo-Service, Littleborough, Lancs. [7909]

DEVELOPING, Printing, half-price; list S.A.E.—Appledore, 66, Eveline Rd., Mitcham, Surrey. [8359]

REPAIRERS

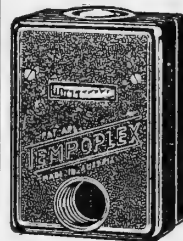
MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, the Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

REPAIRS to Cameras and Projectors, shutters a speciality.—Watkins, 39, Carr's Lane, Birmingham, 4. MIDLAND 5959. [7941]

REFLEX Mirrors Re-silvered, varnished; back return post.—Kingston 4853, Irving's, 258, Kingston Rd., Teddington. [8383]

Tempoplex Exposure Meter



Provides instantaneously the correct exposure time for any light condition, (for films or plates of 17" to 32" Scheiner, for lens apertures from f/1 to f/45, for speeds from 1/1,000th sec. to 30 minutes. Based on the extinction photometer principle. No calculations. Nothing to get out of order. Simplicity in operation. Small and compact, and can be carried comfortably in the waistcoat pocket.

Price, complete with leather case 12/6

Stocked by all dealers, or write to

THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1

TO D & P TRADE FINISHERS

for Superior Quality Results insist on

**OUR NEW GASLIGHT
DE LUXE DIAMOND LABEL PAPER**

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrottype Plates, etc., etc.

ALLENS 108, OLDHAM ROAD, MANCHESTER, 4

BARGAIN CORNER

Rolleiflex 4×4, Tessar f/3.5, case. £12 0 0

Dekko Cine, Hobson f/2.5. £6 10 0

Rolleiflex 6×6, Tessar f/3.8, E.R. case £16 10 0

Icarette 3½×2½, Tessar f/4.5, plates or film £12 0 0

Ikonta 3½×2½, Tessar f/3.8. New. £10 10 0

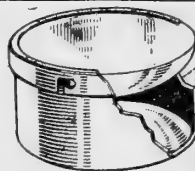
Super Ikonta 3½×2½, Tessar f/4.5, E.R. case £13 10 0

Super Nettel, 35-mm., Triotar f/3.5. £13 10 0

All Guaranteed Perfect.

Exchanges. Deferred Terms.

MARTIN. Chemist, SOUTHAMPTON



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d.	s. d.
1-5/16ths in.	2 in.	1 9	6 0
2 in.	2 in.	1 9	6 0
3 in.	6 in.	2 3	7 6
4 in.	6 in.	3 6	10 0
4½ in.	6 in.	4 0	12 6
5 in.	6 in.	5 0	15 0
5½ in.	8½ in.	6 6	17 6
6½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.

THE MISCELLANEOUS TRADING CO. LTD.
13, New Oxford Street, London, W.C.1

YOUR CAR—HOW IT WORKS

An explanation with diagrams and drawings reprinted from "THE AUTOCAR." Price 1/- net. By post 1/2.

DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

YOU CAN DO A GOOD DEAL AT BRADSHAW'S

PART EXCHANGES

In order to replenish our stock of used cameras, enlargers, exposure meters, etc., we are prepared to make exceptional allowances on your present model.

HIRE PURCHASE

Keep in step with progress and exchange your outfit for a modern miniature—the balance can be spread over 9, 15 or 24 months on our easy payment terms.

CONTAX AND SUPER IKONTA

and a comprehensive range of Zeiss Ikon cameras always in stock. We specially commend to your notice the new 6×6 Ikonta with Novar f/3.5 and Compur, at £9 10s., a first-class instrument at a moderate price.

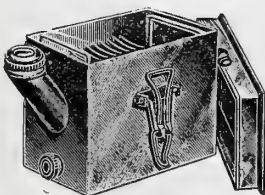
Any make of still or ciné apparatus supplied, and satisfaction guaranteed.

Phone: EAST 0732.

BRADSHAW'S 51 HYDE ROAD
GORTON MANCHESTER

Near Belle Vue Gardens (Lake Entrance)

THE "DALLAN" FILM PACK TANK



No. 199.

PRINT WASHERS, DARK-ROOM LAMPS,
ETC.

For PLATES,
CUT FILMS,
and
FILM PACKS

Send for list
of all kinds of
Developing
Tanks.

DAVID ALLAN
WHITFIELD WORKS,
MANSFIELD ST., E.2

STARITA Miniature
& Ciné
CAMERAS
157, WARDOUR ST.,
W.I. GERRARD
3032

WHY NOT GET
YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
from
WALLACE HEATON, LTD.
CITY SALE & EXCHANGE (1929) LTD

"THE MOTOR CYCLE"

The Motor Cyclist's Newspaper.
Every Thursday.

3d.

ENLARGEMENTS

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slaters, Sawtry, Huntingdon. [7349]

1/3 DOZEN, 9d. 6. 6d. 3. 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Stathan's Superior Speciality: Enlargements of every description; Postcards 2d. each, 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

GLAZED Enlargements: 1-pl., postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [8174]

WE import B. & W. 20×16 in. Enlargements in big lots; samples with rates requested.—Sali Company, Amalner, India. [8195]

ENLARGEMENTS of Quality—Three 1-pl. Enlargements in folders, 1/6; Sepia same price; write for list.—Watkins, 36, Edwin Avenue, Woodbridge, Suffolk. [8346]

"BEAUTIFUL Pictures." A customer's appreciation of our MaPhoS Sepia Enlargements on Cream Matt Card. Each in folder with protective tissue, 8×6 1/6, from print 6d. extra; from Chemists, etc., or post free from—The Mail Photographic Service, 310, Gray's Inn Rd., W.C.1. Established and Registered 1921. [8356]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

ORIGINAL System of practical instruction immediately improves pupils' results. Personal or postal.—David Charles, F.R.P.S., 145, Queen's Rd., Wimbledon, S.W.19. [7573]

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [0051]

HUMPHRYS! ESTABLISHED 1840.
HAS IT

Zeiss Wide-angle Anastigmat Lens (made by Ross), 4½-in. f/18 25s. 0d.
Zeiss Wide-angle Anastigmat Lens (Voigtlander), 5½-in. f/18 25s. 0d.
Zeiss Nettar Camera, f/4.5 anastigmat, Telma shutter, 3½×2½. Just as new..... £4 10 0

269-273, Rye Lane, PEGKHAM, S.E.15

CONSULT THE FIRM ESTABLISHED 140 YEARS

Before you purchase or part exchange your Camera, Ciné Camera, or Projector, etc. Full stocks of all the leading makes to select from. Best allowances and Strictly Private Hire Purchase Terms. Large stock of New and Second-hand Prism Binoculars and Field Glasses.

A. FRANKS Ltd.
95/97, Deansgate,
MANCHESTER, 3

Cage Birds
BIRD WORLD

The weekly journal for all who keep Canaries, British Hybrids or Foreign Pet Birds.

EVERY FRIDAY 2d.

Specimen copy of recent issue free on request from
The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

Sharland Supreme FOR SECOND-HAND CAMERAS

Foth-Derby, f/3.5. As new..... £4 2 6
Rolleiflex 6×6, in case. A real bargain. Automatic model..... £16 5 0
Kodak Regent, with case. A snap..... £16 0 0
Rolleicord, f/4.5, latest model. Unmarked £10 17 6
Ikonta II, f/3.5 Triotar. As new..... £11 19 6
Dekko 1/3.5 Ciné Camera. Guaranteed..... £6 5 0
Keystone 8-mm., f/3.5. An opportunity £8 7 6
Ditmar 9.5-mm., f/2.9. Perfect..... £10 0 0
Bell & Howell Coronation "8", f/2.5..... £15 17 6

H. H. SHARLAND
9/10 Thavies Inn, Holborn Circus, E.C.1
CENTRAL 6751.

In Hampstead

for your

CINÉ AND MINIATURE
REQUIREMENTS consult

S. I. SHOOT

Gebescope Talkie Stockist

WE SPECIALISE in the SUPPLY of ALL 35-mm. CAMERAS AND ACCESSORIES
EXPERT ADVICE AND ASSISTANCE. ALL PHOTOGRAPHIC SUPPLIES. EXCHANGES.

S. I. SHOOT, 179, West End Lane, N.W.6
(Facing West Hampstead Met. Station.) Phone: MAIda 7902



A "DREM"
Exposure Meter
for only 15/-

Every amateur photographer should use an exposure meter—here is the famous "Justodrem," simple to use—you just look through the "Justodrem" and note the exposure on the scale.

Leather Case, 3/-.
From all dealers.

DREM PRODUCTS LTD.
37, Bedford Street, Strand, London, W.C.2

FINE GRAIN PROCESSING IS SPECIALISED WORK

As experts in this highly specialised service of Photography, with 25 years' solid experience of the D. & P. trade, our staff of experts, and one of the finest equipped works in the North, assures you of that quality which gives real satisfaction in

DEVELOPING - PRINTING - ENLARGING

For this special service we do not ask you to pay more than the standard rates—INDIVIDUAL, CAREFUL AND SPECIALISED SERVICE GIVEN TO EVERY ORDER.
Post Your Next or Trial Order to:

COVERDALES
19, PARLIAMENT STREET, YORK

★ Choose a Camera
★ Change a Camera
RUDY STARITA
157 WARDOUR ST. W.I. GERRARD 3032

PHOTO SUPPLIES

Gebescope Model "B" Talkie £75 0 0
Pathoscope 200-B £12 10 0
Ensign 100-B £12 0 0

Part Exchange. Hire Purchase.

T. P. MARTIN, M.P.S., 21, High St., Cardiff.

ENSIGN Speed Film Reflex 3½×2½, 7 speeds, hide case. Cost £9 2s. 6d. As new condition, guaranteed. **£5:12**

DEKKO 9.5-mm. Cine Camera, Ross 1/1.0 in focussing mount. Cost £12 12s. As new condition, guaranteed. **£8:14**

5 days' Approval. Money-back Guarantee.

ROBINSONS

MANCHESTER HOUSE, LOWESTOFT (SOUTH)

For that
**NEW
CAMERA**

Also
SECOND-HAND CAMERAS
Leading Makes
Highest Exchanges

W. H. TOMKINSON & CO., Ltd.
81, Dale Street LIVERPOOL

J. C. McKECHNIE

LEICA SPECIALIST

AND OTHER HIGH-CLASS CAMERA STOCKIST

5, CASTLE ST., EDINBURGH, 2

**PART EXCHANGE
HIRE PURCHASE**

George Childe Ltd.

Miniature and Ciné Specialists.

54, ALBION PLACE, LEEDS, 1

Phone: 28261.

Open all day Saturday.

NORTHERN READERS

GET YOUR

HOLIDAY CAMERA

FROM

T. SISTERSON, FELLING,
EXCHANGES. GATESHEAD
DEFERRED TERMS.



**POULTRY
WORLD**

THE PREMIER POULTRY JOURNAL
Poultry keepers everywhere will find this journal uncommonly interesting and helpful.

EVERY
FRIDAY

2d.

Specimen copy of recent issue free on request from

The Publisher (A.P.), Dorset House, Stamford Street, London, S.E.1

A New Book which will
help you to get the
best results with
your camera

Brighter Photography

by DAVID CHARLES,
F.R.P.S.

This handy book reveals in a clear, attractive way the secrets of successful photography. Though primarily intended for the novice, it is invaluable to every keen camera user.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint. By simple cross references these illustrations provide a series of clear, concise lessons in the art of making better pictures.

Paper Boards Size 7½×5 in.
144 pages

PRICE 2/6 net
By post 2/9

From all leading Booksellers,
or direct from the Publishers

ILIFFE & SONS LTD.
DORSET HOUSE, STAMFORD STREET
LONDON, S.E.1

GET MY QUOTATION for
YOUR USED CAMERA **LAST!**

Good allowances for cameras in good order, as part exchange for new models.
ANY MAKE—ANY SIZE—ANY PRICE.

Describe your camera and name model required.

HERBERT BROUGHTON, M.P.S.
Photo Dept., 76, PORTER ST., HULL

STANDARD

ELECTRIC DARK-ROOM

LAMPS Available in RED and ORANGE, are the safest

and most reliable for dark-room illumination.
Voltage 200-250.

3/6

POST FREE

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

Get your

Rolleiflex or Rolleicord

from

Generous allowance for
your present camera.

DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

**VISIT THE NEW
CAMERA EXCHANGE**

MIDLAND CAMERA CO. Ltd.

ONE-O-SIX,

GRANBY STREET, LEICESTER

FOR QUALITY

PHOTOGRAPHY

3½×2½ SPOOL (8 exposures) DEVELOPED,
PRINTED and POSTED to your address,
for ONE SHILLING.

ABERDEEN PHOTOGRAPHIC SERVICE Ltd.
Marischal St., Aberdeen (Est. 15 Years)



(ALL THE A.R.C.
METAL) LENS HOOD

Made to fit Lenses up to 1½".

Sizes: 1", 1½", 1½", 1½", 1½", 1½",
at 2/- each; 1½" and 1½", 2/6 each.
NO AMATEUR or PROFESSIONAL
SHOULD BE WITHOUT IT.

From all dealers.

THE ALTRINCHAM RUBBER CO.
2 & 4, KINGSWAY, ALTRINCHAM

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
CINÉ APPARATUS

Tele.
22114.

Exchanges,
Generous Allowances.

BOND STREET, LEEDS

WHY NOT GET
YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
from WALLACE HEATON LTD.
or CITY SALE & EXCHANGE (1929) LTD.

MATHER'S

for
CAMERA EXCHANGES

Specialists in

Contax and Exakta, also Leica and all other miniatures. Cash or deferred terms.

Established over 25 years.

A FEW SNIPS FROM OUR SECOND-HAND BARGAINS

Rolleiflex 6×6, Rapid shutter, f/3.5 Tessar, in case. As new..... £18 10 0
 Ikoflex, f/6.3, Dervall shutter..... £5 15 0
 Rolleiflex 6×6, f/3.8 Tessar..... £17 10 0
 Voigtlander Prominent, f/4.5 Heliar lens. New condition..... £15 10 0
 Silar 1-pl., f/4 Plasmal lens, slides and case. As new. Cost £45. To clear..... £22 10 0
 Super Ikonta 2½×4½ or 16 2½×2½, f/4.5 Tessar, in case..... £16 10 0
 Super Ikonta 3½×2½, f/4.5 Tessar..... £16 15 0
 Siemens Model B New Model 16-mm. Cine Camera. As new..... £20 0 0
 Sibyl 3½×2½, Tessar f/4.5, Mackenzie slide and 18 envelopes..... £9 10 0
 Contax II, f/2 Sonnar. As new..... £42 10 0

Send for Photographic List.

EXCHANGES. BEST POSSIBLE ALLOWANCES.

Send or Call with your Enquiries.

E. MATHER & Co. Ltd.

17, JOHN DALTON STREET, MANCHESTER

Tel.: BLACKfriars 6133. Telegrams: Sensitised M/co.

Miniature Camera Bargains

Contax II, Sonnar f/2, E.R. case £38 0 0
 Contax I, Tessar f/2.8. Latest model £21 10 0
 Kine-Exakta, Tessar f/2.8, purse. Used twice..... £28 10 0
 Rolleiflex Auto., Tessar f/3.8, leather case £14 14 0
 Leica IIIa, Sonnar f/2. £31 10 0
 Super Baldina, Meyer f/2.8 £10 12 6
 Super Ikonta 2½×2½, Tessar f/2.8, latest model £18 18 0

Highest Part-Exchange Allowances.
 Specialists in Miniature Film Developing and Enlarging.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: LEE GREEN 0632.

"The Amateur Photographer," 21/7/37

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

This Coupon to be affixed to back of print.

SALANSON LTD.

"Best in the West"

SELECTED BARGAINS

3×4 cm. Dolly, f/2 Xenon, Rapid Compur with zip pouch..... £7 17 6
 3×4 cm. Zeiss Kolibri, f/3.5 Tessar, Compur £5 10 0
 16-on-120 Ebner, f/4.5 Trioplan, Pronto £4 17 6
 3½×2½ Nagel Vollenda, f/4.5 Nagel, Pronto £2 15 0
 3½×2½ Zeiss Icarette, with plate back, D.E., 3 slides, F.P. adapter, focussing screen, f/4.5 Tessar, D.A. Compur, leather case..... £9 15 0
 3×2 Voigtlander, f/4.5 Skopar, Compur £3 17 6
 3½×2½ W.P. Carbine, f/4.5 Aldis, Compur £2 17 6
 4½×2½ Kodak Special, coupled range-finder, f/6.3 lens, Diomatic shutter, leather case..... £3 15 0
 4½×3½ Zeiss Trona, D.E., 1 slide, F.P. adapter, f/4.5 Tessar, Compur, leather case..... £7 17 6

CINÉ SECTION.

16-mm. Zeiss Ikon Kinamo, f/2.7 Tessar £6 15 0
 16-mm. Cine-Kodak Model B, f/6.5 lens £4 17 6
 9.5 Pathe Model B, f/3.5..... £3 19 6
 9.5-mm. Pathe de Luxe, f/2.9 Zeiss lens, leather case..... £7 17 6

EXPOSURE METERS.

Sixtus Photo Electric..... £4 4 0
 Ombrux Photo Electric..... £2 7 6
 Weston Cine Meter. As new..... £4 17 6

This is only a fraction of our varied stock.

Let us know your requirements.

HIGHEST EXCHANGE ALLOWANCES.

20, HIGH STREET, BRISTOL
 119, QUEEN ST., CARDIFF

INDEX TO ADVERTISERS:

E.	LONDON.	page
Allan, David	xli
Ilford Ltd.	Cover 4, xviii
E.C.		
Burroughs Wellcome & Co.	xxvi
Camera Co., The	xxxvii
City Sale & Exchange (1929) Ltd.	ii, iii, v, xxix
Dollond & Aitchison Ltd.	xxvii, xlix
Garage, A. W., Ltd.	xxxi
Journalistic Photo. Dist. Ltd.	xiv
Peeling & Van Neck, Ltd.	xii
Schneider's	xxxii
Sharland, H. H.	xli
W.C.		
Actina, Ltd.	xxxvii
Agfa Photo, Ltd.	xiv
Baker, C.	xxxix
Dollond & Aitchison Ltd.	xxvii, xlix
Drem Products, Ltd.	xli
Ensign, Ltd.	xix, xxxix
Hunter, R. F., Ltd.	Cover 1, xlii, xvi, xxxvii
Kodak Ltd.	Cover 2, xxv
Lewis, R. G.	xxii, xxiii, xxxii
Miscellaneous Trading Co., Ltd.	xxvi, xxxvi
Sands Hunter & Co., Ltd.	xxvi, xxxvi
Schering, Ltd.	xi
Service Co., Ltd., The	xxxv
Stead, H.	xxxix
Westminster Photographic Exchange Ltd.	iv
W.		
Adams, A., & Co., Ltd.	xxxii
Dallmeyer, J. H., Ltd.	vi
Dollond & Aitchison Ltd.	xxvii, xlix
Garner & Jones, Ltd.	xxvii, xxxviii
Heaton, Wallace, Ltd.	Cover 3, i, vii, ix, xv, xvii
Leitz (London)	xxi
Norse Trading Co., Ltd.	xxxviii, xl
Pelling & Cross, Ltd.	xxx
Raines & Co. (Ealing), Ltd.	xxxii
Seeing Camera	xvi
Soho, Ltd.	xii
Starita, Rudy	xli, xlii
Westminster Photographic Exchange Ltd.	iv
Zeiss, Carl, Ltd.	xxxvi
Zeiss Ikon Ltd.	xx

N.W.	page
Fincken, A. C., & Co.	.. .. . xxxix
Shoot, S. I.	.. .. . xli
S.W.	
Automatic Coil Winder Co., Ltd.	.. .. . viii
Camera Co., The	.. .. . xxxvii
Dollond & Aitchison Ltd.	.. .. . xxvii, xlix
Dufay-Chromex Ltd.	.. .. . xxv
London Salon of Photography	.. .. . xxxviii
"Robot"	.. .. . x
Westminster Photographic Exchange Ltd.	.. .. . iv
S.E.	
Bell's	.. .. . xxxvi
Cobb, Leslie	.. .. . xliii
Humphrys	.. .. . xli
IPA Westminster Co., Ltd.	.. .. . xxxix
PROVINCIAL, INCLUDING SCOTLAND AND WALES.	
ABERDEEN.	
Aberdeen Photo Service, Ltd.	.. .. . xlii
ALTRINCHAM.	
Altrincham Rubber Co.	.. .. . xlii
Thornton-Pickard Mfg. Co., Ltd.	.. .. . i
BATH.	
Harbutt's Plasticine Ltd.	.. .. . xxxix
BIGGLESWADE.	
Nuro Ltd.	.. .. . xxiv
BIRMINGHAM.	
Coronet Camera Co.	.. .. . xvi
Galloways	.. .. . xxx
BLACKBURN.	
Gorse, Edwin	.. .. . xxxii
BRISTOL.	
Dunscombe, M. W., Ltd.	.. .. . xxxiv
Salanson, H., & Co., Ltd.	.. .. . xliii
BROMLEY, KENT.	
Amateur Cine Service	.. .. . xxx
CAMBRIDGE.	
Mallinson's Free-Lancing Services	.. .. . xiv
CARDIFF.	
Martin, T. P.	.. .. . xlii
Salanson, H., & Co., Ltd.	.. .. . xliii
DEVIZES.	
E. Peacock	.. .. . xxxix
EDINBURGH.	
McKechnie, J. C.	.. .. . xlii

GATESHEAD.	page
Sisterson, T.	.. .. . xlii
HULL.	
Broughton, Herbert	.. .. . xlii
ISLE OF MAN	.. .. . xxx
LEAMINGTON SPA.	
Pearson & Denham (Photo) Ltd.	.. .. . xlii
LEICESTER.	
Midland Camera Co., Ltd.	.. .. . xlii
Osborne & Campion	.. .. . xxxviii
LIVERPOOL.	
Jones, F. E.	.. .. . xxxvi
Tomkinson, W. H., & Co., Ltd.	.. .. . xlii
Photo-Optics Ltd.	.. .. . xxxviii
LOWESTOFT.	
Robinson's Cine and Photographic Service	.. .. . xlii
MANCHESTER.	
Allens Photographic Stores	.. .. . xxxviii, xl
Beckett, G. E., & Co.	.. .. . xxxiv
Bradshaw, H. A.	.. .. . xli
Franks, A., Ltd.	.. .. . xli
Mather, E., & Co., Ltd.	.. .. . xliii
NEWCASTLE-ON-TYNE.	
Brady & Martin, Ltd.	.. .. . xxx
Turner, J. H.	.. .. . xxxi
PENRYN.	
Middlemass & Co., Ltd.	.. .. . xxxix
SHEFFIELD.	
Hodgson's Camera Shop	.. .. . xxxi
Photo Trading Co., Ltd.	.. .. . xlii
Sheffield Photo Co., Ltd.	.. .. . xxxiii
SOUTHAMPTON.	
Martin	.. .. . xl
SOUTHPORT.	
City Photo Works	.. .. . xxx
SOUTH SHIELDS.	
Dinning's Camera Exchange	.. .. . xlii
YORK.	
Coverdale, G., Ltd.	.. .. . xli
Saville, John, & Sons	.. .. . xxxviii
MULTIPLE BRANCHES.	
Dollond & Aitchison Ltd.	.. .. . xxvii, xlix

BARGAINS AT DOLLONDS

Dollond & Aitchison Ltd.

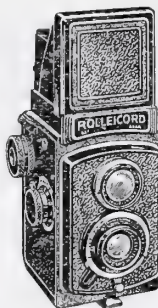
Estd. 1750.

Opticians to H.M. Government.

BARGAIN LIST and GUIDE TO NEW MODELS

This catalogue and latest literature sent post free anywhere.
Please state requirements so as to obtain the full benefit of
our service.

WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.



IN STOCK

The New Rolleicord with
Triotar f/4.5

£12:10:0

3½ × 2½ T.P. Horizontal Reflex,
4-in. Dallmeyer f/4.5, 3 slides,
Good condition. £5:12:6

3 × 4 cm. Rodenstock, self-
erecting, Rodenstock f/2.9, Rap-
id Compur, 1/500th sec. As
new. List £5:15:0

4½ × 2½ Zeiss Ikon Icarette,
Tessar f/4.5, delayed Compur,
rising front. Good condition.
Cost £11 17s. 6d. £6:17:6

Balda, 16 on 3½ × 2½ film.
Trioplan f/2.9, delayed Compur,
As new. List £7:5:0

4½ × 3½ Ensign Carbine, dou-
ble extension, for roll film and
plates, 13.5-cm. Zeiss Tessar
f/4.5, delayed Compur, 1/200th
sec., case. As new. £7:10:0

4½ × 3½ Soho Reflex, 15-cm.
Tessar f/4.5, 6 D.D. slides, case.
Good condition. £9:17:6

Certo Super Sports, for 12 or
16 on 3½ × 2½ film, also for 4.5 ×
6 cm. plates, Xenar f/2.9, delayed
Compur, 3 slides. As new.
List £10:17:6

4.5 × 6 cm. N. & G. Sibyl,
Tessar f/4.5, speeds 1/2 to 1/200th
sec., 6 D.D. slides, F.P. adapter,
case. Good condition. Cost
£21 8s. £11:10:0

Fram Automatic Enlarger for
negatives from 3½ × 2½ to Contax
size, complete with f/4.5 lens,
filter. As new. £17:10:0

Leica II, f/3.5 Elmar As
new. List £19:10:0

Leica II, f/2.5 Hektor. As new.
Cost £31. £22:10:0

3½ × 2½ Sinclair Traveller Una,
all metal, double extension,
8-in. Ross Combinable f/5.5,
speeds 1/2 to 1/100th sec., 3 D.D.
slides, roll-film holder, hood,
case. Good condition. Cost
£50. £27:10:0

3½ × 2½ Latest N. & G. Folding
Reflex, 5½-in. Dallmeyer Pentac
f/2.9, 3 D.D. slides, F.P. adapter,
case. As new. £29:10:0

Above are at
28 OLD BOND ST.
London, W.1
Telephone: Regent 1228.

We have a large stock of
new and second-hand Leica
and Contax accessories at
above address.

4½ × 3½ Zeiss Ikon Lloyd, for
roll film and plates, rise and cross
movements, no lens or shutter.
Excellent condition. £1 2 6

2½ × 1½ V.P. Kodak Special,
Tessar f/6.3, Diomatic, 1/10th
to 1/100th sec. Good condition
£2 15 0

15-cm. Zeiss Krauss Protar
f/6.5 (component 22-cm. f/12.5)
lens, in Compur, 1/200th sec.
Good condition. £2 17 6

Leica BILLOO Flashlight
attachment, for Model II or
IIIa. Shop-soiled. £3 10 0

Ensign Vertical Enlarger, for
use with Leica lens. Shop-
soiled. List £4 15s. £3 15 0

10½-in. Dallmeyer Dallon f/6.8,
will fit Compur, also has sunk
mount fitting flange and focus-
ing mount. Good condition.
£5 10 0

Kodak Duo, 16 on 3½ × 2½
film, f/4.5 Kodak, delayed
Pronto, case. Almost new.
List £6 9s. £5:10:0

Zeiss Ikonflex, f/6.3 lens. Shop-
soiled. List £7 £5:19:6

Kodak Duo, f/4.5 lens, Com-
pur, case. Excellent condition.
List £8 14s. £6:10:0

3½ × 2½ Zeiss Nettar, f/3.5
Nettar, Compur Rapid, 1/400th
sec. Excellent condition. £7:10:0

3½ × 2½ Zeiss Ikonta, Tessar
f/4.5, delayed Compur, case.
Excellent condition. £8:8:0

3½ × 2½ Double Extension
Etui, f/4.5 Tessar, delayed Com-
pur, 3 slides, F.P. adapter, roll-
film holder. Good condition. £8:8:0

15-in. Dallmeyer Dallon f/6.8,
Series XVII. Good condition.
List £15. £8:15:0

2½ × 2½ Rolleicord I, f/3.8
Triotar, E.R. case, filter. Almost
new. £12:15:0

Leica III, Summar f/2, E.R.
case, green filter, spool cham-
ber, single film holder. Ex-
cellent condition. £33:15:0

Above are at
17 Topsfield Parade,
Crouch End, London, N.8
Telephone: Mountview 2410.

Any item sent on five
days' approval against
cash or C.O.D., or
may be seen by ap-
pointment at any of
these addresses.

Ensign Midget 33. Shop-soiled.
List £1 13s. £1 5 0

Kodak Roll Film Tank, for
roll films up to 3½ in. Very good
condition. List £1 17s. 6d.

3½ × 2½ Nagel 10, f/6.8 anas-
tigmat, 3-speed, 3 slides. Good
condition. £1 15 0

Ensign Selfix Sr, Ensign f/7.7,
8 or 16 on 3½ × 2½ film. As new.
List £2 5s. £1 17 6

3½ × 2½ Ensign Carbine, f/6.3
Lukos, 3-speed, leather case.
Excellent condition. £1 15 0

3½ × 2½ Ensign Roll Film Re-
flex, Ross f/6.3, leather case.
Very good condition. £2 2 0

Voigtlander Bessa 3, f/6.3
Voigtar, delayed 4-speed Prom-
tor, for 8 or 16 on 3½ × 2½ film.
As new. £3 18 0

3 × 4 cm. Foth Derby Focal-
plane, f/3.5 lens. As new. List
£5 5s. £4:4:0

3 × 4 cm. Fotet, Vidar f/4.5,
Compur. Very good condition.
£4:12:6

4½ × 3½ Revolving Back Goetz
Folding Reflex, rising front,
150-mm. Dagor f/6.8, focussing
mount, self-capping 1/10th to
1/1,000th sec. and T., 2 D.D.
slides, F.P. adapter, leather case.
Good condition. £4:15:0

3½ × 2½ Double Extension
Voigtlander Avus, Skopar f/4.5,
delayed Compur, 2 Focar
lenses, 4 slides, F.P. adapter,
case. Excellent condition. £7:10:0

Kodak Retina, f/3.5 lens. As
new. List £8:8:0

3½ × 2½ Ensign Autorange
AR 51, Ross Xpres f/4.5, de-
layed Compur, rise and cross,
coupled focussing, case. As new.
Cost £14 4s. £10:10:0

Above are at
142 ST. ALBANS RD.
WATFORD
Telephone: Watford 3454.

LET US MAKE A SPOT CASH OR EXCHANGE OFFER

We pay good prices for Leicas, Rolleiflexes, etc.
We may have the very camera you want.

NEW AND SECOND-HAND CAMERAS, ETC., ALSO AVAILABLE AT

20, Ludgate Hill, E.C.4.
1, Copthall Chambers, E.C.2.
65, Notting Hill Gate, W.11.
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
191-2, Tottenham Court Rd.
2, Northumberland Ave.,
W.C.2.

121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Holloway.—66a, Seven Sisters
Rd.
Kingston.—30, Thames St.
North Harrow.—537, Pinner
Rd.
Croydon.—12, George St.

Zeiss Ikon Distance Meter,
case. Good condition. List
£1 12s. 6d. £1 10 0

2½ × 1½ Auto. V.P. Kodak
Series III, f/6.3 lens, Diomatic
shutter. Good condition. £1 17 6

Miniflex, 36 pictures 13 × 18
mm., Vidar f/3.5, delayed 3-
speed. Good condition. Cost
£4 13s. £3 3 0

Weston Leicameter 627. As
new. £3 7 6

4½ × 3½ T.P. Special Ruby
Reflex, revolving back, 5½-in.
Aldis f/4.5, 3 slides, F.P.
adapter. Fair condition. £4 15 0

3½ × 2½ Kodak "C" Six-20,
f/4.5 Kodak, delayed Compur.
As new. List £7 7s. £5 10 0

Voigtlander Virtus, 16 on
3½ × 2½ film, f/3.5 Skopar, Com-
pur. Good condition. £6:10:0

2½ × 1½ Zeiss Ikon Piccolotto
545/12, Tessar f/4.5, Compur.
Good condition. £6:17:6

4.5 × 6 cm. N. & G. Baby
Sibyl, Tessar f/4.5, speeds 1/2 to
1/200th sec., 3 D.D. slides, F.P.
adapter, 6 single slides, 2
pouches. Good condition. £7:15:0

Kodak Retina, f/3.5 Xenar,
filter, E.R. case. Good condi-
tion. £7:17:6

3½ × 2½ Double Extension
Wirgin, f/2.9 Meyer, delayed
Compur, 3 slides. Stock-soiled
only. £8:15:0

10 × 15 cm. Goetz Anschutz
Press, 18-cm. Dogmar f/4.5,
self-capping and slow speeds
1/2 to 5 secs., 3 D.D. slides, F.P.
adapter, case. Splendid condi-
tion. Cost £8:17:6

Zeiss Super Ikonta 530/2H,
8 or 16 on 3½ × 2½ film.
Triotar f/4.5, delayed Klio,
case. As new. £9:15:0

Cost £15. £3:2:2

3½ × 2½ Soho Precision, all-
metal, revolving back, triple
extension, rise and cross, 10.5-
cm. Zeiss Protar f/6.3 (compo-
nent 18-cm. f/12), 3 D.D. slides.
List over £36. £18:18:0

As new. £18:18:0

Zeiss Contaflex, Sonnar f/2,
E.R. case. As new. List
£73 17s. 6d. £57:10:0

Above are at
281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

THE NEW
FOTH-DERBY II

With f/3.5 Tessar .. £11 10 0
With f/2.8 Tessar .. £13 0 0

IN STOCK AT
37 BOND ST.
LEEDS

For new or second-hand articles add 1/- in £ to cash price, minimum
charge 5/-. Payments spread over 9 months for £2 10s. to £5; 12 or 15
months up to £10; over £10, extension if desired to 24 months, when
1/6 in £ is charged. Let us send you Order Form and exchange offer

Leica

USERS...YOUR OUTFIT IS INCOMPLETE WITHOUT A "TELYT" 20-cm. TELYT LENS

With reflex focussing housing, which opens up new and fascinating fields of photography for the amateur, including: Bird pictures and wild life; long-distance landscapes; sports scenes, cricket, tennis, athletics, horse-racing, etc.; distant buildings; sections of buildings showing fine architectural detail; "close-up" portraits from 10-15 ft. Although the Telyt 20-cm. lens gives you a linear magnification of $\times 4$ over the standard 5-cm. Leica lens, and embodies a ground-glass screen focussing arrangement with $\times 5$ and $\times 30$ magnifiers, it is nevertheless compact and very easily portable.



THE TELYT COSTS ONLY
33/11 a MONTH

for 24 months

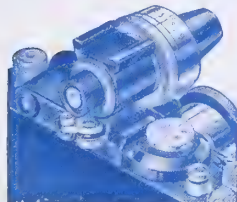
ON OUR TWO-YEAR
PAYMENT PLAN

CASH PRICE £37 : 16 : 0

Anyone who compares the bulk of a Leica and the Telyt with a quarter-plate camera equipped with its corresponding lens—about 20 in. focus—will soon decide that the Leica with Telyt represents the most desirable equipment for the amateur contemplating real long-focus work. The Telyt requires no special view-finder; the focussing screen indicates the exact field. Fitted with double wire release.

EVERY LEICA CAMERA & ACCESSORY in stock on EASY PAYMENTS

VIDOM UNIVERSAL VIEW-FINDER



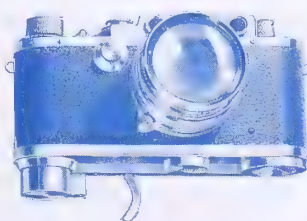
for viewing the field of image given by Leica lenses from 35 to 135 mm. It contains a rectangular image aperture which is enlarged or reduced by means of rotating milled ring. The aperture shows the exact image field corresponding to the focal length to which the index mark on the ring is set. (Chromium finish)

£4 8 0 cash, or 9 monthly payments of 10/3.

LEICA MODELS ON EASY TERMS

Model IIIa, with f/2 Summar lens. 24 monthly payments of 38/7
Model III, with f/3.5 Elmar lens. 24 monthly payments of 28/6
Model II, with f/3.5 Elmar lens. 24 monthly payments of 25/-
Standard Model, f/3.5 Elmar lens. 24 monthly payments of 16/5

GENEROUS ALLOWANCE ON YOUR USED APPARATUS IN PART EXCHANGE



LEITZ F/1.5 XENON LENS 5-cm. FOCUS.

30/7 A MONTH for 24 months.

Exquisite definition even at full aperture. Twice as fast as the Summar. Short instantaneous exposures at night and indoors.

Cash price £34:0:0

LEICA QUICK-WIND ATTACHMENT (chromium)

8/9 A MONTH for 9 months.

Consists of a new camera lid and trigger. Will fit any Leica camera, and enables pictures to be taken with machine-gun rapidity.

Cash price £3 : 14 : 6



F/3.5, 3.5-cm. LEITZ ELMAR WIDE-ANGLE LENS (chromium) Angle 65°

13/- A MONTH for 15 months. Cash price..... £9 5 0

F/4, 9-cm. LEITZ ELMAR UNIVERSAL LONG-FOCUS LENS (chromium)

10/8 A MONTH for 24 months. Specially suitable for portraiture, angle 27 degrees. Cash price.... £11 17 0



WALLACE HEATON LTD.

THE LEADING "MINICAMERA" and "CINECAMERA" SPECIALISTS.

127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1; 43, KENSINGTON HIGH STREET, W.8

Phone: MAYFAIR 7511 (8 lines).

59/60, Cheapside; 90/94, Fleet Street; 84, Aldersgate Street; 54, Lime Street; 13, The Arcade, Liverpool Street, London, E.C.

1a, Avery Row, W.1: Also City Sale & Exchange (1929) Ltd.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

Lessons on the Lawn

Scarcely efficacious as education perhaps,
but a wonderful opportunity for a
camera loaded—as this one was—with

SELO Hypersensitive
PANCHROMATIC
ROLL FILM



MADE IN ENGLAND BY

ILFORD LIMITED • ILFORD • LONDON

Printed in England for the Publishers, **ILIFFE & SONS LTD.**, Dorset House, Stamford Street, London, S.E.1, by **THE CLASSIC COLOUR PRESS**, Reading.

The Amateur Photographer can be obtained abroad from the following: **UNITED STATES:** The International News Co., New York. **FRANCE:** W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Beaumart, Paris. **BELOUG:** W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. **AUSTRALIA:** Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). **NEW ZEALAND:** Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. **INDIA:** A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. **CANADA:** Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. **SOUTH AFRICA:** Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, July 28th, 1937.

No. 2542.

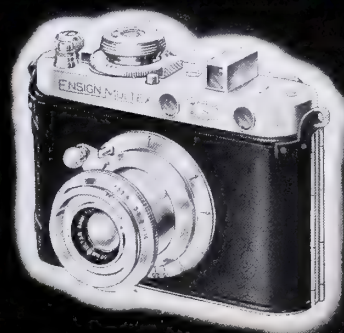


ENSIGN MULTEX

BRITISH PRECISION MINIATURE CAMERA

See one at your dealers, or write for descriptive brochure to

ENSIGN Limited, HIGH HOLBORN, LONDON, W.C.1



Actual size of
'Panatomic'
negative, a
portion of which
was enlarged.



Kodak 'PANATOMIC' Film

SUPERFINE GRAIN

FULLY PANCHROMATIC—ANTI-HALATION BACKED . ROLL FILM . FILM PACK . CUT FILM. FROM ALL KODAK DEALERS. Free Kodak Film booklet from Mr. A. P. Taylor, Dept. 57B, KODAK LIMITED . KODAK HOUSE . KINGSWAY . W.C.2

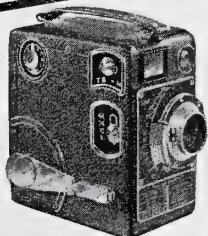


PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

BUY A LIGHTWEIGHT CINÉ ON OUR 2-YEAR TERMS

... take a ciné "8" on your holiday!

You can start using any model after paying the first of 24 monthly instalments. No delay, no need to encroach on your holiday savings. This confidential plan of ours only works out at a few pence a day for the best ciné camera you could wish to use. Send 2d. postage for complete lists.

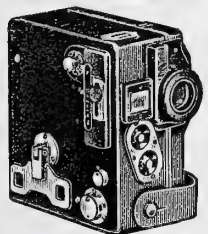


SIEMENS "8" CINÉ CAMERA

The latest daylight-loading "eight." Takes 25 ft. of double-run 16-mm. film. Four speeds, including slow motion. Automatic depth-of-focus indicator. F/2.5 Busch Glaukar lens.

Cash £37:10:0

24 monthly payments of 33/8.



THE NEW DITMAR "EIGHT"

Takes standard 25-ft. reels of double-run film and is made with the extreme precision so necessary for the successful use of this small film. Speeds 16 and 32 frames per second, footage indicator. Easy in operation. Fitted with Berthiot f/1.8 lens in focussing mount.

Cash £18:18:0

24 monthly payments of 17/-.

FILMO CORONATION "8"

Bell & Howell's new Double-8 Camera. Built to traditional B. & H. standards. Marvellous precision, marvellous value. Can be held and operated in one hand. Takes 50 ft. of double 8-mm. films. With f/3.5 lens.

Cash £16:0:0

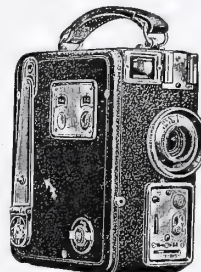
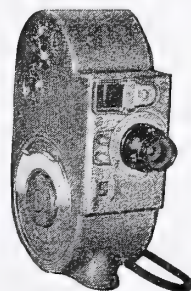
24 monthly payments of 14/4.

ZEISS IKON MOVIKON "8"

The latest addition to the Zeiss Ikon range. Has all the latest refinements. Small and handy and makes the finest possible quality 8-mm. films. With f/2 Zeiss Sonnar lens.

Cash £48:17:6

24 monthly payments of 43/10.



Generous allowance on your used camera in part exchange for a new model.

ALL GOODS OVER £10 SUPPLIED WITH A 3-YEAR GUARANTEE



WALLACE HEATON LTD.

127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8

Phone: MAYFAIR 7511 (8 lines). 1a, Avery Row, W.1; Also City Sale and Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, London, E.C.

THE LEADING "MINICAMERA"
and
"CINECAMERA" SPECIALISTS.

"SUNBATHING"

PHOTOGRAPHIC COMPETITION

Just the subject for this time of year. Snap people with the sun blazing down on them—by the seaside—at your local lido—on the banks of a meadow stream. All you've got to remember is that the subject is **sunbathing**—swimming or sea bathing pictures do not come into this category. See what you can do—there's a big cash prize for the best photography during the run of the competition—as well as a weekly prize of 21/-.

FIRST PRIZE £25 CASH!

ANY AMATEUR MAY ENTER, USING HIS OWN CHOICE OF CAMERA & MATERIALS

- The period of this competition is July 1st, 1937, to September 30th, 1937. Amateurs only are eligible. Write your name and address, title of picture, and attach a Wallace Heaton Competition Coupon to the back of each entry. You can use any make of camera or materials and it is immaterial who develops, prints and enlarges your negatives. Entries may be any size, mounted or unmounted (not less than 8x6 unmounted is recommended). All entries to be judged by Wallace Heaton Ltd., whose decision shall be final.
- Wallace Heaton Ltd. have the right to purchase the negative and copyright of any photograph submitted for two guineas, or the right of one reproduction for 10/6. (If a guinea prize-winner for an extra guinea.)
- Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.
- If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with.

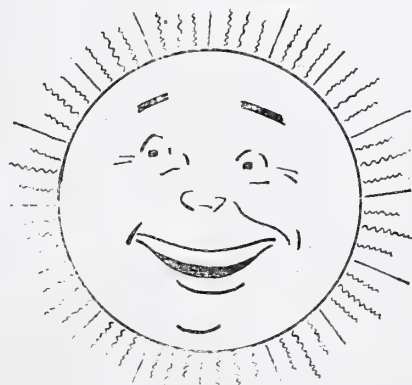
A selection of the best entries will be held back at the close of the competition for exhibition in our galleries prior to their return. Our gallery is always interesting, call and see it when in Town—Free, of course.

YOU MAY WIN THE 21/- WEEKLY PRIZE

Address Your Entries Now, to "Sunbathing" Pictures,

WALLACE HEATON LTD.

127, NEW BOND STREET - - LONDON, W.1

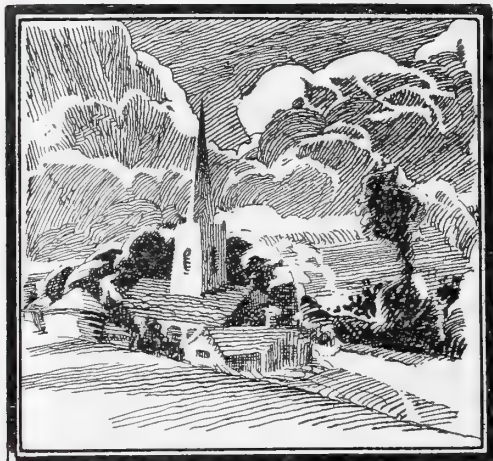


WALLACE HEATON COMPETITION.

COUPON to be affixed to each entry.
Valid until Competition closes on September 30th, 1937.

Enclosed is my entry for "....."
Competition. I agree to the rules and conditions.
Camera used.....

Signed.....



A CUSTOMER WRITES OF OUR EXCHANGE DEALINGS

"Your generous allowances must be one of the secrets of your great success."

USED BARGAINS AT MILES BELOW COST

All guaranteed mechanically and optically perfect.

8 x 12 cm. Nettel Deckrulle Focal-plane, Carl Zeiss Tessar f/4.5, 3 double slides, F.P.A. and case. £18 15 0
Six Whole-plate Goerz Anschütz Double Dark Slides, and leather case, 10s. 0d. each, or 45s. 0d. the lot.

4 1/2 x 6 cm. Ermanox Focal-plane, Ernstar f/1.8, 6 slides, F.P.A. and leather case. £15 15 0

3 1/2 x 2 1/2 Ensign Reflex, Aldis f/3.4, 12-in. Dallmeyer Dallon f/6.5, focal-plane shutter, 12 slides and F.P.A., leather case. £13 15 0

Voigtlander Brilliant, f/7.7 anastigmat, speeded shutter. £11 15 0

3 x 2 Tropical Welta Roll Film, Xenar f/4.5, Compur shutter £3 5 0

3 1/2 x 2 1/2 Roll Film Reflex, Aldis Uno f/4.5 and leather case. £4 15 0

4 1/2 x 2 1/2 No. 1a Tropical Carbine Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter and leather case. £6 10 0

4 x 5 Graflex Reflex, Ross Xpres f/4.5, focal-plane shutter, changing-box and leather case. £9 17 6

3 1/2 x 2 1/2 Ihazee Folding Reflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, 11 slides, F.P.A. and leather case. £11 15 0

9.5-mm. Pathe Home Movie Projector, super reel attachment, motor and group resistance. £7 17 6

Weston Meter Model 627, photo-electric cell. £2 7 6

3 x 4 cm. Baby Ikon, f/4.5 Novar, speeded shutter and case. £3 3 0

16-mm. Model B Cine-Kodak, f/6.5 anastigmat, motor drive £4 7 6

6 x 13 cm. Polyscope, Carl Zeiss Tessar f/4.5, focussing, changing-box, 4 slides, F.P.A. and leather case. £10 17 6

4-pl. Sanderson Field, Ross Compound Homocentric f/6.8, Acme shutter, all movements, 2 slides, tripod and case. £6 17 6

Cine-Kodak Eight, f/1.9 anastigmat and leather case. £10 13 6

4-pl. Maron's Soho Reflex, Ross Zeiss Tessar f/4.5, 2 D.D. slides, F.P.A. and leather case. £15 15 0

4-pl. T.-P. Press Collapsible Focal-plane, Ross Xpres f/3.5, self-capping focal-plane shutter, 3 D.D. slides. £14 10 0

2 1/2 square Voigtlander Superb, Skopar f/3.5, Compur shutter and leather case. £13 10 0

3 1/2 x 2 1/2 Sales Reflex, Ross Xpres f/4.5, focal-plane shutter, revolving back, 6 slides, F.P.A. £7 2 6

4-pl. Zodel Folding Pocket, Zodelar f/4.5, D.A. Compur shutter, double extension, 3 slides, F.P.A. £3 18 6

Model I Leica, Elmar f/3.5, focal-plane shutter and leather case. £10 10 0

16-mm. Ensign Auto. Kinecam, f/1.5 anastigmat, 3 speeds, motor drive, leather case. As new. £15 15 0

9.5-mm. Pathe Camera, with Camo motor, f/3.5 anastigmat, leather case. £2 5 0

Model II Contax, Sonnar f/2, coupled range-finder, leather case. As new. £43 17 6

16-mm. Cine-Kodak, f/1.9 anastigmat, motor drive, leather case. £12 5 0

Postcard, Voigtlander Folding, Heliar f/4.5, Compur shutter, 6 slides £5 15 0

3 1/2 x 2 1/2 Ensign Autorange, Ensar f/4.5, Mulchro shutter, coupled range-finder. £5 12 6

3 1/2 x 2 1/2 Tropical Adora, Carl Zeiss Tessar f/4.5, delayed-action Compur, double extension, 3 slides. As new. £11 5 6

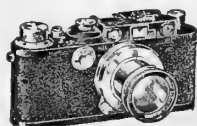
Model I Contax, Sonnar f/2, coupled range-finder, focal-plane shutter, ever-ready case. £30 0 0

8 x 24 Zeiss Prism, centre screw focussing, fine eye adjustment and leather case. £7 15 0

9.5-mm. Dekko Cine Camera, f/1.9 anastigmat, 3 speeds, motor drive £8 18 6

..you'll make better pictures if you CHANGE YOUR USED CAMERA FOR A MORE UP-TO-DATE MODEL

We make the highest allowances in the trade—customers' letters have proved this by quoting allowances they have been offered elsewhere. Why not take the best camera on your holiday—our allowance on it may pay the first instalment on our easy payment plan. No need to encroach on your holiday savings by getting a camera this easy way.



LEICA IIIa
38/7 a MONTH
for 24 months

Chromium model, speeded to 1/1,000th sec., f/2 Summar lens, in collapsible mount. 36 exposures at a loading.

Cash price £43: 0: 0



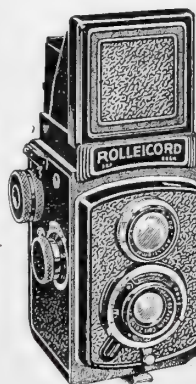
KODAK 6-20 "DUO"
11/- a MONTH for 24 months
Takes 16 pictures on 3 1/2 x 2 1/4 roll film. With Compur shutter. Zeiss Tessar f/3.5 lens.

Cash price £12: 5: 0



Zeiss 'NETTAX'
26/3 a MONTH for 24 months
The moderately-priced Zeiss Ikon 24 x 36 mm. miniature camera. It has interchangeable lens design on the bayonet catch system. Focal-plane shutter, speeded to 1/1,000th sec., and f/3.5 Zeiss Tessar lens.

Cash price £29: 5: 0



NEW MODEL Ia ROLLEICORD

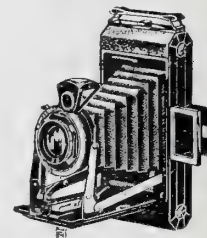
The biggest value to-day in twin-lens roll-film reflexes. Takes 12 pictures on 3 1/2 x 2 1/4 roll film for 1/-, shows the picture full size and right way up on the ground-glass screen. Easy to use, easy to get dead-sharp focussing. Built to the well-known Rollei standard. Has art leather-covered body. Fitted with f/4.5 Zeiss Triotar lens and Compur shutter.

Cash price £12: 10: 0

24 monthly payments of 11/3.

Rolleicord Model II, winner of many prizes in last year's photographic competitions. With f/4.5 Zeiss Triotar lens and Compur shutter speeded to 1/300th sec., T. and B. Cash price £14: 10: 0

24 monthly payments of 13/-.



SIX-20 "KODAK"
10/4 a MONTH for 15 months
Open the back, hinged like a cigarette case, flick up the spool-holders, snap the film home and you're loaded. 8 exposures on 3 1/2 x 2 1/4 film. With f/4.5 lens and Compur "B" shutter.

Cash Price £7: 7: 0

FREE! 104-PAGE CATALOGUE

Get your copy at once—free and post free



CINÉ-KODAK "8"

9/- a MONTH
for 24 months

With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finders. Holds 25 ft. of special film, only half the width of which is exposed at a time.

Cash price £10: 0: 0



FILMO CORONATION "8"

14/4 a MONTH
for 24 months

Marvellous precision, marvellous value. Can be held and operated in one hand. Takes 50 ft. of double 8-mm film. With f/3.5 lens.

Cash price £16: 0: 0

CITY SALE

& EXCHANGE (1929) LTD.

90/94 FLEET ST.

Phone: CENT. 9391

LONDON, E.C.4

Also at 54, LIME ST.; 59/60, CHEAPSIDE; 84, ALDERSGATE ST.; 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.1; AND WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

Get it at "Camera Corner"!

We have *everything* in stock for the still and ciné user. No matter what accessory you want, even to the latest Leitz Xenon lens—we have it. We make good allowance on your present apparatus in part exchange for a fresh purchase, and have the easiest plan of payments. Anything £10 or more can be had on 24 monthly instalments—or less than £10 on 9 or 15 payments, according to cash price. Write and tell us your needs—we will give you free impartial advice on your choice. Take the best on your holiday this year!



NEW ROLLEICORD MODEL Ia

Bigger value than ever. Shows your picture full size and right way up on the ground-glass screen. Takes 12 pictures on $3\frac{1}{2} \times 2\frac{1}{4}$ roll film for 1/-. Body beautifully finished in art leather. With Compur shutter and Zeiss Triotar $f/4.5$ lens..... **£12:10:0**

24 monthly payments of 11/3.

Rolleicord Model II, the camera that won the "Weekly Illustrated" £100 prize in 1936. Possesses nearly all the features of the famous Rolleiflex. Has deep focusing hood and Zeiss Triotar $f/4.5$ lens in Compur shutter, speeded to 1/300th sec., **£14:10:0**

T. and B. 24 monthly payments of 13/-.



ROLLEIFLEX

For 22/5 down

and 23 more similar
monthly payments
of 15 monthly payments
of 35/-.

Rolleiflex is fitted
with Zeiss Tessar
 $f/3.5$ lens and Compur
Rapid shutter.
Takes 12 pictures
on $3\frac{1}{2} \times 2\frac{1}{4}$ roll film.

Cash
price **£25 : 0 : 0**

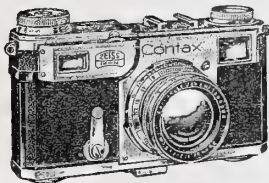


ZEISS IKONIFLEX

12/8 a month for
15 months.

The Zeiss Ikon roll-film reflex camera. A really good model at a popular price. Takes the standard $3\frac{1}{2} \times 2\frac{1}{4}$ roll film. With $f/4.5$ Novar lens in Kio shutter.

Cash
price **£9 : 0 : 0**

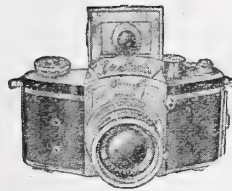


ZEISS CONTAX II

36/4 a month for 24 months

The famous precision minicamera. With focal-plane shutter speeded to 1/1,250th sec., Zeiss Tessar $f/3.5$ lens, 36 exposures at a loading.

Cash
price **£40 : 10 : 0**

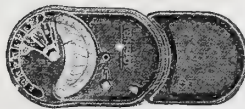


KINE-EXAKTA

34/7 a month for 24 months

Built-in ground-glass screen. Focal-plane self-capping shutter, 12 sec. to 1/1,000th sec., with delayed action. Helical focussing from infinity to 3 ft. $F/2.8$ Zeiss Tessar lens.

Cash
price **£38 : 10 : 0**



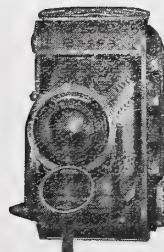
New TEMPIPHOT

MODEL T30/100

Range of light sensitivity has been quadrupled. Great exactitude for all light measurements for both colour and black-and-white. Angle of vision corresponds to that of the camera. For darkest interiors an amplifying element can be fitted, adding yet more to its enormous strength.

Tempiphot costs **£4 0 0**
Amplifier **37s. 6d.**

Or Easy Terms.



RANGE-FINDER BESSA

16/10 a month for 24 months.

With coupled range-finder, Compur Rapid shutter, speeded to 1/400th sec., Skopar $f/3.5$ lens.

Cash
price **£18 : 15 : 0**

USED BARGAINS ON EASY TERMS

Siemens B Camera, cassette loading, $f/2.8$, 3 speeds, carrying-case. Cost £31 10s. **£18 15 0**

Ensign Autokinecam, 3 speeds, 100-ft., $f/1.9$ lens. Excellent condition. **£11 17 6**

Pathoscope B Camera, $f/3.5$ lens and carrying-case. **£3 17 6**

De Luxe Motocamera, $f/3.5$. Good order **£3 19 6**

Latest D.A. Film Camera, $f/1.5$ Cooke lens and Telephoto, 7 speeds, triple turret and rotary finder, in de luxe case. Cost over £90. Perfect **£57 15 0**

200-B Pathoscope Projector, latest, complete with universal. Nearly new. **£11 10 0**

Filmo Double-Eight Camera, 4 speeds, $f/2.5$ lens and carrying-case. Nearly new. **£14 17 6**

3-in. $f/4$ Dallmeyer Popular Telephoto, suit Ensign, Dekko, etc. **£3 19 6**

Pathoscope Imp Projector, super attachment, motor, etc. **£5 5 0**

Pathe Camera, $f/3.5$, motor attachment **£1 10 0**

Dekko Camera, Multispeed, $f/1.9$ lens, recent model. Perfect **£7 17 6**

16-mm. Victor Camera, 3 speeds, $f/3.5$ lens **£9 17 6**

Model III Leica Camera, $f/2$ Summar lens, complete in ever-ready case. **£32 10 0**

Model IIIa Leica, $f/2$ Summar, complete in ever-ready case. **£34 10 0**

4×4 cm. Rolleiflex, $f/3.5$ Zeiss Tessar anastigmat, Compur sector shutter, ever-ready case **£15 15 0**

6×6 cm. Latest Pattern Rolleiflex, $f/3.5$ Zeiss Tessar, Compur Rapid shutter, complete with filter, and leather case. **£20 10 0**

6×6 cm. Rolleiflex Reflex, $f/3.8$ Zeiss Tessar anastigmat, Compur Rapid sector shutter, ever-ready case. **£16 18 0**

$3\frac{1}{2} \times 2\frac{1}{4}$ Zeiss Ica Ideal, $f/4.5$ Zeiss Dominar anastigmat, delayed-action Compur sector shutter, 3 slides, F.P.A. leather case. **£8 17 6**

530 Zeiss Super Ikonta, $f/3.5$ Zeiss Tessar, anastigmat, Compur sector shutter, 1 to 1/300th sec. Albadia finder, body release, complete in leather case. **£15 5 0**

$3\frac{1}{2} \times 2\frac{1}{4}$ Ensign Selax Roll Film, $f/6.3$ Ensign anastigmat, Trichro shutter, 1/25th to 1/100th sec., T. and B., leather case. **£2 5 0**

$3\frac{1}{2} \times 2\frac{1}{4}$ Zeiss Ikonta Roll Film, $f/3.8$ Zeiss Tessar, delayed-action Compur shutter, 1 to 1/400th sec., complete with ever-ready case **£17 17 0**

$3\frac{1}{2} \times 2\frac{1}{4}$ Kodak Regent Roll Film, $f/4.5$ Zeiss Tessar anastigmat, Compur Rapid shutter, complete in leather case. **£15 15 0**

Six-20 Kodak Model C, $f/6.3$ Kodak anastigmat, O.V. shutter, 1/25th to 1/100th sec., T. and B., leather case. **£2 19 6**

WRITE NOW FOR OUR 104-PAGE CATALOGUE
It contains everything you are likely to need and is free and post free on request.

CITY SALE & EXCHANGE

(1929) LTD.

59/60, CHEAPSIDE, LONDON, E.C.2

Phone: CITY 1124/5/6.

Also at 84, ALDERSGATE ST.; 54, LIME ST.; 90/94, FLEET ST.; 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; AND WALLACE HEATON LTD., 127, NEW BOND ST., W.1.; 47, BERKELEY ST., W.1.; 43, KENSINGTON HIGH ST., W.8.; 1a, AVERY ROW, W.1.

● The Simplest, friendliest way of Buying Out-of-Income . . . undoubt- edly the WESTMINSTER way—

No delays; no difficulties; no drawbacks; but valuable and important
CUSTOMER PROTECTION.

Another WESTMINSTER WINNER!

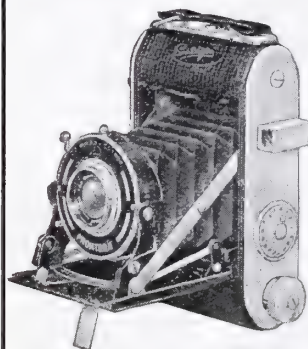
—saving you over £3!!!—

**Brand New
BALDINA
Miniature
Listed £11
WESTMINSTER
Bargain Price
only £7:17:6**



These BALDINA Miniatures are exceptionally attractive little cameras of marked compactness and high precision workmanship. Take 36 pictures on standard 35-mm. daylight-loading cassettes. Automatic counting. Lens is f/2.9 Meyer Trioplan, with Compur shutter to 1/300th, parallax corrected, tubular finder. Entirely unused, as normally issued by the makers with instruction book etc., complete.

● NEW '220' ENSIGN SELFIX



This camera, noted as a pioneer of the self-erecting principle in the inexpensive camera, is now offered in a new form, taking 12 pictures 2½ × 2½ or 16 2½ × 1½ at option. Direct optical finders, adjustable to either size, mechanical film counter similarly adaptable, focusing and depth-of-focus scale and most handsome lustre chromium finish.

F/7.7 Ensign anastigmat. Trichro shutter, speeds 1/25th, 1/50th, 1/100th, T. and B. **£2:15:0**

F/6.3 Ensign and Trichro shutter. As above. **£3:5:0**
12 monthly payments of 5/10.

Ensign f/4.5 anastigmat and Trichro shutter. **£3:15:0**
12 monthly payments of 6/8.

Ensign f/4.5 and Prontor II shutter **£5:15:0**
12 monthly payments of 10/1, 24 of 5/1.

Zeiss Tessar f/4.5 and Compur shutter **£9:15:0**
12 monthly payments of 17/1, 24 of 8/7.

Entirely New Popular Priced ROLLEICORD Model Ia



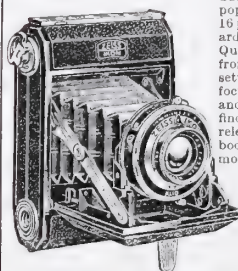
Gives the usual Rolleicord picture 2½ square (12 on normal 3½ × 2½ spool), and comprises most of the noted Rolleicord features.

With f/4.5 Zeiss Triotar anastigmat, Compur shutter, 1 to 1/300th sec., T. and B., automatic film winding, metal body with leatherette covering

£12:10:0

12 monthly payments of 21/11, 24 of 11/-.

New Zeiss Ikon NETTAR SERIES 510



F/6.3 Nettar, Dervall 3-speed shutter **£3:7:6**

Ditto, Telma delayed-action shutter **£4:0:0**

F/4.5 Nettar, Klio shutter, 1 to 1/175th sec. (side release) **£5:12:6**
Or 12 monthly payments of 9/10.

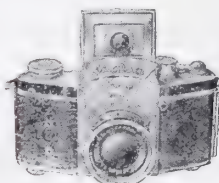
KINE-EXAKTA

Takes standard 24 × 36 mm. 36-exposure film. Shutter setting and film transport at one winding, speeds 1/1,000th to 1/2 sec. Easily interchangeable lens mount bayonet fitting. Built-in provision for dividing film, allowing separate development of any number of exposures.

With Zeiss Tessar f/2.8

£38:10:0

12 monthly payments of 67/5, 24 of 33/9.



New AGFA KARAT

12 pictures 24 × 36 mm.
(LEICA size) for 1/5

Special f/6.3 anastigmat of very fine quality. Shutter gives speeds of 1/25th, 1/50th, 1/100th and B., carefully designed for simplicity and maximum results. Automatic film wind renders double exposures impossible; easy loading with self-threading. Most efficient and accurate optical finder.

Only **£5:5:0**

12 monthly payments of 9/2.



For "Still" & Ciné Cameras— New & Used— CAMERA HOUSE 81, STRAND W.C.2

● TO-DAY'S FINE OPPORTUNITIES

Call, write, or phone
TEMPLE BAR 9773/4

Model III Leica, f/2 Summar, chromium, 1 to 1/1,000th sec., T. and B. **£35 17 6**
Model III Contax, f/2 Sonnar, built-in exposure meter. As new. **£49 17 6**
6 × 6 cm. Automatic Rollei-flex, f/3.5 Tessar, Compur, 1 to 1/500th sec. **£20 17 6**
6 × 6 cm. Ikodex Model I, f/4.5 Novar, 3-speed shutter. **£6 2 6**
2½ × 2½ National Graflex, f/3.5 B. & L. Tessar, focal-plane shutter, 1/30th to 1/500th sec. and B., automatic film counter. **£8 17 6**
Vest Pocket Primette Twin-lens Reflex, f/3.5 Meyer, Compur, 1 to 1/300th sec., T. and B. **£8 17 6**
3 × 4 cm. Zeiss Ikon Koliibri, f/3.5 Tessar, Compur shutter, 1 to 1/300th sec., T. and B. **£7 17 6**

6 × 6 cm. Super Ikonta, f/2.8 Tessar, Compur shutter, speeds 1 to 1/400th sec., and ever-ready case. **£23 17 6**
3 × 4 cm. Baby Ikonta, f/6.3 Novar, 3-speed shutter. **£3 2 6**
Vest Pocket Picolette de Luxe, f/4.5 Tessar, Compur, 1 to 1/500th sec., T. and B. **£5 7 6**
3 × 4 cm. Baby Ikonta, f/3.5 Tessar, Compur shutter, 1 to 1/250th sec., T. and B. **£7 5 0**
520 Ikonta, f/4.5 Tessar, Compur, 1 to 1/300th sec. **£8 17 6**
530/2 Super Ikonta, 8 pictures 3½ × 2½ or 16 2½ × 1½, f/4.5 Tessar, Compur shutter, 1 to 1/250th sec. **£13 17 6**
520/2 Ikonta, 8 pictures 3½ × 2½ or 16 2½ × 1½, f/3.8 Tessar, delayed-action Compur shutter, 1 to 1/400th sec., T. and B. **£12 15 0**
Kodak Retina, f/3.5 Xenar anastigmat, Compur Rapid, speeds 1 to 1/500th sec., T. and B. **£3 17 6**

Super Sports (18 on 3½ × 2½ Standard Roll Film), f/2.9 Meyer Trioplan, delayed-action Compur, speeds 1 to 1/250th sec., T. and B. **£7 12 6**
3½ × 2½ No. 6 Ensign Carbine, f/4.5 Zeiss Tessar, Compur shutter, 1 to 1/250th sec., T. and B. **£5 17 6**

3½ × 2½ Icarette, f/4.5 Tessar, delayed-action Compur, 1 to 1/250th sec., T. and B., double extension, panel for plates, 3 single plate-holders and focussing screen. **£13 17 6**
3½ × 2½ Sinclair Una, f/4.5 Ross Xpress, N.S. speeded shutter, double extension, 3 slides and leather case. **£11 17 6**
3½ × 2½ New Special Sibyl, f/4.5 Ross Xpress, speeded shutter, 6 slides, F.P. adapter and leather case. **£9 17 6**
3½ × 2½ Trona, f/4.5 Tessar, delayed-action Compur, 1 to 1/250th sec., T. and B., 6 slides, F.P. adapter and leather case. **£10 10 0**
3½ × 2½ Mentor Compur Reflex, f/3.5 Zeiss Tessar, delayed-action Compur shutter, 1 to 1/200th sec., 3 slides, F.P. adapter and leather case. **£14 17 6**

SOME CINÉ BARGAINS

Magazine Cine-Kodak 16-mm., f/1.9 Kodak anastigmat, charger loading, 50 ft. film. As new. **£32 10 0**
Model K Cine-Kodak 16-mm., f/1.9 Kodak anastigmat, 50 and 100 ft. film. As new **£23 10 0**
Model BB Cine-Kodak 16-mm., f/1.9 Kodak anastigmat, 50 ft. film. **£16 17 6**
Bell-Howell Filmo 70 DA, f/3.5 Cooke anastigmat, 7 speeds, turret head, 50 and 100 ft. film, critical focussing, complete in case. **£42 10 0**
Bell & Howell Filmo 70, f/3.5 Cooke anastigmat, 2 speeds 5 or 16, 50 or 100 ft. film **£17 10 0**
Pathoscope Motocamera Model B 9.5-mm., f/3.5 anastigmat, charger loading 30 ft. **£3 19 6**
Pathoscope Motocamera de Luxe 9.5-mm., f/3.5 anastigmat charger loading, 30-ft. **£4 19 6**

The **WESTMINSTER**
PHOTOGRAPHIC EXCHANGE LTD.
81, Strand, W.C.2
TEMPLE BAR 9773-4 (Private Branch Exchange)

Also 111, OXFORD ST., W.1
GERARD 1432.

119, VICTORIA ST., S.W.1
VICTORIA 0669.

24, CHARING X RD., W.C.2
TEMPLE BAR 7165.



USED BARGAINS

If you want a real holiday "snip," here's your chance. If you can't see what you want here — send for further list of stupendous offers.

9.5-mm. Alaf Cine Camera, f/1.5 Meyer Plasmal, slow motion, leather case. Cost £26..... **£16 10 0**
 3½×2½ Ensign Roll Film Speed Reflex, f/4.5 Ensar lens, 9.9-in. f/6.5 Telephoto, filters, leather case..... **£11 7 6**

9.5-mm. Pathe Cine Camera de Luxe, f/2.5 lens, Telephoto, leather case..... **£11 17 6**

9.5-mm. Pathe Cine Camera de Luxe, f/2.5 lens, Telephoto, leather case..... **£11 17 6**

9.5-mm. Dekko Cine Camera, speeded shutter, slow motion, f/1.9 Dallmeyer, focussing and case **£8 17 6**

9.5-mm. Pathe Home Movie Cine Camera, f/3.5 anastigmat lens, leather case. Cost £11..... **£4 17 6**

6×6 cm. Voigtlander Brilliant, f/4.5 Skopar, Compur shutter and case..... **£4 17 6**

3½×2½ T.-P. Special Ruby Reflex, revolving back, supplementary lens, swing front, f/4.5 Ross Xpres, 3 D.D. slides. As new..... **£11 17 6**

3½×2½ Ensign Special Reflex, revolving back, self-capping shutter, f/4.5 Aldis, 6 slides, F.P. adapter, roll-holder and case. In good order..... **£7 10 0**

1-pl. Tropical Soho Reflex, in teak and brass bound, f/5.5 Ross combinable f/6.5 Dallmeyer Dallon Telephoto, 6 D.D. slides, F.P.A., leather case..... **£28 10 0**

1-pl. Ensign Tropical Reflex, self-capping F.P. shutter, f/4.5 Zeiss Tessar, F.P.A., changing-box, leather case..... **£7 17 6**

3½×2½ T.-P. Duplex Ruby Reflex, double extension, rack adjustment, revolving back, hood, 3 D.D. slides, f/4.5 Carl Zeiss Tessar, F.P.A..... **£11 17 6**

1-pl. Zeiss Miroflex, f/4.5 Tessar, 4 slides, F.P.A. and leather case. Cost £44 6s..... **£26 10 0**

1-pl. Soho Reflex, revolving back, Kershaw focal-plane shutter, f/4.5 Carl Zeiss Tessar, 3 D. book-form slides, F.P.A., leather case..... **£12 12 0**

3½×2½ Double Extension Salex Folding, f/4.5 anastigmat, D.A. Compur shutter, 12 slides..... **£4 17 6**

Model C Kodascope Projector, 100-watt lamp, adjustable resistance..... **£6 2 6**

3× Zeiss Telexon Prismatic Binoculars, leather case..... **£4 10 0**

Six-20 Duo Kodak, f/4.5 anastigmat, Pronto shutter..... **£4 7 6**

9.5-mm. Pathe Home Movie Projector, Type C motor, group resistance, super-reel attachment..... **£5 5 0**

Several Fine Microscopes, at attractive prices. Details on application.

520 Ikonta, f/3.5 Tessar, Rapid Compur shutter, filter, hood, and leather case..... **£11 17 6**

35-mm. Edinex Roll Film, f/2.9 Radionar, Compur, range-finder, synchronised flash, ever-ready case..... **£11 18 6**

3½×2½ Kodak Regent Roll Film, coupled range-finder, f/4.5 Tessar, Compur shutter, E.R. case..... **£14 17 6**

Collapsible Focal-plane, speeded to 1/1,000th sec., f/4.5 Salex anastigmat lens, 12 slides, F.P.A. and leather case..... **£3 17 6**

16-on-3½×2½ Dallmeyer Dual, f/3.5 Dallmeyer, IIIa Compur, leather case. As new..... **£9 7 6**

9.5-mm. Coronet Cine Camera, f/3.5 anastigmat lens..... **£2 2 0**

Model I Leitz Leica, f/3.5 Elmar, detachable range-finder, leather case..... **£10 10 0**

530 Super Ikonta, f/3.5 Tessar and Proxar..... **£14 7 6**

No. 1a Special Kodak, f/6.3 Tessar, filters, speeded shutter, leather case..... **£3 3 0**

3½×2½ Zeiss Ikon Roll Film, f/4.5 Tessar, Compur..... **£8 17 6**

3×4 cm. Piccochic, f/4.5 Vidanar, Vario shutter, purse case..... **£3 17 6**

531/2 16-on-3½×2½ Chromium-plated Ikonta, f/3.8 Tessar, E.R. case. As new..... **£21 0 0**

3½×2½ and 16-on Bessa Roll Film, f/4.5 Voigtar, IIIa Pronto, case..... **£23 19 6**

3½×2½ 16-on Bessa, Compur..... **£5 19 6**

Model II Leitz Leica, coupled, f/4.5 Elmar, leather case. As new..... **£21 10 0**

3½×2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer anastigmat, 6 slides, roll-holder, F.P.A., film sheaths, filter, leather case..... **£7 7 0**

V.P. Multispeed Roll Film Exakta Reflex, f/3.5 Ihagee, N.S. As new..... **£16 0 0**

6×6 cm. Automatic Rolleiflex, f/3.8 Tessar, leather case..... **£15 15 0**

6×6 Rolleicord, f/4.5 Zeiss Triotar, leather case..... **£12 7 6**

16-on-V.P. Gavette V.P. Roll Film, f/2.9 Trioplan, Compur shutter..... **£26 15 0**

16-on-V.P. Rolloroy Roll Film, f/3.5 lens, Compur, leather case..... **£10 7 6**

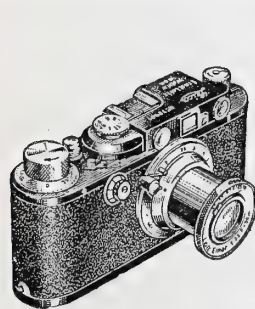
6×6 Welta Perfecta, f/6.5 Meyer Trioplan. Nice order..... **£9 17 6**

1-pl. Contessa Roll Film, f/4.5 Zeiss Tessar, Compur, leather case..... **£5 10 0**

3½×2½ Zeiss Ikon Folding Plate, double extension, f/4.5 Zeiss Tessar, D.A. Compur, 6 slides, F.P.A., leather case..... **£7 17 6**

ALL the LATEST APPARATUS ON the EASIEST OF TERMS

£10 OR MORE ON 24 MONTHLY PAYMENTS. BETWEEN £5 & £10 ON 15 MONTHLY PAYMENTS. BETWEEN 50/- & £5 ON 9 MONTHLY PAYMENTS.

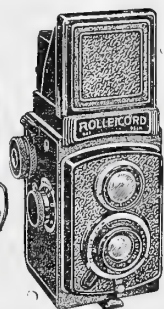


LEICA III

28/6 A MONTH
for 24 months or 15 monthly payments of 44/7.

It is equally suitable for travel, sports, tele shots, or shots in the home or theatre. The negative material is inexpensive, and it takes up to 36 shots in rapid succession if desired. With f/3.6 Elmar lens.

Cash price **£31 : 16 : 0**



NEW ROLLEICORD Ia 11/3 A MONTH

for 24 months.

For 12 pictures on 3½×2½ roll film. Shows pictures full size and right way up. Built true to the famous Rollei standard. Has art leather covered body, f/4.5 Zeiss Triotar lens and Compur shutter.

Cash price **£12:10:0**



AGFA KARAT 7/5 A MONTH

for 15 months.

Takes 12 pictures on 35-mm. film. Fitted with high-grade f/6.3 lens. Optical direct-vision finder. Easy loading. Takes clear and sparkling pictures. Ready for action at the touch of a button.

Cash price **£5 : 5 : 0**



ROLLEIFLEX 22/5 A MONTH

for 24 months.

Shows your pictures full size, and right way up. This remarkable camera won the "Daily Herald" big first prize in 1935 and 1936, totalling £5,500. Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3½×2½ roll film.

Cash price **£25 : 0 : 0**



CINE-KODAK "8" 9/- A MONTH

for 24 months.

Halves running costs. Takes 25 ft. of 16-mm. film, half of which is exposed at a time. With f/3.5 lens.

Cash price **£10 : 0 : 0**



SUPER BEWI 7/5 A MONTH

for 15 months.

With extra-sensitive everlasting photo-cell and combined optical meter, for still and cine use. Gives readings up to 1 hour.

Cash price **£5 : 5 : 0**

DUFAYCOLOR 9.5-mm. CINÉ FILM COMING SHORTLY!

Daylight loading for all 9.5 cameras taking standard size chargers. Send for further details.

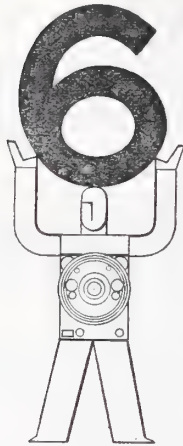
CITY SALE & EXCHANGE (1929) LTD. 54 LIME ST., LONDON, E.C.3

EXCHANGES!

We are famed for making the highest allowances on used apparatus in part exchange for new goods. Why not send yours and let us quote on it against your fresh purchase?

Also at 59/60, CHEAPSIDE; 90/94, FLEET ST.; 84, ALDERSGATE ST.; 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1
 47 BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS



6 years of experiment culminated in the introduction to the public in February 1937 of the Compass Camera. From that date until April every camera which the factory could produce was sold. Dealers and public alike were clamouring for more cameras than Compass Cameras Ltd. were able to supply.

The Compass Camera represented a break with traditional camera design and required a new production technique. So in spite of the years of development work and exhaustive testing a great deal was learned during the first three months of marketing—both about the reaction of the public to the camera and the reaction of the camera to the handling it received.

It would have been easy and economical to take the various improvements and alterations and incorporate them one by one in future cameras as opportunity presented itself. But it was decided to adopt a more drastic and effective—though far more expensive—course. Production of the original models of the camera was stopped. After most careful consideration it was decided that certain modifications and additions would enhance the value of the camera. The fundamental design of the camera remained unaltered; but a new Lens was fitted. Only a slight modification of the original formula had been made, but it resulted in notably finer definition

and better covering power. The mechanism of the Shutter was slightly altered to give even greater reliability, while a new mounting was designed for the Range-Finder to insulate its delicate adjustments from shocks.

Further, some slight but important alterations were made in the camera back which, together with an improved method of loading the sensitive plates into the Compass Envelopes, ensured that the Envelopes should work smoothly in the camera. The back has also been adapted to take a roll-film attachment, which is now available.

Both dealers and public await deliveries of the Compass with impatience, but because Service is the basis of their policy, Compass Cameras Ltd. have given their first thought to purchasers of the original model of the camera. The Company is anxious that they should enjoy the benefit of these improvements.

They therefore offer the owner of any original Compass, which does not embody these improvements, one of the revised series in free exchange for it.

The exchange can be effected either through the Dealer from whom the original camera was bought, or direct with Compass Cameras Ltd.

*Revised Model Compass
Cameras are now available
for exchange and purchase.*

Compass

COMPASS CAMERAS LTD., 57, BERNERS STREET. LONDON, W.1

RFW67

No Further Comment Needed!



Dear Sirs,

I cannot tell you how much I appreciate the Rolleiflex—it is indeed the finest camera that I ever touched.

There is not one bad print out of all the exposures and many of them I would not dare to attempt with any other camera. It makes photography a pleasure instead of the dare-I-take-it, do-you-think-it-will-come-out dread, it makes the amateur a professional, and the ground-glass screen makes it impossible to take a bad picture.

You will find enclosed guarantee slip, I am sorry I have not sent it before, but I was so enthralled with this wonderful camera.

Signed (B. R.)



Rolleiflex

Takes 12 pictures on 3½×2½ roll film for 1/-. Can be adapted for plates or 35-mm. miniature film. Fitted with Compur Rap'd shutter speeded to 1/500th sec., T. and B., and 1/3.5 Zeiss Tessar lens £25 0 0

Write for Rolleiflex/Rolleicord brochure and name of nearest stockist from the Sole Importers:

R. F. HUNTER Ltd. "CELFIX HOUSE,"
51, GRAY'S INN ROAD, LONDON, W.C.1
Phone: HOL. 7311/2.

Look for this sign on your dealer's window.



INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulae and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD. Telephone: HOLBORN 5533.

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON/SPA.

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME

ADDRESS

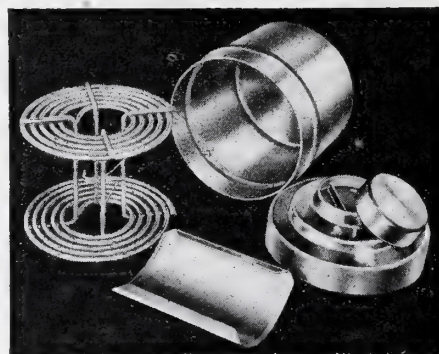
THE NIKOR

ANTI-FOG DEVELOPING TANK

for ROLL FILMS

It is noteworthy that copper (in brass, nickel-silver) and tin (in solder) exert a strong fogging tendency in developing solutions.

THE NIKOR anti-fog developing tank for roll film has been designed to overcome this difficulty and still retain the many advantages of a metal tank. It is made entirely of the best grade of stainless steel. Solder is eliminated by means of welding. These two features remove the slightest possibility of metallic chemical fog. It is an apparatus of most modern construction, offering exceptional ease in operation and perfection in results.



RAPID DAYLIGHT FILLING • QUICKLY CLEANED • FREE CIRCULATION
EASILY LOADED • RAPID DRYING • ECONOMICAL • DURABLE

	CAPACITY	SIZE	PRICE
No. 1 for V.P. (127) film	16 oz.	4" × 3½"	£2 5 0
No. 2 for 2¼" × 2¼" and 3¼" × 2¼" film	16 oz.	4" × 3½"	£2 5 0
No. 3 for 35-mm Leica, Contax, Retina, etc., film	16 oz.	2¾" × 4½" dia.	£2 5 0

THE NO. 2 SIZE IS SPECIALLY RECOMMENDED FOR DEVELOPMENT OF ROLLEIFLEX AND ROLLEICORD FILMS.

See it at your dealers, or write for full descriptive prospectus to Sole Importers :

R. F. HUNTER Ltd., 'Celfix House,' 51, Gray's Inn Road
London, W.C.1

Phone : HOLBORN 7311/2

Grams : "BUXHUNTER" Holb. London

GAYVERT

(Regular)

The emulsion has full orthochromatic properties and possesses great latitude. It is very fast and gives excellent results for all ordinary snapshot work. Available in all popular sizes from dealers everywhere.

Interesting and fully
descriptive list will
be sent post free on
application.



SUPERCHROM

(Express)

has a speed of no less than 28° Sch. and is highly orthochromatic. It has exceptional exposure latitude and an anti-halation backing. Ideal for difficult conditions and speed subjects. Available for most cameras.

GEVAERT ROLL FILMS

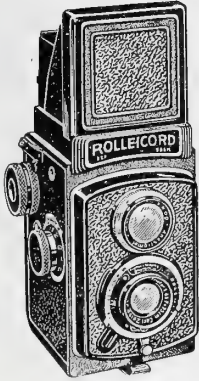
GEVAERT Ltd., Walmer Rd., LONDON, W.10

5d. A DAY FOR SHOTS LIKE THIS

with
a new

Rolleicord

MODEL 1A

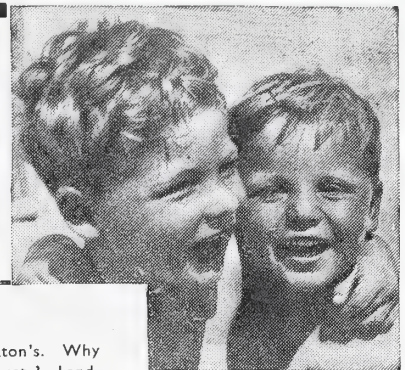


That's all it costs to buy one of these popular twin-lens reflexes at Wallace Heaton's. Why not get yours now and be prepared for a holiday season of photography at its best? Landscapes, indoor snaps, speed subjects, are a few of the things you can take better with a Rolleicord. Rolleicord 1A is the biggest value to-day in twin-lens roll-film reflexes. Takes 12 pictures on $3\frac{1}{2} \times 2\frac{1}{2}$ roll film for 1/-, shows the picture full size and right way up on the ground-glass screen. Easy to use, easy to get dead-sharp focussing. Built to the well-known "Rollei" standard. Can be adapted for plates and ciné film and takes all Rolleiflex accessories except the angle mirror. Has art leather-covered body. Fitted with f/4.5 Zeiss Triotar lens and Compur shutter, speeded to 1/300th sec., T. & B.

Cash price **£12 : 10 : 0**

11/3 A MONTH FOR 24 MONTHS

FIRST PAYMENT SECURES YOUR ROLLEICORD



ROLLEICORD II
also on easy terms.

Rolleicord II with f/3.5 Zeiss Triotar lens and Compur shutter, speeded to 1/300th sec., T. & B.

14/10 A MONTH
for 24 months or 23/2 for 15 months.

Cash price **£16 10**

Rolleicord II with f/4.5 Zeiss Triotar lens and Compur shutter, speeded to 1/300th sec., T. & B.

13/- A MONTH
for 24 months or 20/4 for 15 months.

Cash price **£14 10 0**

GOOD EXCHANGE ALLOWANCES



THE ROLLEICORD SPECIALISTS

WALLACE HEATON LTD.

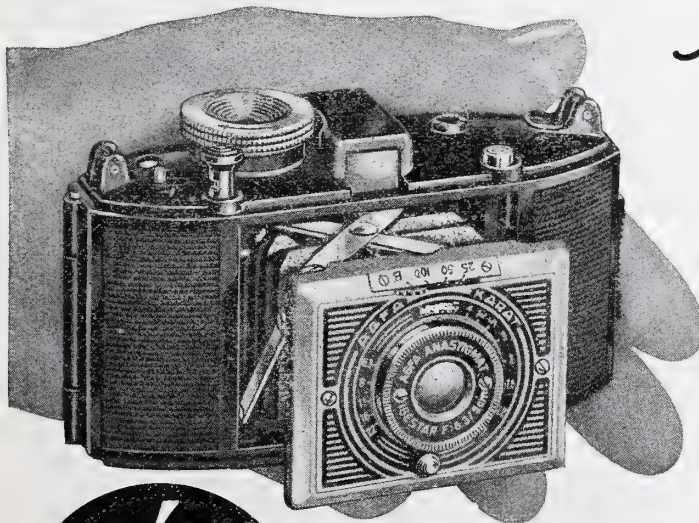
127, NEW BOND ST., & 47, BERKELEY ST., W.1; & 43, KENSINGTON HIGH ST., W.8

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94 Fleet St.; 54 Lime St.; 84, Aldersgate St., London, E.C.

HAVE YOU SEEN THE NEW

Agfa Karat

IT TAKES 12 EXPOSURES
24×36 mm. ON 35-mm. FILM FOR 1/5



This camera has the features and performance of a camera costing much more than its price of **£5 5 0**. The 12-exposure cassette loading is definitely more convenient, especially as a new cassette can be loaded within 10 secs. It is a sturdy camera encased in a light alloy body with special non-scratch black covering. Clear and accurate direct-vision optical finder, shutter speeds 1/25th, 1/50th, 1/100th, T. and B. The camera will only operate when all the normal movements have been made; this guarantees no double exposures. The release is automatically locked when camera is in closed position—no accidental exposures. The lens panel snaps open into position on the touch of a button. This camera opens up the way to real miniature photography for the photographer whose taste has hitherto been in advance of his means.

Enlargements from Karat negatives, $3\frac{1}{2} \times 2\frac{1}{2}$ 2/- dozen. Strip prints 2/6 for 36, or film positives 5/- for 36.

Very generous exchange allowances.

7/5
A MONTH
FOR 15 MONTHS
£5.5.0 CASH

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

47, Berkeley Street, W.1

43, Kensington High Street, W.8

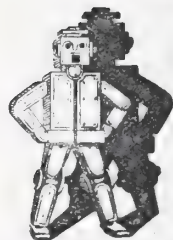
CITY SALE & EXCHANGE (1929) LTD.

59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and 13, The Arcade, Liverpool Street, London, E.C.

ACTUAL SIZE OF PRINT



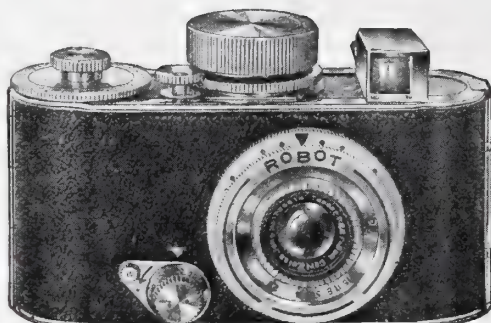
ROBOT



"THE CAMERA THAT THINKS FOR YOU"

WHY?

- Shoots sequence pictures with machine-gun speed.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focussing gives needle-sharp definition and supersedes range-finders.
- Takes up to 50 exposures on standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan" to colour film at any moment.
- With motor wound, takes from one up to 24 exposures in quick succession or singly.



WHY?

- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives Time and from 1 sec. to 1/500th sec., and all intermediate speeds.
- Weighs 14 oz. Just heavy enough to be held comfortably without risk of movement.
- Overall size only 4½ x 2½ x 2 in.
- Three view-finders in one, including "right-angle" for "candid" work.
- Daylight loading spools available.
- Camera has stainless steel body covered black morocco.
- Interchangeable lenses.

"ROBOT"

(H. E. J. Spearman, Sole Concessionaire for Great Britain and the I.F.S.)

THREE MODELS

With ZEISS TESSAR f/2.8=3 cm. £29 10 0
 With ZEISS TESSAR f/3.5=3 cm. £26 10 0
 With MEYER PRIMOTAR f/3.5=3 cm. £23 10 0
 Interchangeable TELEPHOTO LENS
 SCHNEIDER TELE-XENAR f/5.5=5 cm. £10 0 0

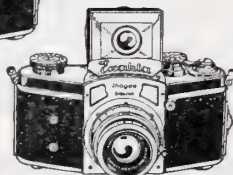
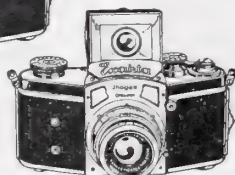
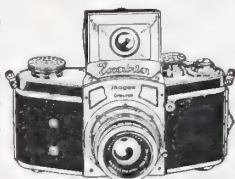
**53 & 54, HAYMARKET
LONDON S.W.1**

Telephone: WHItchall 2662-3.

CA 2629

**DON'T GUESS, DON'T GAMBLE,
DON'T WAIT — GET A
KINE-EXAKTA**

*and make
PERFECT STILLS*



MINIATURE REFLEX for all makes perforated Films 24 x 36 mm.

FOCAL-PLANE SHUTTER Speeds 1/1,000th sec. to 12 seconds, or delayed action 1/1,000th sec. to 6 seconds.

PRECISION WORKMANSHIP.

CHROMIUM FINISH.

Brilliant Focussing Screen, Magnifies Image Two Diameters.

Exaktar Anas., f/3.5, 5.8 cm.	- - - -	£27 10 0
Tessar Anas., f/2.8, 5 cm.	- - - -	£38 10 0
Primoplan f/1.9, 5.8 cm.	- - - -	£45 0 0
Ever-ready Solid Leather Case	- - - -	£1 0 0

Have you received the new Exakta Price List?

GARNER & JONES LTD. POLEBROOK HOUSE,
Golden Square, LONDON, W.1

'Phone: GERRARD 2300.



for fine portraiture use
A ZEISS OBJECTIVE
the eagle eye of your camera

Illustrated catalogue P.51 free on request from :-

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1

CARL ZEISS
LONDON





CINÉ-KODAK '8.'

4d.
A DAY

OUTLAY SPREAD
OVER 2 YEARS
OR £10 CASH.

It's more fun taking movies!

WITH THE CINÉ-KODAK '8'

This year at very little expense you can bring back from your holiday reels of life and laughter. Holidays call for a movie camera—there's so much action, so much fun and colour that only a movie camera can possibly do justice to it.

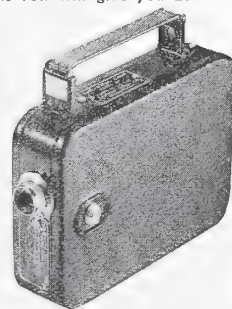
It's quite a mistake to think that you can't afford to run a movie camera—you can. For 4d. a day—on Wallace Heaton's Easy Payments you can own a Ciné-Kodak '8.'

And film costs are down to a minimum too. A roll of Ciné-Kodak pan. film costs only 10/-, including processing and return postage. This roll will give you 20 different scenes, each as long as the average news-reel shot, for as little as 6d. a scene.

Having a photographer's trained eye you'll be able still further to economise in film by concentrating only on those shots which you know will look best on the screen.

This year, instead of prowling off on your own in search of landscapes with a still camera, stay with the family and film them. What tremendous fun next winter—but now is the time to get your Ciné-Kodak '8.'

Your present apparatus taken in part exchange—our allowances are the most generous in the trade.



Wallace Heaton

The holder of this coupon is guaranteed by me to have the Ciné-Kodak 8 expertly demonstrated.

If out of town post this with your name and address and I will gladly forward full descriptive literature.

WALLACE HEATON LIMITED

127, NEW BOND STREET, LONDON, W.1

47, Berkeley Street, W.1 - - - 43, Kensington High Street, W.8

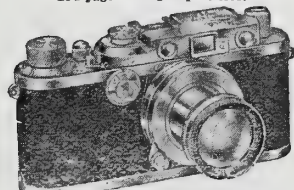
Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and 13, The Arcade, Liverpool Street, London, E.C.



CAMERAS FOR THE HOLIDAYS



Generous allowance on your used apparatus.
104-page catalogue post free.



38/7 A MONTH FOR 24 MONTHS.
LEICA IIIA

The wonder camera—takes up to 36 exposures at a loading. Has all-automatic focusing, and its lens—f/2 Summar and focal-plane shutter speeded to 1/1,000th sec. make it suitable for photography by day or night, indoors or out. Leica IIIa is chromium finished 243

USED BARGAINS ON OUR EASY PAYMENT PLAN

Every item has been overhauled, and will give splendid results. Five days' approval to post-buyers against full cash deposit.

Any of the following Cameras
are Pocketable for the Holiday.

4×3 cm. Baby Ikonta, f/4.5 anastigmat.	£3 2 6
Model II Leica, f/2.5 Hektor, synchronised range-finder	£22 10 0
35-mm. Super Nettel, f/3.5 Tessar, range-finder.	£16 5 0
16 and 8 exposure Super Ikonta, f/3.8 Tessar, D.A. Compur, speeded to 1/400th.	£16 16 0
4×3 Kolibri, f/4.5 anastigmat, Telma delayed-action shutter	£3 17 6
Vest Pocket Kodak Special, f/4.5 Tessar, Compur shutter	£3 17 6
4×3 Perkeo, f/3.5 Heliar, Compur, optical view-finder.	£7 17 6
520 16-on-31×21 Balda, f/2.9 Trioplan, D.A. Compur.	£7 15 0
3½×2½ Kodak, f/6.5 Cooke, in Kollos, self-erecting.	£1 19 6
3½×2½ N. & G. Sibyl, f/4.5 Serrac, rising and cross front, film-pack adapter	£8 15 0
3½×2½ Zedellar, f/3.8 anastigmat, D.A. Compur, film-pack adapter	£5 2 6
3½×2½ Wafer, f/4.5 Trioplan, delayed-action shutter, film-pack adapter	£3 15 0

REFLEXES AND FOCAL-PLANES.

Postcard Sales Focal-plane, f/4.5 anastigmat, 6 slides.	£3 19 6
5×4 Goerz Focal-plane, self-capping shutter, f/4.5 Xpres, 6 double dark slides and case.	£8 17 6
5×4 Goerz Anschütz, self-capping, Dagor lens.	£4 19 6

We stock all the latest apparatus as well as the finest values in used bargains ever offered. Write and tell us your needs. First payment secures your choice from our enormous range.

3½×2½ Minimum Palmos, f/4.5 Tessar, 2 slides, film-pack adapter and case. New condition	£14 10 0
9×12 Minimum Palmos, f/4.5 Heliar, with focussing mount, 6 double dark slides, film-pack adapter and leather case.	£16 16 0
3½×2½ Revolving Back Saxe Reflex, f/4.5 anastigmat, 3 slides, film-pack adapter	£3 19 6
5×4 Goerz Focal Reflex, 3 slides and leather case.	£2 19 6
3½×2½ T.-P. Horizontal, f/4.5 Zeiss Tessar, 3 slides, roll-film holder	£8 5 0
4-pl. Ensign Revolving Back Reflex, f/4.5 Ross anastigmat, 6 slides and case	£7 15 0
3½×2½ Ensign Roll Film Reflex, f/4.5 Aldis-Butcher, focal-plane shutter, direct-vision view-finder, leather case.	£5 17 6
9×12 Mentor Folding Reflex, f/4.5 Tessar, 2 double slides, F.P. adapter	£7 2 6

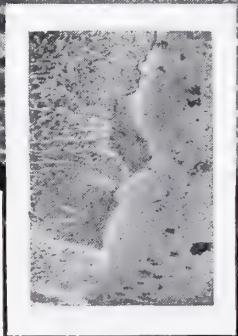
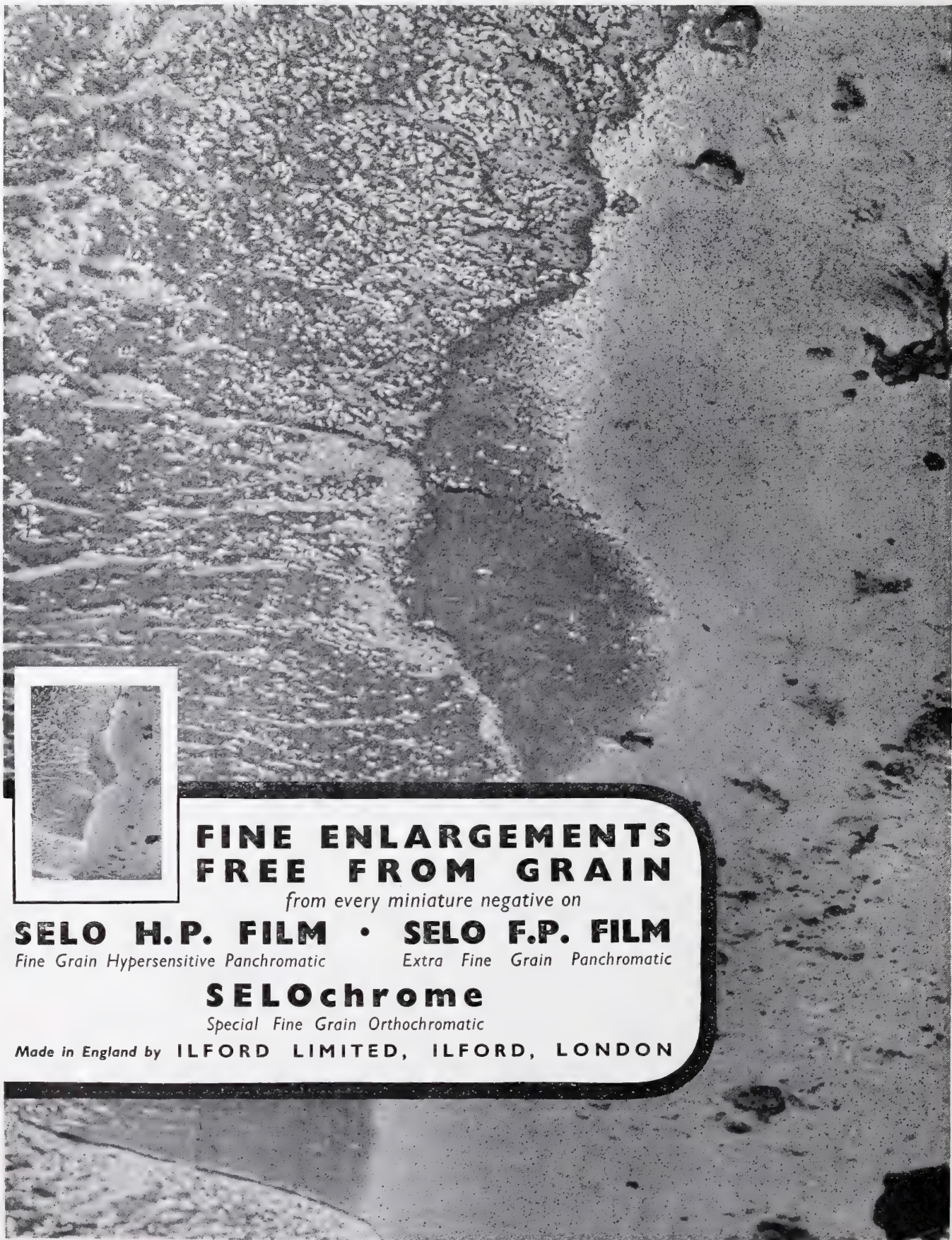
CINÉ APPARATUS.

200-B Pathe Cine Projector, complete with resistance	£12 5 0
Latest Model Spectro Projector.	£9 17 6
16-mm. Kodascope, 100-watt lamp, added resistance.	£7 10 0
Ensign 16-mm., 100-watt, resistance and case. New condition	£7 17 6
Pathe Model B Cine Camera, f/3.5 lens. Cost £6 gns.	£4 2 6
Pathe de Luxe, f/3.5 anastigmat, variable speeded motor. Unsold.	£5 17 6
Cost 13 gns.	£9 9 0
Dekko Cine Camera, f/1.9 Ross carrying-case. As new £10 10 0	

CITY SALE & EXCHANGE (1929) LTD.

84, ALDERSGATE STREET, LONDON, E.C.1

Also at 54, LIME STREET; 59/60, CHEAPSIDE; 90/94, FLEET STREET; 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C. AND WALLACE HEATON LTD., 127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1; 43, KENSINGTON HIGH STREET, W.8; 1a, AVERY ROW, W.1.



**FINE ENLARGEMENTS
FREE FROM GRAIN**

from every miniature negative on

SELO H.P. FILM • SELO F.P. FILM

Fine Grain Hypersensitive Panchromatic

Extra Fine Grain Panchromatic

SELOchrome

Special Fine Grain Orthochromatic

Made in England by **ILFORD LIMITED, ILFORD, LONDON**

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, JULY 28TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

Vol. LXXXIV. No. 2542.

SUNSHINE is the dominant factor that will impose itself most definitely on outdoor photography during the next few weeks. No matter whether the August holiday-maker is at the seaside, on the river, in the country or up in the hills, it will play a part that cannot be ignored in the pictorial efforts of every amateur. How to render it to the best advantage will be the problem. From the general quality of the entries in recent "A.P." Competitions and many others that we have had an opportunity of seeing there is a steadily growing appreciation both of this factor and of colour values, fostered, we feel sure, by the increasing use of panchromatic films and colour filters. The old "dread" of using fast colour-sensitive material is vanishing and the result is a higher standard of work all round, even with beginners. The amateur photographer who would succeed in the treatment of sunlit and brilliant subjects should feel confident that modern sensitive material will render them adequately if they are tackled boldly; but beware of over-exposure—especially at the seaside.

Colour Sensation.

We are not surprised to hear that colour on the commercial films is following the same evolution as colour photography did in the hands of the amateur. In other words, after the first riotous splash, it is finding its feet in shallower waters. The early colour pictures produced for the theatres were mostly interior scenes in which the brightest parts of the spectrum were lavishly employed. The ballroom made the spectator dizzy with its flaunting colours. The spectator gasped and

TOPICS of the Week



A JOLLY SEASIDE SNAPSHOT—
but one that could have been spoilt very easily by over-exposure. Brilliant sunshine and white spray call for a very short exposure, a small stop in the lens and a lens hood, while pan. film preserves the tonal qualities of the rocks, figures, and water.

sat back, but afterwards, the sensation of to-day being the merest commonplace of to-morrow, he thought nothing of it. Now it has been discovered, as colour photographers with screen plate processes had already found, that nature stands the colour test better than the artifices of man. After all, she has been at work on colour for a good many thousand years, before Technicolor and Kodachrome came along, and where colour pictures are in evidence—apart from the comic strips which belong to a different category—they are more often low in tone. The colour in a quiet landscape, a dull forest, even a barren desert, has been found to have its value. It is just the same as it was with colour photography. Proud in their possession of something which would record the most vivid colours in their gardens, the early workers concentrated on such subjects, only to find later the value of the relatively colourless.

Malice in the Camera.

Mr. J. B. Priestley in a recent essay says that there is malice in the camera. There is a sinister cast, he says, to the magic mirror we have devised. He agrees that it is amazing that a visiting friend, merely by pointing a black box at us, and making something click, should be able to catch and retain our fleeting images, pluck out one moment from the flux, so that people unborn may possibly see the light and shadow that was on our faces one summer morning. But what they see, he adds, will be no true record, it will be a cold libel. That demure servant the camera will have the last laugh. It may be so, and yet from the assembly of photographs of this generation the next will have a

pretty clear picture of us. We are a little impatient of this depreciation of the photographic mechanism. It is an old gibe that the camera lies. In fact, it does not lie. It tells the truth in a way that is an example to all other recording agencies. It is the truest thing we have. Don't we wish we had photographs of the people and things that existed before the photographic era got started? They would correct a world of false notions. The camera with all its faults and occasional distortions has mightily served the cause of truth.

Photo-surveying in the High Alps.

A photographic survey of Switzerland is being undertaken, which it is expected will take twelve or fifteen years. One outstanding difficulty which the field parties are experiencing is the pine forests. These forests are so opaque that the contours cannot be taken. In the case of deciduous forests enough ground can be seen in air photographs to enable contouring to be carried through the trees; should

this not be the case in summer, photography can be carried out in the late spring, before the snow is completely melted. But the pine forest is intractable to any method of photo-survey. The photographs are being taken on glass plates of 10×15 cm., coated with a special German emulsion. The camera has a lens of fixed aperture, $f/12$, to which a four-times filter is attached. The plates are very slow, and permit all exposures to be made with a lens cap.

Carbonate of Soda.

As was to be expected, Mr. Kressman's letter giving his analysis of washing soda ("A.P." July 14th, page 51) has created considerable interest and has brought comment from other readers, many being surprised to know that a sample of washing soda could contain as much as 98.3 per cent of "sodium carbonate crystals" specified in photographic formulæ. One correspondent remarks that it was a happy day (in January, 1891) for amateur photographers when they were told by a leading firm of plate-makers

that sodium carbonate might be used as an accelerator in place of ammonia, and a yet happier day (in May, 1892) when the plate-makers put a pyro-soda developer formula on their plate boxes in place of the pyro-ammonia advocated by the firm for twelve years. The primary note told the amateur to use "soda carbonate crystals, not bicarbonate," but nothing was said about washing soda. In recommending soda the firm's circular said: "It does away with ammonia fumes, so objectionable to some photographers, and it will allow more forcing in cases of under-exposure without fear of fog." Many photographers very soon made a practice of using washing soda, "an impure form of carbonate," in place of the purer crystals, and many have continued to do so. As a matter of fact (continues our correspondent) the washing soda of to-day, as a whole, is a very much purer and cleaner product than that which our grandparents knew, and the best makes, sold in 2-lb. cartons at twopence, seem to serve as a developer alkali very well indeed.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Camera for Enlarging.

Will you tell me how I can arrange to use my $3\frac{1}{4} \times 2\frac{1}{4}$ camera as part of an enlarger? How can I find the right distances for different-sized enlargements? E. L. (Dundee.)

Of the thousands of questions that reach us there is no more frequent one than a request for details (and even drawings) of the construction of an enlarger of which a camera (often unspecified) is to form a component part. It is quite possible to use some cameras as parts of some enlargers, but even in comparatively simple and straightforward cases, and when all the necessary facts are known, the matter cannot be dealt with in the form of a reply to a question.

For the benefit, we hope, of others besides yourself, we will mention one or two fundamental facts.

The distances from lens to negative and from lens to paper bear a definite relation to each other, and are called conjugate foci. To find them, the focal length of the lens must be known, and the measurements must be made from a point which, in the case of a compound lens, may be at about the position of the diaphragm. Anyhow, the distances are adjusted finally by trial, and not by measurement.

Approximate distances can be found as follows. If the print is to be twice the length of the negative, that is enlarging two diameters; if the print is to be five times as long as the negative, that is five diameters; and so on. To the number of diameters add 1, and multiply by the focal length of the lens. This gives the distance from lens to paper. When this distance is found, divide it by the number of diameters, and you have the distance from lens to negative.

Suppose your lens is of 4-in. focus, and you want to enlarge

3 diameters; then $3+1$ multiplied by 4 is 16 in., which will be the distance from lens to paper; and 16 divided by 3 is $5\frac{1}{3}$ in., which will be the distance from lens to negative.

If you know the focal length of your lens you can soon work out a list of pairs of distances for all the sizes of enlargement you require. It will probably be easy to provide the necessary spaces from lens to paper; but the vital question is, can you fix your lens at all the required lens-negative distances?

You will see that this necessity rules out all fixed-focus cameras, and all in which the lens has a focussing mount, or is focussed by revolving the front cell. Even when the front of the camera is movable you may have difficulty. For example, a 4-in. lens must be 6 in. from the negative to give a two-diameter enlargement, and it may not rack out as far.

Then comes the inevitable problem of even illumination of the negative. For this you must have some suitable type of illuminant, and a practically light-tight, ventilated heat-proof lamphouse. For small negatives, say not larger than $3\frac{1}{4} \times 2\frac{1}{4}$, you can get even illumination with a sufficiently large light at a suitable distance from a sheet of ground glass interposed between it and the negative.

If you improve the illumination by using a condenser, new problems arise. There must be an approximate correspondence between the focal lengths of condenser and lens, and you must be able to vary the distance of the light from the condenser according to the different positions of the lens.

In addition there are the many constructional details, which vary for vertical and horizontal types. Many photographers can, and do, overcome all the difficulties, and make quite serviceable enlargers; but this is only when they understand the fundamental principles involved in such apparatus,

What to take on Holiday

In the following article some advice is given as to what the amateur photographer should take on holiday. It shows the wisdom of anticipating possible requirements.

WE are already meeting people who regretfully admit they have had their annual holiday. But with the true spirit of helpfulness that is characteristic of amateur photographers they are always ready to tell others, who yet have their holidays to come, some of the photographic troubles they have encountered and what they would do if they had the opportunity of a further holiday.

For that large number of readers, therefore, who are still looking forward to their holidays in August and September, there are many points worthy of attention while there is yet time.

In the midst of holiday preparations, for instance, it is well for the photographer to devote a little more consideration to the subject of equipment than is usually given. Many workers devote too little attention to this subject, with the result that when away from home they sigh in vain for some part of their outfit that is miles out of reach.

Cameras.

It goes almost without saying that most amateur photographers will take a small camera with them, possibly a miniature, and decide to rely upon this. While such a camera will, in the hands of an experienced worker, serve for a great range of subjects, there may be others which, if not outside the range of the outfit, could be more easily taken with a larger instrument, or one of different type possessing movements not found on the small film camera or the miniature.

It is almost impossible, if the photographer is new to a district, to determine beforehand exactly what is the best outfit, or to anticipate requirements in the matter of apparatus.

Of course, if he is proposing to restrict his work to beach snapshots and similar efforts there is no more to be said. Practically any type of camera will serve this purpose. If, however, he is seriously considering "working" the new district for picture-making purposes it is a different matter.

It is suggested that if the amateur has a choice of equipment, he should take with him, not necessarily for constant use, a small folding camera for plates or film packs and fitted with a rise of front.

In these days of miniature cameras it is possible to purchase a serviceable outfit of this type for very little. Large apertures will not be needed, nor will the photographer want a large number of plate-holders. Such a camera, loaded with fast panchromatic material, will be found of great value for subjects which necessitate careful composition and possibly a rise of front.

If the photographer possesses such a camera, yet does not wish to burden himself with it, we may suggest that it is left at home, but packed ready for dispatch by post should it be necessary.

Accessories.

The photographer on holiday will not wish to burden himself with a large number of accessories. It will be wise to take a light folding tripod. This takes but little room and does not weigh a great deal, while it may be packed amongst clothing. There will probably be found subjects which will give better negatives if photographed with a little more exposure, and possibly a smaller stop.

One or two colour filters will be necessary if the photographer is to get the best results with colour-sensitive material, and especially with regard to clouds.

Exposure Meters.

There is one item in his equipment that the wise photographer will consider as necessary as the camera itself. It is some form of exposure meter. No matter how experienced the photographer may be, it is very necessary, when photographing fresh subjects, and under strange lighting conditions, to use some reliable means of exposure calculation. And the exposure meter should be one with which the worker is familiar.

There is a personal factor to be considered with every one of these meters, and if the photographer decides upon a new one, it is well to get the instrument and to understand its working before taking it away for use where it is impossible to repeat exposure. The amateur has been repeatedly warned against taking a new and untried camera upon holiday before getting entirely familiar with it. The same applies to the exposure meter.

The photographer will do well to keep records of exposures made on holiday so that he will know the subjects that the exposed spools or film packs contain. This is of assistance when it is found that negatives have been over-exposed, so that careful development may be given to the others that it is expected will have had similar treatment.

After the holiday is over and the exposures are being developed it is not always possible to locate the place where they were taken from memory. For this reason alone an exposure record helps. Local data should also be secured wherever possible.

Other Items.

Other accessories which should be taken include supplementary lenses, which are useful for special subjects; a portrait attachment has uses in this connection other than its name implies.

If the camera focusses by scale and finder one of the coiled steel rules which may now be bought at most dealers and stores is useful for ensuring that the camera is at the exact distance. Failing this, an ordinary long tape measure can be carried.

While it is not likely that the photographer will wish to spend time developing holiday exposures, it is a good plan, if space will permit, to take a developing tank so that one or two films may be developed. This will serve as an indication that exposures are correct, and that the apparatus is working satisfactorily.

Developing Trial Exposures.

The experienced worker will develop one or two exposures for the sake of being certain, and he may have this done locally by a D. & P. firm. A modern developing tank, and developer and fixing salt in dry form take up but little room, however, and it can easily be operated in one's room at night with the blinds drawn.

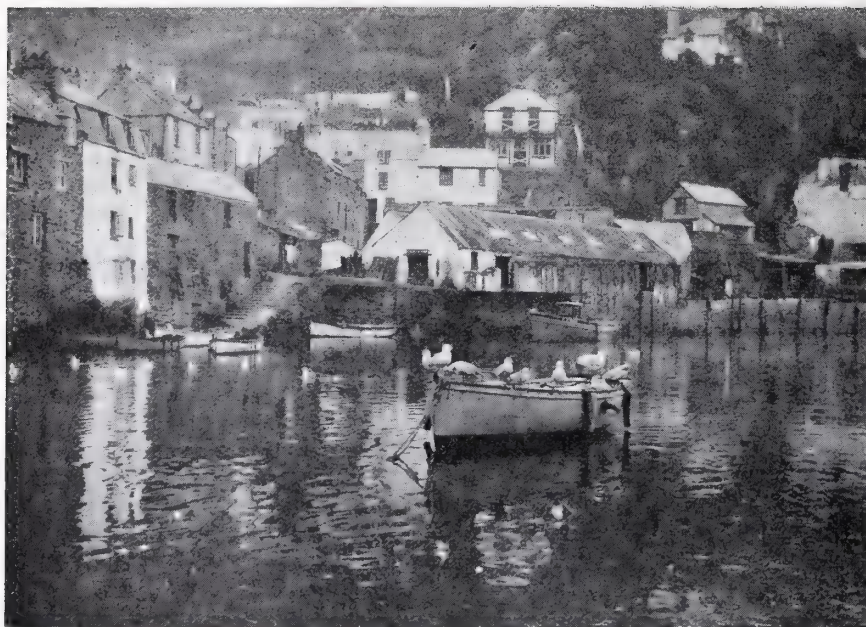
While there is yet time the amateur who has not already tried it should develop a trial spool at home under holiday conditions.

Finally, it is suggested that a list of "things to take" should be prepared beforehand. This will ensure that no important item is left out at the moment of packing, and it will also serve as a check that nothing is left behind when returning.

July 28th, 1937

STOP

By
CLARENCE PONTING



POLPERRO HARBOUR, CORNWALL. 'Chrome film, 1/50th, f/8.
Dull. No filter.

THE inland photographer who spends his annual holiday at the seaside is going to have trouble in estimating the correct exposures, which will be quite different from those to which he is accustomed. At least, that was what I found during the first few days of my visit to the Cornish coast. And so, after having exposed and developed twelve rolls of film on a variety of subjects, I write these notes—whilst the difficulties I met with are fresh in my mind—in the hope that they may be helpful to those who have not yet had their holidays.

In the first place, I found the intense light was causing me some difficulty in estimating the correct shutter speed, particularly as I was using a 2× filter to retain the clouds and relative colour of the brilliant blue sea. A photo-electric or extinction meter would have overcome this difficulty, for it is not easy to determine the intensity of the light under variable weather conditions.



SAND CASTLES with children make effective groups. No filter is required. 'Chrome film, 1/50th, f/11.



ST. IVES. 'Chrome film, 1/50th, f/11. No filter. Bright light.

material. They were all equally good when correctly exposed, so far as colour rendering and retention of clouds were concerned. I did find the usual shilling $3\frac{1}{4} \times 2\frac{1}{4}$ orthochromatic film rather slow when used with a filter, and this type had not the latitude found in the double-coated 'chrome and panchromatic variety.

Inland, I use the ultra-fast 'chrome type of film, and rather wondered if this would be too rapid for the seaside where light is superabundant. But with a 2× filter in use this type of film gave me the best results; 1/100th sec. at f/11 resulted in well-exposed negatives, when the sun was shining unobscured in June. With the sun shining through light clouds, 1/50th second at the same stop proved correct.

The use of a filter is almost imperative if the sea is to be rendered in its correct tone, and all clouds retained of a printing density. I tried one roll of 'chrome film without the filter, but found the clouds were nothing like so well retained, although the rest of the picture

PRESS

from the SEASIDE

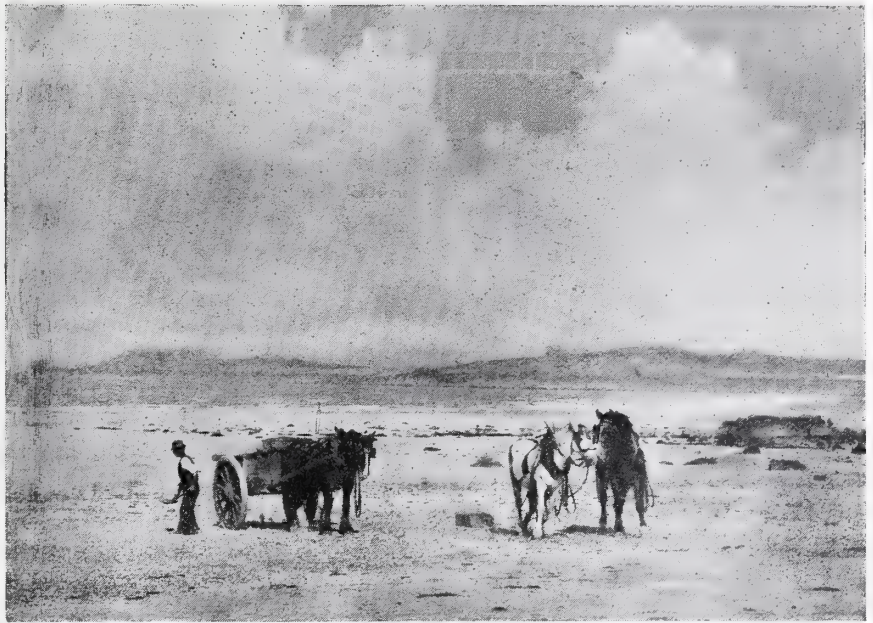
was quite satisfactory. My advice is to keep a $2\times$ filter permanently on the lens whilst at the seaside, unless subjects away from the sea are to be made. The quaint streets require very much the same exposure as similar subjects inland. I also found that when taking subjects which



"OVER SHE GOES," 'Chrome film,' $1/3000$ th, $f/6.5$. Sun. No filter.

included dark rocks, it was better to omit the filter.

Shall one use panchromatic films for beach work? I should say yes, if the worker is used to them, for there is a slight improvement in the colour rendering, and they are faster when used with a filter; but if you have been used to the 'chrome film, use it exclusively. Given the correct exposure it will retain the clouds and give almost perfect colour rendering. It is quite fast enough for all beach work when used with a $2\times$ filter, and if high-speed shutter exposures have to be made it will cope with these if the filter is removed. The user of a cheap camera will also benefit by using this fast film, for even his small aperture will give correct exposures with a filter in position, which would be impossible inland. The owner of a super camera is likely to over-expose 'chrome film, but the double-coating and anti-halation backing will rectify this.



CARTING SAND. Open beach subjects can be correctly rendered on 'chrome film' and $2\times$ filter with $1/1000$ th at $f/11$.



ST. IVES. Seaside street scenes require normal inland exposures. 'Chrome film, $1/250$ th, $f/6.3$.

Seaside subjects depend entirely upon the retention of all the subtle tones met with in sky, sand and water. These can only be obtained by the use of a light-filter and correct exposure. For all these open beach subjects I found a

development time of four minutes gave good printing negatives with a normal metol-hydroquinone developer diluted with an equal quantity of water. When exposing upon scenes in which dark rocks are in the foreground, failure will result unless the shutter speed is calculated to give detail in the rocks. The exposure tables cover this type of scene.

I was fortunate in having the sun shining during most of my holiday, for I made a few exposures when the sky was overcast, but the results were poor in quality in comparison with those when the sun was shining brilliantly. In fact, except for figure subjects, I think I would save my films for a sunny day next time I visit the sea.

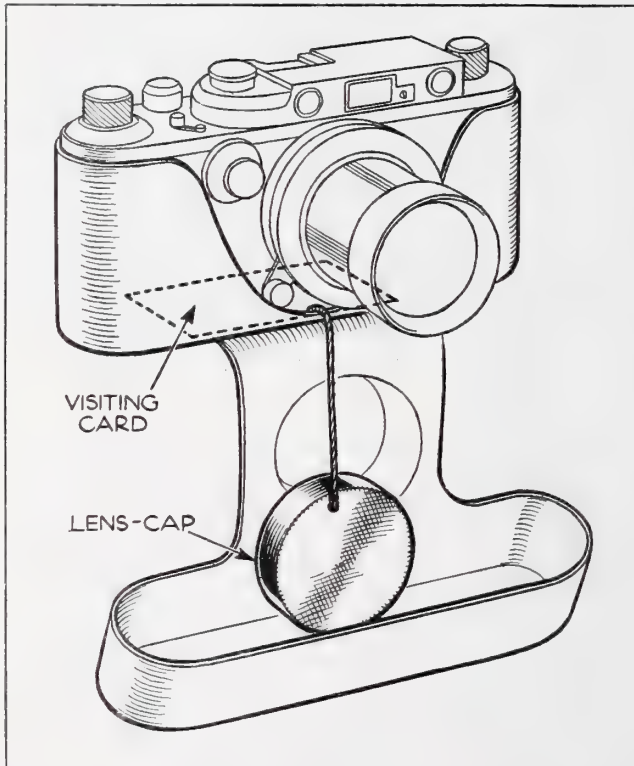


EAST LOOE HARBOUR, CORNWALL. This type of scene requires an exposure for the near foreground. 'Chrome film, $1/500$ th, $f/8$. No filter.

Readers' Hints, Tips and Gadgets

TETHER YOUR LENS-CAP.

A LENS-CAP is generally taken off in a hurry and hastily put—where? Every photographer whose camera is so designed that the lens is exposed must have had the experience of hunting through his many pockets for the lens-cap, only to find it at last covered with dust, fluff, or shreds of tobacco. It is worth while to tether it in such a way that when taken off the lens the cap only has to be dropped—to swing securely on the end of a piece of cord.



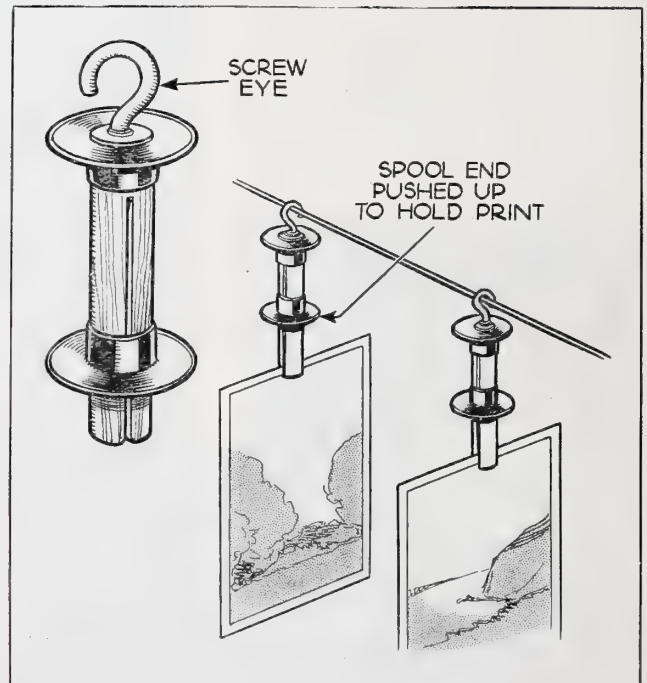
If you drill a hole—or have it drilled—near the edge of the cap, it is easy to fix a length of black silk cord to it by threading the cord through the hole and knotting it on the inside. The hole should *not* be in the middle, as the front glass of a lens is always convex; there is therefore more space for the knot at a point just within the edge of the mount.

The other end of the cord can be secured to any convenient part of the camera. If an ever-ready case is used, it is a good plan to fix the free end of the cord to a visiting card. This can be held simply by putting it into the case below the camera, which will hold it tightly when the fixing-screw is done up. As the sketch shows, the cap will hang inside the lid of the case when the camera is in use.

W. S. KIRBY.

USING EMPTY FILM-SPOOLS.

D ISCARDED wooden film-spools can be turned to very good account as clips by which to hang up prints or films on a line to dry. For this the slit in the spool is used to hold the print, and the metal end is employed as a tightening-band to close the slit on the print.



To make a clip, first pull off the metal flange at the slotted end of the spool. Next cut through the wooden shank at the level of the end of the slot, as indicated in the sketch. Now try to slide the flange that has been removed over the shortened spool. In all probability it will be a very tight fit indeed; the end of the shank is therefore whittled or sandpapered down until the flange will pass over at least $\frac{1}{4}$ in. of it without closing the slit. If now the edge or corner of a print is slipped into the slit this can be closed, and so made to grip the print by pushing up the flange farther along the shank.

All that is required to complete the clip is to provide some means for hanging it up on a line or other support. This is most readily done by screwing a small screw-hook into the unaltered end of the spool, relying on the flange there to prevent the wood from splitting. If there is not enough wood to take the screw, a small plug can be made and slipped into the hole; it need not be glued, for screwing the eye into it will spread it sufficiently to prevent it coming out, except under a pull many times greater than the weight of the spool and print.

F. DOUGHTY.

NEO-COCCIN RETOUCHING.

NEO-COCCIN, or New Coccine, seems to be little known to keen amateurs, yet it is easy to use, increases density without making any part opaque, and can easily be washed off partially or totally.

Bought in powder form from any good photographic chemist, a tiny tube lasts for years, since only a few specks dissolved in water are needed at a time, the colour being built up to the required density in several washes, graduated from the

merest tint of pink. It is a good tip to test the negative at different stages, since it is very easy to over-estimate the amount of retouching necessary, and while it is simple to wash off the colour in plain water, it is easier still not to exceed the amount required in the first instance. Use a very fine brush, not too full.

Neo-coccin may be applied to a whole background which is too dark, or to parts only, or it may be used to liven

up high-lights which have become clogged. Attractive softness of outline may be obtained by careful overlapping of different strengths of wash or, where desirable, the outline may be rigidly followed in order to obtain a clear demarcation between tones. It is advisable to avoid heavy blobs of colour.

In addition to its value as a retouching medium, neo-coccin protects the negative from surface scratches, fingerprints, etc.

E. M. BARRAND.

LONDON RIVER

feels its ebb tides and its flood tides; neaps or springs, they are always there! Boats slide up the reaches on the flood, and others go down to the sea on the ebb. But, except for an hour or so on each tide, there is only one tide at a time in the river.

'Tis different with us! There is a constant flood in, and a constant ebb out, of used cameras, with just a little dead water where our reconditioning department makes the cameras look like new. Why not let your camera float to us on the flood, and collect the camera of your choice on the ebb? If required, it can be borne down-river to you on a hire-purchase agreement, and we can assure you that our part-exchange and hire-purchase facilities are quite matchless. "Try 202 for Service!"

LEICAS :

SPECIAL OFFER.

Four only, IIIa Leicas, fitted f/2 Summar lenses, complete with ever-ready cases, purchased by us from H.M. Customs, and guaranteed unused£37 10 0

Leica IIIa, f/2 Summar lens, E.R. case. As new	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new	£32 10 0
Leica III, black, f/2 Summar, E.R. case. As new	£31 10 0
Leica III, chromium, f/3.5 Elmar, E.R. case. As new	£24 17 6
Leica III, black, f/3.5 Elmar, E.R. case. Practically as new	£23 17 6
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new	£22 15 0
Leica II, black, f/3.5 Elmar. Good condition	£19 10 0
Leica Standard Model, chromium, f/3.5 Elmar. Indistinguishable from new	£13 10 0
Leica Model I, interchangeable, f/3.5 Elmar. Excellent condition	£10 10 0
Leica Model I, non-interchangeable, f/3.5 Elmar. Good condition	£8 7 6
Leica Model I, interchangeable, f/1.5 Plasmal. Excellent condition	£16 17 6
Trigger Quick-wind Attachment for the Leica. As new	£2 2 0
Vidom Chromium Finder. As new	£3 8 6
5-cm. f/3.5 Elmar, coupled. As new	£6 0 0
5-cm. f/2 Summar, chromium. As new	£13 17 6
7.3-cm. Latest Rectilinear Pattern f/1.9 Hektor. As new	£20 7 6
9-cm. f/4 Elmar. As new	£8 17 6
9-cm. f/2.2 Thambar. As new	£16 16 0
18-cm. f/5.5 Tele-Megor, coupled for Leica, with hood and filter	£17 17 6
5-cm. f/1.4 Zeiss Biotar, coupled for Leica	£24 17 6
4-cm. f/1.5 Plasmal, for the Leica, uncoupled. As new	£12 15 0

CONTAXES :

Contax Model III, f/2 Sonnar, E.R. case. As new	£55 10 0
Contax Model II, f/1.5 Sonnar, E.R. case. As new	£55 0 0
Contax Model II, f/2 Sonnar, E.R. case. As new	£42 10 0
Contax Model I (this year's pattern), f/2 Sonnar. As new	£32 17 6
Contax Model I, as above, but fitted f/2.8 Tessar	£25 17 6
Contax, as above, but fitted f/3.5 Tessar	£23 17 6
Contax, old non-slow speeds model, f/3.5 Tessar. Good condition	£14 17 6
8.5-cm. f/2 Sonnar for the Contax, any model. As new	£24 17 6
F/8 Wide-Angle Tessar for the Contax. As new, chromium	£9 17 6
Plate Back with 1 slide for Contax I.	£2 19 6
Ditto, for Contaflex	£3 7 6
Contameter for the Super Nettel. As new	£6 19 6

OUR GUARANTEE

All apparatus leaving "202" is fully covered by our guarantee for 12 months from date of purchase, and, after that, indefinitely against any inherent defect.

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS :

Super Ikonta 531/2, f/3.8 Tessar, Rapid Compur, chromium finish. As new	£19 17 6
Super Ikonta Model 530/15, f/4.5 Tessar (ideal for colour work). As new	£13 10 0
Another, as above, but with Rapid Compur shutter. As new	£14 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur. As new	£16 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur. As new	£13 18 6
Super Ikonta 530/2, as new, f/4.5 Triotar, Klio shutter	£9 17 6
Super Ikonta 530, f/3.5 Tessar, Rapid Compur. As new	£14 17 6
Super Ikonta 530, f/3.5 Tessar, normal Compur. As new	£13 17 6
Super Ikonta 530/16, f/2.8 Tessar, Rapid Compur. As new	£23 17 6

SPECIAL OFFER.

Six only, Super Ikontas 530/2, f/4.5 Tessar, normal Compur. As new...£12 7 6
Four only, Super Ikontas 530/16, f/3.5 Tessar, Slightly shop-soiled only...£18 17 6

Kodak Regent, f/3.8 Xenar, Rapid Compur. As new	£13 17 6
Voigtländer Super Bessa, f/3.5 Helomar, Rapid Compur, filter, case. As new	£12 10 0
Weltur, f/2.9 Radionar, Compur. As new	£13 18 6
Baldaxette I, f/2.8 Xenar, Compur. Shop-soiled only	£15 15 0
Roland, latest chromium model, f/2.7 Plasmal, Rapid Compur. As new	£20 10 0
Roll-Op, f/2.8 Anticomar, Rapid Compur. As new	£15 17 6

MINIATURE REFLEXES :

Latest Automatic Rolleiflex 6×6, f/3.5 Tessar, Rapid Compur. As new	£19 10 0
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur. Excellent condition	£15 15 0
Latest Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, Rapid Compur. As new	£19 17 6
Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, normal Compur. As new	£16 17 6
Rolleicord II, f/3.5 Triotar, ever-ready case. As new	£14 10 0
Rolleicord II, f/4.5 Triotar. As new	£11 17 6
Rolleicord I, f/3.8 Triotar. As new	£11 5 0
Rolleicord I, f/4.5 Triotar, case. Excellent condition	£8 10 0
Mentorette, Automatic Twin-lens Reflex, f/3.5 lens. As new	£15 0 0

MINIATURE REFLEXES—contd. :

Pilot Reflex, f/2.8 Tessar, Compur. Excellent condition	£13 15 0
Voigtländer Superb, f/3.5 Skopar, case. Excellent condition	£11 15 0
Welta Perfekta, f/3.5 Trioplan. As new	£10 15 0
Ikontaflex, f/4.5 Novar, Klio shutter, case. As new	£6 17 6
Contaflex, f/2 Sonnar, ever-ready case. As new	£52 10 0
Contaflex, f/1.5 Sonnar, ever-ready case. As new	£62 10 0
Lever-wind Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new	£26 10 0
Exakta Model A, f/3.5 Exaktar. Good condition	£11 7 6
5.5-cm. f/8 Wide-Angle Tessar Lens, for the Exakta. As new	£9 15 0

MISCELLANEOUS CAMERAS :

Retina, f/3.5 Xenar, Compur. As new	£6 17 6
Retina, f/3.8 Ektar. As new, chromium	£9 9 0
Dollina II, f/2 Xenon, Rapid Compur. As new	£15 15 0
Beira, f/3.5 Trioplan, Compur. As new	£6 17 6
Miniflex, f/3.5 Astro, Compur. As new	£6 17 6
Miniflex, f/3.5 Victor, Vario shutter. As new	£2 7 6
Voigtländer Brilliant, f/7.7. As new	£1 12 6
Ensign Mulex II, chromium, Ross Xpres f/2.9, purchased new 10 days ago (receipt shown). Cost £26 10s.	£19 10 0
Peggy, f/2.7 Plasmal, coupled range-finder, film-cutting device. As new	£19 10 0
Peggy, f/2.8 Tessar. As new	£20 10 0
Peggy, as above, but with 4 cassettes, filter and E.R. case. Cost £36	£21 17 6
Makina II, f/2.9 Anticomar, filters, roll-holder, case. As new	£29 10 0
Robot, f/3.5 Primotar. As new	£17 10 0
Robot, f/2.8 Tessar. As new	£23 10 0
Piccochic, f/3.5 Tessar, Compur. Good condition	£6 10 0

CAMERAS TAKING 16 on V.P. FILM :

Zeiss Kolibri, f/3.5 Tessar, Compur. Good condition	£6 17 6
Zeiss Kolibri, f/2 Biotar, Compur. Excellent condition	£13 10 0
Plaubel Makinette, f/2.7 Anticomar. Good condition	£10 17 6
Kodak Vollandia, f/4.5 Radionar, 3-speed shutter. As new	£3 3 0
Baby Ikonta, f/3.5 Tessar, Rapid Compur. As new	£8 5 0
Baby Ikonta, f/4.5 Tessar, Compur. Excellent condition	£6 17 6
Baby Ikonta, f/4.5 Novar, Derval. Excellent condition	£3 3 0
Voigtländer Perkeo, f/3.5 Skopar, Compur. Good condition	£5 15 0
Piccochic, f/2.9 Vidanar, Compur. Good condition	£4 7 6
Pupille, f/3.5 Xenar, Compur. Good condition	£7 7 6
Weeny-Ultrix, latest 16 on V.P. model, f/2 Xenon, Compur. As new	£11 18 6

THE NEW S.S. DOLLY



Have you ever handled a Super-Sport Dolly? Without the range-finder they are really superb cameras, and have long been the favourites of many discriminating miniaturists, but now that they have been fitted with coupled range-finders we can safely prophesy a great future for them. We incline more towards the Model C than to the A, since the capacity of the former to take plates, as well as roll films, and its ability to use interchangeable lenses, appeals strongly to us, but for the worker who uses only roll film, and needs only a standard lens, the Model A is the ideal camera.

Prices range from £5 17 6 to £12 16 0 for the Model A, and from £9 9 0 to £16 12 6 for the Model C.

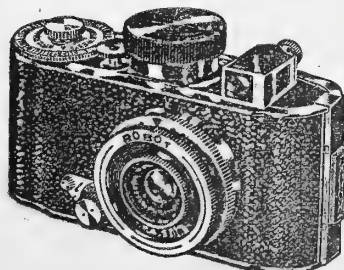
Hire purchase facilities for all periods up to 24 months.

ROBOT 48 Pictures—2 Shutter Winds

There is no camera on the present-day market against which the Robot can be compared. It definitely stands in a class of its own; no other camera is so rapid in action, and we have yet to meet a camera turning out better work. We should be delighted to demonstrate the camera, or to give any information regarding it.

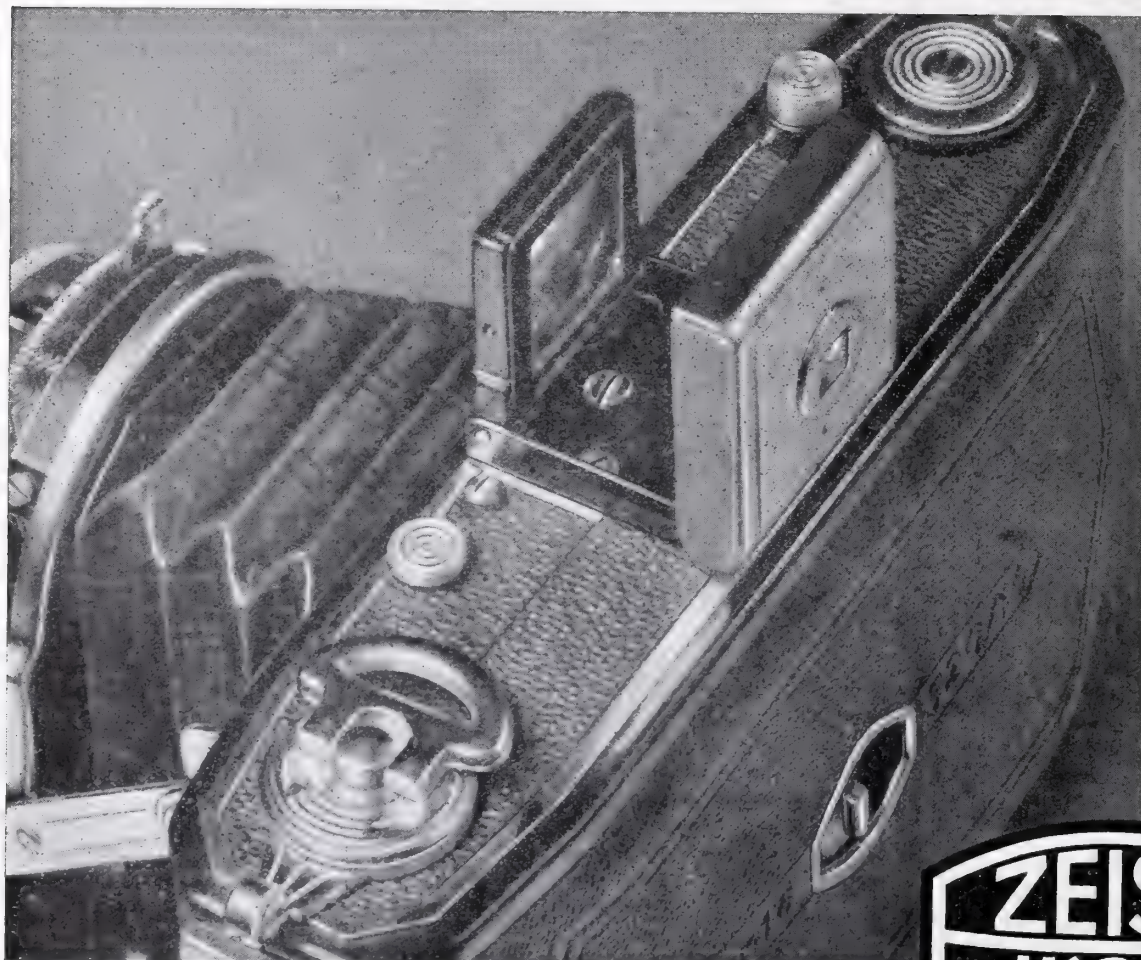
Prices: With f/2.8 Tessar £29 10 0
With f/3.5 Tessar£26 10 0
With f/3.5 Primotar.....£23 10 0

Hire purchase facilities for all periods up to 24 months.



R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4789.)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

**IMPORTANT**

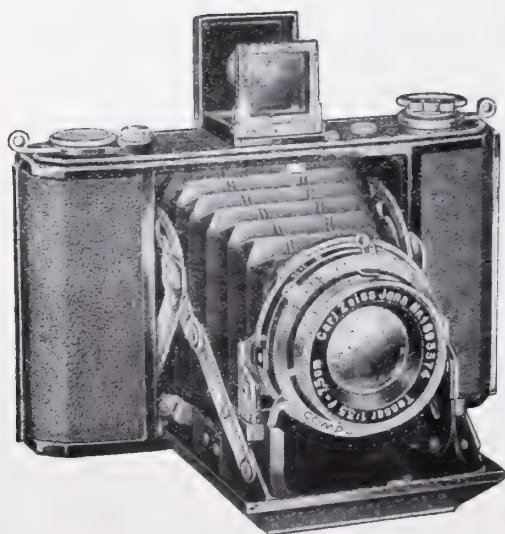
If you purchase a Zeiss Ikon Camera fitted with a Compur Shutter, or over £10 in value, ask your dealer for the Zeiss Ikon approved three years' guarantee. This guarantee only applies to cameras purchased in Great Britain and Ireland.



Do you know what this is?

Our illustration shows the back-sight of the optical direct-vision view-finder on the new Zeiss Ikon Ikonta for 12 pictures $2\frac{1}{4}'' \times 2\frac{1}{4}''$ on the usual $3\frac{1}{4}'' \times 2\frac{1}{4}''$ spool. This finder springs open ready for use simultaneously with the camera, on the pressure of a button. The illustration also shows the built-in shutter release on the camera body, which enables the camera to be held steadily while making exposures. Another feature indicative of the attention to detail to be found in all Zeiss Ikon instruments is the ingenious sliding cover to the safety window for pan. film.

The Ikonta is provided with the special 2-point setting of focus and stop, so that all pictures taken out of doors with $1/25$ th second exposure are sharp for distances over about 10 ft. The Ikonta can also be obtained for $2\frac{1}{4}'' \times 1\frac{3}{4}''$, $3\frac{1}{4}'' \times 2\frac{1}{4}''$ and $4\frac{1}{4}'' \times 2\frac{1}{2}''$ pictures.



IKONTA NEW MODEL

FOR $2\frac{1}{4}'' \times 2\frac{1}{4}''$ PICTURES

With Novar f/4.5 and Telma shutter (to $1/125$ th sec.).....	£6 12 6
With Novar f/4.5 and Klio OO shutter (to $1/175$ th sec.).....	£7 5 0
With Novar f/3.5 and Compur OO shutter (to $1/300$ th sec.)	£9 10 0
With Tessar f/3.5 and Compur OOR shutter (to $1/500$ th sec.).....	£13 0 0

Write for a copy of our interesting photogravure booklet, "Pictures of our Daily Lives", post free on request. Most high-class Camera dealers stock Zeiss Ikon Cameras.

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

With Children in the Country

By W. JENKINS.

THE summer holiday is to a very large extent the children's festival, and there is much to be said for the point of view that a holiday, like Christmas, is wasted if there are no children to enjoy it. "Happy snaps" of children on the beach are taken in their thousands, but a holiday spent in the country does not seem to bring the cameras out of their cases to anything like the same extent. Yet a country walk, especially on a day of breeze, intermittent sunshine, and fleecy clouds, can produce a splendid "bag" of child photographs. The backgrounds and the lighting of the countryside are, on the whole, far more attractive pictorially than those of the seaside.

In the country, either foliage or the sky can be used as background, but in the former case care must be exercised that the lighting of the foliage is even. The side-lighting of Fig. 1 has the disastrous effect

Yet to the eye, misled by colour and movement, the background seemed completely subsidiary to them.

Fig. 2, in which the children are seen against the sky, is far more satisfactory. Here the lines of the landscape are so simple that it becomes what it should be, a mere setting for the figures. But it should be noted that without the clouds, and the deep filter necessary to render them, the setting would have lost most of its attractiveness.

Fig. 3 is a photograph of rather different type—a record of an activity rather than just a portrait group. One of the favourite occupations of these



Fig. 2. With clouds as a background, the figures stand out as they should.

tables. The negatives aimed at are those suitable for enlargement on a medium grade of bromide paper. This allows a margin of error on either side to cope with contrasty and flat subjects, for which soft and vigorous papers respectively are used.

The camera is used chiefly as means of recording the activities and progress of the "youngsters," and I find the lens aperture large enough to soften the background when necessary, yet the "depth of focus" is so great as to make focussing easy.

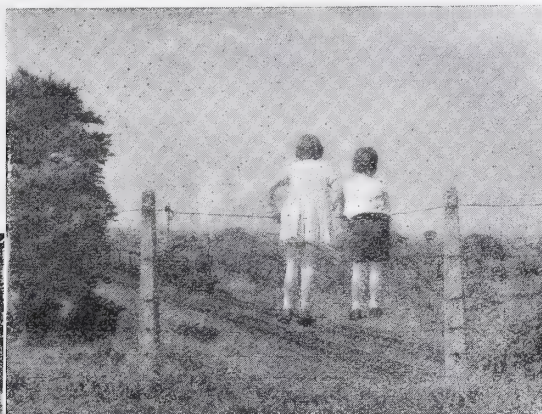


Fig. 3. WATCHING TRAINS.

two is watching trains go by, especially from such a vantage-point as the wire fence shown here.

In Fig. 4 there is again a back view of the pair, and their attitudes as they walk along are very eloquent of the subdued and confidential humour that is sometimes produced by the atmosphere of a Sunday afternoon.

All these photographs were taken with a 6×6 cm. camera (a "Brilliant") with an f/4.5 lens in Compur shutter. On the technical side the methods I used were those which I developed with a previous camera taking 3×4 cm. pictures, and I find the habits of fine-grain development and careful processing a tremendous help in obtaining flawless negatives of good enlarging quality. I have no difficulty in obtaining whole-plate prints from even quite small portions of the "Brilliant" negatives.

Panchromatic film is used exclusively, and is developed in total darkness according to proved time and temperature



Fig. 1. Most attractive to the eye, in the print the background is much too restless.

of making the background patchy enough to obscure the outlines of the two children, so that they do not stand out as clearly as the subject of a picture should do. The patch of sky behind the boy's head, which is the highest light of the whole picture, is also a bad offender in distracting attention from the children.



Fig. 4. CONFIDENCES.

DEVELOPING Holiday Exposures

By
J. SYDENHAM CLARKE.

THOSE whose holidays are already but a pleasant memory will be faced, if the holiday has been photographically fruitful, with the problem of developing a number of rolls of film. And perhaps some of those on holiday now, or expecting to go soon, may already be wondering if they should limit the number of their exposures in view of the fact that they have no more than the usual amateur facilities for the development of films.

Throughout the rest of the year, the average amateur never has more than one film at a time awaiting development,

film and apron, but after a little practice the operation is simplicity itself. The first film is inserted in the clip, emulsion side down, i.e., next the apron, and the second is inserted emulsion side up so that the two backs are in direct contact. If held and wound as in the illustrations it will be found that it is possible to load them with very little risk of entanglement or of touching the emulsion.

After the usual development and fixation it is advisable to run each spool separately through clean water to remove any chemical which may have seeped between the films and may still be adhering to the backs. Then the films are rewound on to the spool and put back into the tank to be washed.

A Gross at a Time.

If still further extension of the facilities available for the "mass production" of negatives is wanted, it might seem that it would be necessary to obtain a second tank. There is nothing to be said against this suggestion except that it is rather expensive. It is more econo-



Fig. 1. Clipping the two films and the apron to the spool.

so he provides himself with a tank and regards himself as fully equipped. So he is, except for the holiday accumulation, which may perhaps amount to a dozen films. Developing these will take up quite a number of evenings, mainly because of the necessity of waiting, after each film is finished, for the apron to become completely dry.

The Dangers of Moisture.

It is a very unwise procedure to develop films in a Correx band on which are any traces of water remaining from the washing of a previous spool. It is also practically impossible to dry the band completely by wiping it or other such means; it has to be left for some considerable time to dry itself naturally. However, when more than one film is waiting to be processed it is only natural for the operator, with human impatience and the best of intentions, to give the band a perfunctory rub with a cloth and proceed straightway with the next film. More often than not the result of this is a most perfectly shaped watermark on the two best negatives.

The 35-mm. film used in miniature cameras is unique in that it has no gelatine coating on the back, which is just plain celluloid. It is therefore possible to tank two miniature films together, back to back, without any danger of their sticking together. By this means it is very easy to halve the time needed for developing the accumulation of holiday films.

Loading two panchromatic spools in total darkness for the first time was more or less of a nightmare of tangled

mical to buy a second spool and apron only, these costing little more than half the price of a complete tank.

When using more than one spool, the tank is reserved for development, and fixation and washing are carried out in a pudding-basin or other vessel of reasonably suitable size and shape. Economy in hypo is not a matter of importance,



Fig. 3. This dog's basin serves well for fixing, and, as here, for washing.

especially as it can be used again, but if it is possible to find a dog's basin which is as close a fit to the spool as that illustrated, little more hypo will be needed than if fixation took place in the tank itself.

The procedure here is simple; when the development time for the first pair of films is up, the light is turned out and the complete spool is taken out of the tank, dipped into a hand-basin or pail of water to rinse off the developer, and dropped into the basin of hypo. The light may be turned up at once if the basin is covered to prevent direct light from falling on the unfixed film.

Fitting them in.

While this first pair is fixing, the second spool may be loaded with two more films and lowered gently, with a twirling movement to remove air-bubbles, into the tank from which the developer should not have been poured out. By the time the second pair of films is ready for fixation, the first will be ready for washing; they may be put back into the tank, now emptied of developer, for this, while the second pair can be washed under the tap in the vessel in which they were fixed.

During the whole process, two operations are proceeding simultaneously except while the first film is being developed. Allowing half an hour for this, including the time taken to load the spool, means that four films can be hung up to dry within two hours of starting work. The result is one gross of negatives in an evening, at which rate the most prolific photographer should be able to develop all his holiday exposures before his holiday memories have faded.



Fig. 2. Hold the spool like this for winding.

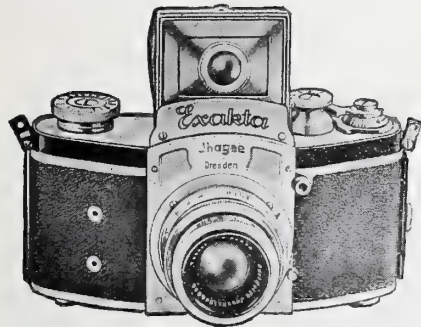
Modern Miniature Cameras

THE KINE-EXAKTA.

IN general design the Kine-Exakta follows its larger prototype the "Exakta" reflex, but, as its name implies, uses 35-mm. ciné film as the negative material instead of ordinary roll film. It takes 36 pictures, each 24×36 mm., at one loading.

The general form of the camera can be seen from the illustration. It is a single-lens reflex of fixed extension, the lens—or lenses, for they are interchangeable—being equipped with focussing mounts. The camera sent us for review was fitted with a 5-cm. Tessar of aperture $f/2.8$, and this focussed to 2 ft. 6 in. A focussing scale, with depth-of-focus indicator, is engraved on the mount. The shutter is of course of focal-plane type.

The difficulty of accurate focussing with so small a picture has been completely overcome. The focussing screen itself is a plano-convex lens, with the plane surface—which is downwards—matted to receive the image. The picture seen is therefore extremely brilliant, even to the corners, and enlarged enough to allow of accurate focussing with the smaller lens-apertures. For critical focussing at full aperture the hood contains a powerful magnifier that can be pushed into place in an instant, and springs back out of the way on touching a spring. With the magnifier down, the hood forms a particularly good frame finder.



One lever winds the shutter, resets the mirror, moves the film along and operates the automatic exposure-counter. As the mirror is spring-raised, the picture on the screen vanishes when the release is pressed, and does not return until the mirror is reset. Since this operation also winds film and shutter, the sight of the picture on the screen is an infallible guarantee that all is ready for exposing.

Two dials control the shutter speeds. One of these, which can be set before or after winding, controls speeds from $1/25$ th to $1/1,000$ th second, while the other gives slower exposures from $1/10$ th to 12 seconds, and provides, when required, a delayed-action release for all speeds down to 6 seconds. This second dial has to be reset, as a separate movement, for each slow-speed or delayed-action exposure.

The back of the camera is removed entirely for loading, which is very simply done. The end of film protruding from a standard daylight-loading cassette is pushed under a spring on the removable take-up spool, and cassette and spool are dropped into place in the camera. The film joining them is tightened by a turn of the rewinding knob so as to hold it in engagement with the sprockets, and the back is replaced. The fogged end of film is wound off, the counter set to "1," and the camera is ready.

Other refinements include a knife, operated from outside the camera, for cutting the film at the mouth of the cassette when it is desired to develop part only of a length of film. When the hood is closed, the shutter-release is locked so that the camera can be carried with the shutter wound without danger of making an exposure by accident. An automatic contact for synchronous firing of flash-bulbs is built into the camera.

The dimensions of the Kine-Exakta over all projections are $5\frac{1}{2} \times 3\frac{1}{2} \times 2\frac{1}{2}$ in., and the weight is $3\frac{1}{2}$ oz. The model reviewed is priced at £38 10s., but the camera can be had with other lenses at prices from £27 10s. Interchangeable long-focus lenses, of focal lengths from 12 to 25 cm. are available. Camera and accessories can be obtained through any dealer, while for further details application should be made to the sole importers, Messrs. Garner & Jones, Ltd., Polebrook House, Golden Square, W.1.

Miniature Camera Gossip

By LANCELOT VINING.

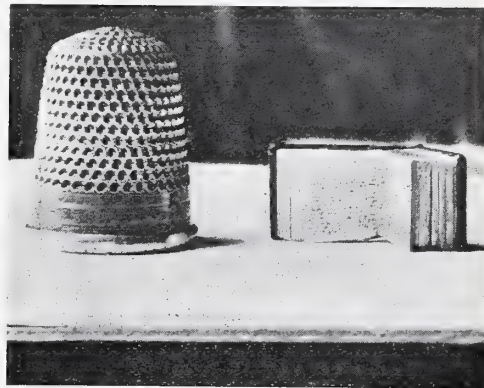
FIRST of all I must thank those readers who were kind enough to write or telephone me in connection with the Champlin No. 15 developer; two of them even offered to send me samples of glycin to experiment with. I do appreciate their kindness, and regret I cannot reciprocate by acceding to their requests. One was for information about a certain miniature camera and lens which I do not ever remember having seen, let alone operated, and the other asked for a comparison between the Leica and Contax $f/1.5$ lenses. I would not dream of attempting this; it would be most unfair, as I have been using one of them for two years and the other only for one day.

After many recent experiments I have decided that in future I shall use the No. 15 for I.S.S. which has received only a minimum of exposure. I have no evidence that it increases film speed, but I am certain that so long as the solution is pale olive green, it at least does not decrease it, and I do find it gives me a nearly grainless result with this ultra-fast film, combined with very good detail in the shadows and a negative of really fine quality.

One reader suggests that the colour difficulty may be caused by London water; he may be right, for I notice that most of the letters whose writers

leather, and fits into a little leather case.

The day arranged turned out to be very wet and there was a very bad light, so the photographs had to be taken indoors near a window. I used the Contameter 8-in. lenses and Agfa F film.



A VERY CLOSE "CLOSE-UP."
Taken with Contameter 8-in. lenses, $\frac{1}{2}$ sec. at $f/11$.

I exposed by meter, and varied the time in the direction of over-exposure, as I expected trouble when it came to printing out the writing. However, it shows fairly well in the illustration.

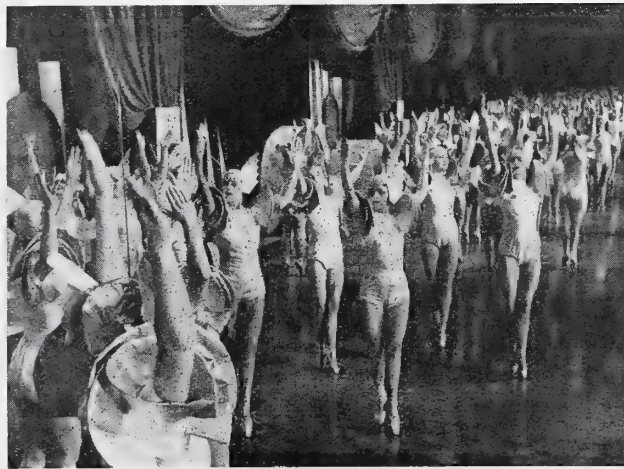
Take Your Choice.

Returned from the sea with three rolls of F, one exposed in very dull light, the second in what I would call glare (a type of light exclusive to the sea), and the third in full sunshine, I developed them as follows: the dull in D76, glare in D76 diluted 50 per cent, and for the full sun I used Meritol. I have no regrets over this experiment.

On Reflection.

The Highbury Studios offered me a very interesting photograph of eight girls dancing on a very small floor. In the finished film they appear as a troop of hundreds, a result which is obtained with a series of mirrors.

The eight dancers made a simple photograph, but the mirror shot was not so easy; the nearest girl was almost on top of the camera, and I was very uncertain as to the distance of the farthest dancer in the reflection. I was given the best light available, and in this gave $1/50$ th at $f/8$ with the focussing at 20 ft., which, as the illustration shows, just about produced the desired result.



EIGHT DANCERS. Agfa I.S.S., 12 mins. in Champlin 15.

have experienced no trouble bear provincial post-marks.

Contameter Wanted.

Mr. Charles Gunner, of Egham, who has written and illustrated a miniature book about Windsor Castle which the Queen has purchased, invited me to photograph it. Each page of the book measures $\frac{3}{8} \times 3/10$ ths in., and there are 100 of them. The book is bound in

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature

Photographing Sporting Events

By C. O. THOMAS.



"Austin Seven."

IN the summer months outdoor sporting events can provide extensive scope for the user of the moderately priced apparatus. My own interest is in motor-car reliability-trials and speed events, and a portion of most week-ends is spent as spectator at some observed hill, eliminating test or hill climb.

Road speeds of the subjects vary considerably from that of the vehicle which just struggles to the top of an observed hill to that of a racing car moving at "100 per" or more, and when photographing these events I make a habit of "panning," regardless of the car's speed or the shutter speed in use. In order to allow the use of the very shortest exposures to stop subject-movement a hypersensitive film is used, and I usually find that 1/250th sec. at full aperture—in my case f/3.5—gives adequate exposure, while for the very fast cars I have 1/500th in reserve on my Baby Ikonta.

Some results—lucky ones perhaps—that I have had with a much simpler miniature make the value of "panning" very clear. The picture "Beggar's Roost" was taken with a Baby Box Tengor, the single shutter

speed of which is probably about 1/25th second. The car is most gratifyingly sharp, though the background is very badly blurred.

But even though a car moves as a whole, it is not at all easy to swing the camera at so exactly the right speed as to get a sharp picture every time when using shutter speeds as slow as this.

With the direct-vision frame type of view-finder fitted to the Ikonta, it is a good tip to make sure that the subject is well into the field of view before making the exposure. On one occasion I found myself with only eight exposures left and no spares. The accompanying illustration labelled "Austin Seven" shows what happened to no less than five of my jealously guarded "frames." In some cases I did not get even a wheel into the picture, in spite of seeing the object clearly in the finder—or so I thought at the time.

Although amazed when I first saw the negatives, on thinking it over afterwards I attributed these failures to the fact that the camera is more easily held for upright pictures, while for a subject moving horizontally, the alternative long shape gives more latitude for error.

Much the same technique applies to photographing other types of events, such as athletics, in which the photographer may be interested; but it must not be forgotten that where parts of the subject show independent movement, as do the arms and legs of a runner, both "panning" and high shutter speed will be needed to secure sharply defined results.



Climbing "Beggar's Roost."

We would remind readers that they have a standing invitation to submit suitable illustrated articles for inclusion in these two columns. Our many readers who use miniatures listed at ten guineas or less are always interested in a story of success in which they can find inspiration or encouragement, or even to hear of failures from which they can derive a useful warning. We therefore hope that no user of a moderately-priced miniature will feel too bashful to send us his contribution, for which payment will be made, if published, at our standard rate.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

BAD COLOUR.

Could you please tell me why the enclosed enlargement is greenish instead of black? I am sure that no white light was escaping from my enlarger, and developer and fixer were both freshly made up.

G. W. (Edinburgh.)

The colour of your print has nothing to do with escaping light from the enlarger; this could only produce fog. If prints have come out a good black on other occasions, the most likely reason for the colour of the one you send is over-exposure. If, however, your blacks are never as good as they should be, it is probably due to an unsuitable developer for the paper; it may contain too much or too little bromide

METHODS OF FOCUSING.

Of the two methods of focussing a miniature, by front cell and by moving the whole lens bodily, has either any marked optical advantage over the other?

G. H. (New South Wales.)

As far as we are aware there are no objections to front-cell focussing, provided that the lens has been designed to be used in this way. But we should not expect it to be a satisfactory method of focussing for very near objects—full size copying, for example—as it would seem likely that the corrections of the lens would only hold good over a moderate focussing range equivalent to a small extra extension beyond the infinity mark.

FILM-SPOOL DIAMETER.

I have just finished a Continental film, which I have used for the first time, and notice that the spool is decidedly smaller in diameter than spools of other makes I have previously used. In using this Continental spool in the take-up position, will it make any difference to the automatic exposure counter?

M. F. D. (Abingdon.)

You do not mention the make of your camera, and without further details of the mechanism we cannot guess whether the slightly different spool size that you mention will or will not upset the film counting. You should be able to determine this for yourself by examining the mechanism. If not, we can only suggest that you try a film and see if the pictures are properly spaced. In case they are not, we suggest that you stand back a little from your subjects, so that, if the edges overlap, you will not lose any part of the subject that you want to include.

ALTERING A MINIATURE.

I have an "Exakta" which makes 8 exposures on V.P. film. Is it possible to have it altered to take 16 exposures like the Kine-Exakta?

W. E. S. (Edinburgh.)

The Kine-Exakta takes 36 exposures on a length of 35-mm. film, and not 16 on a V.P. film as you seem to think. The importers of the Exakta camera (Messrs. Garner & Jones, Ltd., Polebrook House, Golden Square, London, W.1) would know more about the possibility of altering it in the way you suggest than we do, but we do not think the alteration would be possible, owing to the fact that the shutter and film-wind are coupled together.

UNEVEN DEFINITION.

In the enclosed enlargement you will see that although parts are beautifully sharp, one side is distinctly blurred. The enlarger is home-made and uses the camera lens. The negative itself is needle-sharp everywhere, and appears so even when examined under a magnifier. Can you help me to find the cause of the lack of sharpness?

J. C. L. (Ireland.)

Without actually examining your enlarging equipment we cannot say definitely what is the cause of the trouble with your enlargement, but it suggests that the bromide paper and the negative are not parallel, or that the lens-board is not parallel with the negative. Alternatively, the film may not be held quite flat in the enlarger. If you investigate these suggestions, paying particular attention to the direction and amount of lens-movement necessary to get sharp that part of the picture originally blurred (neglecting the rest for the moment) we think you should soon find yourself on the track of the flaw in your apparatus.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXCVI.

Mr. A. B.
DE LA VERGNE
(Colorado.)

From information communicated to our Special Representative.

"MY work in photography is confined almost entirely to portraiture and figure studies taken in the studio. My camera is an 8×10, equipped with a reducing back, most of the negatives used being 5×7, and artificial light is employed exclusively. I seldom resort to the so-called thumb-nail sketch, finding it much more satisfactory to pose the model according to the idea one has for the picture, and to do the compositional work on the ground glass.

"Finding the model to suit the idea is not always easy, and it has been my experience that the work of the professional model is not always satisfactory. My best subjects have been secured from the dancing and dramatic schools.

"In the matter of lighting I have used at different times the carbon arc, Mazda bulbs, Photoflash and Photofloods, and have found them all satisfactory for certain subjects; but my preference for most of the work is a combination of arc and Mazda.

"I have compounded and used nearly all kinds of developers for negatives, but since my first trial of Kodalk for an alkali, over two years ago, I have been an enthusiastic user of metol-hydroquinone developers made with this chemical. Nearly any grade of developer from very soft to extreme contrast can be made, it is non-staining and keeps well.

"I work with a 12-in. anastigmat lens, and make my negatives sharp, preferring to do any softening in the making of the enlargement. All my exhibition prints are made in the 11×14 size, and about ninety per cent of them are straight enlargements on bromide or chlorobromide papers. At times I make bromoils and bromoil transfers, but I have had so many of these prints ruined in the mails by rough handling that I have confined my exhibition work almost entirely to straight enlargements.

"I am not in any sense one of the so-called purists, but my chief concern in the technical part of photography is securing a good negative—one that will require a minimum of retouching, and little or no work on the finished print. The manufacturers offer many wonderful grades and surfaces in their papers, and it is my belief that a print suitable for salon purposes can be made by straight enlargement if one has a good negative.

"Proper mounting enhances the value of good prints, and for use in this country mine are placed on 16×20 cards of white or light-toned stock. Postal restrictions of course force us to send prints unmounted to other countries."

(A further example of Mr. A. B. De La Vergne's work is reproduced on one of the centre Art pages.)



ZELLA.

A. B. De La Vergne.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"HAYFIELD IDYLL," by E. Schneider.

AS was the case with the print by the same author—"Summer Landscape"—which formed one of the illustrations reviewed in these columns last week, this subject, "Hayfield Idyll," is also characterised by its admirably caught figures, its fine expression of life in the open, and a subsidiary, but none the less delightful, effect of soft and mellow sunshine.

The sky, too, is not without interest, for it is graced with the light clouds of summertime; its tones are of ample depth; and it not only forms a satisfactory setting, but rounds off and completes the scene. It owes its fine rendering, no doubt, to the command over technique that the print exhibits. The range of tone is very full; it is wholly harmonious; and, without any suggestion of harshness, conveys an amazing impression of vigour.

On the manipulative side, this fineness of quality and strength are attributable, in the first instance, to an exposure that is almost precisely correct, and, in the second, to a well-calculated judgment in the time of development of the negative so that its contrasts are fully recorded on the grade of printing paper selected for the print. Had the exposure been appreciably greater, much of the modulations in the lighter tones would be lost and the darker values would be lacking in depth, so that, instead of vigour, an impression of flatness would be conveyed. If the exposure had been reduced, the darks would be devoid of gradation; the rendering would be deficient in aerial perspective; and, in all probability, the features of the figures would be indistinguishable.

Development of the negative has to be considered in relation to the printing paper that will subsequently be employed. If it is insufficient, the negative will be deficient in contrast and a print from it would be flat and limited in its range of tones. If development is extended too far,

the contrast will be excessive and too great for the range of the paper, so that, either the lights will be unprintable, or, if not, the darks will be without distinctions of tone and utterly choked up. It is possible, with the number of printing papers available, to correct any reasonable amount of miscalculation in the degree of development, but, as a rule, it

this feeling of strength is enhanced by the forceful nature of the arrangement. There are three figures included, and, as I look at the print, that of the man (1) attracts my attention first, no doubt because he consists of the greatest mass and weight of tone in the whole thing. He is placed in a strong position, just off the centre, and that, again, has a good deal to do with his power of attraction. My eye then passes to the girl (2) because she is next to the dark figure of the man and because her tone, which is generally light, offers a very forceful contrast in value. Either extreme of tone, light or dark, forms a point of attraction, and if, as in this instance, the two are placed in conjunction, the concentration of interest they excite is as powerful as anything that can be devised. Moreover, it provides the reason why the arrangement of the composition stresses the impression of vigour suggested by the long scale of tones.

The figure in the distance (3) is not of much moment in the theme, but, after dwelling on the other two for a bit, her presence is appreciated. She has, however, neither the importance of scale nor the weight of tone of the others and her position is relatively weak, so that, after a brief glance,

I find my attention returning to the two central figures, where, after taking in the setting, it is held. The fact is sufficient to indicate the satisfactory nature of the composition in its main features and to show that it well fulfils its function.

That, I think, is beyond dispute, but, all the same, I do not care very much for the inclusion of the dark structure on the left behind figure (3), and could have wished that it had been found possible to avoid it. To do so, however, might have involved upsetting the rest of the arrangement, and more would have been lost than gained.

"MENTOR."



will be found good practice to keep this facility in reserve for those abnormal subjects which sometimes arise, and endeavour to maintain a standard degree of development suitable for one particular grade of paper.

Here, the range of the printing paper is almost fully extended. The very highest lights are just the minutest shade deeper than the underlying paper base, and the darks, at their strongest, are about the maximum the paper can afford. From this extremely lengthy range arises the impression of vigour of tone with which the print is endowed.

But to a not inconsiderable extent,



HAYFIELD IDYLL.

By E. SCHNIDER.



PEARLS.

(See article, "How I make my Exhibition Pictures.")

By A. B. DE LA VERGNE.

July 28, 1937

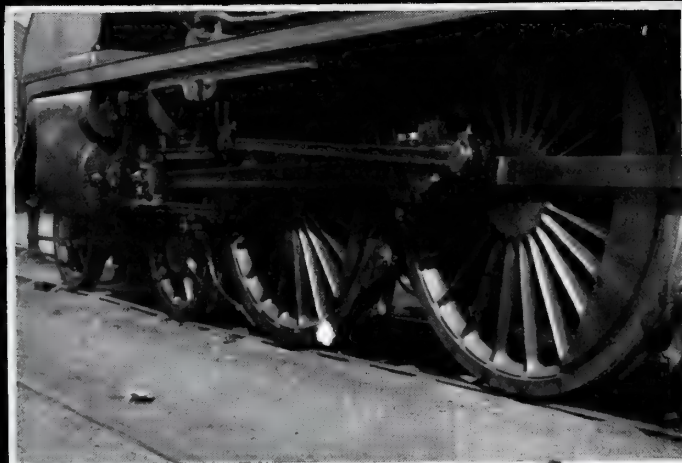
THE AMATEUR PHOTOGRAPHER
& CINEMATOGRAPHER



SUMMER SERVICE.

(From the Advanced Workers' Competition.)

By A. G. DELL.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Morning Sunshine."
By J. P. Evans.

2.—"Power."
By Stanley L. Connors.

3.—"Sea Gazing."
By H. Haydon.

4.—"Swan and Cygnets."
By Clifford Honce.

5.—"Father and Daughter."
By W. Beck.

6.—"The Water-Wheel."
By H. R. Grice.

PICTURES by Novices

*SOME CRITICAL COMMENTS on
the Beginners' prints reproduced on the opposite page.*

WITH the exception of Nos. 1 and 4 of the prints reproduced on the opposite page, all of them show a tendency towards the unusual in their choice of subject material. If they were original efforts or really got across with their theme, I should feel inclined to give them every encouragement, but they give me the impression that they are rather indifferent imitations either of London Salon successes or the reproductions that appear, week by week, in our centre pages.

The Real Thing.

The first impression of an engine wheel and couplings, as far as my recollection goes, was a study by Alex. J. Krupy, of Chicago, entitled "Force," which was hung at one of the London shows in 1933, and reproduced in *Photograms of the Year* for the same year.

It was an undoubted achievement, and relied for its appeal on a fine effect of light upon the polished steel of the couplings, their reflections, and the way they were displayed against the sombre tone of a driving-wheel behind. The composition betrayed an admirable sense of design and the quality of the print was superb.

Since then, numbers of more or less indifferent imitations have been submitted year by year, and, needless to say, have met with the fate they deserved. The real thing was a success, but its successors were not, and whether No. 2, "Power," by Stanley L. Connars, owed its inspiration to the example quoted or not, it has to stand up to the comparison.

And, quite candidly, it has not the effect nor the design nor the quality to do it. It is a plain straightforward photograph of some engine wheels. It is technically sound, and for a beginner quite good work, but, while it is unusual in the sense that subjects of its type are not ordinarily chosen in that class, it does not really convey a suggestion of power as its title implies, and there is the feeling that it owes its existence either to the picture mentioned or one of its imitations.

Following Examples.

Most of us will remember "Force," but those who do not will be able to refer to a copy of *Photograms*, either

at the local photographic club or the nearest public reference library. Turn it up and see for yourself what I am talking about.

It is all very well to study the works of the masters of photography. Such a study can be extremely useful if it be taken as a guide to methods of treatment, arrangement of subject, and so forth, but it will not be of the slightest use to you in your own work to go out and find the same sort of subject and copy it exactly—that is, of course, unless you do so simply with the idea of confirming how it has been done and not of passing it off as work of your own.

By all means learn what you can, not only from the pictures we reproduce from time to time, but also from etchings, paintings, and any other form of graphic art, but choose your subjects for yourself, work out your own ideas, and apply the lessons you learn simply as an aid towards the expression of the themes you think of for yourself, for only by so doing will you be able to develop your artistic individuality and so acquire a real and intrinsic originality.

Personality in Pictures.

If you can do this and stick to a line you have laid down for yourself, you will, eventually, find that your works have a character of their own, and they will reflect your personality.

With No. 3, "Sea Gazing," by H. Haydon, there is a similar suggestion of imitation of a number of subjects of the same kind, all of which betrayed the same upward-looking point of view, the same sort of figure or figures looking over a balcony or railings, or, perhaps from the upper deck of a ship, and the same portrayal of light tones against a darker sky.

Were it not for these previous efforts, "Sea Gazing" could be regarded as a very commendable piece of work, especially as it comes from the hands of a beginner; but it, again, cannot stand up to comparison. Its tones are too indecisive. The figure has not enough weight of tone; the sky is devoid of the depth it should possess, and the sunlit wall not only seems rather degraded but does not stand out against it in the way it would be made to do had the subject been tackled by an experienced hand.

A light filter employed in conjunction with a fully colour-sensitive or panchromatic emulsion would be an aid in securing better values in a subject of this kind, but a superlative technique is also needful as much in the preparation and finish of the print as in the production of the negative.

Form and Finish.

There is a suggestion of pattern afforded by the shadows of No. 6, "The Water-Wheel," by H. R. Grice, but, here again, it is scarcely more than a hint and the shadows do not fall well with the rest of the scene.

Moreover, the lighter portions convey the impression of being burnt out owing to a deficiency of modulation, and printing cannot be carried farther lest the shadows become too dark. Printing on a softer type of paper might overcome this drawback, but the way the shadows fall does not afford a design of good form, and, as an example of what can be done with shadows, the reader is referred to "Geranium," by Dr. F. Ferruccio Leiss, "The Shadow," by S. Izumi, and one or two other examples in *Photograms* for 1933 to which I have already drawn attention.

No. 5, "Father and Daughter," by W. Beck, is less reminiscent of previous work than the others; but portraiture from a low viewpoint has lost its first freshness, and, in any event, it differs so much from the normal point of view and is so inclined to give a distorted rendering of the features that I feel that it would be better left alone—at least, until the ability to make real use of its characteristics has been acquired.

Nos. 1 and 4, "Morning Sunshine," by J. P. Evans, and "Swan and Cygnets," by Clifford Howe, are more inclined to the normal point of view, the first conveying quite a pleasing impression of sunshine, despite its somewhat excessive expanse of foreground, and the second showing a swan and its family in a natural setting.

The family seems a bit confused, however, and, with a little patience and the choice of a more favourable moment for making the exposure, a greater separation between the various elements and a consequent better grouping might have been secured.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

NARROWING DOWN THE SUBJECT.—II.

WHEN I was interrupted by the intrusion of the Summer Number, I was reminding the beginner that a large proportion of his results will be much less satisfactory than they might be if he allows himself to be dependent upon the mechanical trade printer. "One print from each negative" should in most cases be altered to "one print from the proper part of each negative"; and exactly how much of each negative should be used should be a matter of careful consideration to the photographer himself. He ought to know better than anyone else what he wants.

I showed by an example, a fortnight ago, how we can get very much the effect of using a long-focus lens by enlarging only from the middle part of a negative made with a normal lens. More often than not we get unwanted material round the edges of our negatives; and it is

well to get more than we want rather than less, as we can easily leave out, but cannot put in.

Fig. 1 is another example of reducing the subject by selection. Many years ago I took a photograph of the Shakespeare monument in Leicester Square Gardens. It showed the whole of the figure and the pedestal, a large chunk of the gardens, some rather ugly buildings and a generous slab of empty sky. It was a poor performance, even for those days, but it happened to serve its purpose.

Recently, when I took the gilded springbok and other subjects I showed in the last article, I took these spouting dolphins round the base of the pedestal. Then I narrowed down the subject still more by taking the middle one from a slightly different angle, as shown in Fig. 2. It is neither full face nor broadside on, and makes a reasonably good arrangement. Things like these may not



Fig. 2.

be at all great as "pictures," but they make interesting records; and the practice we get in locating and photographing them may stand us in good stead when we are fortunate to discover something better.

All the three illustrations are made from $3\frac{1}{4} \times 2\frac{1}{4}$ negatives, but it will be noticed that the proportions are different. This is because, as I have previously explained, I have a set of masks for each size of enlargement I make.

In this case I was using whole-plate paper, and my masks are the glasses of whole-plate negatives, on each of which is stuck down a thick paper mask. A glance at the negative is generally sufficient to show which mask will suit. Behind this one I place a piece of white card, on which I arrange the image as I think best, by varying the degree of enlargement, and by shifting the negative up and down or from side to side. The masks, of course, give a white margin which is trimmed down to a narrow width afterwards.

One of the masks is cut to the same

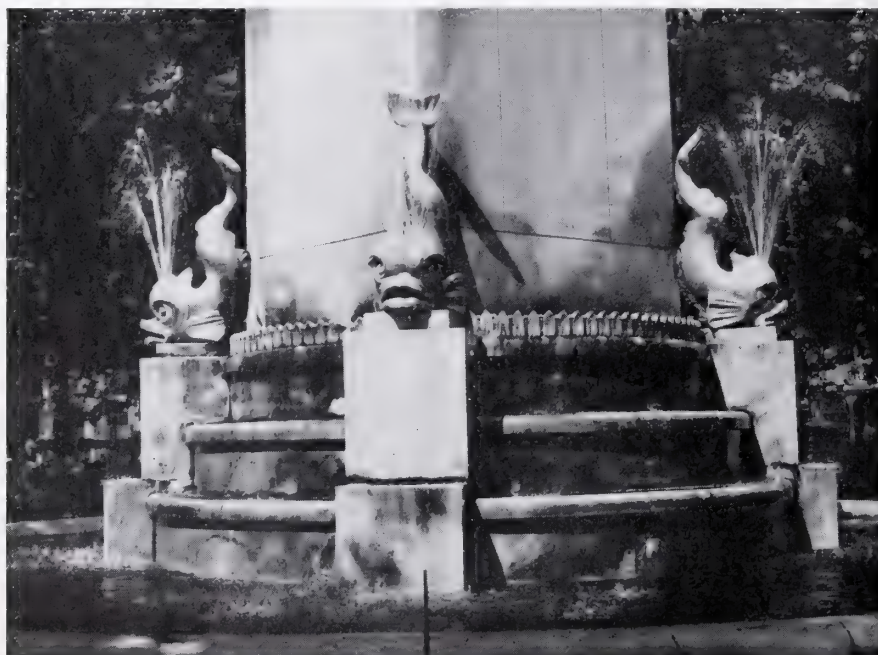


Fig. 1.

proportions as the negative, so that when I want to use all (or nearly all) that the negative shows, it is only necessary to centre the image and adjust the size. Fig. 2 was made with this mask.

Another mask uses the whole of the sheet of paper except the margin all round. Many $3\frac{1}{4} \times 2\frac{1}{4}$ negatives can be shortened the longer way, dispensing with some of the material at one or both ends. This has been done in Fig. 1. The subject itself admits of a rather symmetrical arrangement, although the spacing of the three dolphins is not equal. Including more of the setting would have brought in more spotty patches to be toned down.

A third mask narrows down the negative, but shows its whole length. Last time I used it for the upright panel of the gilded decoration; this time it accommodates the horizontal figure of the cat, where nothing else is required but the animal and its immediate surroundings. By the way, every single person to whom I have shown this print has at once turned it upside down to look at the cat's face. Have you?

In Figs. 1 and 2 were fussy light spots in the background, and someone who saw the prints asked how I had toned them down. If they had been done properly he would not have asked, because he would not have known they were there, unless he happened to be a faker himself.

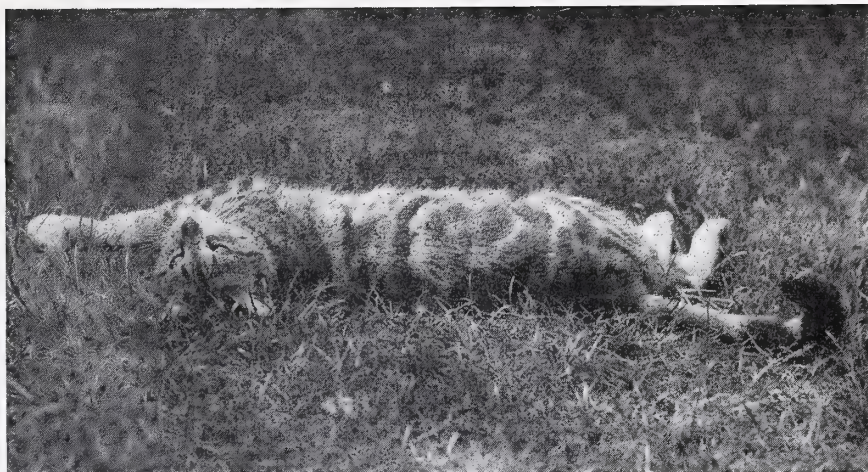


Fig. 3.

As the prints were made only for reproduction, I toned down spots of light in the trees, painted out an advertisement, and subdued several people, with a brush and water-colour. Or I might have done it with crayon and pencil, and fixed the work by steaming the print.

If the prints had been intended for examination I should have proceeded in a different way, and I will again summarise the method, as there are always new beginners to whom it is unfamiliar.

Buy from an artists' colourman the materials for this mixture: 1 oz. mastic varnish, 1 oz. linseed oil, 2 oz.

turpentine. Shake this up, and with a wad of cotton-wool rub it well into the print; then with clean wool rub off every surface trace of it. This alone improves the appearance of a matt or semi-matt print.

To tone down light parts, take a very little oil-colour lamp-black (from a tube) and work it up on a piece of glass with some of the mixture just mentioned. Apply it to the print with cotton-wool, to the depth required, and clean it off with wool where it is not wanted. The print takes time to dry thoroughly; but, if properly done, the work will not betray itself.

W. L. F. W.

"The A.P." Monthly Competitions PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon

(see advertisement pages) the date of which must be within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communication on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the July competition is Saturday, July 31st, and for the August competition, Tuesday, August 31st.

MAKING BETTER SNAPSHOTS—8

By DAVID CHARLES.

This article is the eighth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. Even though the donkey was coming towards the camera, a quick shutter was needed to get his legs sharp.



Fig. 2. If the donkey had been trotting the leg-movement would have been too fast for almost any shutter.

A FAVOURITE holiday subject is the donkey-ride on the beach, but "picturesque" as donkeys often appear to the eye, they certainly present problems to the picture-maker. When standing still, which is naturally the easiest condition in which to photograph them, donkeys always look half asleep. They never have the alert expression of a horse, but stand in a depressed attitude with their eyes half-closed.

Too Fast for the Shutter.

When he is actually on the move, of course, a donkey will look a little more alive. But it is just then that his little legs are going wiggle-waggle "nineteen-to-the-dozen," much too fast for the average snapshot camera to catch. I do not recollect ever having seen a really successful snapshot in which the donkey is actually running.

Yet I have always felt that there should be some "possibilities" for pictures

in these shaggy creatures. In any case, thousands of cameras will be aimed at donkeys this year, so here are a few hints for good shooting.

On the Move.

I could not find a snapshot of a donkey trotting on the beach, but here, in Fig. 1, is the next best thing. He is moving faster than one would think along this lane. It will be seen by the very slight "depth of focus" that a very rapid lens was used to catch him. And for any running animal it is necessary to decide beforehand at what spot on the road (or beach) one will shoot him, and to shoot precisely when he gets there. Otherwise he will be either very small indeed, and perhaps out of focus, or he will loom too large, and will be still more blurred by rapid close-up movement.

Fig. 2 was obviously much easier to photograph, and is more "pretty-pretty" too, but as I said before the

donkey takes a nap the instant he stops! This pair of results make a very good reminder of the rule never to make snapshots of rapid movement right across the view. Only a very rapid lens and shutter could take No. 2 if he were running; diagonally and not too near, as in No. 1, is much safer.

Food Works Wonders.

Perhaps the surest way to arouse the donkey's interest is by the offer of food. Even if one does not number the proverbial carrot amongst one's seaside impedimenta, a lump of sugar should not be far to seek, and will provide the motive for a snapshot like that of Fig. 3. Imagine the background away, and it would be a very successful effort.

Both rider and mount in Fig. 4 are clearly interested in something. Art appeals to man alone; but man and beast alike like food! Probably both had their eye on that lump of sugar.



Fig. 3. Interest is often best awakened by food.



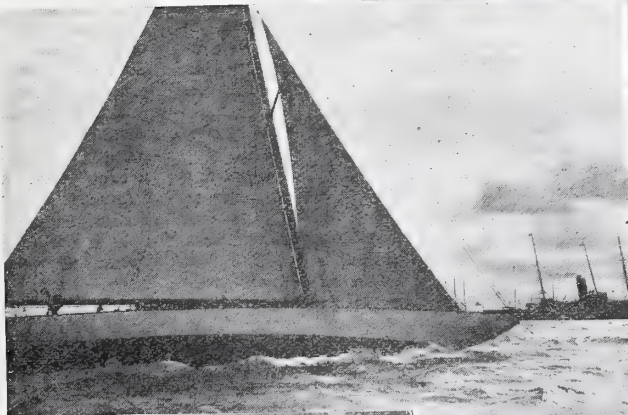
Fig. 4. Perhaps food explains the success of this; neither mount nor rider here looks bored.

July 28th, 1937

A NOTE *on* YACHT Photography

By GURNARD HEAD.

NEXT week sees the opening of the most important yachting regatta in this country—"Cowes Week." This year, although shorn of some of its glory by the absence of Royalty, by the non-appearance of some of the "big" racing yachts, and by the fact that the Coronation Yachting Festival at Torbay was a counter-attraction for yachtsmen, the "week" in the Solent will still provide the



The best viewpoint is generally when the deck and crew can be seen and with the light on the sails. 1/100th sec., f/11. Fast 'chrome film, pale yellow filter.



Occasionally good effects are secured "against the light," when the sails of the yacht shield the lens from direct sunlight. The amount of reflected light present is quite sufficient to illuminate the shaded side of the subject. 1/200th sec., f/11. Fast 'chrome film. A lens hood is very essential in this case.

Even windless days, when racing is at a standstill, will provide good pictures. Here the most can be made of the reflections in the water. 1/100th sec., f/11. Fast pan. film, medium filter.

photographer with many fine pictures of this most beautiful of all open-air subjects.

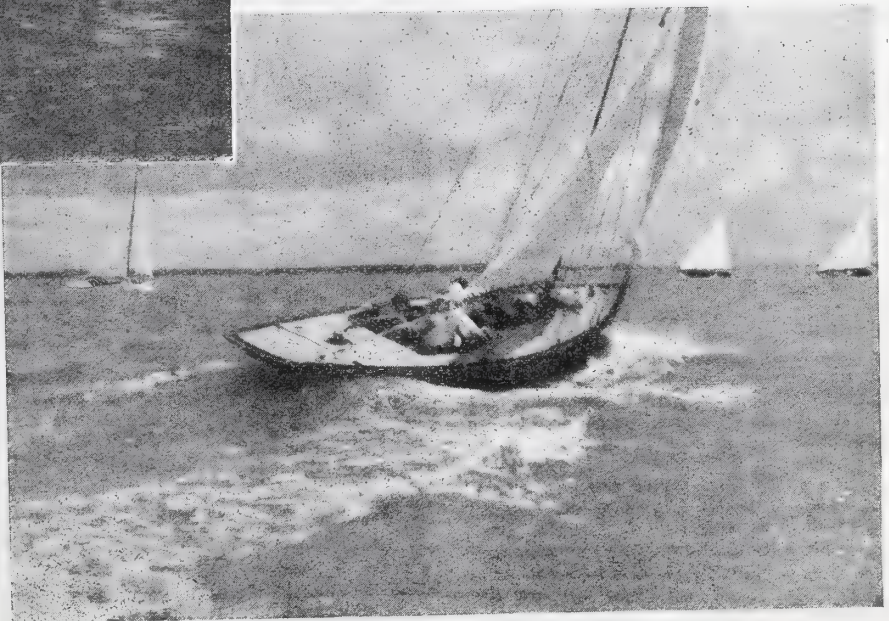
While no two photographs of racing yachts in action are ever alike, the illustrations on this page depict a few phases most likely to recur, and are well within the range of any amateur. The data given with each will be useful for those readers who are fortunate enough to be able to attempt them.

In general, it may be observed that almost any type of camera with a reliable shutter will serve for these fairly high speed snapshots on the sea. The light is at its best, and the shutter can, in most cases, be used at its quickest. If rapid ortho. or pan. films are used a small stop and a filter can be employed



all the time, especially if the sun is shining. A direct-vision finder is best for this work, and when sighting the subject always try and leave plenty of space in front of the advancing yacht; it gives a better idea of action.

A lens-hood is a necessity—to cut out glare from sky and sea. If possible take the picture from another boat—the best viewpoints are only to be secured in this way; and, above all, avoid getting spray on the lens. If, however, the lens does get splashed, wipe off the salt water at once with the corner of a soft handkerchief that has been slightly dampened. A glass colour-filter on the front of the lens is easier to clean than the lens itself, and is an argument in favour of keeping it permanently in position for this work.



A good sailing breeze—the ideal day for action subjects. 1/200th sec. f/11. Fast pan. film, pale filter.

Amateur Cinematography

Filming Summer Games By ORLTON WEST.

WITH their rich variety of action and human interest, summer games provide a fascinating subject for the amateur cinematographer, though not a simple one from the technical point of view, for one has so little control over the movements of the players in relation to the position of the camera.

Of course, if you possess a telephoto lens, it is simple enough; you can shoot your details from a distance, but using the average camera with a fixed-focus lens, you have to be resourceful, making the most of what photographic opportunities there are.

Test your camera skill on the tennis court. If you can pan with the players as they dart about, without producing a blurred image on the screen, and obtain clear views of them, unobstructed by the net, you will have overcome the chief difficulties of photographing this game.

Experiment shows that for distance shots it is best to shoot downwards from a height, as, for example, from the back window of a house overlooking the ground.

Usually, you have to secure your shots from within the tennis grounds. It is then impracticable to include both players or pair of players in the same shot. Greater clarity will be achieved, and confusion avoided, by filming one end of the court at a time.

Stand in a line with the net, at any distance up to twenty yards from the post, according to the angle of your lens and the area of court to be included.

From this central position you can direct the camera at either end of the court as required.

Cricket is a more difficult game to film than tennis, on account of the players being spread out over a wider area. It is best to wait until a practice game comes along, when you may be permitted to take up a convenient position just behind the bowler, or close to the batsman.

The best time of all to film batting is during net practice. You can then protect your lens from possible damage by the hard ball by standing just outside the net, and, if it is of the usual mesh, shoot through one of the holes.

During these summer months, swimming is a favourite ciné subject. At the open-air baths you may secure some splendid action shots by merely standing on the edge and shooting down into the water. But keep one eye on the position of the sun.

And another point: when "aiming"

upwards at the high diving board, remember to stop down your lens, as the background of sky will be considerably brighter than objects on the ground. A filter should be used if the clouds are light, or altogether absent.

Bathing at the seaside can be photographed in several ways. While the children are learning to swim or splashing about in shallow water, you may secure some grand records by standing waist-deep in the sea, and panning after them as they pass to and fro.

Another method is to shoot downwards from a breakwater, or, at high tide, from the edge of the sea wall. This is a good place and time to secure diving scenes, too.

Expert swimmers, who prefer to travel some distance out from the shore, may be followed in a rowing-boat. Excellent, this, for those alongside photographs which reveal so clearly the under-water movements of arms and legs when the sea is smooth. If you stand up, plant your feet wide apart in the bottom of the boat, otherwise it will rock, producing a see-saw effect on the screen.

In all swimming scenes take care to

exclude from the lens not only direct sunlight, but reflections of the sun from the surface of the water. The good old rule, sun over the shoulder, is the safest one to follow.

Apart from their interest as holiday records, your sporting shots may have an instructional value. By pointing out faults, they may help your friends to improve their diving, golf handicaps, tennis serves, etc.

I know one tennis enthusiast who benefited greatly by being filmed at play. Several shots were taken from different angles and distances—close-ups from behind, showing in detail the positions of the arms and shoulders both before and after serving, followed by mid-shots from the front, revealing the poise of the whole body, as well as the forward swing of the racket.

These scenes provided a useful exercise for the cameraman, and, when joined up at the editing bench and projected, presented the tennis enthusiast with a searching analysis of her serve. She was able to view her mistakes from the point of view of a critical observer on the court, and to see exactly where she had gone wrong.



An ideal action subject for the amateur cinematographer is provided by swimmers in all phases of their progress. A reference to this is made in the article on this page.

July 28th, 1937

THE AMATEUR PHOTOGRAPHER
& CINEMATOGRAPHER

ACTION SUBJECTS FOR THE AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

FORTHCOMING EVENTS DURING AUGUST, 1937.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Aug. 2.	Bank Holiday.		Aug. 14, 16,		
" 2.	Racing	Sandown Park and	" 17.	England v. New Zealand (Cricket)	Oval, London.
" 2.	Irish Grand Prix Motor Race	Ripon.	" 15.	Yachting Regatta	C6bh.
" 2.	Motor Racing	Limerick.	" 16-21.	Lawn Tennis	Ryde.
" 2.	Connemara Pony Races	Brooklands.	" 17-19.	Carnival	Aberystwyth
" 2.	Air Display	Clifden, Co. Galway.	" 18-19.	Racing	Bath.
" 2.	Highland Games	Ramsgate.	" 18-19.	Floral Fête	Shrewsbury.
" 2.	Highland Games	Morar.	" 19.	Old English Sports	Grasmere.
" 2-3.	Agricultural Show	Harrogate.	" 19.	Carnival	Teignmouth.
" 2-5.	Golf Championships	Lahinch.	" 19-21.	Yachting Regatta	Ramsgate.
" 2-7.	Welsh National Eisteddfod	Machynlleth.	" 20-21.	England v. Australia (Croquet)	Roehampton.
" 2-7.	Royal Regatta	Cowes, Isle of Wight.	" 20-21.	Highland Gathering	Inverness.
" 2-7.	Open Bowls Tournament	Bexhill-on-Sea.	" 21.	Riding the Marches	Irvine.
" 2-7.	Beaufort Polo Club Summer Tournaments	Westonbirt, nr. Bath.	" 21.	Ullswater Sheep Dog Trials	Patterdale.
" 2-7.	Lawn Tennis Tournaments	Paignton.	" 21.	Ulster Grand Prix for Motor Cycles ..	Belfast.
" 3-5.	Racing	Brighton.	" 23-25.	Yachting Regatta	Southend.
" 3-7.	Royal Dublin Society's Horse Show ..	Dublin.	" 23-28.	Open Lawn Tennis Tournament	Hastings.
" 3.	Agricultural Show	Turrieff.	" 23-		
" 4.	Opening Meet of Devon and Somerset Stag-		Sept. 4.	Bowls Open Tournament	Hastings.
" 4-10.	Open Amateur Golf Tournament	Cloutsham.	Aug. 23-		
" 4.	Carnival and Fête	Blackpool.	Sept. 11.	Open Bowls Tournament	Llandrindod Wells.
" 5.	Border Union Agricultural Show	Dunbar.	Aug. 24.	Lochaber Highland Gathering	Fort William.
" 5.	St. James's Fair	Kelso.	" 24.	Boys' Golf Championship	Edinburgh.
" 5.	Lammas Lamb Sale	Kelso.	" 24-26.	Racing	York.
" 6-7.	Racing	St. Boswells.	" 25-27.	Carnival	Newport, Isle of
" 7.	Highland Games	Lewes.			Wight.
" 7.	Sheep Dog Trials	Bridge of Allan.	" 25-28.	Open Summer Golf Meeting	Bexhill.
" 7.	Agricultural Show	Campbeltown.	" 26.	Ancient Proclamation of Great Fair ..	Carlisle.
" 9-11.	Yachting Regatta	Lockerbie.	" 27-28.	Cowal Highland Gathering	Dunoon.
" 9-14.	All England Ladies' Lawn Tennis Champion-	Southsea.	" 28.	200 Miles' Motor Race	Donington Park.
" 9-14.	ships	Buxton.	" 28.	Thanet Aero Club at Home	Ramsgate Airport.
" 9-14.	Eden Golf Tournament	St. Andrews.	" 28.	Old English Sports	Pooley Bridge.
" 9-14.	Bowls Tournaments	Aberystwyth, Brigh-	" 28-		
" 9-14.		ton, and Ryde, Isle	Oct. 11.	Festival of Light and Colour	Morecambe and Hey-
" 9-14.	Beaufort Pony Club Rally	of Wight.			sham.
" 10-11.	Carnival	Westonbirt, nr. Bath.	Aug. 30-31.	Racing	Lewes.
" 10-12.	Puck Fair	Boscombe.	" 30-		
" 10-17.	Ancient Custom of Well Dressing	Killorglin.	Sept. 4.	Carnivals	Hastings and Ryde.
" 11.	Sheep Dog Trials	Chesterfield.	Aug. 30-		
" 11-14.	Lawn Tennis Championships	Rydal.	Sept. 4.	Open Lawn Tennis Tournament	Bexhill.
" 12.	Grouse Shooting Commences.	Scarborough.	DURING	Polo Tournaments	Dunster and Harro-
" 14.	United Agricultural Show	Carmarthen.	THE	Town Yacht Regatta	gate.
" 14.	Regatta	Bexhill.	MONTH.	Regatta	Ryde.
" 14.	Jed-forest Sheep and Dog Trials.	Jedburgh.		Carnivals	Ramsgate.
" 14.	Highland Games	Nairn.			Herne Bay and Ilfra-
					combe.

Popular-Size Folding Plate Cameras

WE continue below our survey of popular-size cameras, giving this week descriptions of folding plate cameras in the $3\frac{1}{2} \times 2\frac{1}{2}$ inch size. Folding roll-film cameras were described in our Summer Number last week, and $3\frac{1}{2} \times 2\frac{1}{2}$ reflex cameras will be described next week.

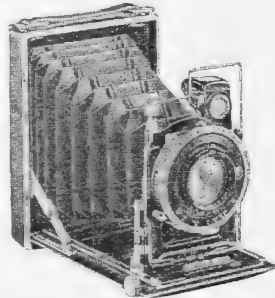
Cameras are arranged, as nearly as exigencies of space will permit, in ascending order of cost. In the price list on the next page cameras are listed with each of the lens-shutter equipments available. The suffix S following the name of the shutter indicates delayed-action release.

The names of suppliers are given; for addresses, please refer to our advertisement pages.

ANCA.—Folding single-extension camera for plates and film packs. Fitted anastigmat lens in between-lens shutter. Focussing by radial lever. Has rising and falling front and both wire-frame and brilliant finders. Dimensions, $4\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 22 oz. Price, complete with focussing screen, from £5 5s.

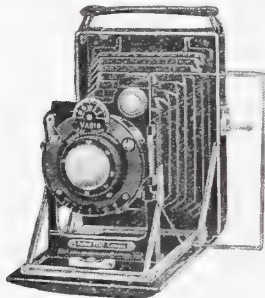
Kodak, Ltd.

PATENT ETUI JUNIOR.—Camera body identical with that of Patent Etui. Fixed extension, with focussing by lens cell to 2 ft. Fitted Radianar f/4.5 anastigmat. Weight, including lens, shutter



oz. Price, Model I, from £8 5s. Model II, from £13 5s. F. G. Phillips, Ltd.

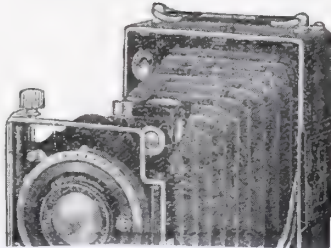
PIONEER.—Folding double-extension camera for plates and film packs. Fitted 10.5-cm. f/3.5 Trioplan anastigmat in delayed-action Ibsor shutter. Focussing by rack and pinion. Rising and cross front. Fitted both frame finder and brilliant finder with level.



and film-pack adapter, 16 oz. Price, including focussing screen and film-pack adapter, from £6 5s., according to shutter.

Sands Hunter, Ltd.

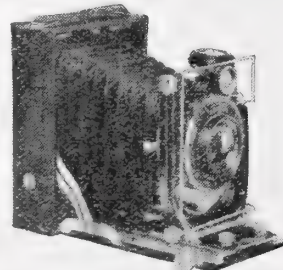
NORFOLK PLATE CAMERA.—Double-extension folding camera for plates and film packs. Rising and cross front, with micrometer movement. Focussing



packs. Fitted 10.5-cm. f/4.5 Tessar in delayed-action Compur shutter. Rising and cross front by micrometer screw. Rack and pinion focussing. Wire-frame and brilliant finders. Dimensions, $5\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 19 oz. Price, including three metal slides, £10 10s.

Norse Trading Co., Ltd.

RECOMAR.—Folding double-extension camera for plates and film packs. Rack and pinion focussing. Rising and cross front, both operated by worm. Has wire-frame finder in addition to large brilliant finder. Fitted with anastigmat lens in Compur shutter.



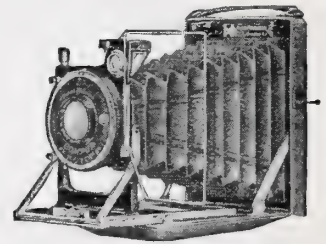
Dimensions, $4\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 24 oz. Price, including three plate-holders, from £11 17s. 6d. Kodak Ltd.

CERTOTROP.—Folding double-extension camera for plates or film packs. Rising and cross front operated by micrometer movement. Detachable lens panel. Focussing by rack and pinion. Large brilliant and wire-frame finders. Quick-action clip-on metal

Brilliant and wire-frame finders. Fitted $4\frac{1}{2}$ in. f/4.5 Tessar in Compur-Rapid shutter. Dimensions, $4\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 24 oz. Price £14 2s. 6d., including focussing screen and three metal slides.

Zeiss Ikon, Ltd.

PATENT ETUI.—Folding camera of minimum dimensions for plates and film packs. Fitted 10.5-cm. f/4.5 Tessar in Compur shutter. Rising and falling front. Focussing by rack and pinion. Fitted wire-frame and brilliant finders. A telephoto lens can be fitted.



Dimensions, $5 \times 3\frac{1}{2} \times \frac{3}{4}$ in. thick at edge. Weight, 11½ oz. without lens and shutter. Price, single extension, £14 12s. 6d.; double extension, £15 7s. 6d. Prices include focussing screen and three plate-holders.

Sands Hunter, Ltd.

IDEAL 250/3.—Folding camera for plates and film packs. Focussing by rack and pinion. Double extension to 9 in. Brilliant and wire-frame finders.

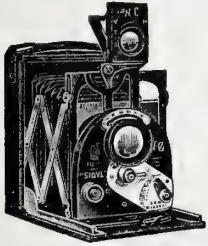


July 28th, 1937

packs. Fitted with self-capping focal-plane shutter, speeded 1/8th to 1/1,000th sec. F/2.9 Pentac lens, interchangeable with telephoto. Focussing by radial lever to 2 yards. Direct-vision double frame finder. Dimensions, $5\frac{1}{2} \times 4\frac{1}{2} \times 3\frac{1}{2}$ in.; weight, 32 oz. Price £18 18s., including three double slides.

Dallmeyer, Ltd.

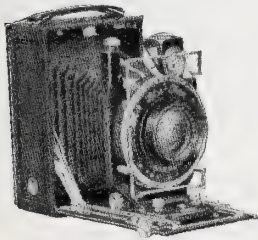
NEW SPECIAL SIBYL.—Folding single-extension plate camera, fitted f/4.5 lens in N. & G. shutter, speeded $\frac{1}{4}$ to 1/150th sec. Focussing by radial



lever to two yards, with depth-of-focus scale on lever. Rising and cross front, with reflector finder showing correct view even when rising front is used. Collapsible lens hood fitted. Dimensions, $5\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 20 oz. Prices from £19 10s., according to lens and equipment.

Newman & Guardia, Ltd.

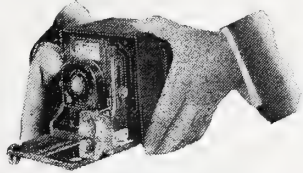
TRONA 214/3.—Double extension folding camera for plates or film packs. This camera follows very closely the specification of the Maximar, but has specially rigid lens-front and side



struts. Fitted $4\frac{1}{2}$ -in. f/3.5 Tessar in Compur-Normal shutter. Dimensions, $4\frac{1}{2} \times 3\frac{1}{2} \times 2$ in.; weight, 30 oz. Price, including focussing screen and three metal slides, £21.

Zeiss Ikon, Ltd.

UNA.—Double-extension hand or stand camera for plates and film packs. Focussing by rack and pinion. Choice of lenses in N.S. "Perfect" shutter. Front rises to extent of $1\frac{1}{2}$ in. and is fitted with swing action. Revolving back. Tilting brilliant finder showing



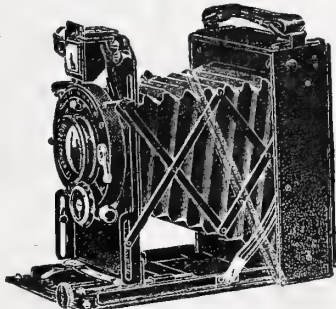
extent of view even when front is raised. Double-extension model extends to 93 in. and a triple extension model is made costing £2 extra. Dimensions, $5 \times 4\frac{1}{2} \times 3\frac{1}{2}$ in.; weight, with lens, shutter and film-pack adapter, 38 oz. Prices from £21 10s.

Sinclair & Co., Ltd.

SIBYL VITESSE.—Folding plate camera with specification identical with that of New Special Sibyl, except that collapsible lens hood is not fitted. This model is equipped with f/3.5 lenses. Dimensions, $5\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 22 oz. Prices from £28 10s.

Newman & Guardia, Ltd.

VESTA DE LUXE.—Folding single-extension camera for plates and film packs. Has Adams micrometer focussing to 3 ft. Front supported by trellis bars. Fitted $4\frac{1}{2}$ -in. f/4.5 Xpres lens in between-lens shutter, speeded



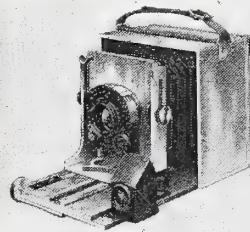
1 to 1/300th sec. Rising and cross front, with Identoscope finder showing correct picture even when front is raised. Dimensions, $5 \times 3\frac{1}{2} \times 1\frac{1}{2}$ in.; weight, 26 oz. Price £25.

Adams & Co., Ltd.

IMAGON.—Folding hand or stand camera for plates or film packs. This is a square camera with revolving back, and has triple extension. Extensive rising front with double swing action. Interchangeable lens-panel. Specially designed for use with 17-cm. Rodenstock Imagon soft-focus lens, which is fitted in Compur shutter without delayed action. Dimensions, $4\frac{1}{2} \times 4\frac{1}{2} \times 2\frac{1}{2}$ in.; weight, 42 oz. Price, including three metal slides and three diffusion screens, £34 10s.

F. G. Phillips, Ltd.

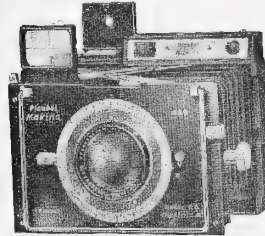
TRAVELLER UNA.—Folding hand or stand camera for plates or film packs. Specifications practically identical with that of "Una" camera, but is made in Duralumin instead of wood.



Fitted Ross Combinable f/5.5 lens in N.S. "Perfect" shutter. Dimensions, $4\frac{1}{2} \times 4\frac{1}{2} \times 3\frac{1}{2}$ in.; weight, including lens and shutter, 48 oz. Price £35.

Sinclair & Co., Ltd.

PLAUBEL MAKINA II.—Collapsible single-extension camera for plates and film packs. Fitted with coupled range-finder. Camera front supported on lazy-tongs, by extension of which focussing



is performed. Fitted 10-cm. f/2.9 Plaubel Anticomar lens in Compur shutter. Has direct-vision optical and frame finders and will take telephoto

and wide-angle lenses. Dimensions, $5\frac{1}{2} \times 4 \times 1\frac{1}{2}$ in.; weight, 32 oz. Price £39 10s., including three slides.

Garner & Jones, Ltd.

VERTO.—Double-extension folding camera for plates or film packs. Focussing by rack and pinion. Fitted with 4-in. f/5.5 Combinable lens, in Adams Exacto shutter, speeded 1/200th to 1 sec. Camera has revolving front so that view-finder and shutter release are always in the same position no matter which way up the camera is held. Dimensions, $5\frac{1}{2} \times 3\frac{1}{2} \times 2$ in.; weight, 28 oz. Price £37.

Adams & Co., Ltd.

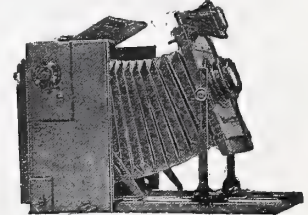
SQUARE BODY VERTO.—Folding double extension camera for plates and film packs. Specification closely follows that of Verto camera except that body is now square and has revolving back. This model has rising and swing front actuated by micrometer movement. Price, with $4\frac{1}{2}$ -in. f/5.5 Combinable lens, £47.

Adams & Co., Ltd.

PLAUBEL MAKINA IIS.—Specification as Makina II but lens is fitted in front of shutter to allow rapid interchange of lens by replacing as a whole instead of separate components. Dimensions, $5\frac{1}{2} \times 4 \times 2\frac{1}{2}$ in.; weight, 34 oz. Price, with 10-cm. Anticomar lens in Compur shutter, £47 10s.

Garner & Jones, Ltd.

VAIDO.—Folding hand or stand camera for plates or film packs. Extension to 12 in. by rack and pinion. Has square body, with revolving back, and is fitted with self-capping focal-plane shutter to facilitate interchange of lenses. Shutter is speeded 3 secs. to 1/1,000th sec. Double rising and swing



front. Wide-angle rack for very short focus lenses. Fitted Identoscope finder, showing correct image even when rising front is used. Dimensions, $6 \times 6\frac{1}{2} \times 4$ in.; weight, 64 oz. Price, without lens, £36. Tropical model in brass-bound teak, £70 extra.

Adams & Co., Ltd.

Prices of $3\frac{1}{2} \times 2\frac{1}{2}$ Folding Plate Cameras

Camera.	Lens.	Shutter.	Price. £ s. d.	Camera.	Lens.	Shutter.	Price. £ s. d.
Anca	Radionar .. f/6.3	Pronto-S. ..	5 5 0	Maximar 207/3 ..	Tessar .. f/4.5	Compur-Rapid S. ..	14 2 6
Patent Etui Junior ..	Xenar .. f/4.5	Compur-S. ..	8 12 6	Patent Etui ..	Tessar .. f/4.5	Compur-S. ..	14 12 6
	Radionar .. f/4.5	Vario ..	6 5 0	(Single Extension) ..	Tessar .. f/4.5	Compur-S. ..	15 7 6
	Radionar .. f/4.5	Ibsor-S. ..	7 10 0	(Double Extension) ..	Tessar .. f/4.5	Compur-Rapid S. ..	18 7 6
	Radionar .. f/4.5	Compur-S. ..	8 10 0	Ideal 250/3 ..	Tessar .. f/2.9	Focal-plane ..	18 18 0
Norfolk Plate ..	11.5-cm. Zernar .. f/3.5	Compur-S. ..	7 7 0	Dallmeyer Speed ..	Pentac .. f/4.5	N. & G. ..	19 10 0
	10.5-cm. Zernar .. f/2.9	Compur-S. ..	9 9 0	New Special Sibyl ..	Lustrar .. f/4.5	N. & G. ..	20 10 0
Planitta Model I ..	Trinar .. f/4.5	Pronto-S. ..	8 5 0		Serrac .. f/4.5	N. & G. ..	21 10 0
	Trinar .. f/4.5	Compur-S. ..	10 2 6		Xpres .. f/3.5	Compur-S. ..	21 0 0
	Ysar .. f/4.5	Compur-S. ..	11 10 0	Trona 214/3 ..	Tessar .. f/6.8	N.S. Perfect ..	21 10 0
	Ysar .. f/4.5	Compur-Rapid S. ..	12 18 6	Una ..	Homocentric .. f/4.5	N.S. Perfect ..	23 10 0
Pioneer ..	Trioplan .. f/3.5	Ibsor-S. ..	8 15 0		Xpres .. f/5.5	N.S. Perfect ..	28 0 0
Super-Speed Cameo ..	Ensar .. f/4.5	Compur-S. ..	10 10 0	Sibyl Vitesse ..	Combinable .. f/3.5	N. & G. ..	28 10 0
	Dallmeyer .. f/3.5	Compur-S. ..	13 15 0		Dalmac .. f/3.5	N. & G. ..	30 0 0
Venus Wafer ..	Tessar .. f/4.5	Compur-S. ..	10 10 0		Xpres .. f/4.5	Compur ..	30 0 0
Recomar ..	Xenar .. f/3.8	Compur-S. ..	11 17 6	Vesta de Luxe ..	$4\frac{1}{2}$ -in. Xpres		
	Tessar .. f/4.5	Compur-S. ..	12 2 6	Imagon ..	17-cm. Imagon Soft-focus lens		
Certotrop ..	Trioplan .. f/2.9	Compur-S. ..	12 12 6			Compur ..	34 10 0
	Tessar .. f/4.5	Compur-S. ..	12 18 6	Traveller Una ..	Combinable f/5.5	N.S. Perfect ..	35 0 0
Planitta Model II ..	Ysar .. f/4.5	Compur-S. ..	13 5 0	Verto ..	4-in. Combinable f/5.5	Exacto ..	37 0 0
	Ysar .. f/3.8	Compur-S. ..	14 10 0			Compur-S. ..	39 10 0
	Ysar .. f/4.5	Compur-Rapid S. ..	14 13 6	Plaubel Makina II	$4\frac{1}{2}$ -in. Combinable f/5.5	Exacto ..	47 0 0
	Euryr .. f/3.8	Compur-S. ..	14 13 6	Verto Square Model		Compur-S. ..	47 10 0
	Euryr .. f/3.8	Compur-Rapid S. ..	15 18 6		Anticomar f/2.9		
	Euryr .. f/3.8	Compur-Rapid S. ..	16 2 0	Plaubel Makina IIS	None ..	Focal-plane ..	36 0 0
				Vaido ..	None ..	Focal-plane ..	46 0 0
				(Tropical Model)			

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

PLATES.

SIR,—I was much interested in your article on plates in a recent issue of *The Amateur Photographer*, and I am in complete agreement with most of the views expressed there. I always use plates if possible, and only when considerations of weight and space are preponderatingly great, I use some form of film. May I be permitted a few words regarding the advantages of plates, most of which I must admit are due to the rigidity of the glass support. You have a nice solid article to handle which you can hold comfortably by the edges with your fingers.

1. *Exposure.* In exposing you know for certain that the whole of the emulsion will be in register in the camera, be the plate small or large, since a glass plate cannot bulge under the temperature conditions usually attained in this world of ours.

2. *Processing.* You can lift the plate in and out of the dish, tank or rack with ease; it sits rigidly in a rack for drying, and does not have to be hung up upon a line like so much washing.

3. *Enlarging.* Here again, you have the advantage of a rigid material always in one plane in the carrier. In cases where one is too impatient to wait until the next evening, one can blot off the negative on fluffless blotting-paper and put the damp negative into the carrier of the lantern, make the exposures and complete the washing of the negative whilst dealing with the enlargement. The most exacting photographer cannot ask for more than this.

4. *Retouching.* The plate is its own ideal support for retouching purposes and, the back being glass, one can put on or take off any kind of varnish without fear.

5. *Storage.* Plates do certainly take up a little more room and weigh more than films, but this is not a serious cause for most of us.

These are some of the reasons why I prefer plates to films; perhaps other of your readers will add to my testimony.—Yours, etc.,

C. JONES.

"THE FEMALE OF THE SPECIES."

SIR,—It pleases Mr. Wastell to let the cold water of his pretty wit play on the idea of calling a lady photographer a photographess. And yet—why not?

If Miss Amelia D. Footsore, of Tooting, announces that she is a prophetess and is prepared to do Mr. Wastell's horoscope for two guineas—(Thursday evenings, 6 to 8, and will he please bring the money with him)—is there anything incongruous in it? Similarly, when my second cousin Jimima stepped aboard the Green Star liner *Nulli Secundus* as a stewardess, did the heavens fall?

They—or it—did not!

My brethren, let us be just. Render unto Cæsar the things that are his'n, and do not deny my downtrodden sex the joy of accurate description.

I don't—thank God!—know anything about the Oxford Dictionary, but am prepared to pray that peace may abide with its ashes if it will call a lady who snaps, a snappess.—Yours, etc.,

DOLLY VARDEN.

LOW-PRICED CAMERAS.

SIR,—The woolliness "Simplicity First" finds in the work of expensive cameras is probably due to their owners feeling called upon to include clouds in their pictures with the aid of panchromatic films and colour filters.

One notices three striking points of difference in their cloud effects from what we see in nature; first, the "advanced workers'" skies are much too dark in comparison with the neighbouring clouds; secondly, he gets large areas of woolly white cloud, whereas real clouds of any size, unless very low and thin, are dark except at the edges; and, thirdly, he loses the natural light just above the sky-line. This is due to the over-correction of the blue part of the spectrum; as a result we pay more attention to the clouds than is natural—unless perhaps they are rain-clouds and we have no umbrella.

A second cause of woolliness is the excess of optimism with which the owner of the expensive miniature lays on the diameters when enlarging. It is true, enlargements from negatives taken with an expensive lens may show more detail than if a cheaper one were used, but brilliance is lost, and lines that should be hard become soft, and the lighter parts become woolly.—Yours, etc.,

EDWARD C. BARFIELD.

"The A.P." Monthly Competitions

AWARDS FOR JUNE.

ADVANCED WORKERS' SECTION.

First Prize.—"Cholesbury Mill (Bucks)," by Dr. S. D. Jouhar, 50, Crown Road, Twickenham, Middlesex.

Second Prize.—"Up Aloft," by F. J. Taylor, 11, First Avenue, Blyth.

Third Prize.—"Going to the Heaf," by J. C. Green, 24, Market Square, Brackley, Northants.

Mounting Prize.—"A Place in the Sun," by Arthur G. Dell, 88, Casewick Road, W. Norwood, London, S.E.27.

Certificates of Merit.—"The Scrum," by S. Lakshminarasu, 6, F. Street, Fort, Bangalore City, India; "Ricinus," by Ing. Carlos A. Pollitzer, Tucuman 811, Buenos Aires; "Out of the Night," by William Rambow, 12, Ingram Road, North Ormesby, Middlesbrough.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1 and Class 2 respectively.

Those awarded Honourable Mention are as follows:

(2) J. H. Clark (London, S.E.); (2) A. R. Elliott (Goole); F. N. Baker (Kirkella, Hull); G. Griffiths (Lytham); H. E. Haase (London, E.C.); R. C. Leighton Herdson (Herne Hill, S.E.); (2) William Jackson (Hull); (2) Dr. S. D. Jouhar (Twickenham); (2) S. Lakshminarasu (Bangalore); (2) Mrs. K. M. Parsons (Reading); (2) R. M. Roberts (Pinner); A. H. Roche (Ealing, London, W.); (2) E. G. Roughton (Romford); H. Bryce Thomson (Leeds); A. L. Syed (Palanpur, India); T. Y. Young (Soochow, China).

INTERMEDIATE SECTION.

First Prize.—"Journey's End," by James B. Brownlee, 13, Polworth Crescent, Edinburgh.

Second Prize.—"Floodlight," by H. Davis, Hathaway, West Drive, Harrow Weald.

Certificates of Merit.—"The Toilers," by C. R. Bailey, 3, Essex Road, Gravesend, Kent; "A Rabbit

Washing," by Dr. W. H. Du Pré, Tisbury House, Tisbury, Wilts; "The Winner of the 2.20," by Robert C. Morton, Forest Villa, Holborn Hill, Millom, Cumberland; "Stormy Sunrise," by Wilfred Turner, Southend, Westminster Road, Hale, Altrincham, Cheshire.

BEGINNERS' SECTION.

First Prize.—"Boat-makers at Lallaquich," by Miss Esmé Williams, 133, Cheyne Walk, London, S.W.10.

Second Prize.—"Radiance," by H. W. Buxton, 85, Warwick Street, Norwich, Norfolk.

Certificates of Merit.—"One Man and His Dog," by Leonard H. Gant, 3, Pond Chase, Shrub End, Colchester; "Wash-day," by J. A. Holdcroft, 900, High Lane, Great Chell, Stoke-on-Trent; "Peaceful Moments," by G. V. Peskett, 20, Nelson Road, Southsea; "The Mill," by Miss Margaret E. Storey, 27, Silverdale Road, Eastbourne.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, July 28th.

North-West London C.C. Meeting at 7.30 p.m.

Thursday, July 29th.

Camberwell C.C. Monthly Competition.
Hackney P.S. Outing to the Zoo.
Oldham P.S. "Mounting Prints." A. Birchenough.
Stretford C.C. Monthly Exhibition. Landscapes.

Friday, July 30th.

Folkestone C.C. "Colour Photography." J. Smith.
Photographic Society of Ireland. Informal Meeting.

Saturday, July 31st.

Manchester A.P.S. Hall i' th' Wood. T. Burton.
Stockport P.S. Broadbottom. Miss E. Wild.

Sunday, August 1st.

Ilford P.S. Latton Priory, Epping.

Monday, August 2nd.

N. Middx. P.S. Ayot and Wheathampstead.
Oldham Equitable P.S. Print Competitions.

Wednesday, August 4th.

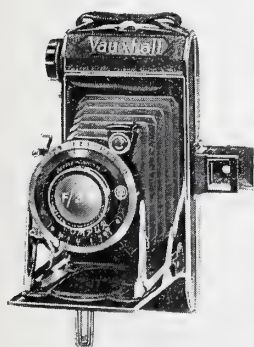
Partick C.C. Receiving Date for Prints for Criticism.
Worthing C.C. Outing to Clapham Woods.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Sixtus, Ombrux, and Blendux photo-electric exposure meters are the subject of a booklet just issued by Messrs. J. H. Dallmeyer Ltd., of 31, Mortimer Street, W.1. Of the three meters the Sixtus is both the smallest and the most sensitive, but it is also the most expensive. The Ombrux and Blendux meters are much alike, the main difference being that the latter is scaled for the ciné worker and the former for the "still" photographer. The booklet, which is fully illustrated with photographs and sketches, will be sent post free on receipt of a request to the above address.

Two new "Vauxhall" roll-film cameras have recently been put on the market by The Camera Company. Both are self-erecting cameras for pictures $3\frac{1}{4} \times 2\frac{1}{4}$ in., fitted with anastigmat lenses with front-cell focussing. The "Vauxhall Wonder" has an f/4.5 Vitar lens in a shutter speeded 1/25th to 1/100th sec., Bulb and Time, and is priced at £2 15s. 6d., or at £2 19s. 6d. if equipped in addition for half-size pictures. The "Vauxhall de Luxe" is a more ambitious instrument fitted with an f/3.8 Trinar lens in a Compur delayed-action shutter to which is fitted a special plunger release which is considerably more convenient of access than the usual trigger. This model, which is illustrated here, is priced at £5 17s. 6d. Further details of these cameras can be had on application to The Camera Company, at 320, Vauxhall Bridge Road, S.W.1, or at 52, Cheapside, E.C.2.



which, together with an improved method of loading the sensitive plates into the Compass envelopes, ensure that they work smoothly in the camera. The back has also been adapted to take a roll-film attachment, which is now available. Messrs. Compass Cameras Ltd. offer the owner of any original Compass, which does not embody these improvements, one of the revised series in free exchange for it. The exchange can be effected either through the dealer from whom the original camera was bought, or direct with Compass Cameras Ltd., 57, Berners Street, London, W.1.

The latest 21s. award in the Wallace Heaton "Babies" Competition was made to Mr. H. A. Godfrey, 131, Lytton Road, Stechford, Birmingham, 9, for his print entitled "Two Weeks." Full particulars regarding these weekly competitions for readers of "The A.P." appear regularly in our advertisement pages. At the request of many of our overseas readers, who are at present debarred from entering the Wallace Heaton competitions, we are able to give the dates and subjects of the remaining competitions in which it may be possible for them to enter. They are as follows: July 28th to August 11th, "Sunbathing." August 18th to September 1st, "Happy Holidays." September 8th to September 29th, "Travel Snaps."

The Yeovil Photographic Society, which was officially inaugurated on Wednesday, 14th July, by Mr. P. W. Petter, appears to be somewhat in the nature of a promising venture. At the opening Mr. S. Bridgen, representing Ilford Limited, gave the fifty members present a talk on "Landscape Photography." The society has rented a vacant house, which contains a lecture room, dark-room, and a room where prints may be exhibited. Upstairs there is a well-equipped room for the ciné enthusiasts, another installed with two enlargers, while a further room has been kept as a social room, furnished with numerous journals, books, and a radio set. The premises are situated at 11, Hendford, Yeovil, in the centre of the town. The Hon. Secretary, Mr. J. G. Milner, 1, High Street, Yeovil, will be very glad to welcome any new members.

We would draw the attention of our readers to the fact that Mr. F. E. Haynes, the Hon. Secretary of the Western Counties Photographic Federation, has changed his address, which is now 71, Cromwell Road, St. Andrew's Park, Bristol, 6.

The South Shields Photographic Society now has a new secretary, Mr. D. R. Morris, 10, South View Terrace, South Shields, who informs us that he will be very pleased to welcome any new members, or send any information to amateur photographers in the district who are contemplating joining a photographic society.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

85. Makers' Formulæ: Developers for Criterion Papers—(1)

Developer for Press Bromide Paper.

Metol	20 grs. (2.25 grm.)
Hydroquinone	40 grs. (4.5 grm.)
Sodium sulphite (anhydrous)	220 grs. (25 grm.)
Sodium carbonate (anhydrous)	164 grs. (18.5 grm.)
Potassium bromide	30 grs. (3.4 grm.)
Water	20 oz. (1,000 c.c.)

If crystallised carbonate and sulphite are used, take 440 grs. (50 grm.) of each.

The above developer is specially recommended for Criterion Press paper. It should be used undiluted, and development should be complete within 2 mins. at 65° Fahr. Rinse before fixing.

For Non-Stress Bromide and Bygas Papers. M.Q.

Metol	20 grs. (2 grm.)
Sodium sulphite (anhydrous)	360 grs. (37.5 grm.)
Hydroquinone	40 grs. (4 grm.)
Sodium carbonate	178 grs. (18.5 grm.)

Potassium bromide	20 grs. (2 grm.)
Water to	20 oz. (1,000 c.c.)

If using crystalline salts, take 720 grs. (75 grm.) of sulphite and 480 grs. (50 grm.) of carbonate.

Amidol.

Sodium sulphite (anhydrous)	240 grs. (25 grm.)
Potassium metabisulphite	60 grs. (6 grm.)
Potassium bromide	10 grs. (1 grm.)
Water to	20 oz. (1,000 c.c.)

If the above solution is made up with crystalline sulphite, take 480 grs. (50 grm.). Just before use, add 3 grs. amidol to each ounce (0.3 grm. to each 50 c.c.) of the above stock solution.

Either developer should be used at 65° Fahr. Bygas should be developed for 45 to 60 secs., and Non-Stress Bromide for 1½ to 2 mins.

Bygas should not be rinsed before fixing. The M.Q. developer is available in packet form.

A new and improved model of the Compass camera is announced and owners of this attractive "miniature" should note how they may benefit by the modifications and additions that have been introduced to enhance the value and utility of the little instrument. In the latest model the fundamental design remains unaltered, but a new lens has been fitted. We understand that only a slight modification of the original formula has been used, but it results in notably finer definition and better covering power. The mechanism of the shutter is altered to give even greater reliability, and a new mounting has been designed for the range-finder. Some slight but important alterations have been made in the camera back,

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Photo-Electric Meter at Night.

In using a photo-electric meter for portraits, copying, etc., by artificial light, do I expose according to the indication given by the meter, or do I multiply by some factor depending on the distance? J. L. (Nottingham.)

In using a photo-electric meter by artificial light you should give about three times the indicated exposure if you are using orthochromatic plates, but if you are using panchromatic plates you can give the exposure shown by the meter. The speed number taken for the plates should be the same as that which you have found by experience gives you satisfactory negatives when working out the exposure by daylight. Do not forget that the meter measures the total reflected light from all objects within its range; in estimating the exposure for a portrait against an unilluminated background the meter should therefore be brought close enough to the sitter to ensure that its field of view includes none of the background.

Cell Meter in Dim Light.

I have been told that when using a photo-electric meter in so dim a light that it will not read, a fairly good result could be obtained by pointing it at the light instead of at the subject, and multiplying the reading obtained by 30. Is this the case, please? J. O. F. (York.)

The use of an electric exposure meter by pointing it towards the source of light and then multiplying the reading by a factor is a very satisfactory means of enabling the meter to be of service in lighting conditions that are otherwise too dark for it. You must realise, however, that in this use of the meter you are no longer measuring the light reflected from the subject, but that falling upon it, and that, while it may be sufficient to multiply the indication of the meter by 10 if the subject being photographed is light in colour, it might be necessary to multiply it by as much as 50 if the subject were dark.

Stereoscopy in Colour.

Wishing for a change from ordinary photography, I have recently been doing some stereoscopic work. Now I am wondering whether it would be possible to produce stereoscopic slides in colour, which should give the nearest approach to reality that the photography can provide. Is this possible? And is there any general advice that you could give me? W. S. J. (Plymouth.)

Coloured stereoscopic views have been made since the early days of the Autochrome plate, so you need have no doubts as to their possibility. If plates are used they have to be cut with a diamond and transposed, but if colour films, such as Dufaycolor, are used, they can easily be cut with scissors. It is not possible to give you much useful advice within the limits of a reply, but if you are seriously interested in stereoscopic work, we think it would be worth your while to get a copy of "Practical Stereoscopic Photography," by F. M. Dalzell, price 10s. 6d., and published by Messrs. Henry Greenwood & Co., Ltd., 24, Wellington Street, Strand, London, W.C.2.

Photo-Electric Meters.

Can you tell me how a photo-electric exposure meter works? W. H. M. (Somerset.)

A photo-electric exposure meter contains a cell which generates on an electric current, the intensity of which is proportional to the intensity of the light falling on the cell. This current is registered by a sensitive electrical instrument, so that the movement of the pointer of this is a measure of the amount of light entering the exposure meter.

The movable scales on the meter then calculate for you what actual time of exposure is required, for any speed of film and any lens aperture, to record satisfactorily on the film a subject reflecting this amount of light.

Moving Objects and Distortion.

I hope to attend a race-meeting next week, and shall attempt some broadside-on views of the racing horses, using a focal-plane shutter. In which direction relative to the moving image should the slit of the shutter travel?

T. W. G. (Nottingham.)

No matter which way the slit of a focal-plane shutter travels, the image of a moving object will be distorted. It is generally considered best to have the slit travelling in the opposite direction to the movement of the image on the film, as, in this case, the distortion takes the comparatively harmless form of a slight shortening of the object in the direction of its motion.

Do not forget that, if the object is travelling from right to left, the image is moving from left to right.

Identifying a Camera.

I recently purchased a second-hand roll-film camera, and am anxious to know the name of the makers so that I can write to them for a portrait attachment for it. All details of lettering, etc., on the camera are enclosed. W. J. W. (Canterbury.)

All the details you give are marked on the lens and shutter, and as the same lens and shutter can be, and often is, fitted to a dozen different cameras by a dozen different makers, your information is of no help in identifying the camera.

This, however, is fortunately of no importance for your purposes, as any make of portrait attachment which is a reasonably good fit on the lens will be perfectly satisfactory. Except in one or two cases, these auxiliaries are not designed for any special lens, but work equally well with any.

Films and Filters Abroad.

I am going to Switzerland this month and should be glad if you would advise me how to get the best out of my camera. I normally use Verichrome film, but I am given to understand that the different light values necessitate a faster film.

G. F. H. (Surbiton.)

We very strongly recommend you to keep to the film that you usually use, as familiarity with the material you employ is a great help in obtaining consistent results. A holiday, where every exposure will be valued, is the worst possible time for experimenting. With, perhaps, one exception; we would strongly suggest that you take with you a yellow filter, even if you do not normally use one, as this will enable you to get tone in a blue sky.

Printing from Paper Negatives.

I have been asked to make some prints from a paper negative, and have no idea how it is done. Can you help me, please?

E. R. G. H. (Newport.)

The card negatives to which you probably refer are intended to be printed from by professional firms, who alone have the necessary suitable apparatus. If you have a double-extension plate camera you can load a slide with bromide paper, put the negative up in a good diffused light, and copy it. The bromide paper will develop up as a positive print.

DON'T RISK IT!

After all the trouble you have taken in obtaining your holiday pictures, it would be heart-breaking to have scratched and dirty negatives returned to you ; under-developed negatives, or over-developed negatives ; insufficiently fixed negatives, or negatives fixed so long that the high-lights are killed ; negatives stained from insufficient washing, or negatives blotchy from careless drying ; negatives reticulated ; negatives grainy ; negatives, in a word, awful !

Really, why risk all this ? Even if you haven't found out yourself, your friends have probably told you that R. G. Lewis-processed films are a joy and a delight to the eye ; why, then, entrust your films to the tender mercies of an inferior service when you know that any work sent to us is given to an experienced technician who really knows his business. It seems almost incredible, but our developing staff are so enthusiastic that they spend a great deal of their leisure time in experimenting with fresh developers, new tanks, new fixers, new stop-baths, and anything else on which they can lay their eager hands ! We subsidise their investigations as their discoveries are making our developing and printing department a really matchless institution !

There are, incidentally, two recently introduced innovations which we have not announced before. These are :

We will undertake the processing of Leica size films in Champlin 15 at the standard charge of 3s. 9d. for special Correx tank development, or 3s. for V.P. and 120 films. No increase in exposure is necessary, and even badly under-exposed negatives come up smiling. The grain is extremely fine, and the gradation brilliant, the results being almost the equal of those obtained with a three to four times' exposure increase and Sease I developer.

Contact strips. We have discontinued the old "contacts in pairs" system, and the modern method is to print the complete roll on one long strip of bromide paper—matt or glossy as required. As will be realised, this system is better than anything else yet devised for filing purposes, quite apart from the beauty of the roll itself. The price per roll is the very reasonable one of 2s. 6d.

We feel that it is almost a waste of time to mention our enlarging technique, as this is so famous by now that any comment can only be superfluous. However, we don't want our enlarging staff to feel "left out in the cold," hence this short note about them. Their work has to be seen to be believed—and even then it sometimes seems hard to believe that they can turn out such wonderful work as they do.

Have you received your copy of the "New Technique of Miniature Film Processing" ? If not, why not ? Write to-day for a copy, and learn what wonderful service we can offer ! "Try 202 for Service !"

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1

(HOLBORN 4780).

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

Put COLOUR into your next pictures

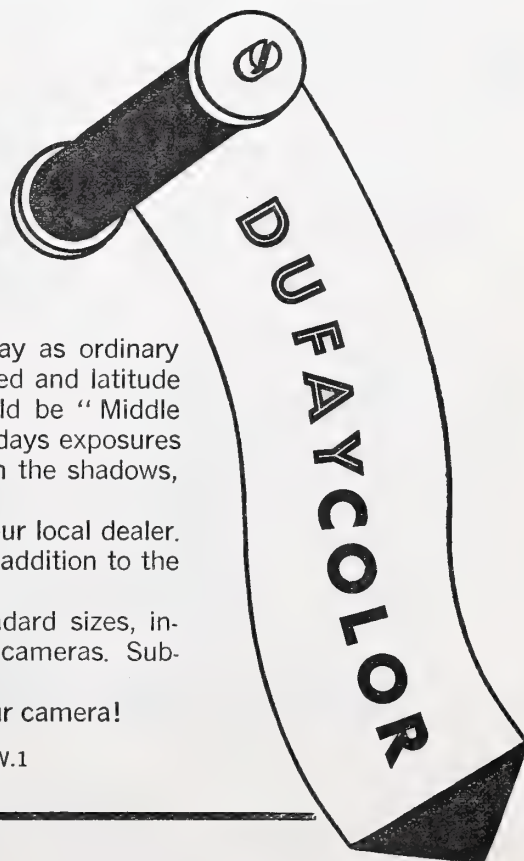
You load and expose the film in exactly the same way as ordinary stock. No filters are necessary. No attachments. Speed and latitude are both good. For example, a typical exposure would be "Middle of the day; July; sunshine; 1/25 sec at f.8." On dull days exposures are relatively longer, but the recorded colours, even in the shadows, are still crystal-clear and crisp.

Development and finishing are done by us, through your local dealer. Any number of black-and-white prints can be made in addition to the original colour transparency.

Dufaycolor films and packs are obtainable in all standard sizes, including 35 m.m. film for Leicas and similar miniature cameras. Sub-standard cine film (used with filter) is also made.

Put life in your next pictures. Put DUFAYCOLOR in your camera!

DUFAY-CHROMEX LTD 14-16 COCKSPUR STREET LONDON S.W.1



Grain & Gradation

in your negatives

For **FINEST GRAIN** in miniature films use

Johnson's FINE-GRAIN DEVELOPER

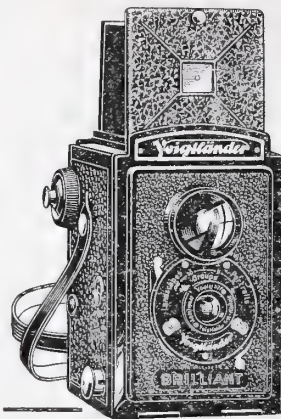
NO WEIGHING. NO MESS. NO MISTAKES.
20-oz. tins, complete with development tables, price 1/-

For Perfect **GRADATION** in roll films use **AZOL** THE CORRECT DEVELOPER

and develop according to the AZOL Time and Temperature Tables.

3-oz. bottle makes 75 to 300 oz., 2/-.

Manufactured by
Johnson & Sons, Manufacturing HENDON,
Chemists, LTD. LONDON, N.W.4



**You don't know
how good an
inexpensive
camera can
be—till you've
seen this**

**Voigtlander
BRILLIANT**

SCHERING LTD. (Voigtlander Dept. A), 185/192, High Holborn, London, W.C.1

● 12 pictures for the price of 8—and you see them crystal-clear and practically **FULL SIZE** while you take them! Those are the two features that have made the Voigtlander Brilliant famous. Using standard 8-exposure $3\frac{1}{2} \times 2\frac{1}{2}$ film it gives you **TWELVE** pictures $2\frac{1}{2}$ in. square. Think what that will save you! And you're certain of good results because the full-size view-finder makes composing and taking simple. Made by the world-famous firm of Voigtlander—optical craftsmen since 1756—the Brilliant offers truly remarkable value at its price. Ask your dealer to demonstrate it, or write below for full details.

45/-

With genuine Voigtlander VOIGTAR F/7.7 Anastigmat lens, speeded shutter, 3 point focussing. Other models from £3 15s. to £6 15s.

★ There's the same fine value with **ILLUSTRA FILM**

★ **VOIGTLANDER FOR VALUE** ★

THE SCOTTISH Miniature Specialists

You should try our miniature processing and our enlarging. We make the enlargements on the kind of paper you like best, and they are not made automatically.

When you want to change your camera let us know, we are sure to be able to satisfy you.

THE NEW ROLLEICORD

Just as good as
the old one, but
not so expen-
sively finished.



YOU CAN GET IT AT ONCE FROM:

J. B. WATSONS
3, FREDERICK STREET, and
13/15 SHANDWICK PLACE,
EDINBURGH

— ALLENS — for MINIATURE CAMERAS



Including :

The Automatic

—ROLLEIFLEX,

ROLLEICORD II, SUPER IKONTA, CONTAX II, IKOFLEX II, LEICA, KODAK REGENT, FOTH-DERBY, MINIATURE MARVEL, SPEEDEX 'O', CONTAFLEX, EXAKTA, REFLEX-KORELLE.

MINIATURE CAMERA USERS
Here is your **SERVICE**

ART SURFACE POSTCARDS

from Miniature Negatives, de-
veloping 6d., Panchromatic 9d.

1/6 ORDERS POST PAID.

2^d.
EACH.



SPECIAL

**$3\frac{1}{2} \times 2\frac{1}{2}$ D.E.
THIN BODY
CAMERA**

All movements, and
fitted

**ZEISS TESSAR
F/4.5 LENS**

D.A. Compur
shutter

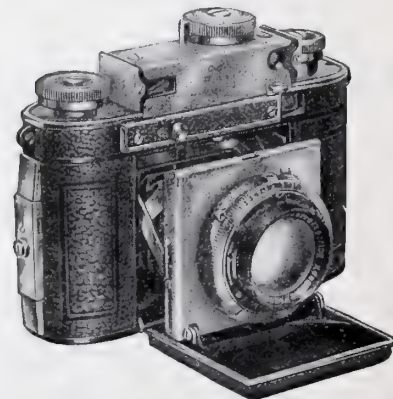
£10:10:0

"MAKE SURE
YOU REACH"

ALLENS 183, OLDHAM ROAD,
MANCHESTER, 4

Dollina II

with coupled range-finder. Chrome finish
or Black finish.



For 36 exposures 24×36 mm., on cine film, of standard width. External focussing-control to set camera ready focussed while still closed. Tubular built-in optical view-finder. Practical horizontal size. Fully erected at a single pressure. Leather shoulder-straps. Reverse spooling. Automatic locking and film-counting device, die-cast body, etc.

Model II (with coupled range-finder), with
Steinheil Cassar f/2.9, Compur 1 to 1/300th sec. **£12:17:6**

With Zeiss Tessar f/2.8, Compur 1 to 1/500th
Compur 1 to 1/300th £13 7 6, to 1/500th... **£14 12 6**

With Zeiss Tessar f/2.8, Compur 1 to 1/500th
sec. **£17:17:0**

With Schneider Xenon f/2, Compur 1 to 1/500th sec. **£19 19 0**

Chromium-plated Model (dull finish) as illustrated, extra 18/6.

Ask your dealer for catalogue, or write to Sole
Importers for CERTO CAMERAS

ACTINA Ltd. 29, Red Lion Sq.,
High Holborn, W.C.1

Coronet

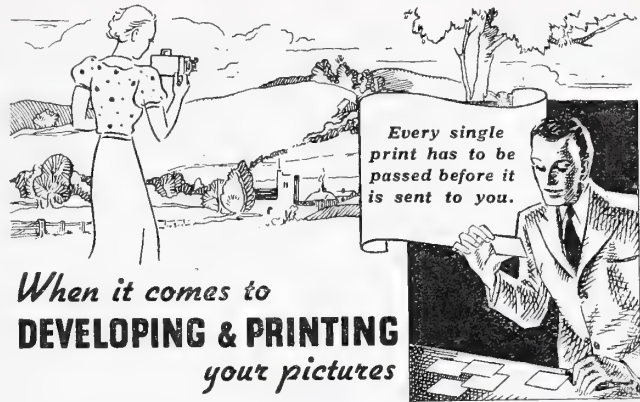
MODEL II.
9.5-mm. Sprocket driven,
films cannot be torn or
damaged in projector.
Absolutely self-contained.
30 ft. to 400 ft. reels with-
out adjustment. Accelerat-
ed intermittent movement
giving absolutely flickerless
pictures 40×30 in. at a
10 ft. throw. High geared
rewinds for all films. Com-
bined lamp and wall plug.
Fan cooled. Designed
for all voltages from 100
to 250, either AC or DC

Hand-driven £5 : 5 : 0
Motor-driven £7 : 10 : 0

Obtainable everywhere. For full
particulars, please write to :

CORONET CAMERA CO.,
Dept. A9, BIRMINGHAM, 19

Projector



When it comes to DEVELOPING & PRINTING your pictures

Send your films to Will R. Rose Ltd. Their staff of highly skilled specialists all share the Will R. Rose enthusiasm for quality. In their developing department they aim at bringing out every detail—only fine developers are used, and in the printing department they are using a new special paper that gives the negative its full value.

"Magna Prints" (regd.)

Unless otherwise ordered, V.P.K. and No. 2 Brownie films are printed the "Magna" way—magnified to 4½×3½ in. and cost only 2½d. each. "Magna" Prints from miniature camera negatives are the standard price of 3d. each.

PRACTICAL HINTS

Soft light on the subjects makes a better snapshot.

HOW TO SEND YOUR FILMS

Wrap your spools securely (envelopes are not safe)—remember to enclose your name and address. Prices standard throughout.

Send your next spool to

WILL R. ROSE Ltd. (Dept. A.B.)

23 Bridge Street Row, CHESTER

133/134 High Street, OXFORD 25 The Promenade, CHELTENHAM

DID YOU KNOW . . .

THAT THE

"TRANSPAROL" CORNERS



Packed in Boxes of
100. Price 6d.

From your dealer, or catalogue post free from Sole Importers :

R. F. HUNTER, LTD., Celfix House

51, GRAY'S INN ROAD, LONDON, W.C.1. Phone : HOL. 7311/2.

are the very thing for your album. They do away entirely with messy paste, yet they allow all the print to be clearly viewed. Made of best materials, they will remain firmly in position, yet allow the print to be taken out if required. Especially suitable for contact prints of miniature negatives, as they cut off no portion of the print.

FOR THE MINIATURE MOB—

ENLARGEMENTS

par excellence from your
Miniature Films! Individual
attention for each one by
a professional expert!

For finest grain and "quality" negs. we use Champlin's No. 15 or Johnson's Super Fine Grain Developers. Send or call NOW for price list and a little homily on the why and wherefore. A P.C. will bring it.

H. STEAD Miniature
Processing
Specialist
4 Gt. QUEEN ST., KINGSWAY, W.C.2

(2nd door on right from Kingsway.)
Phone : Hol. 7900.

INDIVIDUAL
PROCESSING

28/7/37. "The Amateur Photographer."

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Saturday, July 31st.

28/7/37. "The Amateur Photographer."

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Saturday, July 31st.

28/7/37. "The Amateur Photographer."

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Saturday, July 31st.

28/7/37. "The Amateur Photographer."

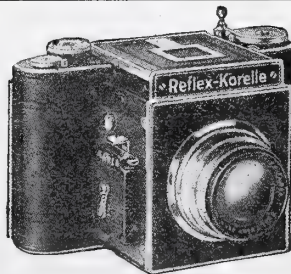
PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

28/7/37. "The Amateur Photographer."

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.



REFLEX-KORELLE

IMPORTANT ANNOUNCEMENT

Two New Models with entirely automatic winding shutter will shortly be available. They will be called Models IA and IIA and prices will be 25/- more than the present Models

I and II. The Model IIA is now available with f/3.5 Zeiss Tessar Lens at £23:15:0

Your dealer will be glad to supply you with this "nearly perfect" camera.

PHOTO-OPTICS LTD., 32, LORD STREET, LIVERPOOL, 2

INVEST IN AN 8-mm. MOVIE OUTFIT

Live moving pictures, full of interest, can recall memories of some enjoyable occasion. Cinematography is the finest means of recording such memories, and the efficient 8-mm. size is within the reach of almost everyone. Between twenty and thirty shots can be taken on one film costing only 10s., including the processing and spooling to make it ready for projection.

Write at once to R. G. LEWIS (CINÉ) for descriptive literature of the latest apparatus.

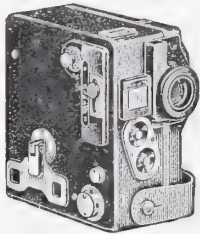
BELL & HOWELL DOUBLE "8"



new streamline model, with speeds 8, 16, 24 and 32, automatic footage indicator, f/2.5 Taylor-Hobson lens, complete with carrying-case

£22 10 0

DITMAR DOUBLE "8"



with footage and iris visible in view-finder, two speeds, parallax adjustment. Price with f/2.8 Cinor lens

£14 14 0

With f/1.8 lens £16 16 0

HIRE PURCHASE

Any piece of apparatus may be had on hire purchase over nine, twelve, fifteen, eighteen or twenty-four months, at the low interest rate of 5 per cent per annum, and special quotations for apparatus costing more than £100 would be given.

PART EXCHANGE

Exceptionally generous allowances made on second-hand apparatus against new models. Send your old equipment immediately for valuation.

R. G. LEWIS (CINÉ)

202, HIGH HOLBORN, LONDON, W.C.1
(Chancery 7996)

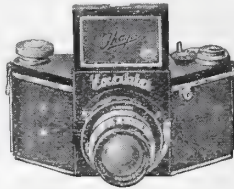
(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

That **1937** Holiday camera you've got your eye on
HAVE IT NOW! And pay for it easily out of income.

Add 5 per cent (1s. in the £) only to the list price. The first instalment is all you have to pay to secure one of these marvellous cameras NOW—the balance is payable within 12 months.

THE "EXAKTA"

A miniature reflex for roll films. Takes full-size pictures on V.P. film, focal-plane shutter, speeds 1/25th to 1/1,000th sec., also Time. Multi-speed model with Zeiss f/3.5 Tessar. £23 10 0
Multi-speed model with Zeiss f/2.8 Tessar . . . £27 10 0



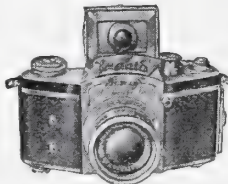
The 'KINE-EXAKTA'

A miniature reflex for 24 x 36 mm. daylight-loading spools of 36 exposures. Focal-plane shutter to 1/1,000th sec. Chromium finish throughout, brilliant focussing screen with magnifier.

With Exaktar f/3.5 lens £27 10 0

With Zeiss f/2.8 lens £38 10 0

With Primoplan f/1.9 lens £45 0 0



All-metal focal-plane shutter, providing exposures up to 1/1,250th sec. Distance meter coupled to automatically focussing lens. Open back, easy to load. 36 exposures, 24 x 36 mm.

PRICES:

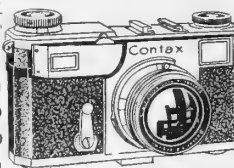
With Zeiss Tessar f/3.5 lens £40 10 0

With Zeiss Tessar f/2.8 lens £43 5 0

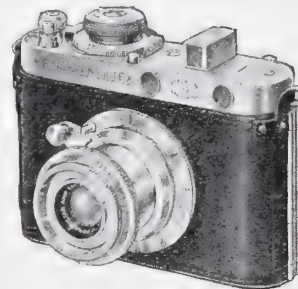
With Zeiss Sonnar f/2 lens £50 10 0

With Zeiss Sonnar f/1.5 lens £65 15 0

THE "CONTAX"



THE ENSIGN "MULTEX II"



The all-British miniature camera. Gives 14 pictures 1 1/2 x 1 1/4 on standard V.P. size film. Range-finder coupled to lens focussing. Automatic film wind, rendering double exposures impossible. Self-capping focal-plane shutter, 1 to 1/1,000th sec. and Time.

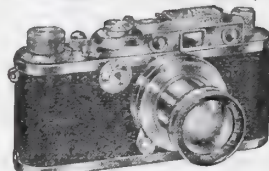
With f/3.5 Multar anastigmat lens £19 10 0

With f/2.9 Ross Xpres anastigmat lens. . . £25 0 0

With f/1.9 Ross Xpres anastigmat lens. . . £32 10 0

THE "LEICA"

The miniature camera of world-wide repute, takes daylight loading films of 36 exposures. A precision-made instrument obtainable with various lenses. Chromium finish throughout.



Model I, with Elmar f/3.5 anastigmat lens, shutter speeds 1/20th to 1/500th sec. £18 5 0

Model II, ditto, fitted with range-finder. £27 17 0

Model III, shutter speeds 1 to 1/500th sec., with range-finder £31 16 0



THE "ROLLEIFLEX"

For 12 exposures 2 1/2 in. square on 3 1/2 x 3 1/2 in. roll film. Brilliant mirror reflex finder. The picture is seen right way up and same size as print. Automatic film winder. Zeiss f/3.5 Tessar, Compur shutter 1 to 1/500th sec. Price. £25 0 0

Rolleicord, a mirror reflex camera which includes a number of Rolleiflex features. Zeiss Triotar f/4.5. £14 10 0
Zeiss Triotar f/3.5. £16 10 0

Detailed list of these cameras, post free.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND, WC2



LOOK AHEAD

She'll enjoy seeing this movie at her 21st birthday party!

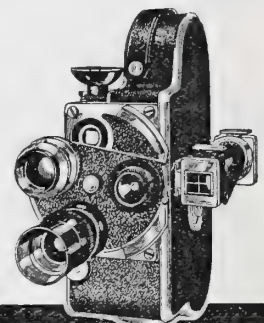
That's the reason why you should be making your films now with a Paillard cine camera.

You'll be glad in after years that you did your filming with a first-class instrument—it will be too late then to go back and re-film faces and places which have changed.

If a subject is at all filmable, the Paillard will take it, because it has the biggest range of refinements ever before available in one sub-standard instrument.

Refinements include:—Critical visual focuser. Special tri-focal view-finder giving parallax correction down to 2 ft. In spite of its compactness, the turret head has wide spaced lenses so that the field of wide-angle lenses (F 15 mm.) is not interfered with by telephoto lenses. Variable speeds—8 to 64 and all intermediate. Mechanism starts off at exact speed set, avoiding over-exposed frames at change of scene. Counter of high precision. Possibility of filming backwards for whole length of 100 ft. film being taken up and the counter subtracting exact amount (indispensable for superimposition, lap dissolves, etc.). Total disengagement of motor, even when fully wound. Picture-per-picture device, "time" and instantaneous exposures from 1/10th to 1/50th sec. Takes 50 and 100 ft. spools, any make.

Obtainable in three models for 9.5-mm., 16-mm. and double-8 films. With critical visual focuser and Dallmeyer f/1.5 speed anastigmat lens. £55 0 0



See the difference with a
PAILLARD
CINE CAMERA

Made by the makers of Paillard-Bolex Projectors.

Write for details to Dept. A.P.

CINEX LTD., 70, HIGH HOLBORN, LONDON, W.C.1

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 28a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

ENSIGN Special Reflex, ½-pl., Cooke Aviar f/4.5, 6 slides, F.P.A., £6; exchanges.—Below.

MOUSLEY'S for any make of camera, generous exchanges, Zeiss and Agfa specialists.—Mousley's, 309, Witton Rd., Birmingham, 6. Phone, East 0582. [0032]

ALLENS.—Latest Kine-Exakta, as new, Tessar f/2.8, £29/10; Robot, practically new, Meyer f/3.5, £17/10; Agfa Speedex O, f/3.9 Solinar, Compur, £4/5, as new.

ALLENS.—½-pl. Zeiss Miraphot Enlarger, Tessar f/4.5, £8/10, including carriage; Miniature Marvel, f/2.9, Compur, £5/5; Kodak Regent, Tessar f/3.5, £14/10.

ALLENS.—2½ square Super Ikonta, Tessar f/3.5, E.R. case, £18/10; Makina II, f/2.9, coupled, £27; Ikoflex II, Tessar f/3.5, £15/10.

ALLENS.—Super Sports Dolly, f/2.9, Compur, £7/19/6; Contax I, Tessar f/2.8, slow speed, £21/10; Nagel Rolloroy, Elmar f/3.5, Compur, £7/15; Super Ikonta II, Tessar f/3.8, as new, case, filter, Portrait lens, £21.

ALLENS for generous exchange allowances, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

CONTAX II, Sonnar f/1.5, E.R. case; perfect, and as new, £45.—54, Egremont Rd., West Norwood, S.E.27. [8384]

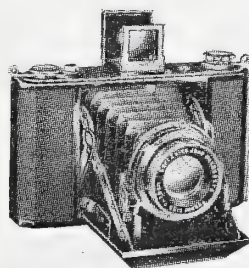
FORTH-DERBY, f/3.5, focal-plane, case, filter; cost £6/2 two months ago, £4/15.—Morrill, 52, Victoria Rd., Driffield, Yorks. [8387]

MAKE THE JOY OF YOUR HOLIDAYS COMPLETE with ONE OF THESE MOST RELIABLE MODELS.

If you are to be sure of good results you must first be sure of your camera.

HOLIDAY CAMERAS

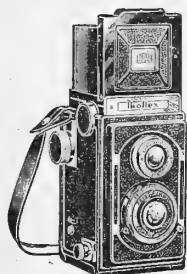
IKONTA MODEL 2½" × 2½"



Self-erecting, perfectly rigid, focussing by rotating front cell of lens, accurately graded from infinity to near distances. Best quality real leather bellows, direct-vision optical finder, Compur shutter with speeds from 1 to 1/500th sec., with Zeiss Tessar f/3.5, 3-in. focal length. Price **£13:0:0**

Payments over 6, 9 or 12 months.

IKOFLEX MODEL II MINIATURE REFLEX



12 pictures 2½" square on the popular 3½ × 2½" film. Plano-convex focussing screen, magnifier, automatic exposure counter, focussing to 4 ft., Novar f/4.5 anastigmat, Klio 8-speed delayed-action shutter.

Price **£9:0:0**

Payments over 6, 9 or 12 months.

WHEN RESULTS CALL FOR EXPERT CARE IN FINISHING, DISPATCH THEM TO US, OUR SERVICE IS SECOND TO NONE.

SELECTED USED BARGAINS

Certo Dolly (16 on V.P.), f/2 Schneider Xenon, Compur shutter, release. Price..... **£9 10 0**
Zeiss Ikon Kolibri (16 on V.P.), f/3.5 Novar anastigmat, Telma D.A. shutter, leather case. Price..... **£4 10 0**

2½ × 3½ Ensign Auto. Speed Roll Film, f/4.5 Aldis Uno anastigmat lens, focal-plane shutter, rising front, leather case. Price..... **£8 8 0**
Kodak Regent (16 on 120 or full 3½ × 2½), f/4.5 Zeiss Tessar lens, Compur Rapid D.A., complete with leather case. Price..... **£16 0 0**

Super Ikonta (2½ × 3½ or 16 on 120), f/4.5 Zeiss Tessar lens, Compur D.A. shutter, leather case. As new condition. Price..... **£15 15 0**

Nettar 2½ × 3½, f/4.5 Nettar lens, Compur D.A. shutter, speeds 1 to 1/250th sec. Price..... **£6 6 0**
Ikonta (16 on 120), f/4.5 Novar anastigmat lens, Telma D.A. shutter, leather case. Price..... **£4 7 6**

Baldax, f/2.9 Meyer Trioplan, Compur shutter, takes 16 on 120, leather case. Price..... **£6 10 0**

SOLE SUPPLIERS OF THE NOW
FAMOUS NORFOLK CAMERAS.

SHEFFIELD PHOTO CO. LTD.

NORFOLK ROW, (FARGATE)

SHEFFIELD — One minute walk from Town Hall

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **ILIFFE & SONS LTD.,** and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

& Co.

IMPORTANT NOTICE

Owing to the August Bank Holiday, the next issue of "THE AMATEUR PHOTOGRAPHER AND CINEMATOPHAGRAPH" (dated August 4th) is closing for press earlier than usual.

In accordance with the Notice that appeared last week, the latest date upon which Miscellaneous Advertisements could be accepted for the above issue was **FIRST POST, WEDNESDAY, July 28th.**

CAMERAS AND LENSES

MORLAND BRAITHWAITE, Moseley Village, Birmingham, offers second-hand and shop-soiled bargains.

CAMERAS.—Etui, 3½ × 2½, Radionar f/4.5, Compur, F.P.A., roll-film adapter, 3 dark slides, case, absolutely as new, £8/10; Zeiss 3½ × 2½, Tessar f/4.5, Compur, F.P.A., case, double extension, new bellows, completely overhauled, £7/10; Super Nettel, Tessar f/2.8, ever-ready case, 3 filters, lens hood, cassette, perfect, £22/10; Retina, f/3.5 Xenar, Compur, case, range-finder, demonstration model, £9/17/6.

ABOVE sent on approval; deposit system, H.P. and part exchanges entertained; see also under Cinematograph Apparatus.

MORLAND BRAITHWAITE, 103, Alcester Rd., Moseley, Birmingham, 13. Telephone South 2211 for all Cine and Photographic Goods. [8385]

VOIGTLANDER Range-finder, f/3.5, Compur Rapid; list £16/10; guaranteed as new, £13/10, approval.—Cruickshank, 35, Hallgate, Cotingham. [8390]

LATEST Super Ikonta, f/4.5 Tessar, ever-ready case; new condition; cost £21; gift, £16.—23, Vicarage Gardens, Scunthorpe. [8392]

ENSIGN Multex, f/3.5 Ensar lens; list £16/16; as new, £10.—24, Chapel Rd., Worthing. [8393]
SELFIX, f/7.7, little used, as new, 32/6.—Williams, 13, Melbury Rd., W.14. [8395]

CONTAX II, f/2, E.R. case, flash-bulb synchroniser for same; both as new, £42, or near offer.—Bankside, Ferry Rd., Teddington. [8397]

EXCEPTIONAL Value.—Contax II, almost new.—Box 2807, c/o "The Amateur Photographer." [8400]

3½ × 2½ Wirgin, Meyer f/2.9, in D.A. Compur, 32 D. Ext., R. and C., 6 slides, F.P.A., Leitz range-finder, £6/15; deposit system.—Box 2803, c/o "The Amateur Photographer." [8406]

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

LEITZ Hektor 7.3-cm. f/1.9 Ultra-rapid Long-focus Lens, chromium finish (Hegra), lens hood; as new; list price £29/5; our price £22/10.
4 1/2 × 6 Ernemann Focal-plane Camera, direct finder, quick-wind focal-plane shutter, 1/20th to 1/1,000th, cable release, fitted Ernemann Ernostar f/2, focussing, infra-red filter, micro filter 5, with adjustable holder in case, 12 slides, F.P. adapter, leather case; as new, £15.
AVO Exposure Meter, leather case; as new, £2.

4 1/2 × 6 Dallan Plate and Film Pack Developing Tank, perfect order; Leitz Hektor 13.5-cm. f/4.5, long-focus lens, chromium finish (Hefar); list price £18/12; our price £13.

3 1/2 × 2 1/2 Thornton-Pickard Junior Special Reflex, f/3.5 focussing, rising front, sky-shade, deep triple detachable hood, reversing back, quick-wind focal-plane shutter (self-capping), 1/10th to 1/1,000th, fitted 5-in. Series XI Cooke anastigmat f/3.5, 8 slides, 2 F.P. adapters, canvas case, £8.

VEST Pocket Agfa Speedex O, reversible and direct finders, fitted Solinar f/3.9, Compur shutter, 1 to 1/300th, cable release; as new, £4/15.

KODAK Retina Roll Film Camera, 36 exposures, direct finder, fitted Xenar f/3.5, Compur shutter, 1 to 1/300th, yellow filter, leather case; fine condition; list price £11/11; our price £7/15.

3 1/2 × 2 1/2 Noviflex Reflex, taking 12 pictures 2 1/2 × 2 1/2, f/3.5 focussing adjustment, reflex finder with magnifier, self-capping focal-plane shutter, speeds to 1/1,000th, fitted Victor anastigmat f/3.5, leather case; perfect condition, £8/15.

WANTED To Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

BUY Your Camera from Cyril Howe; two years to pay, you get it now.

VOIGTLANDER Brilliant, f/4.5, Compur, exactly as new, £5; Ikonflex II, Novar f/4.5, 1 to 1/175th, case, as new, £8/5.

REFLEXES: 4-pl. Graflex, f/4.5 Cooke Aviar, 3 D.D. slides, F.P.A., £5, as new; 5 × 4 Adams', Zeiss f/6.3, 3 D.D. slides, £3.

TANKS, in original makers' cartons: Kodak V.P., 5/6, 3 1/2 × 2 1/2 8/6, Pack Tanks up to 5 × 4, 7/6 each; Super Kino Leica Tank, 45/-; Super Junoplex, V.P., 25/-.

WRITE to-day, stating what you require and how you wish to pay, to Cyril Howe, Leading West of England Credit Dealer, [8401]

KODAK Ia, f/6.3, Kodex shutter; perfect condition, 22/-—Hillcrest, Whitehall Grove, Birkenshaw, Bradford. [8404]

3 1/2 × 2 1/2 Thornton-Pickard Imperial Pocket, Cooke f/4.5, Compur, 16 single slides, 42/-—Below.
1-PLATE Sanderson Junior, all movements, Beck 4 f/8, 6 speeds, 3 double slides, all in sling case; approval deposit, 50/-—88, Daventry Rd., Coventry. [8405]

WOOLLONS of Hendon for all Zeiss Cameras, Contax with Sonnar f/2 now in stock. Ask our super-part-exchange allowances before you finally purchase; hire purchase terms, 9 to 24 months.—254, Hendon Way, Hendon Central, London, N.W.4. Phone, HENdon 6263. [8407]

ENSIGN Mulex I, 53-mm. Ross Xpres f/2.9, E.R. case, new condition, £14/10; Correx Tank, 15/-, offers.—Fleming, 6, Ainslie St., Barrow-in-Furness. [8409]

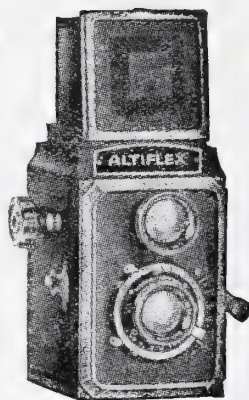
IKONTA 520, 16-on, Novar f/3.5, normal Compur, £5/12/6.—Abraham, 7, Lymescote Gardens, Sutton. [8411]

ROLLEIFLEX Automatic 6 × 6, f/3.8 Tessar, leather case, good condition, £13/10; or entertain exchange 10 × 15 cm. Plate Camera.—Taylor, 3, Avenue, Minehead. [8412]

LEITZ Hektor, 13.5-cm., new, £14; Baby Sibyl, Roll Film, Hobson f/4.5, £5.—Jones, 100, Dalling Rd., W.6. Riv. 4040. [8414]

AGFA Speedex O, V.P. size, f/3.9 Solinar lens, Compur shutter, with leather case and 2 × yellow filter; as new, £4/10; deposit system.—Bristol, Desborough Rd., High Wycombe, Bucks. [8417]

AT LAST!



PRICES:	Shutter.	Compur
With	Prontor II	£7 9 6
Victor f/4.5		£8 10 0
Trinar f/4.5		£7 19 6
Trinar f/3.5		£9 0 0
		£10 6 0

KEYSTONE "8"
Movie Camera

For Colour Pictures or Black-and-White.
For single and double width "8" films.

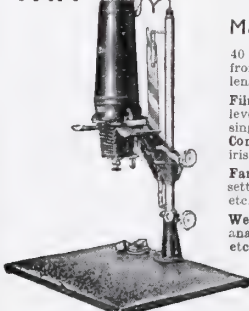
K-8 with f/3.5 lens	£10 10 0
K-8 with f/1.9 lens	£16 16 0
Additional Telephoto Lens 1 1/2 in. f/4.5	£4 4 0
Zip de luxe case	£1 5 0
8-mm. Projectors, 200-watt direct	£13 13 0
500-watt direct	£21 5 0
And a full range of 16-mm. cameras and projectors.	

A GENUINE
REFLEX
MINIATURE
AT POPULAR
PRICES!ALTIFLEX
6 × 6 cm. Reflex
Focussing
Camera

Specification.—Reflex twin, matched lenses, 12 exposures 2 1/2 × 2 1/2 on 2 1/2 × 3 1/2 roll film. Smooth lever focussing device, depth-of-focus scale, reflex hood with magnifier, non-slip counting device attached to film winder. Leather-covered metal body. Cable release and neck strap inclusive.

Shutter.	Compur
Prontor II	£7 9 6
	£8 10 0
	£7 19 6
	£9 0 0
	£10 6 0

FAM

THE WORLD'S
PREMIER
M&W ENLARGERS

40 different models to choose from, all sizes, all prices, all lenses interchangeable.

Fumarex 6 × 6 cm., one-hand lever, coarse and fine focussing, f/4.5 D. anastigmat, Condenser and orange cap, iris.	£11 8 6
Fam (fully automatic, no setting), 6 × 6 cm., Condenser, etc.	£18 18 0
Wega 9 × 12 cm., f/4.5 D. anastigmat, D. Condenser, etc.	£25 0 0

15,000 CAMERAS MODERNIZED



"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush. 3 1/2 × 2 1/2 "KARMA" (combined range and view finder).....32s. 6d.

PANORTH O FILTERS

Dr. H. M. Kellner, the famous scientist and pioneer in optical flats, has written a new brochure advising on the numerous advantages of optical glass filters. Write for free copy.



Our exclusive lines are stocked by all the leading photographic houses in London and the provinces. Write for further details or literature to—Messrs. Boots Ltd., City Sale & Exchange, Ltd., Dollond & Atchison Ltd., Ensign Ltd., Wallace Heaton Ltd., Kodak Ltd., R. G. Lewis, Service Co. Ltd., J. A. Sinclair & Co. Ltd., Westminster Exchange Ltd., Timothy Whites & Taylors Ltd. and all London stores.

OR—Sole Distributors:

R. E. SCHNEIDER (Dept. 9)

46, FARRINGTON STREET, LONDON, E.C.4

Tel.: HOLBORN 1167

CAMERAS AND LENSES

SALEX Focal-plane, 4-pl., f/5.5, 32/6.—Below.

FOCAL-PLANE Roll Film, Kodak 1a, Voigtlander f/4.5, 65/-—130, Parsonage Rd., Withington, Manchester. [8418]

LEICA III, black, Elmar f/3.5, lens hood, 2 filters; perfect condition, £21.—Allen, 5, Devon Square, Newton Abbot. [8419]

SUPER Ikonta 3 1/2 × 2 1/2 or half, Tessar f/4.5, D.A., coupled range-finder; used 6 times, £10/15.—Below.

ROLLEIFLEX Non-Automatic 2 1/2 × 2 1/2, Tessar f/3.8, case, filter, hood; excellent condition.—Box 2814, c/o "The Amateur Photographer." [8420]

3 × 4 cm. Picochio, f/2.9 Vidanar, Compur; good condition, purse case, £4.—Below.

3 1/2 × 2 1/2 Ensign Carbine, f/4.5 Ensar, Compur, rising front, leather case; new condition, £4.—133, King's Gate, Aberdeen. [8422]

T-P. Reflex Junior Special, 4-pl., f/4.5 Cooke, 6 S.M. slides, good condition, £5/19/6; Magnaprint Vertical Enlarger, 3 1/2 × 2 1/2, f/6.3, perfect, £6; Contax I, latest, f/2.8 Tessar, unscratched, £24; Dallmeyer Baby, V.P. plates, f/2.9 Pentac, 3 double slides, F.P.A., case, £8/8; Patent Etui, 3 1/2 × 2 1/2, f/4.5 Tessar, Compur, 6 slides, F.P.A., £8/8; Dekko Motor-driven Projector, super attachment, £4; Pathe H Camera, f/2.5, as new, £4/12/6; Screenus Hand-driven Camera-Projector, 15/-; all on appo. against cash; part exchanges.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8423]

REVOLVING Back Graflex, 3 1/2 × 2 1/2, f/4.5 anastigmat, slide, roll-holder, tank, fine condition, £3/10; Model B Vest Kodak, and tank, 13/-—Paterson, 226, Lanark Rd., Hazelbank, By Lanark. [8426]

1-PLATE Field, triple extension, Cooke f/6.5, 2 T-P. shutter, all movements, 3 D.D. slides, tripod, case, £5, or offer. 575, Chetham Hill Rd., Manchester. Phone, C. Hill 2090. [8427]

3 1/2 × 2 1/2 Xenar f/2.9, D.A. Compur, rising and cross front, D.E., 5 slides, F.P.A., case, accessories, £6/10, or nearest offer.—Serrailier, 10, Lansdowne, Tunbridge Wells. [8428]

4 1/2 × 3 1/2 Zeiss Ikon Nixe, f/3.5 Tessar, Compur, velvet-lined leather case; as new, £7.—Stubbington, Hunsdon, Ware, Herts. [8429]

3 1/2 × 2 1/2 Rubette Reflex, Tessar f/3.5, July, 1937 model, 3 slides, roll-film holder, Stevens' screen, 15 gns.; cost £24/8/6.—Fitch, Marks Tey, Colchester. [8430]

SUPER Ikonta 3 1/2 × 2 1/2, f/4.5 Tessar, Compur to 1/400th, £11/10; Popular Pressman Reflex 4-pl., 7-in. Cooke f/4.5 lens, film pack, holders, tank, £4/15.—Wright, 18, Cambridge Rd., Ely. [8432]

SOHO Reflex 3 1/2 × 2 1/2, Aviar f/4.5 lens, slides, F.P.A., R.F.A., case, £12; Ihagee Electric Enlarger, £2; exchange Miniature, Korable accessories.—15, St. Bernards Rd., Slough. [8433]

ROLLEIFLEX Automatic 6 × 6, f/3.8 Tessar, Rolleiflex lens hood, yellow, green filters in purses, hood extension, outfit in leather case; cost £26; carefully used and mechanically perfect; cash 15 gns.—Write Emmott, 33, Golborne Gardens, London, W.10. [8434]

3 1/2 × 2 1/2 Zodel Folding Plate, F.P. adapter, f/4.5 anastigmat, Compur, good condition, condenser enlarger attachment, £4/2/6; V.P.K. Developing Tank, 10/6.—Trousdale, 81, Dawlish Terrace, Leeds, 9. [8435]

SUPER Ikonta 2 1/2 square, f/2.8 Tessar, Rapid Compur, body release; as new, £20.—Taylors Chemists Ltd., 174, Central Rd., Worcester Park, Surrey. [8436]

CONTAX I, f/2 Sonnar, fast and slow speeds, splendid condition, E.R. case, £26.—McMillan, Hanover Hotel, Liverpool. [8437]

BALDAX (2 on 120), f/3.5 Meyer, Compur, definitely as new, £5/10; Nettar (2 on 120), f/4.5, 1 to 1/175th sec., as new, £4/4; 1a Carbine Roll Film, f/4.5 Ross, Compur, £4/10.—Cholerton, St. Helens. [8439]

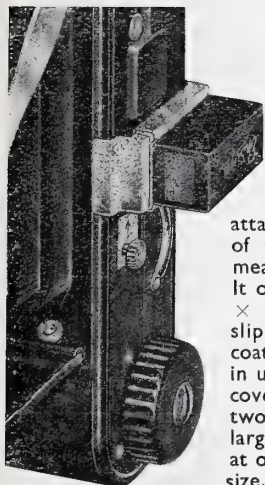
3 1/2 × 2 1/2 Ensign Roll Film Reflex, Aldis-Butcher f/4.5, flexible release, excellent condition, £4/15; Ensign Midget, f/6.3, case, new condition, 32/6; Pathe Tripod, channel steel, rigid, 12/6.—237, Paisley Rd., West Glasgow. [8440]

3 × 4 cm. Picochio, f/2.9 Vidanar, Compur, Ensign f/6.3 Miniature Vertical Enlarger, both new condition, £7; exchange Focal-plane.—H. Kay, 102, Wath Rd., Elsecar, Barnsley. [8441]

ROLLEICORD, f/3.8 Triotar, leather case, filter, sunshade; almost new; accept £12.—Macey, 75, Mornington Rd., Greenford, Middlesex. [8442]

ENSIGN

'CLIP-ON' DIRECT-VISION OPTICAL VIEW-FINDER

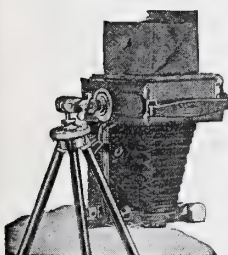


Fits ANY Camera

For $2\frac{1}{4} \times 3\frac{1}{4}$ or TWO-ON $2\frac{1}{4} \times 1\frac{1}{8}$ size pictures. Can be instantly attached to all types of folding cameras by means of a spring clip. It only measures $1\frac{1}{4} \times \frac{1}{2} \times \frac{3}{4}$ in., and can be slipped into the waistcoat pocket when not in use. The detachable cover is provided with two mask sizes; the larger size, $2\frac{1}{4} \times 3\frac{1}{4}$ in., at one end, the smaller size, for $2\frac{1}{4} \times 1\frac{1}{8}$ in., at the other. The change from one to the other is effected simply by gripping the cover at both ends, lifting off and reversing.

Price 6/6

UNIVERSAL BALL-AND-SOCKET HEAD



Enables a camera to be set at any angle. Also for using the tripod for supporting the camera in a vertical position for such work as photographing pages direct from books, small objects, coins, maps, and any object which comes within its range.

For use with any camera 3/6

Midget pattern. Very compact 3/-

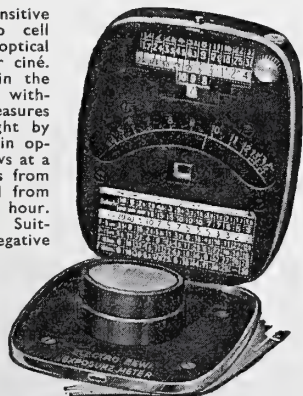
New 1937 SUPER-BEWI Photo Electric Exposure Meter

With extra-sensitive everlasting photo cell and combined optical meter for still or cine. Can be carried in the waistcoat pocket without difficulty. Measures weak interior light by means of a built-in optical meter. Shows at a glance diaphragms from f/1.4 to f/36, and from 1/3,000 sec. to 1 hour. No calculations. Suitable for all negative emulsions. Fitted with depth-of-focus scale.

Standard Model

£4 10 0

Super-Bewi £5 5 0



ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

£7/10 Foth-Flex 6x6 Twin-lens, f/3.5, F.P.S., 2 to 1/500th, delayed; perfect.—Greenmantle, Bretby, Burton-on-Trent. [8443]
6x6 Automatic Rolleiflex, Tessar f/4.5, ever-ready case; good condition, £10/10.—Wright, Pentire, Seymour Rd., Newton Abbot. [8444]

16-ON-3 1/4 x 2 1/4 Duo Kodak, f/3.5 Tessar, Compur 1/300th, case; as new; unsoiled, £9/10.—1, Coulsdon Rise, Coulsdon. [8445]

LEICA Model III, chromium, Elmar f/3.5, case, filter, cassettes, as new, £22/10; Pathe B Motocamera, Meyer Trioplan f/2.8, perfect, £4.—Marsh, 5, Market St., Hoylelake. [8447]

FOTH-DERBY, f/3.5, purse, filter, £4.—Lewis, Beaconsfield Rd., Low Fell, Gateshead. [8448]

MULTISPEED Exakta, f/3.5, 1/1,000th to 12 secs., D.A., E.R. case; as new, £14.—Taylor, Wire Room, "Daily Sketch," London. [8449]

ZEISS Ikonta 520, Novar f/4.5, Telma D.A., case, hood, filter, range-finder; unsoiled, £5/10.—Barry, 27, Rawden Place, Cardiff. [8450]

FOTH-DERBY, 16-on-V.P., f/2.5 anastigmat; perfect.—D. G. Maurice, 119, Kennington Park Rd., S.E.11. [8451]

5x4 Hand-Stand Camera, plates, Unicum speeded shutter, R.R. lenses, 3 double slides, case, 30/-; 5x4 Hand-Stand Film Camera, Unicum shutter, speeded R.R. lenses, 28/-.—Below.

TELEPHOTO Lenses by Clement & Gilmer and others, cheap, achromatic lenses for portraits from 7/6; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [8452]

1-PLATE Hand-Stand Camera. Compur shutter, f/4.5 anastigmat, 3 metal double slides, scarcely used; high-class outfit, £5/10; cost double.—Fraser, Photographer, Cross St., Fraserburgh, Aberdeen. [8453]

IKONTA, f/4.5, delayed Telma, 16 on $3\frac{1}{4} \times 2\frac{1}{4}$, £4/10; Bewi Meter, 50/-; Leitz Range-finder, 20/-; all as new; exchange Ikoflex or Rolleicord.—Charles Murgatroyd, Crayford. [8454]

ZEISS Super Ikonta, Tessar f/3.5, 16 on $3\frac{1}{4} \times 2\frac{1}{4}$, Compur, coupled range-finder, lens hood, 2 filters, zip case; perfect condition; bargain, £12.—Box 2823, c/o "The Amateur Photographer." [8458]

RETINA, as new, £7; 3a Graflex Reflex, Tessar f/4.5, £7; Postcard Kodak Special, range-finder, Tessar f/6.3, £3; Cameo, Aldis f/4.5, roll-holder, £4.—Box W, Chaplin's Library, Keswick. [8459]

KODAK Six-16, $4\frac{1}{2} \times 2\frac{1}{4}$, as new, f/4.5, Compur D.A., £6/10.—Stevenson, 30, West Port, Edinburgh. [8460]

ROLLEICORD II, f/3.5 Triotar, E.R. case, Rollei green filter; all as new, 14 gns.—Kenneth Pycroft, Fern Bank, Calverley, Nr. Leeds. [8461]

SOHO 1-pl. Reflex, Tessar f/4.5, £11.—Box 2824, c/o "The Amateur Photographer." [8464]

CONTAX II, Sonnar f/2, accessories; as new, £39; cost £62.—Box 2826, c/o "The Amateur Photographer." [8466]

CONTAX, f/2 Sonnar, as new, £24/10; E.R. Case, 9/6; Filter, 5/9; Plate Back, £2/10/6; Brilliant, f/4.5, £3/3; Case, filters, 10/6; Leica Vidom, £2/12/6; exchanges, approval; wanted, Exakta.—Box 2827, c/o "The Amateur Photographer." [8467]

530 Super Ikonta, f/4.5 Tessar, Compur, D.A., in case, with Zeiss Alpha filter; absolutely as new, £12/15.—Box 2828, c/o "The Amateur Photographer." [8468]

ENSIGN 1-pl. Film, Hugo Meyer double Plasmal lens, Compur; perfect condition, £3, or offer.—Box 2829, c/o "The Amateur Photographer." [8469]

THAGEE V.P. Roll Film, f/4.5, Pronto; good condition, £2/5.—Box 2831, c/o "The Amateur Photographer." [8471]

DECKRULLO Nettel Press, 10x15 cm., 7-in. f/4.5 Cooke Aviar lens, 14 slides, leather case, etc.; all excellent, sole owner; cost over £34; accept £15 or near.—Box 2832, c/o "The Amateur Photographer." [8473]

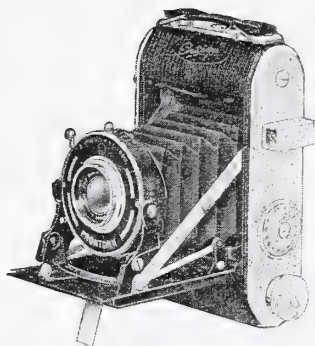
ELMAR f/4.5 9-cm., Summar f/2 5-cm., also Weston Universal Exposure Meter; offers; Birmingham; "A.P." deposit.—Box 2832, c/o "The Amateur Photographer." [8457]

LEICA Wide-angle Elmar f/3.5, £6/10; Variable View-finder, Vidomchrom, 60/-; Sixtus Leica-meter, 70/-.—Box 2833, c/o "The Amateur Photographer." [8474]

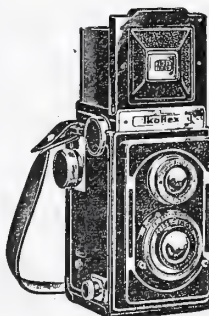
POPULAR HOLIDAY CAMERAS

on "Service" Deferred Terms
— and Exchange Terms —

The New 220 ENSIGN SELFIX



with self-erecting front, camera taking 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ or $16\frac{1}{4} \times 1\frac{1}{8}$ at option. Direct optical finders, adjustable to either size. Automatic film counter similarly adaptable, focussing with depth-of-focus scale, lustre chromium finish. With f/6.3 Ennar, Trichro shutter **£3 5 0**
 Or 9 monthly payments of 7/6.
 Ennar f/4.5 anastigmat and Trichro shutter **£2 15 0**
 Or 9 monthly payments of 8/11.
 Ennar f/4.5 and Prontor II shutter **£5 15 0**
 18 monthly payments of 10/-

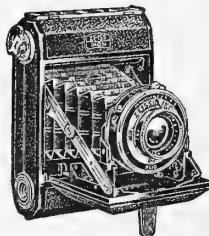


IKOFLEX I

IMPROVED 1937 MODEL
A Twin-lens Reflex for Moderate Means.

For 12 exposures ($2\frac{1}{4} \times 2\frac{1}{4}$) on $3\frac{1}{4} \times 2\frac{1}{4}$ roll film.

Smooth lever focussing device, with depth-of-focus scale, automatically controlled film numerator, reflex hood with magnifier and D.V. finder combined. With f/4.5 Novar anastigmat lens, in Kilo delayed-action shutter, speeds 1, $\frac{1}{2}$, 1/5th, 1/10th, 1/25th, 1/50th, 1/100th and 1/175th second, T. and B., sling carrying-strap and release **£9 CASH**
 Or 12 equal payments of 15/9 per month.
 Leather Case, 12/6 extra.



NEW NETTARS

For 16 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ on $3\frac{1}{4} \times 2\frac{1}{4}$ roll film.

All-metal body, leather covered, self-erecting front, optical view-finder, new quick-action slide shutter release, f/4.5 Novar anastigmat lens, Kilo delayed-action shutter, speeds from 1 to 1/175th sec., T. and B. **£5 12 6**
 Or 12 equal payments of 9/10 per month.

Nettar, as above, f/6.3 Nettar anastigmat, Dervall shutter, 1/25th to 1/100th sec., T. and B. **£3 7 6**
 Or 9 equal payments of 8/1 per month.



1937 ROLLEICORD MODEL 1a.

WHAT VALUE!

This instrument needs little introduction, being a junior to Rolleicord II, takes 6x6 cm. pictures (12 on $3\frac{1}{4} \times 2\frac{1}{4}$), f/4.5 Zeiss Triotar lens, Compur shutter, automatic numbering device with film stop.

£12 : 10 : 0

Or 18 payments of 14/10 per month.



ENTEE Range-finder

Complete with shoe for adapting to camera **21s. 0d.**

Phone: Holborn 0664 (3 lines). Established 1889



289, HIGH HOLBORN, LONDON, W.C.1

"THE COMPLETE 9.5-mm. CINEMATOPHOTOGRAPHER," NOW ON SALE. PRICE 5/-, BY POST 5/4.

Craftsman

"STANDARD"

Roll Films 1300 H. & D.

Buy your roll films at Wholesale Prices and Save Money.

THESE films are very fast, being 1300 H. & D., also Orthochromatic.

Supplied in usual sizes, and also a

NEW 6d. Film (4 exposures 3 1/4 x 2 1/4)

Guaranteed to keep for more than two years.

PRICES—WHOLESALE :

4 exposure	3 1/4 x 2 1/4	..	4/6	per doz.
8	"	..	8/-	" "
8	"	..	1 5/8 x 2 1/2	7/6 " "
6	"	..	4 1/4 x 2 1/2	9/- " "

SHOWCARDS FREE.

Terms: Cash with Order or C.O.D. Post extra.

Send 6d. for 4-exposure or 9 1/2d. for 8-exposure, as a trial.

You run no risk in buying these films as they are backed with our "Craftsman" guarantee of satisfaction or money re-funded.

Marshall & Co. (Nottm.) Ltd.

Dept. M, Photo Works,
Ford Street, NOTTINGHAM.

ROBINSONS for

SPECIALISTS IN
FINE GRAIN
DEVELOPING
AND PRINTING

Information Bureau.

CAMERAS

and CINÉ

MANCHESTER HOUSE, LOWESTOFT, S.

WHY NOT GET
YOUR CAMERA ON EASY PAYMENTS
from 15 OR 24 MONTHS

WALLACE HEATON LTD.

CITY SALE & EXCHANGE (1929) LTD.

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday.

CINEMATOCGRAPH APPARATUS

ILLUSTR Colour Wheels will enable you to give your movies delightful atmospheric effects, present your feature with a blaze of glorious multi-tinting that you have never before enjoyed; to fit all projectors, 6/-.

ILLUSTR Bargains include Cine Cameras, Projectors, Bulbs, Motors, Screens, Resistances, Dimmers, Spot-lights, Rewinders, Films, Screens; your inspection invited.

ILLUSTR ENTERPRISES, 159, Wardour St., London, W.1 (facing Gaumont's, Oxford St. end). Gerrard 6889. [8462]

VICTOR Sound Film Projector, Model 25, 500-watt, silent and sound speeds, transformer for 200-250 volts, complete spare set of unused valves, lamp, exciter; as new condition; listed at £120; accept £85.—Coles, Heatherbank, Chislehurst, Kent. [8322]

MORLAND BRAITHWAITE, Moseley Village, Birmingham, offers Second-hand and Shop-soiled Bargains.

16-MM. Apparatus.—Ensign Autokinecam, turret head, fitted f/1.5 1-in., f/2.8 15-mm., f/1.9 2-in. lenses, leather case, perfect condition, £49/10; Cine-Kodak B, f/1.9 and f/4.5 3-in. lenses, case, overhauled, £22; Bolex G916 Projector and case, shop-soiled, £42; Zeiss Ikon Projector, 100 watt, perfect, £15; Agfa Billy Projector, 100-watt, case, rewind, £15.

9.5-MM. Apparatus.—Dekko Projector, S.A., motor, case, new, £5/5; Pathoscope Imp Projector, new, S.A., motor, £6; Pathe Home Movie, S.A., resistance, £4/10; Pathe 200-B, case, resistance, as new, £12; Motocamera B, case, filter, portrait attachment, £4/10; Motocamera B, £3.

KEYSTONE 8 Projector, 200-watt, new type gate, resistance, new, £12.

ABOVE sent on approval, deposit system, H.P. and part exchanges entertained.

MORLAND BRAITHWAITE, South Birmingham
Cine Shop, 103, Alcester Rd., Moseley Village, Birmingham, 13. Telephone, South 2211. [8386]

PATHESCOPE Projector, 9.5-mm., good condition, silver screen 4 x 3 ft. and 20 reels, £3/5 the lot.—Cash, 22, York Place, Manchester, 13. [8388]

12 GNS., Eumig 9.5 Projector, 250-watt, stills, no resistance required; perfect, as new; deposit system.—Fitzgerald, 77, Downham Rd., Birkenhead. [8389]

MIDAS Cine Camera-Projectors for 55/- each; take and project perfect pictures, special features include, f/2.5 Taylor-Hobson lens, motor-driven mechanism, eye-level view-finder with automatically set focussing, no clockwork winding, operates from two torch batteries, brand new, guaranteed, limited quantity, 7-guinea instrument for 55/- (including 30-ft. 9.5-mm. film, daylight loading, developed free); deposit system if desired.—Cine Dept., Palmers, Saint Thomas St., Sunderland. [8396]

PAILLARD-BOLEX G3, 500-watt, 2 lenses and case; 6 weeks old; not a scratch; £49 or near offer.—Bankside, Ferry Rd., Teddington. [8398]

200-B and Resistance, as new, £10; Latest Model Dekko, f/1.9 Dallmeyer, £7; Ditto, f/2.5 Cooke, £6/10.—Cyril Howe, Bath. [8403]

CEBESCOPE Sound Outfit, £95, 2 speeds, complete with prism and accessories; practically new, £50.—857, High Rd., N.12. Phone, Hillside 3161. [8410]

CINE-KODAK 16-mm. Model B, f/1.9, with case, £14/17/6; Cine-Kodak 16-mm. Model B, f/6.5, with case, £5/2/6; Cine-Kodak 16-mm. Model BB, f/3.5, with case, £9/10; outfit comprising Ensign Kinecam, Type 6, f/2.6 lens, Kodak 40 x 30 Self-Recta screen, Kodak Projector Model C, with resistance, £18/10; all in perfect order.—Lennie, 46, Princes St., Edinburgh. [8413]

6 REELS Selo 9.5-mm. 30-ft. reversal Film, new, 18/-.—Box 2816, c/o "The Amateur Photographer." [8424]

ACCESSORIES

SLIDES.—"A.P. Paris" Metal Dark Slides, 1/4 3 1/4 x 2 1/4; 1/6 4 1/4 x 3 1/4, etc.; standard fittings; also F.P.A.; postage extra.—Actina, Ltd., 29, Red Lion Square, W.C.1. [0011]

SLIDES.—Rada Single Metal, most fittings available: V.P. 1/6, 3 1/4 x 2 1/4 1/9, 4 1/4 x 3 1/4 1/11, 5 1/4 x 3 1/4 2/6, 6 1/4 x 4 1/4 4/-, 45 x 107 mm. 1/10, 6 x 13 cm. 2/-, 9 x 12 cm. 2/3, 10 x 15 cm. 3/-; also F.P.A.'s and adapters adapting to smaller sizes; lists from Peeling & Van Neck Ltd., 4-6, Holborn Circus, E.C.1. [0018]

SAVILLE'S

GUARANTEED BARGAINS!

Leica Standard Model, f/3.5 Elmar, chromium. As new. £12 17 6

Leica II, chromium, f/3.5 Elmar, E.R. case. Unscratched and as new. £22 10 0

Leica II, black, f/3.5 Elmar and E.R. case. Very good order. £19 10 0

Leica III, f/2 Summar and E.R. case, black £31 10 0

Leica IIIa, f/2 Summar, chromium. Perfect £35 10 0

Cine-Kodak Eight Cine Camera, f/3.5 lens, filter and leather case. £7 17 6

Dekko Camera for 9.5-mm. Films, f/1.9 Dallmeyer, filter, lens hood and leather case. £8 2 6

Siemens H.5 Projector, for 8-mm. films, latest model with 200-watt lamp and built-in resistance. Very little used. £29 10 0

Inagee Roll Film, 3 1/4 x 2 1/4, f/4.5 anastigmat and 3-speed shutter. £2 19 6

Zeiss Ikonta 16-on-3 1/4 x 2 1/4, f/4.5 Novar and Telma shutter. £4 10 0

Super Ikonta 530/16, f/2.8 Tessar and Compur Rapid shutter. £23 17 6

Coronet Cine Camera 9.5-mm., f/3.5 lens and case. £1 10 0

Siemens Home Projector 16-mm., 200-watt lamp. Perfect. £23 17 6

APPROVAL.

PART EXCHANGES.

HIRE PURCHASE.

4, Goodramgate,

YORK Tel. 2700.

SECOND-HAND APPARATUS WITH A PEDIGREE—

Krauss Peggy Miniature 24 x 36 mm., Meyer f/2.7 lens, Compur shutter, ever-ready case and filters. £10 10 0

4 1/4 x 6 cm. N. G. Sibyl, Ross Xpres f/4.5, Dallmeyer, Telephoto f/6.3, and wide-angle lenses, 3 slides, F.P. adapter and other extras. Cost over £30 a few months ago. Now £12 12 0

Complete Keystone Cine 8-mm. Outfit, including camera (three speeds), projector (200-watt direct lighting), resistance and beaded screen 22 x 30 in. Indistinguishable from new. A real bargain £18 18 0

Kodak 8-mm. Projector. £5 19 6

RUDY STARITA

157, Wardour St., London, W.1. Ger. 3032

Buy EMPIRE BRAND

BROMIDE & GASLIGHT PAPERS

FIRST

QUALITY

BRITISH

Throughout.



Size	6	12	36	72	144
3 1/4 x 2 1/4	Sheets 44.	10d.	1/6	2/9	2/9
4 1/4 x 3 1/4	—	5d.	1/2	2/-	2/9
4 1/4 x 3 1/4	—	6d.	1/4	2/4	4/1
5 1/4 x 3 1/4	—	8d.	1/3	3/2	5/8
6 1/4 x 4 1/4	7d.	1/-	2/7	4/8	8/8
8 1/4 x 6 1/4	11d.	1/8	4/8	8/8	15/6
10 x 8	1/3	2/4	6/9	12/4	22/6
12 x 10	1/8	3/2	9/2	17/6	33/9
15 x 12	2/7	5/-	14/3	26/6	61/-
20 x 16	4/7	9/-	26/-	61/-	98/-

POSTCARDS, 2/9 100, 22/- 1,000.

GLOSSY, SEMI-MATTE, MATTE, Soft, Norma

Vigorous and Extra-Vigorous.

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.

EVERY FRIDAY

4d.

GAMAGES

SECOND-HAND BARGAINS

ZODELETTE, f/3.5 lens, with Compur shutter and lens hood. Takes 16 on V.P.K. film, complete with leather case and filter. **£5:12:6**
ZEISS ICALETTE, f/4.5 Tessar lens, takes 21 x 31. In almost new condition. **£8:7:6**
ENSIGN REFLEX Roll Film Camera, Ross f/6.3 anastigmat lens. Good condition. **£1:17:6**
KODAK SPECIAL No. 1, f/6.3 lens, with shutter speeds from 1 to 1/300th sec., takes picture 3½ x 2½. Guaranteed perfect. Cost new £9 15s. **£3:7:6**
T.P. REFLEX, fitted with a Dallmeyer f/4.5 anastigmat lens, takes picture 2½ x 3½, complete with slides. A real bargain at. **£6:7:6**
SOHO Roll Film Camera, fitted with R.R. lens takes a picture 4½ x 2½. **£1:2:6**
CAMPRO Combined Cine Camera and a standard 9.5-mm. film. Cost new £3 5s. **£1:17:6**
DE VRY, 16-mm. Cine Projector, motor driven, super attachment with resistance for 110 volts, complete in carrying-case and screen. Bargain price **£11:17:6**
KODASCOPE 16-mm. Cine Projector, in good condition, with variable resistance. Cost new £20 15s. 6d. Definite bargain **£8:12:6**

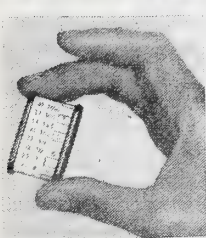
NEW BARGAIN

Dual Purpose Ciné Camera and Projector
 Uses standard 9.5-mm. films, lens by Dallmeyer. Smooth running movement. Projects 30-ft. of film at a time. Originally listed at 42s. (Leather case 6/6) **21/-**

★ **GAMAGES MAKE THE HIGHEST ALLOWANCE** for cameras, binoculars, telescopes, projectors, etc., in part exchange for other photographic apparatus, and give the easiest of easy terms.

GAMAGES, HOLBORN, LONDON, E.C.1
 Telephone: Holborn 8484.

WHAT EXPOSURE SHALL I GIVE?



GET A LEUDI! IT WILL TELL YOU EXACTLY
 PRICE ONLY **6/-**
 Including case from all dealers

SANDS HUNTER & CO. LTD.
 37, BEDFORD ST., STRAND, W.C.2

PHOTO SUPPLIES

Lancaster No. 2 Enlarger, ½-pl. **£3 10 0**
Ensign ½-pl. Horizontal Magnaprint. **£4 10 0**
Commercial Grade Bromide P.C. **3/- per 100**
T. P. MARTIN, M.P.S., 21, High St., Cardiff

WHY NOT GET YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
 from WALLACE HEATON LTD.
 CITY SALE & EXCHANGE (1929) LTD.

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]
STAINLESS Steel Economy D. & P. Tanks, 2½ gal., guaranteed against chemical action, 30/- Below.
ROLL Film Tanks, film is held clear both sides, R 8/6, others 5/6; 9-mm. outfits from 14/6.—White Photo Accessories, 18, Murgatroyd St., Bradford. [7803]

LANTERNS & ENLARGERS

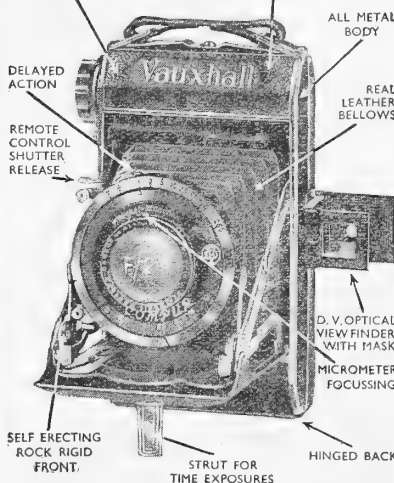
L **LANCASTER**
E **ENLARGERS**.
V **ERTICAL** and Horizontal, for every size negative, from Leica to 12 x 10. Condensers, diffused or mercury vapour illumination.
L **IST**, fully illustrated, post free on request.
J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.
C **LEARANCE** Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.
E **NLARGERS**.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]
1-PLATE Record Enlarger, f/5.8 anastigmat lens, 2 rack and pinion, gas or electric, Westminster easel, £8; evenings.—Hayden, 13, Bethell Avenue, Ilford, Essex. [8431]
V **ERTICAL** Enlarger, ½-pl., electric, f/6.3 lens, auto-focus, complete copying accessories; cost £16, as new, £7, offers; large dishes, developing tank, etc., cheap.—Smart, Anne's Walk, Caterham. [8463]

EXCHANGE AND WANTED

W **ANTED** Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]
W **ANTED**.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicord, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]
W **ANTED** for Cash.—Leica, Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—54, Lime St., London, E.C.3. [0015]
W **ANTED** for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]
S **POT** Cash paid for all types of photographic apparatus, etc.—Hammond's Optical Service, Ltd., 1, King's Cross Bridge, King's Cross, N.1. Terminus 5529. [0029]
U **RGENTLY** Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]
E **XCHANGE**.—3 x 4 cm. Kolibri, Tessar f/3.5, and £4 for Voigtlander Superb.—BM/BS8N, London. [8391]
W **ANTED**.—Leitz Hektor or Elmar 13.5-cm. f/4.5, coupled.—Spriggs, 31, Cowbridge, Hertford. [8394]
P **LAUBEL-MAKINA** 3½ x 2½ Roll Film Adapter.—E. F. Piper, Upwey, Deepdene Avenue, Dorking, Surrey. [8399]
C **ERTO** Sports, f/2.9 (16 or 12 on 120), detachable D.A. Compur, 4 slides (V.P.), screened hood, exchange Plate Reflex, cash adjustment.—Box 2809, c/o "The Amateur Photographer." [8408]
W **ANTED** for Automatic Rolleiflex, Proxars D1 (with Rolleipar preferred), green filter, graduated filter, sunshade.—Below.
W **ANTED**.—Praxidos Vertical Automatic Enlarger 3½ x 2½, with condenser, etc., or similar make.—Box 2815, c/o "The Amateur Photographer." [8421]

THE VAUXHALL MINICAM

TAKES 12 OR 16 PICTURES ON STANDARD 3½ x 2½ FILM. FINEST MOROCCO LEATHER COVERING



Constructed of Metal—NOT Bakelite.

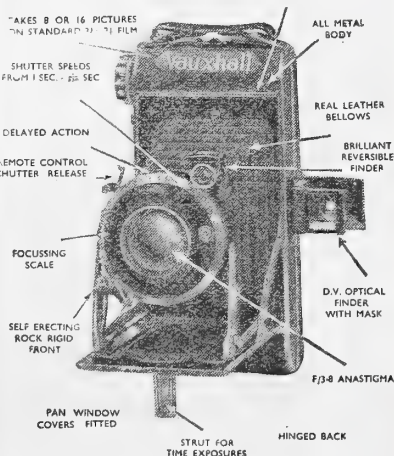
Everybody, including the Press critics who have seen and tested the new all-metal Vauxhall Minicam, are amazed at the value. This low price is only possible because of the fact that we as sole distributors, import large numbers direct from the factory in Germany, and, in addition, we are content to sell at a small profit. If you purchase a Vauxhall Minicam you will be saving approximately 50 per cent against the price of its nearest competitor.

2½ square or V.P., f/2.9 anastigmat, **£6:19:6**
 Compur shutter **£5:19:6**
 (Or under our Self-Financed Hire-Purchase Terms of 12 monthly payments of 12/3).

Ditto, with Prontor II shutter. **£5:19:6**
 (Or under our Self-Financed Hire-Purchase Terms of 12 monthly payments of 10/6).

NEW 3½ x 2½ MODELS

TAKES 8 3½ x 2½ OR 16 2½ x 1½ PICTURES. FINEST MOROCCO LEATHER COVERING



F/3.8 anastigmat in D.A. Compur shutter. **£5:17:6**
 Ditto, with radial focussing. **£6:17:6**
 F/4.5 anastigmat in 3-speed shutter. **£2:19:6**

★ SEND FOR LEAFLET ★

THE CAMERA CO.
 320, Vauxhall Bridge Road, Victoria, S.W.1.
 TELEPHONE: VICTORIA 1492 AND 3493
 52, Cheapside, E.C.2. TELEPHONE: CITY 5482

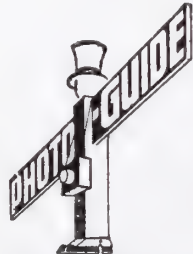
Pelling & Cross

85, BAKER STREET
W.1 Business: 9 a.m.—7 p.m.
Welbeck 9682.

Nettar, f/2.8 Tessar. As new. Used twice. List £32	£25:0:0
Exakta Multi-speed Model B, f/3.5 Tessar. List £23 10s. Excellent condition.	£15:17:6
Dalton f/5.6, 6-in., for above. List £8 15s.	£5:5:0
Close-up Rings for above. List 13s. 0d.	9s. 0d.
Lens Hoods, for above, 2 cases, 3 filters, extension hood. List £4 13s. For	£2:10:0
Electrodrem Meter, and case. As new. List £4.	£2:10:0
Rolleiflex, non-automatic, f/3.8 Tessar, Compur to 1/300th. Very fine condition.	£8:10:0
Zeiss Maximar 3½ × 2½, f/4.5 Tessar, Compur to 1/250th, 3 slides, F.P. adapter, latest model. As new, with case.	£8:0:0
Foth-Flex, latest model, f/3.5 anastigmat, slow speeds, D.A. List £10 7s. 6d.	£7:0:0
Contessa Nettel i-pl., f/6.3 Tessar, Compur to 1/250th, D.A., 6 slides, case. Excellent condition.	£3:17:6
Zodak 3½ × 2½, f/3.5 Zedellar, Compur to 1/250th, D.A., 6 slides, case. Excellent condition.	£4:7:6
Voigtlander 3½ × 2½, f/4.5 Skopar, Compur to 1/250th, D.A.	£3:15:0
Magnaprint Enlarger Model V10, 2½ square, friction drive, f/6.3 Ensar. Almost new. List £7 15s.	£5:5:0
Filters, Zeiss 42-mm., will fit f/2 Sonnar: G3 for 8/6; G4 for 13/6; Optochrom 2, 34-38 mm., 8/-; Leltz, Fliryx, for f/1.9 Hektor, 15/-.	
Justaphot Exposure Meter. List 35s.	18s. 6d.
Ensign Midget, f/6.3. List £2 15s. As new.	£1:13:0

WE GUARANTEE THAT ALL THE ABOVE SECOND-HAND OFFERS WILL GIVE ENTIRE SATISFACTION.

CASH, EXCHANGE, OR DEFERRED TERMS.



The "PHOTO GUIDES" are entirely different from all other photographic handbooks. They contain original and unique illustrations and the text is written in a new and attractive style. Each "Photo Guide" deals with one aspect of photography. The information will be found interesting and useful.

Price 1s. 1d. each, or post free 1s. 3d. The four books, 4/6 post free.

1. "A GOOD PICTURE EVERY TIME" explains the rules that govern pictorial composition, tells you how to make every snap an "exhibition" picture.
2. "SHARP-FOCUS/ACCURATE EXPOSURE" gives you easily understood and easily remembered rules for deciding the correct setting of distance scale, lens aperture and shutter time.
3. "130 PHOTO FAULTS" covers every stage of photography from camera-loading to enlarging, giving the cause and cure for every fault that's ever worried you—or ever likely to.
4. "TAKING PICTURES AT NIGHT" will convince you that your camera is capable of incredible achievements, will show you how perfect night pictures can be secured with even the smallest, simplest camera.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND, WC2

PEARSON & DENHAM
(PHOTO) LTD. CAMERAS, MINIATURES, CINÉ APPARATUS
Tele: 22114. Exchanges, Generous Allowances.
BOND STREET, LEEDS

EXCHANGE AND WANTED

ALL Makes Cameras for cash or part exchange for new.—Cyril Howe, Bath. [8402]
WANTED.—45 × 107 Taxiphone.—Box 2817, c/o "The Amateur Photographer." [8425]
WANTED.—½-pl. Camera of quality, square bellows, slides, triple extension, leather case, tripod, no lenses.—Bird, Watton, Thetford, Norfolk. [8438]
WANTED.—T.P. Reflex 3½ × 2½, state price and condition.—Avancer, Manchester Square, Blackpool. [8455]
WANTED.—Enlarger, with lens, for Leica films.—Box 2821, c/o "The Amateur Photographer." [8456]
REQUIRED.—Leica III or IIIa; fullest particulars, R.N. London.—Box 2825, c/o "The Amateur Photographer." [8465]

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.
KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.
KALTON "Kaltona", Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20 × 16 6/3 dozen; 15 × 12 4/3, 12 × 10 7/3 36 sheets; 10 × 8 5/-; whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross; ¼-pl. 3/6, 4½ × 2½ 3/6, 3½ × 2½ 2/6 gross, 12 gross 2/6.
KALTON "Kaltona" Cream, smooth and rough; double-weight vigorous: 1½-pl., 3/6 36 sheets; 10 × 8 5/-; 12 × 10 7/3, 3/- dozen.
KALTON Gaslight Paper: 1½ × 2½, 1/6 gross; 3½ × 2½, 1/6 72 sheets, 2/6 gross; 4½ × 2½ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.
KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3½ × 2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures: 18 × 2½, 9/- dozen; 3½ × 2½, 9/-; 2½ × 4½, 11/-; 6 exposures: 3½ × 4½, 18/-; 5½ × 3½, 21/-.
KALTON Film Packs, H. & D. 350: 3½ × 2½, 8 packs 5/3; ½-pl., 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600: ½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ¼-pl., 12/-, 33/- gross; 1½-pl., 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D. 2,000: 3½ × 2½, 4 dozen 5/4; ½-pl., 3 dozen 5/3; ¼-pl., 4 dozen 12/-.
KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1½ × 2½ and 3½ × 2½, 10/- dozen; 2½ × 4½ 12/-; 6 exposures, 3 × 2, 8/6.
KALTON Film Packs, H. & D. 2,700: 3½ × 2½, 3 packs 5/9; ½-pl., 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.
KALTON Chloro-Bromide, double weight: 10 × 8, 36 sheets 5/-; 1½-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Satisfaction guaranteed: all post paid; catalogue free.
ATTWOOD Roll Films, celluloid, reliable quality, A 8 exposures, to fit No. 2 Brownie, sample spool 9d.; No. 29, 6 exposures, 6d.; No. 27, 8 exposures, 6d.; No. 16, 8d.; reduction for quantities.
ATTWOOD.—Flat Films, 600 and 2,000 H.D.: ½-pl. 1/6; P.C. 2/3; ¼-pl. 2/9; whole-plate 6/- dozen.
ATTWOOD.—Superfine Bromide and Gaslight Glossy Paper, 3½ × 2½, normal and vigorous: 2/- gross; 5-gross lots, 1/8 gross.
ATTWOOD.—Acme Bromide Postcards, all grades: 25 1/-, 50 1/9, 100 2/9, 500 11/-, 1,000 20/-.
ATTWOOD Chemicals, finest quality: Amidol 1/-, Metol 1/3, Hydroquinone 9d., Pyro 10d. per oz.—Attwood, Hadleigh, Essex. [0025]

TO D & P TRADE FINISHERS

for Superior Quality Results insist on
OUR NEW DE LUXE GASLIGHT PAPER



3½ × 2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½ × 2½, 8 exposures, 1/2—No. 116 (2½ × 4½) 1/6—4½ × 3½ 1/3—5½ × 3½ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- ½ dozen—8½ × 6½ enlargements, 4/- dozen, 2/9 ½ dozen—6½ × 4½ enlargements, 2/6 dozen, 1/6 ½ dozen; extra charges for assorted negatives. 20 × 16 enlargements, 2/- each—15 × 12 1/9 each—12 × 10 1/3 each—10 × 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

Brighter Photography

By DAVID CHARLES, F.R.P.S.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. There are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing, and over one hundred and sixty illustrations, each numbered and each conveying a really useful hint.

PRICE 2/6 net By post 2/9

ILIFFE & SONS LTD.

Dorset House, Stamford St., London, S.E.1

MINIATURE CAMERA BARGAINS

Contax II, Sonnar f/2.8, E.R. case, filter.....	£36 15 0
Contax I, Tessar f/2.8, filter.....	£21 15 0
Kine-Exakta, Tessar f/2.8, purse.....	£28 10 0
Dollina II, Casar f/2.9.....	£9 15 0
Super Baldina, Meyer f/2.9.....	£10 7 6
Super Ikonta 2½ x 2½, Tessar f/2.8, latest model.....	£18 18 0
Super Ikonta II, Tessar f/3.5, latest model.....	£17 10 0
Super Sports Range-finder Dolly, Model C.....	£13 13 0
Sonnar f/4, 5½-in., black model.....	£16 16 0
Sonnar f/4 5½-in., chromium.....	£17 10 0

Highest Part Exchange Allowances.

Specialist in Miniature Film Developing and Enlarging.

LESLIE COBB

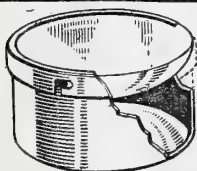
422, HIGH STREET, LEWISHAM, S.E.13

Phone: LEE GREEN 0632

For Service and Satisfaction

EXCHANGE YOUR CAMERA AT GALLOWAYS VICTORIA SQUARE BIRMINGHAM

Phone: MID. 5670.



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d. 1 9	6 0
1 5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4½ in.	6 in.	5 0	15 0
5 in.	8½ in.	6 6	17 6
5½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.

THE MISCELLANEOUS TRADING CO. LTD.
13, New Oxford Street, London, W.C.1

BARGAIN CORNER

Holmen 4 x 4, Tessar f/3.5, case.....	£12 0 0
Dekko Cine, Hobson f/2.5.....	£6 10 0
Rolleiflex 6 x 6, Tessar f/3.8, E.R. case	£16 10 0
Icarette 3½ x 2½, Tessar f/4.5, plates or films	£12 0 0
Ikonta 3½ x 2½, Tessar f/3.8. New...	£10 10 0
Super Ikonta 3½ x 2½, Tessar f/4.5, E.R. case	£13 10 0
Super Nettel, 35-mm., Triotar f/3.5...	£13 10 0

All Guaranteed Perfect. Deferred Terms.

MARTIN Chemist, SOUTHAMPTON

MATERIALS

BRIGHTON.—Amazing offers in surplus materials; Gaslight Postcards in soft, normal, vigorous and extra-vigorous, offered at 1/6 100; many other serviceable bargains; complete Home Developing and Printing Outfits, 10/-, post paid; interesting lists and samples free; mention "A.P."—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southampton. [0002]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

"DAILY EXPRESS." First Prize, £300 won on our Bromide de Luxe.—Burt's.

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½ x 2½, 1/- 72 sheets, 1/10 gross; 4½ x 2½ and 4-pl., 1/9, 2/9 gross; 4-pl., 1/6 36; whole-plate, 2/6 36. [0026]

ALLEN'S.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLEN'S.—Trade Card for Finishers' List and a free testing samples.—168, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092]

MOUNTS.—Heavy Quality Postcard Folders, 2/- 100, 10/- 1,000; Super Quality Plate Sunk Mounts, white, grey, cream, brown, 10 x 8, 4-pl., 7/6; 12 x 10, whole-plate, 10/6 100; 18 x 14½, 12 x 10, 4/6 doz.; new Illustrated List and samples free; special—Sample selection 9 Postcard Folders, 6d.—Crown Manufactory, Rotherham. [7896]

35-MM. Eastman Super X Panchromatic for Leicas, etc.; guaranteed perfect condition, 25 ft. 2/6, 50 ft. 5/-; any lengths supplied, postage 4d.—Spivey, 165, Lynton Rd., Acton, W.3. [8941]

ENLARGEMENTS

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7349]

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Stathan's Superior Speciality; Enlargements of every description; Postcards 2d. each, 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

GLAZED Enlargements: 4-pl., postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [8174]

WE import B. & W. 20 x 16 in. Enlargements in big lots; samples with rates requested.—Sali Company, Amalner, India. [8195]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

"PAT'S" for Snaps.—Films Developed 3d.; Prints 3½ x 2½ 1d.—Pattinson, Knowsley Rd., Bootle, Liverpool. [0014]

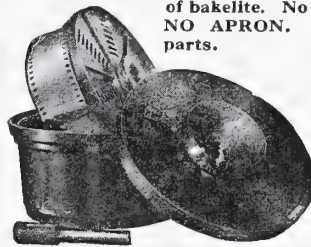
QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, 3½ x 2½ 1/9, 4½ x 2½ and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0081]

THE PERKINS Developing Tank

is the latest and simplest Tank for developing 36-exposure Leica Films. Entirely constructed of bakelite. No adjustment. NO APRON. No spare parts.

Price 25/-



For particulars write to:

THE NURSE TRADING CO. (London), LTD.
37, Rathbone St., London, W.1 Phone: Museum 4142

MANCHESTER & DISTRICT AMATEURS!

BEFORE YOU GET THAT NEW CAMERA OR CINÉ, CALL AND INSPECT OUR COMPREHENSIVE DISPLAY

We will gladly let you examine any apparatus without the least obligation.

STOCKISTS OF ALL LEADING MAKES OF PHOTOGRAPHIC and CINÉ APPARATUS AND ACCESSORIES.

PART EXCHANGE. HIRE PURCHASE

G. E. BECKETT & Co.

77-79 Oxford Road

MANCHESTER, 1

phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sat.)

FINE GRAIN PROCESSING IS SPECIALISED WORK

As experts in this highly specialised service of Photography, with 25 years' solid experience of the D. & P. trade, our staff of experts, and one of the finest equipped works in the North, assures you of that quality which gives real satisfaction in

DEVELOPING - PRINTING - ENLARGING

For this special service we do not ask you to pay more than the standard rates—INDIVIDUAL, CAREFUL AND SPECIALISED SERVICE GIVEN TO EVERY ORDER

Post Your Next or Trial Order to:

COVERDALES
19, PARLIAMENT STREET, YORK

Get your

Rolleiflex or Rolleicord

from

Generous allowance for your present camera.

DINNING'S 95, FOWLER STREET, SOUTH SHIELDS

WHY NOT GET YOUR CAMERA ON EASY PAYMENTS
15 OR 24 MONTHS
from WALLACE HEATON LTD.
or CITY SALE & EXCHANGE (1929) LTD.

"THE MOTOR CYCLE"

The Motor Cyclist's Newspaper.
Every Thursday.

3d.



THE NEW PRACTOS

Exposure Meters—Easiest to use. For Stills and Cine. The Practos is the latest and most reliable Optical Exposure Meter. Scientifically designed and specially accurate for Interior and Colour work. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue View-finder.....27/6
Model I (without Finder), ditto.....22/6
"Junior" Model.....15/-
All in Leather Cases.

CARNER & JONES LTD. POLEBROOK HOUSE,
GOLDEN SQUARE, W.1.

BEST RESULTS with difficult work!

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
LEAMINGTON SPA.

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Ciné Specialists.
54, ALBION PLACE, LEEDS, 1

Phone : 28261.

Open all day Saturday.

Take a Better Camera on holiday this year

YOU GET THE BEST ALLOWANCE FROM :

H. G. THOMPSON

5, Northampton Street, LEICESTER

VISIT THE NEW CAMERA EXCHANGE MIDLAND CAMERA CO. Ltd.

ONE-O-SIX,
GRANBY STREET, LEICESTER

WHY NOT GET
YOUR CAMERA ON EASY PAYMENTS
from
15 OR 24 MONTHS
WALLACE HEATON LTD.
CITY SALE & EXCHANGE (1929) LTD.

PRINTING, COPYING, DEVELOPING

SOMETHING new, $3\frac{1}{2} \times 2\frac{1}{2}$ films developed and one $4\frac{1}{2} \times 3\frac{1}{2}$ plate-marked Velox print for 1/6, worth 3d. each.—Midland Camera Craft, 15, Brading Rd., Leicester. [0034]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, $3\frac{1}{2} \times 2\frac{1}{2}$ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

DEVELOPING, Printing, half-price; list S.A.E.—Appledore, 66, Eveline Rd., Mitcham, Surrey. [8359]

PHYSICAL Development of Leica and other 35-mm. films, 2/-; half-V.P. films, 1/-; normal exposure.—Maclean, Lichfield Rd., Brownhills, Walsall. [8415]

DEVELOPING and Printing, quality work, returned same day as received: $3\frac{1}{2} \times 2\frac{1}{2}$ 1/-, Postcards 2d.; large prints 6d.—Everard Studios, 91, Lupus St., S.W.1. [8472]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, the Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

REPAIRS to Cameras and Projectors, shutters a speciality.—Watkins, 39, Carr's Lane, Birmingham, 4. MIDLAND 5959. [7941]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

ORIGINAL System of practical instruction immediately improves pupils' results. Personal or postal.—David Charles, F.R.P.S., 145, Queen's Rd., Wimbledon, S.W.19. [7573]

PHOTOGRAPHS WANTED

PHOTOGRAPHS Wanted, see "Profitable Photography," specimen free.—Matson, 36, Orchard Avenue, Cambridge. [0051]

SITUATIONS WANTED

YOUNG Lady desires engagements as model; studio facilities for indoor or outdoor work also available if required.—Box 2830, c/o "The Amateur Photographer." [8470]

MISCELLANEOUS

ZEISS Binoculars, 8×30 , £8/10; 6×30 , £5/7/6, both overhauled, leather cases.—Butler, 40, Cliff End, Purley, Surrey. [8446]

POULTRY WORLD

THE PREMIER POULTRY JOURNAL
Poultry keepers everywhere will find this journal uncommonly interesting and helpful.

EVERY
FRIDAY

2d.

Specimen copy of recent issue free on request from

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

GET MY QUOTATION for YOUR USED CAMERA LAST!

Good allowances for cameras in good order, as part exchange for new models. ANY MAKE—ANY SIZE—ANY PRICE.

Describe your camera and name model required.

HERBERT BROUGHTON, M.P.S.
Photo Dept., 76, PORTER ST., HULL

STANDARD

ELECTRIC DARK-ROOM

LAMPS

Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250.

3/6
POST FREE

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

$3\frac{1}{2} \times 2\frac{1}{2}$ Zeiss Nettel Press, f/3.5 Tessar, F.P. shutter, 1/10th to 1/1,200th, 3 D.D. slides. As new. List £41. For £19 10 0
 $3\frac{1}{2} \times 2\frac{1}{2}$ T.P. Junior Reflex, Dallmeier f/4.5, 6 slides, case, 1937 model. Equal to new. List £13 10s. For..... £8 5 0
i-pl. Popular Pressman, Aktis f/4.5, F.P. shutter, 1/10th to 1/1,000th, 12 slides, case. Perfect..... £5 10 0
 $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Roll Film Reflex, f/4.5 Ensign, leather case, F.P. shutter, 1/25th to 1/500th sec. As new..... £4 15 0

F. E. JONES 3, Breeze Hill,
Liverpool, 9

HUMPHRYS WANTS IT!

ESTABLISHED
1840.

Second-hand Nettel, Ikonta, Ikoflex, Rolleicord, etc. Bought for Cash or in Exchange.

269-273, RYE LANE, PECKHAM, S.E.15

J. C. McKECHNIE

LEICA SPECIALIST

AND OTHER HIGH-CLASS CAMERA STOCKIST

5, CASTLE ST., EDINBURGH, 2

DUNDEE wants Miniatures in exchange

—Good allowances for modern types. All best photographic apparatus supplied. Cameras, Enlargers, Cine-Kodaks, Leicas, Rolleiflex, Foths, Zeiss Ikons, Voigtlanders, Ensigns, Agfas, Compass, Exaktas, Baldax.

LINDSAY'S, 3, CASTLE STREET,
Phone : 3594. DUNDEE

MATHER'S for

CAMERA EXCHANGES

BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitized M.C.

17, JOHN DALTON STREET, MANCHESTER

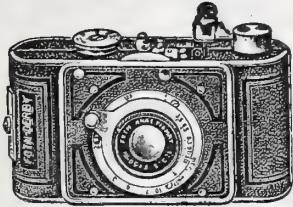
BELL'S BARGAINS

T.P. i-pl. Ruby Reflex, f/4.5 Schneider Xenar, 2 double slides, F.P. adapter, canvas case. Very good condition. £4 18 6

N. & G. i-pl. Universal Special B, double extension, rise and cross, f/6.3 Zeiss Convertible Protar, 3 D.D. slides, leather case. Fine specimen..... £4 19 6

BELL'S 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle)
Rodney 3778. Close 1 o'clock Thurs.

Foth-Derby



The roll-film camera with focal-plane delayed-action shutter.

Takes 16 pictures on standard 8-exposure V.P. Roll Film. Shutter speeded from 1/25th to 1/500th sec. The Unique Camera of remarkable value.

With Foth Anastigmat Lens F/3.5,

£5.5.0

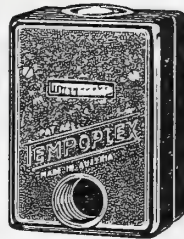
With Foth Anastigmat Lens F/2.5,

£7.5.0

Send for lists to the Sole Importers:

PEELING & VAN NECK LTD.
4/6, Holborn Circus, London, E.C.1

Tempoplex Exposure Meter



Provides instantaneously the correct exposure time for any light condition, for films or plates of 17" to 32" Scheiner, for lens apertures from f/1 to f/45, for speeds from 1/1,000th sec. to 30 minutes. Based on the extinction photometer principle. No calculations. Nothing to get out of order. Simplicity in operation. Small and compact, and can be carried comfortably in the waistcoat pocket.

Price, complete with leather case 12/6

Stocked by all dealers, or write to

THE NORSE TRADING CO. (London), LTD.
37 RATHBONE STREET, LONDON, W.1

WHY NOT GET
YOUR CAMERA ON EASY PAYMENTS
from
15 OR 24 MONTHS
WALLACE HEATON LTD.
CITY SALE & EXCHANGE (1929) LTD

"The Amateur Photographer."

28/7/37.

SPECIAL NOVICES' COMPETITION

Title

Name and address

This Coupon to be affixed to back of print.

SALANSON LTD.

"Best in the West"

GUARANTEED BARGAINS

A SMALL SELECTION FROM OUR LARGE AND COMPREHENSIVE STOCK.

3x4 cm. Foth-Derby, f/3.5 anastigmat £4 7 6
V.P. Kodak, f/6.8 Tessar, focussing mount £2 18 6

530/2 Zeiss Super Ikonta (16-on-2B), f/4.5 Tessar, Rapid Compur, ever-ready case £16 17 6

No. 1 Pocket Kodak Series III (as new), f/4.5 Tessar, Compur £6 18 6

3½x2½ Zeiss Icarette, D.E., roll film or plate, f/4.5 Tessar, D.A. Compur, 6 slides, F.P.A., focussing screen, leather case £9 5 0

½-pl. Zeiss Nixe, D.E., roll film or plate, f/4.5 Tessar, Compur, 6 slides, focussing screen, leather case £8 17 6

3½x2½ Adams' Vesta, f/4.5 Ross Tessar, Compur, 6 slides, F.P.A., leather case £8 15 0

½-pl. Sanderson Junior, Bausch & Lomb R.R. lens, 3 D.D. slides £1 18 6

½-pl. Sanderson de Luxe, f/6.3 Zeiss Protar, Compound shutter, 3 D.D. slides, filter, Mackenzie-Wishart slide and 8 envelopes, leather case £9 15 0

Model II Leica, f/3.5 Elmar £17 17 0

Zeiss Ikonflex II, f/4.5 Novar, Klio shutter £7 12 6

Model II Rolleicord, f/3.5 Triotar, Compur, E.R. case £13 17 6

3½x2½ T.-P. Reflex, f/2.5 Cooke, 3 slides, F.P. adapter and leather case £10 15 0

HIGHEST EXCHANGE ALLOWANCES.

High quality FIELD GLASSES, new or second-hand.

DEFERRED TERMS ARRANGED.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

INDEX TO ADVERTISERS:

E. LONDON. page
Ilford Ltd. Cover 4, xii

E.C.
Camera Co., The xxvii
City Sale & Exchange (1929) Ltd. ii, iii, v, xi
Dollond & Aitchison Ltd. xxviii
Gamage, A. W., Ltd. xxiii
Peeling & Van Neck, Ltd. xxvii
Schneider's xx

W.C.
Actina, Ltd. xvi
Cinex Ltd. xviii
Dollond & Aitchison Ltd. xxviii
Ensign, Ltd. Cover 1, xxi
Hunter, R. F., Ltd. vii, viii, xvii
Kodak Ltd. Cover 2
Lewis, R. G. xiii, xv, xviii
Miscellaneous Trading Co., Ltd. xxv
Sands Hunter & Co., Ltd. xviii, xxiii, xxiv
Schering Ltd. xvi
Service Co., Ltd., The xxi
Stead, H. xvii
Westminster Photographic Exchange Ltd. iv

W.
Compass Cameras Ltd. vi
Dollond & Aitchison Ltd. xxviii
Garner & Jones, Ltd. x, xxvi
Gevaert Ltd. xviii
Heaton, Wallace, Ltd. Cover 3, i, ix, xi
Norse Trading Co., Ltd. xxv, xxvii
Pelling & Cross, Ltd. xxiv
Starita, Rudy xxii
Westminster Photographic Exchange Ltd. iv
Zeiss, Carl, Ltd. x
Zeiss Ikon Ltd. xiv

N.W. page
Johnsons (Mfg. Chemists) Ltd. xv
S.W.
Camera Co., The xxvii
Dollond & Aitchison Ltd. xxviii
Dufay-Chromex Ltd. xv
"Robot" x
Westminster Photographic Exchange Ltd. iv
S.E.
Bell's xxvi
Cobb, Leslie xxv
Humphrys xxvi

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

BIRMINGHAM.
Coronet Camera Co. xvii
Galloways xxv
BRISTOL.
Salanson, H., & Co., Ltd. xxvii
CARDIFF.
Martin, T. P. xxiii
Salanson, H., & Co., Ltd. xxvii
CHELtenham.
Will R. Rose Ltd. xvii
CHESTER.
Will R. Rose Ltd. xvii
DUNDEE.
Lindsay's xxvi
EDINBURGH.
McKechnie, J. C. xxvi
J. B. Watson xvi
HULL.
Broughton, Herbert xxvi

LEAMINGTON SPA. page
Granville Gulliman & Co., Ltd. vii, xxvi
LEEDS.
Childe, George, Ltd. xxvi
Pearson & Denham (Photo) Ltd. xxiv
LEICESTER.
Midland Camera Co., Ltd. xxvi
Osborne & Campion xxiv
Thompson, H. G. xxvi
LIVERPOOL.
Jones, F. E. xxvi
Photo-Optics Ltd. xvii
LOWESTOFT.
Robinson's Cine and Photographic Service xxii
MANCHESTER.
Allens Photographic Stores xvi, xxiv
Beckett, G. E., & Co. xxv
Mather, E., & Co., Ltd. xxvi
NOTTINGHAM.
Marshall & Co. (Nottm.) Ltd. xxii
OXFORD.
Will R. Rose Ltd. xvii
SHEFFIELD.
Photo Trading Co., Ltd. xxvi
Sheffield Photo Co., Ltd. xix
SOUTHAMPTON.
Martin xxii, xxv
SOUTH SHIELDS.
Dinning's Camera Exchange xxv
YORK.
Coverdale, G., Ltd. xxv
Saville, John, & Sons xxi
MULTIPLE BRANCHES.
Dollond & Aitchison Ltd. xxvii

BARGAINS AT DOLLONDS

Dollond & Aitchison Ltd.

Estd. 1750.

Opticians to H.M. Government.

BARGAIN LIST AND GUIDE TO NEW MODELS

This catalogue and latest literature sent post free anywhere.
Please state requirements so as to obtain the full benefit of
our service.

WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.



IN STOCK

The New Rolleicord with
Triotar f/4.5

£12:10:0

3½×2½ Kodak Six-20, K.S.
anastigmat f/6.3. Good condition. List £3 12s. 6d.

£2 7 6

3×4 cm. Zeiss Baby Ikonta,
Novar f/6.3. Good condition.

£2 15 0

3½×2½ Ensign Carbine 6,
Aldis f/4.5, Mulchro shutter,
direct finder. Good condition.

£3 7 6

Zeiss Ikonta 520, 16 on 3½×2½
film, Novar f/6.3. Good condition.

£3 12 6

2½×1½ Agfa Speedox O, f/3.9
Solinar, Compur. Good condition.

List £5 5s. £3 17 6

3½×2½ Goerz Roll Film
Tenax, f/4.5 Dogmar, Compur,
micrometer focussing. Fair condition.

£4 7 6

Weston 650 Exposure Meter.
As new. List £5 19s. £4 15 0

3½×2½ Double Extension
Zodel, f/3.8 Zodelar, delayed
Compur 1/250th, 3 slides, roll-
film holder. As new. Cost

£8 15s. £5:17:6

Kodak Retina, Xenar f/3.5,
Compur, case. As new. List

£10 10s. £8:15:0

3×4 cm. Nagel Vollenda,
Tessar f/3.5, Compur. Good condition.

£8:15:0

3×4 cm. Nagel Pupille,
Elmar f/3.5, Compur. Good condition.

£8:15:0

3½×2½ N. & G. Special
Sibyl, 9-cm. Zeiss Protar f/6.3
(18-cm. component f/9), exten-
sion back, 6 D.D. slides,
changing-box, 2 F.P. adapters,
case. Good condition.

£12:10:0

35-mm. Ensign Multix, f/3.5
lens. As new. List £19 10s.

£15:10:0

8-mm. Keystone B8, f/1.9
Dallmeyer, also f/4 Dallmeyer
Tele lens. As new. List £22.

£16:0:0

Leica III, f/3.5 Elmar, case.
As new. List £25:10:0

£25:10:0

9×12 cm. Latest Zeiss Nettel
Tropical Focal-plane, 15-cm.
Tessar f/3.5, 3 D.D. slides, F.P.
adapter, case. Good condition.

Cost £71 17s. 6d. £27:10:0

Above are at

28 OLD BOND ST.

London, W.1

Telephone: Regent 5048.
Regent 5049.

We have a large stock of
new and second-hand Leica
and Contax accessories at
above address.

3½×2½ Ensign Selfix, f/6.3
Ensar. As new. List £2 0 0

£2 0 0

3×4 cm. Foth Derby, f/3.5
lens, Leitz range-finder in case.
Very good condition.

£5 5 0

3½×2½ Ensign Focal-plane
Roll Film Reflex, 4½-in. Aldis-
Butcher f/4.5, case. Fair condition.

£5 17 6

3½×2½ Zeiss Nettar, f/3.5
Nettar, Rapid Compur 1/400th.
As new. Cost £9 10s.

£6:10:0

4.5×6 cm. Dallmeyer Speed
Focal-plane, 3-in. Pentac f/2.9,
3 D.D. slides, 1 single slide, case.
Fair condition.

£7:15:0

Kodak Retina, f/3.5 Xenar,
E.R. case. Very good condition.

£8:5:0

5×4 Kodak Revolving Back
Graflex Reflex, 7½-in. Ross Xpres
f/4.5, F.P. adapter, case. As new.

£9:10:0

5½×3½ Sinclair Una, triple
extension, 6½-in. Ross Combin-
able f/5.5 (11¼-in. f/11), Compur,
rise and cross, 3 D.D. slides,
pigskin case. Very good condition.

£10:0:0

Plaubel Roll-Op, 16-on-3½×2½
film, Anticomar f/2.8, Compur
Rapid, auto. focussing, auto.
film wind, case. As new.

£13:15:0

2½×1½ Exakta, f/2.5 Tessar,
E.R. case. Very good condition.

£16:10:0

16-mm. Cine-Kodak K, f/1.9
lens, case. As new. List £31

£26:0:0

3½×2½ Plaubel Makina II,
10.5-cm. Anticomar f/2.9, de-
layed Compur 1/200th, built-in
range-finder, 6 slides, F.P.A., roll-
film holder, 2 filters, case.

As new. List £32:10:0

16-mm. Bell-Howell Filmo 75,
f/3.5 lens, also f/1.8 lens, also 3-in.
Tele f/4, filter, combination case.
Very good condition. Cost over

£40. £32:10:0

Zeiss Contaflex, f/2 Sonnar,
E.R. case, lens hood, also 8-cm.
Zeiss Triotar Tele lens. All as new.

List £91 7s. £73:0:0

£73:0:0

Above are at
35 BROMPTON RD.
London, S.W.3

Telephone: Kensington 2052.

Any item sent on five
days' approval against
cash or C.O.D., or
may be seen by ap-
pointment at any of
these addresses.

Westex, self-erecting, 8 or
16 on 3½×2½ film, Virgin f/4.5,
delayed Protar 1 to 1/150th
sec., direct optical finder.

As new. List £4 10s. £3 7 6

3½×2½ Tropical Ensign Roll
Film Reflex, 4-in. Dallmeyer
f/4.5, leather case. Good condition.

£3 15 0

3½×2½ Tropical Agfa Stand-
ard, f/4.5 Agfa, speeds 1 to
1/100th sec., frame finder, 3
slides, F.P. adapter. Good condition.

£3 17 6

2½×1½ Agfa Speedox O,
Solinar f/3.9, Compur. As new.

List £5 5s. £4 5 0

6½×4½ Ensign Triple Exten-
sion Victo Field, rise and swing
front, reverse and swing back,
7.2-in. Beck Isostigmat f/5.8, also
10-in. Lancaster lens, T.P.
shutter, 3 book-form D.D.
slides, tripod. Good condition.

£4 10 0

3½×2½ T.-P. Ruby Reflex,
5-in. Zodel Cooke f/4.5, revolv-
ing back, sunk lens box, 3
D.D. slides, F.P. adapter.
Fair condition.

£5:10:0

4½×3½ Ensign Folding Ref-
lex, 5½-in. Ross Xpres f/4.5,
3 D.D. slides. Good condition.

£5:15:0

4½×3½ Dallmeyer Reflex,
reversing back, 6-in. Dallmeyer
Press f/3.5, 6 slides, F.P. adapter.
Good condition.

£7:10:0

3½×2½ Zeiss Ikon Double
Extension Icarette, Tessar f/4.5,
delayed Compur, for roll film
and plates, 6 slides. Good condition.

Cost £18 3s. 6d. £11:17:6

3½×2½ Soho Focal-plane,
4½-in. Ross Xpres f/4.5, self-
capping 1/16th to 1/800th,
T. and B., frame finder, 3 D.D.
slides, Rollex roll-film holder,
leather case. Very good condition.

£13:10:0

Above are at
66a SEVEN SISTERS RD.
HOLLOWAY London, N.7

Telephone: North 3573.

LET US MAKE A SPOT CASH OR EXCHANGE OFFER

We pay good prices for Leicas, Rolleiflexes, etc.
We may have the very camera you want.

NEW AND SECOND-HAND CAMERAS, ETC., ALSO AVAILABLE AT

281, Oxford St., W.1.
20, Ludgate Hill, E.C.4.
1, Copthall Chambers, E.C.2.
65, Notting Hill Gate, W.11.
13, Kensington High St., W.8.
191-2, Tottenham Court Rd.
2, Northumberland Ave.,
W.C.2.

121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
Crouch End, -17, Toppfield
Parade, N.7.
Kingston, -30, Thames St.
North Harrow, -537, Pinner Rd.
Catford, -62a, Rushey Green.
Watford, -142, St. Albans Rd.

3½×2½ Agfa Standard Roll
Film, f/6.3 lens, 5 speeds,
leather case. Very good condition. £2 7 6

Linhof Universal Tripod, 27
in. folded, 60 in. extended.
List £5 5s. £2 12 6

9×12 cm. Double Extension
Nettel Donata, 13.5-cm. f/6.3
anastigmat, Compur 1/250th,
3 slides, F.P. adapter. Good condition. £3 7 6

3½×2½ Ensign Focal-plane
Roll Film Reflex, f/4.5 Aldis
Uno. Good condition. Cost
£7 17s. 6d. £4 10 0

3×4 cm. Baldi, Trioplan
f/3.5, Compur 1/300th, purse
case, filter. Very good condition.
List £7. £5 2 6

4.5×6 cm. Ica Bebe, 7.5-cm.
Zeiss Tessar f/4.5, Compur
1/250th, 6 slides, case. Good condition. £6 15 0

3½×2½ Zeiss Ikonta, Tessar
f/4.5, delayed Compur 1/250th.
£7:10:0

9.5 Cine Nizo, f/2.8 lens, 2
speeds. Good condition. £7:10:0

3½×2½ Ensign Speed Roll
Film Reflex Aldis-Butcher f/4.5,
also 9-in. Dallmeyer Popular
Tele f/6.5, hood magnifiers,
case. Good condition. List
£16 13s. 6d. £17:17:6

3½×2½ Ensign Speed Cameo
D/62, 4½-in. Dallmeyer f/3.5,
delayed Compur, 6 slides, F.P.
adapter, case. Very good condition.
List £15 12s. 6d. £17:19:6

2½×2½ Rolleicord I, Zeiss Triotar
f/3.8, Compur, E.R. case. £10:10:0

4.5×6 cm. N. & G. Baby Sibyl,
3-in. Cooke f/4.5, speeds 1 to
1/200th sec., 6 D.D. slides,
F.P. adapter, case. Good condition. £10:10:0

4½×3½ Nettel Deckrullo Focal-
plane, 16.5-cm. Zeiss Tessar
f/2.7 3 D.D. slides, F.P. adapter.
Good condition. £14:17:6

8½×6½ Ica Jewell, double
extension, 21-cm. Zeiss Tessar
f/4.5, Compound 1/100th sec.,
rise and cross, interchangeable
lens mount, 4 D.D. slides, F.P.
adapter, leather case. Very good condition. £19:17:6

Above are at
73 LORD ST.
LIVERPOOL, 2

Telephone: Bank 4927.

THE NEW
FOTH-DERBY II

With f/3.5 Tessar .. £11 10 0
With f/2.8 Tessar .. £13 0 0

IN STOCK AT
37 BOND ST.
LEEDS

Above are at
12 GEORGE ST.
CROYDON

Telephone: Croydon 0781.

HIRE-PURCHASE TERMS

For new or second-hand articles add 1/- in £ to cash price, minimum charge 5/-. Payments spread over 9 months for £2 10s. to £5; 12 or 15 months up to £10; over £10, extension if desired to 24 months, when 1/6 in £ is charged. Let us send you Order Form and exchange offer.

W. H. STEEL-TAPE TRIPOD

Designed on the flexible steel-rule principle, this ingenious tripod measures only 32 1/2 in. closed, and weighs but 12 oz. Extended it measures 12 in., is amazingly rigid, and will support a weight of over 20 lb. without collapsing.....17s. 6d.

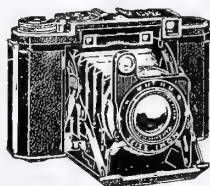
**W. H. NEW NEGATIVE STORAGE FILE**

Serves to store Leica and similar negatives in strips of three. Has provision for 36 contact prints with spaces for data recording each page. Stores 20 complete films. Loose-leaf principle. Stiff cover binding....21s. 0d.

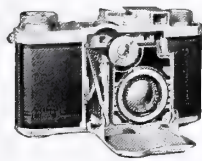
LATEST HOLIDAY CAMERAS

ON OUR CONFIDENTIAL 2-YEAR PLAN

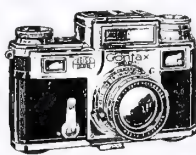
For this year's holiday your ambition can be realised. For a few pence a day you can own any of the finest minicameras on the market. Just imagine yourself with a Rolleiflex for 9d. a day or a Zeiss Contax for 1/- a day, you'll be able to take real action pictures and candid camera shots this holiday, and enjoy photography at its best. Look through the models below and tell us which interests you. We will send you our quotation on your present camera in part exchange—you may then have nothing to pay until your second instalment is due. All the expert advice you need, we willingly give you free.



25/5 A MONTH
for 24 months buys a
**ZEISS SUPER
IKONTA 530/16**
Or 15 monthly payments of
39/7.
With f/2.8 Zeiss Tessar lens
£28 12 0 cash.



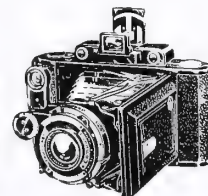
25/3 A MONTH
for 24 months buys a
**ZEISS SUPER
NETTEL II**
Or 15 monthly payments of
39/5.
With f/3.5 Zeiss Triotar
£28 2 6 cash.



47/6 A MONTH
for 24 months buys a
ZEISS CONTAX III
Or 15 monthly payments of 74/3.
F/3.5 Zeiss Tessar
£53 0 0 cash.

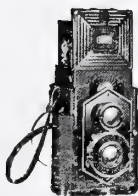


24/8 A MONTH
for 24 months buys a
KINE-EXAKTA
Or 15 monthly payments of 38/6.
For Still Pictures.
With f/3.5 Exaktar lens
£27 10 0 cash.



24/3 A MONTH
for 24 months buys a
**ZEISS SUPER
IKONTA II**
Or 15 monthly payments of 37/10.
With f/3.8 Zeiss Tessar
£27 0 0 cash.

FIRST PAYMENT SECURES YOUR CAMERA—GOOD ALLOWANCE ON YOUR USED APPARATUS



18/5 A MONTH
for 24 months buys a
**ZEISS
IKOFLEX II**
Or 15 monthly payments of 26/9.
With f/3.5 Zeiss Tessar
£22 10 0 cash.



16/9 A MONTH
for 24 months buys a
DOLLINA II
Or 15 monthly payments of 26/6.
With f/2.8 Zeiss Tessar
lens.... £18 18 0 cash

SEE IT AT BOND ST.

THE NEW LEITZ XENON F/1.5

Twice as fast as the Summar. Exquisite definition, even at full aperture. All Leica owners should add this marvellous lens to their equipment.

£34 or on easy terms.
Ask for details.

IT COSTS ONLY 1/1 a day.



22/5 A MONTH
for 24 months buys a
ROLLEIFLEX
Or 15 monthly payments of 36/-.
With f/3.5 Zeiss Tessar
£25 0 0 cash.



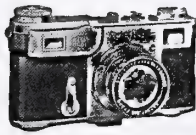
14/10 A MONTH
for 24 months buys a
ROLLEICORD
Or 15 monthly payments of 23/2.
With f/3.5 Zeiss Triotar
£16 10 0 cash.



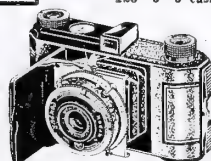
27/10 A MONTH
for 24 months buys a
ZEISS CONTAX I
Or 15 monthly payments of 43/5.
With f/3.5 Zeiss Tessar
£31 0 0 cash.



9/5 A MONTH
for 24 months buys a
ZODEL EDINEX
Or 15 monthly payments of 14/9.
With f/2.9 Radionar lens
£10 10 0 cash.



36/4 A MONTH
for 24 months buys a
ZEISS CONTAX II
Or 15 monthly payments of 56/9.
With Zeiss Tessar f/3.5
£40 10 0 cash.



9/5 A MONTH
for 24 months buys a
KODAK RETINA
Or 15 monthly payments of 14/9.
With f/3.5 lens £10 10 0 cash.



26/3 A MONTH
for 24 months buys a
ZEISS NETTAX
Or 15 monthly payments of 41/-.
With f/3.5 Zeiss Tessar
£29 5 0 cash.

THE LEADING "MINICAMERA" AND "CINECAMERA" SPECIALISTS. (NINE LONDON SHOPS.)

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

47, Berkeley St.; 1a, Avery Row, W.1.
43, Kensington High Street, W.8.

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



For correct colour
values and supreme
clarity in enlargements
. . . use

SELO
Fine Grain
PANCHROMATIC
ROLL FILM

THIS supremely fine grain film allows of great enlargement without "mealiness." Obtainable in all standard sizes, also in the 35mm. size, perforated, for use in miniature cameras.

Made in England by ILFORD LIMITED

ILFORD, LONDON

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 245, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-73, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gorlon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gorlon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gorlon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4th} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, August 4th, 1937.

No. 2543.



Gee!... that's good!
of course, it was taken on
SELOCHROME

SELOchrome

Extra Fast **ROLL FILM**

Made in England by **ILFORD LIMITED · ILFORD · LONDON**

Panchromatic quality, widest tone gradation, freedom from grain and halation — these are the photographic properties of the accompanying picture, taken on

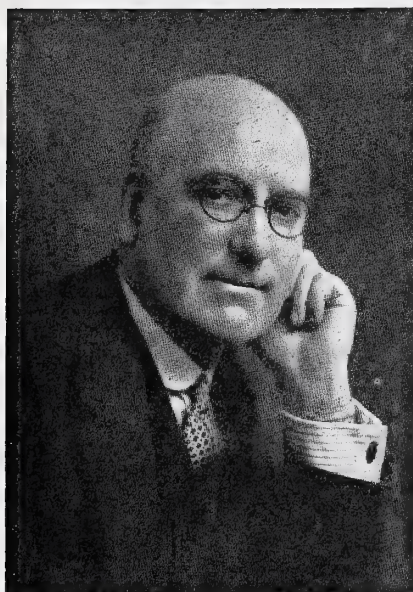
KODAK 'PANATOMIC' FILM

For free film booklet, write to

Mr. A. P. TAYLOR, Dept. 57B,
KODAK LTD., KODAK HOUSE,
KINGSWAY, LONDON, W.C.2.

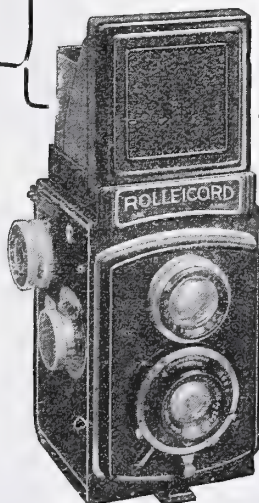


PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



GOOD ALLOWANCE ON YOUR USED CAMERA
IN PART EXCHANGE FOR A ROLLEICORD.

THE ROLLEICORD SPECIALISTS . . .



With the years of experience I have had in marketing cameras, I can say quite sincerely that I have not yet met better value than the new Rolleicord Model Ia at £12:10:0

Wallace Heaton

ROLLEICORD Ia. Takes 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ on $3\frac{1}{4} \times 2\frac{1}{4}$ 8-exposure roll film for 1/-. Shows the picture FULL SIZE, right way up, to and during exposure.

Full provision for parallax compensation. Automatic film wind making overlapping of exposures impossible. Depth of focus and focussing knob combined. F/4.5 Zeiss Triotar lens. Engraved exposure plate at back of camera. Strong rigid metal body covered in art leather. One lever Compur shutter speeded to 1/300th sec., T. and B. Great versatility with the addition of Rolleiflex accessories, all of which it takes except the angle mirror. **£12:10:0**

24 MONTHLY PAYMENTS OF 11/3
or 15 monthly payments of 17/6.

Confidential — without harsh enquiries — easiest of all.



WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

47, Berkeley Street, W.1
43, Kensington High Street, W.8

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, E.C.

"SUNBATHING" PHOTOGRAPHIC COMPETITION

A TOPICAL "SUNNY DAYS" SUBJECT THAT MAY WIN YOU A GOOD CASH PRIZE

Sunbathing is the fashion nowadays, and you'll not find it difficult to find material galore for your pictures. At the seaside, of course, is the best place—but not the only place. What about your local lido—or the banks of the Serpentine, or in your back garden? See what you can do! There's cash for you if your photography is the best, and the rules are as simple as A.B.C.

THIS COMPETITION IS OPEN TO AMATEURS ONLY, BUT ANY CAMERA OR MATERIALS CAN BE USED.

Results are published each week on The A.P. "News and Reviews" page.

Last week's prize-winner was Mr. A. G. Dell, 88, Casewick Road, West Norwood, S.E.27.

THESE ARE THE RULES:

- The period of this competition is July 1st, 1937 to September 30th, 1937. Amateurs only are eligible. Write name and address, title of picture and attach a Wallace Heaton Competition Coupon to the back of each entry. You can use any make of camera or materials and it is immaterial who develops, prints and enlarges your negatives. Entries may be any size, mounted or unmounted (not less than 8x6 unmounted is recommended). All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. No retouching, composite printing or faking allowed. Only simple spotting to remove pinholes, etc.
- WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, (If a guinea prize-winner for an extra guinea.) OR THE RIGHT OF ONE REPRODUCTION FOR 10/6.
- Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.
- If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made and no entries will be returned unless above is complied with.
- Acceptance of these rules, etc., is a specific condition of entry.
- A selection of the best entries will be held back at the close of the competition for exhibition in our galleries prior to their return.
- Our gallery is always interesting—call and see it when in Town. Free, of course.

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

for the
best
photograph
submitted during the
run of the competition
£25
will be awarded

**THERE IS ALSO A
WEEKLY PRIZE of 21/-**

WALLACE HEATON COMPETITION COUPON

To be affixed to each entry. Valid until Competition closes on September 30th, 1937.

Enclosed is my entry for "....." Competition.

I agree to the rules and conditions.

Camera used

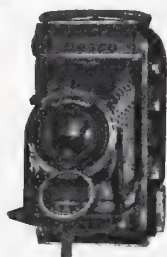
Signed

Take a good camera on your holidays after paying the first few shillings . . .

We give you up to 2 years to pay—look at the low instalment which secures any of the cameras on this page. Our allowance on your used apparatus may even pay your first instalment.



**LATEST 104-PAGE CATALOGUE
FREE & POST FREE ON REQUEST!**



RANGE-FINDER BESSA

16/10 A MONTH for 24 months

With coupled range-finder, Compur Rapid shutter speeded to 1/400th sec., Skopar f/3.5 lens.

Cash price **£18 : 15 : 0**

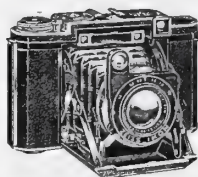


CINÉ-KODAK "8"

9/- A MONTH
for 24 months

Halves running costs. Takes 25 ft. of 16-mm. film, half of which is exposed at a time. With f/3.5 lens.

Cash price **£10 : 0 : 0**

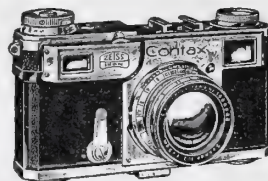


ZEISS SUPERIKONTA

25/5 A MONTH
for 24 months

Takes 12 pictures on 3½×2½ 8-exposure roll film. Distance meter coupled with lens focussing. Compur Rapid shutter speeded to 1/400th sec. With Zeiss Tessar f/2.8.

Cash price **£28 : 12 : 6**



ZEISS CONTAX II

36/4 A MONTH
for 24 months

The famous precision minicamera. With focal-plane shutter speeded to 1/1,250th sec., Zeiss Tessar f/3.5 lens, 36 exposures at a loading.

Cash price **£40 : 10 : 0**



FILMO CORONATION "8"

14/4 A MONTH
for 24 months

Marvellous precision, marvellous value. Can be held and operated in one hand. Takes 50-ft. of double 8-mm. film. With f/3.5 lens.

Cash price **£16 : 0 : 0**



NEW MODEL Ia ROLLEICORD

Takes 12 pictures on 3½×2½ roll film for 1/-, shows the picture full size and right way up on the ground-glass screen. Easy to use, easy to get dead-sharp focussing. Built to the well-known Rolle standard. Has art leather-covered body. Fitted with f/4.5 Zeiss Triotar lens and Compur shutter.

Cash price **£12 : 10 : 0**
24 monthly payments of 11/3.

Rolleicord Model II, winner of many prizes in last year's photographic competitions. With f/4.5 Zeiss Triotar lens and Compur shutter speeded to 1/300th sec., T. and B.

Cash price **£14 : 10 : 0**
24 monthly payments of 13/-.

WESTON METER

For 8/4 A MONTH for 15 months



It covers lower light values, is smaller and simpler to use. Obtains correct exposure readings under all conditions of scene contrasts and varying lights.

For "still" or cine cameras . . . **£5 19 0**
For Leica cameras **£6 19 0**

WHAT ABOUT A GOOD USED BARGAIN

—YOU CAN PIN YOUR FAITH ON ANY OF THESE GUARANTEED OFFERS. ANY ITEM OVER 50/- ON EASY PAYMENTS.

3½×2½ Trons, f/4.5 Tessar, delayed-action Compur, 6 slides, leather case. **£6 15 0**
16-on-3½×2½ Zeiss Ikonta, f/3.5 Carl Zeiss Tessar, Compur shutter. **£7 17 6**
3×4 cm. Picochic, Vidar f/2.9, Compur shutter and leather case. **£5 12 6**
2½-in. square Ikonta, Carl Zeiss Tessar f/3.5, Compur shutter, complete with filter and ever-ready case. As new. **£17 10 0**
i-pl. T.-P. Artist Enlarger, Aldis f/6.3 anastigmat, iris, negative carrier, 5½-in. condenser. New condition. **£10 10 0**

3½×2½ Zeiss Cocarette Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter and leather case. **£7 10 0**
8×12 cm. Etal Folding Pocket, Carl Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P.A. **£5 17 6**
16-on-3½×2½ Baldax Roll Film, Meyer f/3.5 Trioplan, Compur shutter. **£5 17 6**
12×10 Conical Field, R.R. lens, swing and reversing back, 3 D.D. slides. **£4 12 6**
6×4½ cm. Ermanox, Ernstar f/1.8, focal-plane shutter, 12 slides and leather case. **£16 10 0**

3½×2½ Ensign Reflex, Aldis f/3.4, Dallmeyer f/6.5 Telephoto, interchangeable, focal-plane shutter, 12 slides, F.P.A. and leather case. **£14 10 0**
2½ square Voigtlander Brilliant, f/7.7 anas. **£1 15 0**
3½×2½ Ensign Roll Film Reflex, Aldis Uno f/4.5, focal-plane shutter and leather case. **£4 19 6**
4½×6 cm. Tropical Carbine Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter and leather case. **£6 6 0**
9.5-mm. Pathe Home Movie Projector, complete with motor, super-reel attachment and group resistance. **£7 17 6**
Weston Photo-Electric Cell Cine Meter. **£2 12 6**
i-pl. Ensign Folding Reflex, Daxor Series III f/5.8, focal-plane shutter, 6 slides, F.P.A. and leather case. **£3 17 6**

3½×2½ Ica Ideal, Carl Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P.A. and case. **£7 17 6**
i-pl. Sinclair Una Folding Hand and Stand, Dallmeyer Stigmatic f/6, reversing back, 3 D.D. slides and case. **£3 17 6**
Whole-plate Folding, double extension, Zeiss Patent Protar f/6.3, Compound shutter, 3 slides and case. **£5 17 6**

Whole-plate Goers Anschütz, Goers Dagor f/6.8 anastigmat, 3 D.D. slides. **£3 17 6**
45×107 Bloeknote, Zeiss Tessar f/6.3, 5 slides and leather case. **£3 3 0**
5×4 Goers Tessar, Dagor f/6.8, Compound shutter, F.P.A. and case. **£1 17 6**
6×13 cm. Polyscop, pair of Carl Zeiss Tessars f/4.5, Compound shutter, changing-box, F.P.A., 4 slides and leather case. **£10 7 6**

Cine-Kodak Eight, f/1.9 anastigmat, 15-mm. Dallmeyer lens, motor drive and leather case. **£15 0 0**
Model I Leitz Leica, Elmar f/3.5, focal-plane shutter and leather case. **£10 10 0**
Kodak Retina, Carl Zeiss Tessar f/3.5, Compur Rapid shutter, filter and leather case. **£10 7 6**
6-in. Carl Zeiss Tessar f/4.5, focussing setting, iris. **£5 5 0**

Compass Camera, f/3.5 anastigmat, coupled range-finder, tripod and case. **£19 10 0**
16-mm. Ensign Autokinecam, f/1.5 anastigmat, motor drive, 3 speeds and leather case. **£17 10 0**
2½×2½ Sales de Luxe Enlarger, Aldis f/6, long extension, all-way negative carrier, 4½-in. condenser, roomy light chamber. **£5 5 0**
2½ square Welta Superfekt, Carl Zeiss Tessar f/3.8, Compur sector shutter, revolving type, leather case. New condition. **£15 15 0**
2½ square Voigtlander Superb, Skopar f/3.5, Compur shutter, complete in leather case. **£13 10 0**

CITY SALE & EXCHANGE (1929) LTD. 90/94 FLEET ST. LONDON, E.C.4

Also at 59/60, CHEAPSIDE; 54, LIME ST.; 84, ALDERSGATE ST.; 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; AND WALLACE HEATON LTD., 127, NEW BOND ST., W.1
47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.



IF IT'S NEW—WE HAVE IT!

NEW!—VOIGTLANDER MODEL 6/V "BRILLIANT"

New moulded body of synthetic material—unbreakable and unbreakable. Automatic film transport prevent accidental overlapping. Built-in "hold-all" at the side of camera for filter, Focar lens or exposure meter. Sports finder. With f/3.5 Voigtar lens and Compur Rapid shutter, speeded to 1/500th sec.

Cash price **£9 : 0 : 0**

15 MONTHLY PAYMENTS OF 12/8.

● You can depend on seeing the latest and best **FIRST** at Cheapside—AND you can get it on the easiest of easy terms if desired. Write and tell us your needs—we will give expert impartial advice on your choice of apparatus, because we stock **EVERYTHING** (apparatus and accessories) for still and ciné use. Good allowance on your used apparatus in part exchange.

FREE!—104-PAGE CATALOGUE OF NEW APPARATUS—
it's fully illustrated and has complete specifications of every instrument.



NEW ROLLEICORD

MODEL Ia

Bigger value than ever. Shows your picture full size and right way up on the ground-glass screen. Takes 12 pictures on 3½ x 2½ roll film for 1/-. Body beautifully finished in art leather. With Compur shutter and Zeiss Triotar f/4.5 lens. **£12:10:0**

24 monthly payments of 11/3.

Rolleicord Model II, the camera that won the "Weekly Illustrated" £100 prize in 1936. Possesses nearly all the features of the famous Rolleiflex. Has Zeiss Triotar f/4.5 lens in Compur shutter, speeded to 1/300th sec., T. and B. **£14:10:0**

24 monthly payments of 13/-.



ROLLEIFLEX

For 22/5 down

and 23 more similar monthly payments or 15 monthly payments of 35/-.

Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3½ x 2½ roll film.

Cash price **£25 : 0 : 0**

USED BARGAINS

FULLY GUARANTEED—
on easy terms if desired.

3½ x 2½ Zeiss Cocarette Roll Film, f/4.5 Zeiss Tessar anastigmat, Compur delayed-action sector shutter, complete in leather case. **£7 17 6**
3½ x 2½ Ihagee Roll Film, f/4.5 Ihagee anastigmat, Ibsor shutter, 1 to 1/150th sec., leather case. **£3 7 6**
Model I Zeiss Contax Camera, f/2.8 Zeiss Tessar anastigmat, focal-plane shutter, 1 to 1/1,000th sec., complete in ever-ready case. **£23 17 6**
Model II Leica Camera, f/3.5 Elmar anastigmat, complete in ever-ready case. **£19 10 0**

Model III Leica, chromium, f/2 Summar lens, complete in ever-ready case. **£32 10 0**
Six-20 Kodak Duo, f/4.5 Kodak anastigmat, delayed-action Pronto shutter, complete in leather case. **£4 12 6**
6 x 6 cm. Latest Pattern Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Compur sector Rapid shutter, yellow filter, complete in leather case. **£21 0 0**

4 x 4 cm. Rolleiflex, f/3.5 Zeiss Tessar, Compur sector shutter, complete in ever-ready case. **£15 15 0**

V.P. Multispeed Ihagee Exakta, f/1.9 Dallmeyer anastigmat, complete in leather case. **£28 17 6**

9 x 12 cm. Palomos Focal-plane, f/4.5 Zeiss Tessar anastigmat, 3 D.D. slides, F.P.A. and leather case. **£16 16 0**

3½ x 2½ Zeiss Ideal Roll Film, f/4.5 Zeiss Dominar anastigmat, delayed-action Compur sector shutter, rising and cross front, double extension, 6 slides, F.P.A. and leather case. **£26 17 6**

4½ x 6 cm. Zeiss Ermanox Focal-plane, f/2 Ernstar anastigmat, self-capping shutter, 1/20th to 1/1,000th sec., 6 slides, F.P.A. and leather case. **£13 17 6**

6 x 6 cm. Foth-Flex Reflex, f/3.5 Foth anastigmat, self-capping focal-plane shutter, complete in leather case. **£8 17 6**

6 x 6 cm. Voigtländer Brilliant, f/2.7 Voigtar anastigmat, ever-ready case. **£1 15 0**

3½ x 2½ Zeiss Icarette Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, rising and cross front, double extension, plate back, 3 slides, focusing screen, leather case. **£10 17 6**

Pair of 8 x 40 Zeiss Delactus Binoculars, separate eyepieces, complete in leather case. **£15 15 0**

Siemens B Camera, cassette loading, f/2.8, 3 speeds, carrying-case. Cost **£21 10s.**

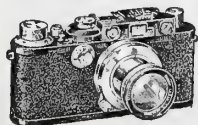
Ensign Autokinecam, 3 speeds, 100-ft., f/1.9 lens. Excellent condition. **£11 17 6**

Patheoscope B Camera, f/3.5 lens and carrying case. **£3 17 6**

De Luxe Motocamera, f/3.5. Good order. **£3 19 6**

Latest D.A. Film Camera, f/1.5 Cooke lens and Telephoto, 7 speeds, triple turret and rotary finder, in de luxe case. Cost over **£30.**

200-B Patheoscope Projector, latest, complete with Universal. Nearly new. **£11 10 0**



LEICA IIIa

38/7a MONTH for 24 months

Chromium model, speeded to 1/1,000th sec., f/2 Summar lens, in collapsible mount. 36 exposures at a loading.

Cash price **£43 : 0 : 0**

Miniature Blah!

We have NEVER been out of stock of Agfa NEU ISOPAN F or I.S.S. since the day it was first introduced.

Order from **CHEAPSIDE** now!

CINÉ-KODAK "8"

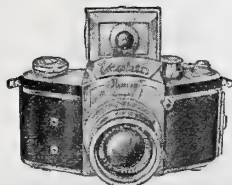
9/- a MONTH
for 24 months



Halves running costs. Takes 25 ft. of 16-mm. film, half of which is exposed at a time. With f/3.5 lens.

Cash price **£10 : 0 : 0**

ALL THE LATEST AND BEST
CINE APPARATUS IN STOCK!



KINE-EXAKTA

32/2a MONTH for 24 months

Built-in ground-glass screen. Focal-plane self-capping shutter, 12 secs. and 1/1,000th sec. normally, and 6 secs. and 1/1,000th sec. with delayed action. Interchangeable lenses. Helical focusing from infinity to 3 ft. F/2.8 Zeiss Tessar lens.

Cash price **£38 : 10 : 0**



ZEISS NETTAX

26/3a MONTH for 24 months

The moderately-priced Zeiss Ikon 24 x 36 mm. miniature camera. It has interchangeable lens design on the bayonet catch system. Focal-plane shutter, speeded to 1/1,000th sec., and f/3.5 Zeiss Tessar lens.

Cash price **£29 : 5 : 0**

NEW TEMPIPHOT

MODEL T30/100

Range of light sensitivity has been quadrupled.



Great exactitude for all light measurements for both colour and black-and-white. Angle of vision corresponds to that of the camera. For darkest interiors an amplifying element can be fitted, adding yet more to its enormous strength.

Tempiphot costs **£4 : 0 : 0**

Amplifier 37s. 6d.

CITY SALE & EXCHANGE (1929) LTD. 59/60 CHEAPSIDE

LONDON, E.C.2

Phone: CITY 1124/5/6

Also at 54, LIME ST.; 84, ALDERSGATE ST.; 90/94, FLEET ST.; 13, THE ARCADE, LIVERPOOL ST. LONDON, E.C.; AND WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

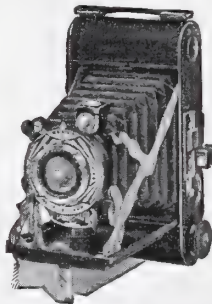
No Mystery About it . . .

There is no mystery of any kind about the Westminster facilities for Buying Out-of-Income; no hidden factors whatever; no third parties in the background; you deal direct with the Westminster—and no one else. The whole business is carefully made as expeditious, simple, and friendly as anyone can possibly desire. The *friendliness*, moreover, affords you the valuable and important 'customer protection'—as a *right*, in case you need it; it extends to you too, a wide latitude that enables you to fix the terms that suit you best, and further it affords you specially favourable facilities—if you wish to *Part Exchange* your present camera, and settle the balance due on the new one by very easy instalments. It always pays to part exchange at the Westminster.

The 'WESTMINSTER ANNUAL' (nearly 180 pages)

Ask for it, at any of 'the Four Westminsters,' when your next passing. Otherwise you have only to write a postcard. Sent anywhere, with pleasure, post free.

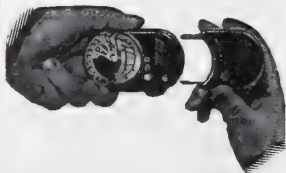
ENSIGN SELFIX



Takes 16 pictures $2\frac{1}{4} \times 1\frac{1}{4}$ or 8 full $3\frac{1}{4} \times 2\frac{1}{4}$ on standard spool. Quicker self-erecting mechanism, easier loading and focussing, very efficient optical finders, $f/7.7$ Ensar, speeded shutter, $1/250$ th, $1/500$ th, $1/1000$ th, T. and B. **£2:5:0**
F/6.3 Ensar, ditto . . . **£2:15:0**
F/4.5 Ensar, ditto . . . **£3:15:0**
12 monthly payments of 6/8.
F/4.5 Ensar, Prontor I shutter, 1 to $1/1500$ th sec., T. and . . . **£5:15:0**
B.
12 monthly payments of 10/1, 24 of 5/1.

NEW MODEL TEMPIPHOT Exposure Meter.

New and improved, sensitivity increased four times, but fully retains original lightness and compactness. Covers all conditions from brightest outdoor to dimmest interiors. Including purse. . . **£4:5:0**

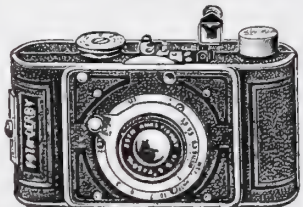


Remains Incomparable ... ROLLEIFLEX

The camera that gains the prizes and produces the maximum of successful pictures. The ROLLEIFLEX thinks for you, saves you from forgetting, brings into photography a certainty all its own. Absolutely automatic, with Rapid Compur shutter, 1 to $1/5000$ th sec., T. and B., $f/3.5$ Zeiss Tessar anastigmat, takes 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ on standard roll films, can also be adapted for plates.



£25
12 monthly payments of 43/9, 24 of 21/11.



FOTH-DERBY Favourite Miniature.

Takes 16 pictures 3×4 cm. on standard V.P. spool.
F/3.5 or $f/2.5$ Foth anastigmat, self-capping focal-plane shutter, $1/250$ th to $1/5000$ th sec. and B., delayed action, optical tubular finder. Very compact and most efficient. F/3.5 lens. **£5:8:6**
12 monthly payments of 9/6, 24 of 4/9.
Also with $f/2.5$ lens at. **£7 8 6**

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD. 111, Oxford St., W.1

Phones and Grams GERrard 1432.

Also 81, STRAND, W.C.2
TEMPle Bar 9773-4.

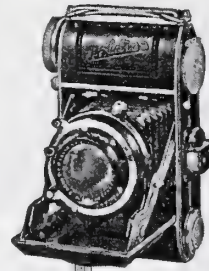
119, VICTORIA ST., S.W.1
VICToria 0669.

24, CHARING X RD., W.C.2
TEMPle Bar 7165.

4 PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

● This fine WESTMINSTER Offer saves you over £3 !

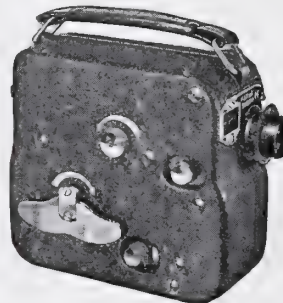
Brand New
**BALDINA
MINIATURE**
Listed £11
WESTMINSTER
Bargain Price
only **£7:17:6**



These BALDINA Miniatures are exceptionally attractive little cameras of marked compactness and high precision workmanship. Take 36 pictures on standard 35-mm. daylight-loading cassettes. Automatic counting. Lens is $f/2.9$ Meyer Trioplan, with Compur Rapid shutter to $1/5000$ th, parallax corrected, tubular finder. Entirely unused, as normally issued by the makers with instruction book, etc., complete.

PATHÉSCOPE 'H' 9.5-mm. Motocamera.

(New model, with interchangeable lens mounting.)



Remarkably compact, simple to handle, easily loaded in few seconds. Size $4\frac{1}{2}$ in. square, $2\frac{1}{2}$ in. thick. Weighs only 2½ lb. F/2.5 anastigmat **£7:0:0**
12 monthly payments of 12/3, 24 of 6/2.

2-in. Berthiot Telephoto, focussing mount to fit **£5:0:0**
12 monthly payments of 8/9.

Interchangeable mounting fitted to existing Pathéscope "H" 14/-



THE "WESTMINSTER VICTORIA"

For 16 pictures $1\frac{1}{2} \times 2\frac{1}{2}$.

With $f/2.9$ Cassar anastigmat, Compur shutter, 1 to $1/2500$ th sec., T. and B. release on camera body, optical finders, quick self-erecting front, easy reading scale. **£6:15:0**

12 monthly payments 11/10, 24 of 5/11.

The NOTED HOUSE for LEICAS

Model IIIa, shutter speeds 1 to $1/10000$ th sec., T. and B., $f/2$ Summar, with side release (all chromium) **£43:0:0**

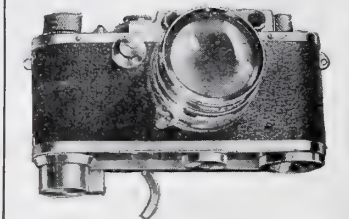
12 monthly payments of 75/3, 24 of 37/8.

As above, but with $f/1.5$ Xenon and quick-wind device (as shown) **£63:0:6**

12 monthly payments of 110/4, 24 of 55/2.

5-cm. Xenon Anastigmat only, **£34:0:0**
coupled for Leica.
12 monthly payments of 59/6, 24 of 29/9.

Quick-wind Device. **£3 14 6**



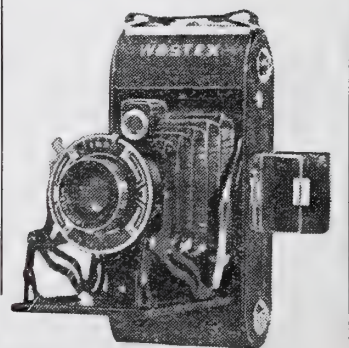
● Another of the WESTEX Series

"WESTEX Junior"

Takes 8 full-size pictures on the normal $3\frac{1}{4} \times 2\frac{1}{4}$ spool.

Exceptional value, remarkably well built and designed at most moderate price. Fine $f/6.3$ anastigmat in focussing mount, Vario shutter giving $1/250$ th, $1/500$ th, $1/1000$ th, T. and B., direct frame and waist-level brilliant finder, self-erecting front, panchromatic safety film window.

Price only **42/6**





LIME STREET BARGAINS

ALL USED, BUT GUARANTEED—TAKE ONE ON YOUR HOLIDAY—YOU'LL SAVE POUNDS ON YOUR OUTLAY

You can **DEPEND** on these bargains—they have been thoroughly overhauled, and will get results equal to new cameras costing much more. First easy payment secures your choice on 9, 15 or 24 monthly payments, according to cash price. Generous allowance on your present camera in part exchange.

ANYTHING OVER 50/- ON OUR EASY PAYMENT PLAN

9.5-mm. Alef Cine Camera, all speeds and slow motion, f/1.5 Meyer anastigmat, leather case. List £25 £16 0 0
 Model K Cine-Kodak, f/1.9 anastigmat lens, morocco case. As new £22 10 0
 3-in. Tele. for above £7 17 0
 Leitz Valoy Vertical Enlarger, condenser, base easel and electric fittings £7 10 0
 3½ × 2½ T-P. Reflex, revolving back, self-capping F.P. shutter, f/4.5 Cooke, 3 slides, roll-holder £3 17 6
 Pathe de Luxe 9.5 Cine Camera, f/2.5 Hermagis, Tele lens, leather case £12 17 6
 V.P. Exakta Roll Film Reflex, f/3.5 Thagge anastigmat. As new £16 0 0
 16-on-3½ × 2½ Zeiss Ikon, f/3.5 Carl Zeiss Tessar, Compur, leather case £13 17 6
 3½ × 2½ or 16-on Super Ikonta, f/4.5 Zeiss Tessar, leather case £14 7 6
 Model II Leitz Leica, f/3.5 Elmar, coupled range-finder, leather case £27 10 0
 3.5 Elmar Telephoto Lens, coupled for Leica £5 5 0
 3½ × 2½ T-P. Special Ruby Reflex, sup. lens box, swing front, revolving back, f/2.9 Ross Xpres, 3 D.D. slides £16 18 0
 3½ × 2½ N. & G. Folding Reflex, f/4.5 Ross Xpres, 3 D.D. slides, filters, hood, f/5.6 Telephoto (Dallion) £26 10 0
 9 × 12 cm. Zeiss Miroflex, self-capping F.P. shutter, f/4.5 Carl Zeiss Tessar, 4 slides, F.P.A., leather case. List £44 6s. 6d. £25 0 0
 5 × 4 Goerz Folding Reflex, reversing back, f/4.5 Goerz Celor, 3 D.D. slides, Telephoto lens, leather case. List £36 £5 0 0
 3½ × 2½ T-P. Duplex Ruby Reflex, triple extension, f/4.5 Zeiss Tessar, range adjustment, hood, 3 D.D. slides, F.P.A. £12 7 6
 4-pl. Soho Reflex, Kershaw F.P. shutter, f/4.5 Tessar, 3 book-form slides, F.P.A. and leather case £12 17 6
 3½ × 2½ Kodak Compact Reflex, f/4.5 Ross Xpres, F.P.A., 3 D.D. slides £7 10 0
 1-pl. Soho Reflex, teak and brass bound, f/5.5 Ross Combinable, f/5.6 Dallmeyer Dallion Telephoto, 6 D.D. slides, F.P.A. and leather case. List £30 £28 10 0
 9.5-mm. Pathe de Luxe Cine Camera, f/3.5 lens, and leather case £4 17 6
 1-pl. Popular Pressman Reflex, f/4.5 Aldis, 9 slides, filter, F.P.A., leather case £6 17 6
 Very High-grade Microscopes, at special clearance prices. Details on application.
 6 × 6 Voigtlander Brilliant, f/4.5 Skopar, leather case £4 17 6
 3½ × 2½ Tropical Carbine Roll Film, f/4.5 Aldis, Compur, leather case £4 17 6
 3½ × 2½ Double Extension Icarite Roll Film, f/4.5 Tessar, Compur, plate back, 3 slides, leather case £10 7 6
 Goerz Tenax, f/6.8 Dagor, F.P.A., leather case. As new £7 6 0
 P.C. N. & G. Sibyl, f/4.5 Carl Zeiss Tessar, reflex finder, 6 slides. Cost £26 £6 17 6
 3½ × 2½ Salex Compact Reflex, revolving back, 6 slides, F.P.A., f/4.5 anastigmat £4 10 0
 Compact Camera with f/3.5 anastigmat lens, leather case £12 17 6
 3½ × 2½ Zeiss Ikonta Roll Film, f/4.5 Tessar, Compur, leather case £3 17 6
 Model B Motocamera, f/3.5 anastigmat, Kid Projector and resistance £4 17 6
 3½ × 2½ Kodak Regent, coupled range-finder, f/4.5 Tessar, Compur, ever-ready case £14 17 6
 35-mm. Edinex Miniature, f/2.9 Radionar lens, Compur, range-finder, synchronised flash outfit, ever-ready case £12 17 6
 1-pl. Salex Focal-plane, collapsible, f/4.5 anastigmat, 12 slides, F.P.A. and leather case £3 17 6
 16-on-3½ × 2½ Dallmeyer Dual, f/3.5 Dallmeyer, D.A. Compur, leather case £8 17 6
 1a Special Kodak, f/6.3 Tessar, Kodamatic shutter, filters, leather case £2 17 6
 Model I Leica, f/3.5 uncoupled anastigmat lens, leather case £7 10 0
 520 Super Ikonta, f/3.5 Tessar, Compur and Proxar £14 7 6
 3½ × 2½ or 16-on Roll Film Bessa, f/4.5 Voigtar lens, D.A. Compur, leather case £4 7 6
 Zeiss Contaflex, F.O.K. 2 lenses, f/2. 8.5-mm., leather case £37 10 0
 Ensign Silver Midget, f/6.3, in pure case. As new £1 18 6
 3½ × 2½ N. & G. Sibyl, f/4.5 Ross Xpres, 3 D.D. slides, reflex finder, leather case £8 7 6
 Latest 6 × 6 Automatic Rolleiflex, with f/3.5 Zeiss Tessar, high-speed Compur, filter, ever-ready case. Unopened £21 17 6
 6 × 6 Rolleiflex, f/3.8 Triotar, leather case £10 10 0
 6 × 6 Welta Perioika, f/3.5 Meyer Trioplan, Compur. As new £9 17 6
 N. & G. Ensign Speed Sibyl, f/4.5 Ross Xpres anastigmat, 6 slides, leather case. Cost £27 10s. £17 17 6
 3½ × 2½ Zeiss Ikon, double extension, f/4.5 Tessar, Compur D.A. shutter, Proxar, filter, 6 slides, leather case £7 17 6
 Victor Cine Camera, turret head, f/1.5 Dallmeyer Speed anastigmat £21 10 0
 Zeiss Ikonflex 6 × 6, fitted with f/4.5 Novar anastigmat, Kilo fully-speeded D.A. shutter £7 17 6
 6 × 6 Zeiss Ikonflex, f/3.5 Zeiss Tessar, slow-speed Compur, filter and leather case £17 10 0
 9 × 12 and 1-pl. Voigtlander Bessa, covered with green morocco leather, f/3.5 Heliar, Compur, 3 slides. Unopened. Cost £24 11s. 6d. £17 7 6
 3½ × 2½ Voigtlander Avus, all metal folding, double extension, f/3.5 Skopar, D.A. Compur, 6 slides, F.P.A. Unopened £7 17 6

IF YOU DON'T SEE WHAT YOU WANT HERE—WRITE US—WHAT HAVE IT!

ALL THE LATEST IN STOCK



NEW ROLLEICORD Ia 11/3 A MONTH for 24 months.

For 12 pictures on 3½ × 2½ roll film. Shows picture full size and right way up. Built true to the famous Rollei standard. Has art leather covered body. F/4.5 Zeiss Triotar lens and Compur shutter. £12:10:0
 Cash price



AGFA KARAT 7/5 A MONTH for 15 months.

Takes 12 pictures on 35-mm. film. Fitted with high-grade f/6.3 lens. Optical direct-vision finder. Easy loading. Takes clear and sparkling pictures. Ready for action at the touch of a button.
 Cash price £5 : 5 : 0



ROLLEIFLEX 22/5 A MONTH for 24 months.

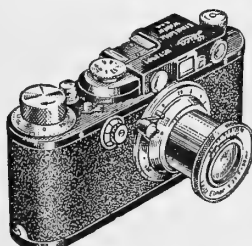
Shows your pictures full size and right way up. This remarkable camera won the "Daily Herald" big first prize in 1935 and 1936, totalling £5,300. Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3½ × 2½ roll film.
 Cash price £25 : 0 : 0



CINE-KODAK "8"

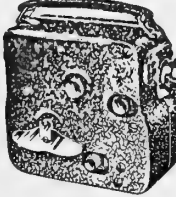
9/- A MONTH for 24 months.

Halves running costs. Takes 25 ft. of 16-mm. film, half of which is exposed at a time. With f/3.5 lens.
 Cash price £10 : 0 : 0



LEICA III 28/6 A MONTH for 24 months or 15 monthly payments of 44/7.

It is equally suitable for travel, sports, tele shots, or shots in the home or theatre. The negative material is inexpensive, and it takes up to 36 shots in rapid succession if desired. With f/3.5 Elmar lens.
 Cash price £31 : 16 : 0



PATHOSCOPE "H"

7/5 A MONTH for 15 months.

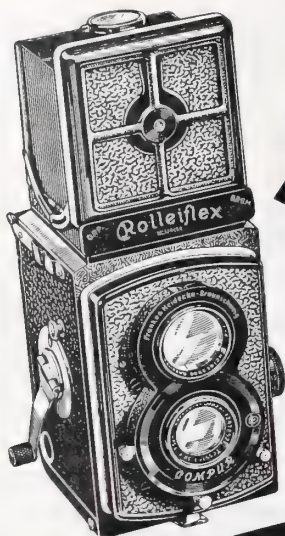
The new daylight-loading 9.5-mm. movie-maker, making perfect cine pictures. With f/3.5 lens.
 Cash price £5 : 5 : 0

LATEST 104-PAGE CATALOGUE POST FREE.

CITY SALE AND EXCHANGE (1929) LTD. 54 LIME ST. LONDON E.C.3

Also at 59/60, CHEAPSIDE; 90/94, FLEET ST.; 84, ALDERSGATE ST.; 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1
 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



TAKE A Rolleiflex*

**AND COME BACK WITH A SUPERB
COLLECTION OF HOLIDAY PHOTOGRAPHS**



Simplicity in use—Superlative results—those are the reasons why the Rolleiflex is ideal for holiday photography. You can compose and focus your picture, adjust your aperture and shutter speed all at the same time. Your picture, being full size and right way up, is big enough even to allow you to see changing facial expressions—and tells you exactly when to snap. Gives 12 pictures $2\frac{1}{2} \times 2\frac{1}{4}$ on $3\frac{1}{4} \times 2\frac{1}{4}$ roll film for 1/-, which can be obtained everywhere, and special development is not necessary. One-lever Compur-Rapid shutter, speeded to $1/500$ th sec., T. and B. Zeiss Tessar $f/3.5$ lens.....£25

Your dealer will be pleased to demonstrate the Rolleiflex, or prospectus will be sent on request from the Sole Importers:

R. F. HUNTER LTD. "Celfix House"
51, Gray's Inn Road, LONDON, W.C.1. Phone: Hol. 7311/2/3



**A FREE book - for every
photographer, amateur
and professional!**

**A copy of this fine publication plus a voucher
worth 6d. to 3/- if you post the coupon below**

This new up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD.
Telephone: HOLBORN 5688.
PUBLISHING DEPARTMENT.

Please send me a free copy of the New Illustrated "Granville Guide," plus free voucher worth 6d. to 3/-.

Name
Address

.....A.P.

**Granville PHOTOGRAPHIC
PRODUCTS**
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

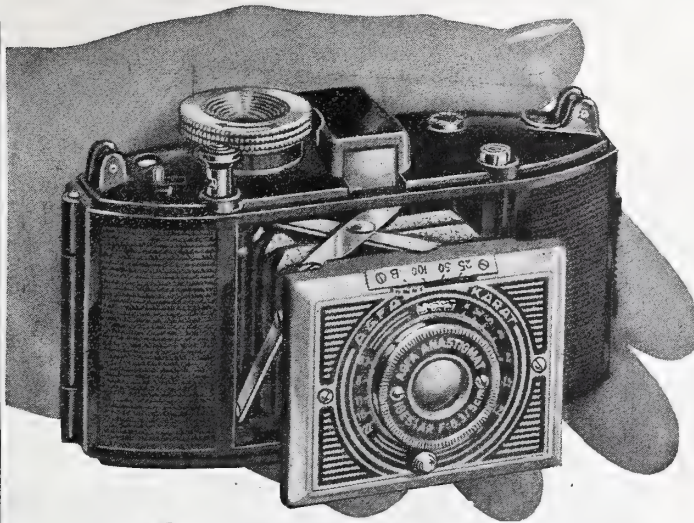
3^D
A DAY
IS ALL THE
AGFA KARAT
COSTS

PAYABLE BY
15 MONTHLY
PAYMENTS

OF **7'5**

OR CASH PRICE

£5.5.0



Agfa Karat

"Automax" (Regd.) $3\frac{1}{2} \times 2\frac{1}{2}$ Enlargements from these negatives 2/- doz.

1. A new 12-exposure miniature camera using 35-mm. film. Picture size 36×24 mm.
2. Cassette loading—most simple and quickest. No threading, no rewinding.
3. Snap open action. Automatic picture counter.
4. Automatic lock prevents double or accidental exposures.
5. Shutter speeds, 1/25th, 1/50th, 1/100th sec., T. and B.
6. F/6.3 2-in. Agfa Igestar Lens, of best quality.
7. Convenient placing of all controls for quick action.
8. Built-in optical view-finder. Wear proof, black moulded body of new light alloy.
9. See it at one of the addresses below—where the most generous allowance will be made on your present camera.

CITY SALE & EXCHANGE (1929) LTD.

59/60, CHEAPSIDE; 90/94, FLEET ST.; 54, LIME ST.; 84, ALDERSGATE ST.; and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.

WALLACE HEATON LTD. 127, NEW BOND STREET, LONDON, W.1

47, BERKELEY STREET, W.1

43, KENSINGTON HIGH STREET, W.8

STRIP PRINTS... from **LEICA, CONTAX**
AND OTHER 36-EXPOSURE
35-MM. NEGATIVES



**ON
PAPER**

2/6

36 Exposures

or

Transparencies

5/- for 36 Exposures

Here's a chance to get contact prints at less than a penny each. Even though they are printed in strips, a photo-electric exposure system ensures uniformity of results even from widely differing negatives. Everybody using miniature film should take advantage of this service. The prints can either be had on paper (invaluable for filing purposes, etc.) or on transparent film for projection as "stills" on the ciné screen. Give this service a trial—you can depend on quality work at Bond St.

WE SUPPLY THE FINEST DEVELOPING, PRINTING AND ENLARGING.



WALLACE HEATON LTD.

127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8

Phone: MAYFAIR 7511 (8 lines). 1a, Avery Row, W.1; Also City Sale and Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, London, E.C.

THE LEADING "MINICAM"
and
"CINECAMERA" SPECIALISTS.



Perfect

YOUR PHOTOGRAPHY
by using **ILFORD**
PANCHROMATIC PLATES

The pictorial quality and interest of **any** picture is greatly enhanced when the negative is made on an Ilford Panchromatic Plate. Sensitive to the full colour range these plates yield tonal gradation of unsurpassed beauty, lovely contrasts in light and shade and true renderings of skies.

Choose from these three Ilford Panchromatic Plates listed below.

*Negative by W. McWilliam
 on an Ilford Special Rapid
 Panchromatic Plate.*

ILFORD

PANCHROMATIC PLATES

SPECIAL RAPID

H. & D. 400

SOFT GRADATION

H. & D. 700

HYPERSENSITIVE

H. & D. 2500

Made in England by ILFORD LIMITED . ILFORD . LONDON

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
E.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, AUGUST 4TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

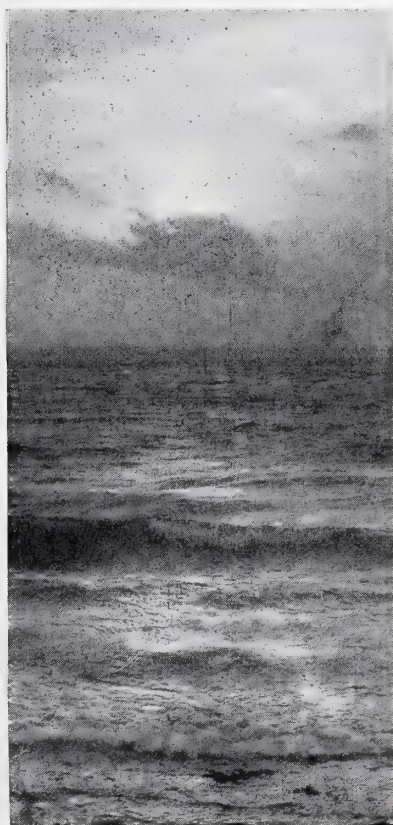
VOL. LXXXIV. No. 2543.

WE hope that our many readers who are on holiday have not overlooked the imminence of the sending-in dates for the autumn exhibitions. This particularly applies to the Annual Exhibition of the Royal Photographic Society. The sending-in day for this is Friday, August 13th, and entry forms and prints must reach the Secretary, The Royal Photographic Society, 35, Russell Square, W.C.1, not later than that date. As previously mentioned, the Exhibition is in six sections: (1) Pictorial, (2) Colour, (3) Scientific and Technical, (4) Natural History, (5) Stereoscopic and (6) Press, Theatrical, Commercial and Advertising. Medals will be at the disposal of the judges in all sections with the exception of classes (1) and (2). The Exhibition itself will not be opened until Saturday, September 11th. Entry forms are obtainable from the above address or from the office of "The A.P."

Litter.

Lovers of the countryside have at times been antagonised against the amateur photographer on account of the tendency of some of the more thoughtless to leave very obvious traces of their passage in the form of litter. We have, on occasion, noted torn pull-outs of film-packs, and outer wrappings, empty film cartons and tinfoil, etc., scattered in the neighbourhood of well-known beauty-spots, all indicative that snapshot cameras have been used there recently. We know that readers of "The A.P." do not do that sort of thing, but it is well to note that there is, at present, a "Banish the Litter" campaign, which is being brought to the notice of holiday-makers in many parts of

TOPICS of the Week



THE SUMMER SEA.

An article referring to exposures at the seaside appears elsewhere in this issue.

the country and we feel that amateur photographers should be specially careful not to be included in a condemnation that is more particularly directed against the "tripper" generally. The wrappings of photographic material, etc., when finished with should always be collected and carried away. Film-pack tabs are just as easily put in the pocket as dropped on the ground, and film cartons should be kept in any case to hold exposed films. We are reminded of the matter by the action of Messrs. Agfa Photo Ltd., who are making an appeal to that portion of the public who use their films, and to all others. As they point out, few people appreciate more than the amateur photographer the beauties of our countryside, and they, in particular, if film users, should co-operate in this "Banish the Litter" campaign and help thereby towards the elimination of a rapidly increasing evil.

A Jealous Eye.

Why exactly the posters which announced Navy Week should add among the list of attractions designed to lure visitors that "No cameras will be allowed," we do not pretend to know. It is not exactly an attraction to be told to leave one's camera behind. No one, of course, complains of all proper precautions against the disclosure of secrets which might be prejudicial to the country. At the same time, the eye of evil intent can reap unaided quite as effective a harvest as the camera. Some authorities—we are not speaking of the Admiralty in particular—seem to have quite an exaggerated idea of what the camera will accomplish. It might be supposed that a chance snap would give

the whole show away. We hate to destroy one of the cherished illusions of writers of fiction, but we should say that it is the very rarest thing for any photograph taken casually to convey any information of value; it is different, of course, with photographs taken deliberately by technical people with a view to illustrating the details of machinery and the like. But when Dockyards are thrown open to the public, secret matters are not left about for the inspection of all and sundry.

Exploration by Camera.

The British Graham Land Expedition has just returned to England after three years' isolation from the rest of the world, and the fact that they were able to map nearly a thousand miles of Antarctic coastline from the air proves once again how vital an asset the camera has become to the explorer. Everest may still be unconquered, but it is already four years since it gave up its secrets to the aerial camera. Huge tracts of African jungle, im-

penetrable by foot, have been surveyed by the same method, and gradually the aerial camera is filling in the last remaining blanks on the world's map. In all these scientific achievements, it is well to know that British men and British equipment are playing their full part. Most of the important surveying work in the Empire is now carried out with British aerial cameras, which we understand have been supplied by Messrs. Williamsons, of Willesden.

"The Amateur Photographer" EXPOSURE TABLE—August

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 9 in the morning and 3 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 8 to 9 a.m. or from 3 to 4 p.m. double these exposures. From 7 to 8 a.m. or from 4 to 5 p.m., treble them.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 3 to 4 p.m., for instance, will be those to be given between 4 and 5 p.m., by the clock, during "summer time."

SUBJECT.	Ultra-Rapid.	Extra-Rapid.	Rapid.	Medium.	Ordinary.	Slow and Process.
Open seascapes and cloud studies ..	1/700 sec.	1/500 sec.	1/300 sec.	1/50 sec.	1/75 sec.	1/30 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/350 "	1/200 "	1/150 "	1/75 "	1/30 "	1/20 "
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes ..	1/200 "	1/150 "	1/75 "	1/30 "	1/20 "	1/10 "
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes ..	1/150 "	1/75 "	1/30 "	1/20 "	1/10 "	1/6 "
Buildings or trees occupying greater portion of picture ..	1/50 "	1/20 "	1/12 "	1/8 "	1/4 "	1/2 "
Portraits or groups taken out of doors, not too much shut in by buildings ..	1/20 "	1/10 "	1/5 "	1/3 "	3/4 "	1½ "
Portraits in well-lighted room, light surroundings, big window, white reflector ..	1/8 "	1/4 "	1/2 "	1 "	2 secs.	4 secs.

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above.

ROLL AND PACK FILMS.

Ultra-Rapid.

AGFA I.S.S. and Isochrom roll and pack; Isopan I.S.S. (35-mm.).
 ENSIGN Ultrachrome.
 GEVAERT Superchrome Express and Panchromosa 28 roll and pack.
 KODAK S.S. Pan. roll and pack; Super-X (35-mm.).
 LUMIERE Super-Lumichrome.
 MIMOSA Extrema.
 NURO Superchrome.
 PERUTZ Peromnia and Persenso roll and pack; Peromnia (35-mm.).
 SELO H.S. Pan. roll and pack; Selochrome roll and pack.
 VOIGTLANDER Bessapan and Illustura.
 WESTMINSTER roll.
 ZEISS IKON Orthochrom and Panchrom roll and pack.

Extra-Rapid.

AGFA Isopan and Isorapid roll and pack; Isochrom F roll; Isochrom F and Isopan F (35-mm.).
 BARNET Sensichrome.
 CORONET Midget and Vogue.
 ENSIGN Ortho.
 GEVAERT Regular roll and pack; Panchromosa 24 (35-mm.).
 GRANVILLE Paper film.
 KODAK S.S. Pan. (35-mm.); Verichrome roll and pack.
 LUMIERE Lumichrome.

MIMOSA Panchroma.

NURO Nuro.
 PERUTZ Perpantic and Neo-Persenso.
 SELO and F.G. Selochrome roll.
 SELO F.G. Pan. roll; H.S. Pan. 35-mm. STANDARD roll.
 VOIGTLANDER Bessapan F.
 ZEISS IKON Contact Speed; Contax Panchrom 26.

Rapid.

BARNET Standard roll.
 DUFAYCOLOR Colour Film.
 GEVAERT Superchrom 35-mm.
 KODAK Regular and Panatomic roll; Panatomic (35-mm.).
 PERUTZ Perorto.
 SELO Selochrome (35-mm.); F.G. Pan. (35-mm.).
 ZEISS IKON Contax Panchrom 24.

Medium.

AGFA Isopan FF and Isochrom FF (35-mm.).
 GEVAERT Special and Panchromosa-Microgran (35-mm.); Panchromosa-Special roll and pack.
 LUMIERE Filmcolor.*
 PERUTZ Feinkorn roll; Rectepan and Leica Special (35-mm.).
 *Give 10 times indicated exposure.

Ordinary.

AGFA New Agfacolor 35-mm.).

PLATES AND CUT FILMS.

Ultra-Rapid.

AGFA Isochrom and I.S.S. Portrait films; Ultra-Special, Press, Isochrom and I.S.S. plates.
 BARNET U.S. Pan., Super-pan. Press, Super-Press and Super-Iso plates.
 EASTMAN S.S. Pan. and Portrait Pan. films.
 GEVAERT Superchrome film; Ultra-Panchro 8,000, Superchrom R., Ultra-Press Ortho., Isomax and Super-Press plates.
 ILFORD Hyperchromatic and H.S. Pan. films; H.S. Pan., Golden Iso-Zenith and Double X-Press plates.

Extra-Rapid.

AGFA Isopan Portrait film; Isorapid, Chrono-Isorapid and Isopan plates.
 BARNET Portrait film; X-L Super-Speed, Soft Pan. and Super-Speed Ortho. plates.
 CRITERION 700 Iso.
 EASTMAN Par-Speed film.
 GEVAERT Ultra-Pan. and High-Speed films; Ortho-Sensima Fast plate.
 GRANVILLE Negative Card; Ultra-Rapid Iso and Quickiso plates.
 ILFORD Portrait Ortho. Fast film; S.G. Pan., Record, Iso-Record, Zenith 650, Iso-Zenith and Press Ortho. plates.

Rapid.

AGFA Chrono-Isolar plates.
 BARNET S.R. Pan., Studio-Ortho. and Self-Screen Ortho. plates.
 CRITERION Enelite and Press plates.
 GEVAERT Sensima and Ortho. Sensima plates.
 GRANVILLE Special Rapid.
 ILFORD F.G. Panchro. and Portrait Medium Speed films; S.R. Pan., Special Rapid, Autofilter, Anti-Screen and Rapid Chromatic plates.

Medium.

CRITERION Spec. E.R., Iso E.R.
 GEVAERT Special Rapid.
 ILFORD Commercial Ortho. film; Screen Chromatic plate.

Ordinary.

BARNET Ordinary and Rapid Pan. Process plates.
 CRITERION E.R. and Ordinary.
 GEVAERT Ordinary.
 GRANVILLE Ordinary.
 ILFORD Rapid Process Pan., Ordinary, Chromatic, Infra-Red (with filter).

Slow and Process.

AGFA Direct Duplicate film.
 BARNET Process, Process Ortho., Fine-Grain Ordinary and Process Pan.
 GRANVILLE Process.
 ILFORD Process, Half-tone, and Fine-Grain Ordinary.

Seaside and Inland Light

In several very important respects photography, on or near the sea, differs a good deal from that at inland places. The following article draws attention to the dissimilarities and their effect on exposures.

ONE of the things that will occur to the photographer who uses his camera at the seaside for the first time is the fact that changes in the quality and strength of the light take place in general much more rapidly, and also show greater extremes than those occurring inland at the same latitude and at the same season of the year.

For example, the sea occasionally wears a most dreary appearance with sea and sky of leaden hue, but, when the conditions are at the other extreme, there is a brilliance in the very air that seems much to exceed anything we find at places inland; and yet the change from the first extreme to the second, or vice versa, may take place in a very short time.

The brilliance of light at sea, compared with that found inland, perhaps only a few miles away, is a result, firstly, of the absence of impurities in the atmosphere above the sea, and, secondly, of the light reflected from the water. Smoke and dust particles are almost wholly absent from the sea atmosphere, whereas, at inland places, they are always rising and spreading through the air.

Effects of Dust and Smoke.

Dust and smoke particles are disadvantageous to the photographer for another reason; they are nuclei on which vapour can readily condense in the form of drops, thus forming mist and low cloud, which absorb and scatter much of the light.

Where smoke, dust, and moisture particles are absent from the atmosphere the sun's rays are not considerably disturbed when passing through it, but, where there is an appreciable quantity of such particles, the rays are much broken up by reflection and irregular refraction, or, in other words, the particles scatter the light. And it is unfortunate for the photographer that the short light waves, more especially necessary for his purpose, suffer most by these obstacles.

It is true that there sometimes occurs at inland places an intensity of light approaching that found at sea; the conditions in question may be noted more often in spring and summer after some showers of rain (with large drops), which not only wash the dust particles out of the air, but also carry down and deposit the moisture.

The conditions of the different strengths of light found at the seaside can be conveniently grouped for photographic purposes as follows:—

Seaside Light.

(1) Beginning with the worst case, namely, sea mist, which, in extreme cases, can be as wetting as rain. The visibility is very short, and the light of little or no use for ordinary photography at ranges exceeding a few yards.

(2) Next in order of improvement is the dull overcast sky with moderate visibility in all directions; the sky, or rather the cloud mass, is light and dark in places, while the light over the sea appears to be coming and going slowly. In these conditions it is possible, by ordinary photographic methods, to obtain striking pictures, albeit of a rather gloomy texture, but, with the aid of suitable filters, the results can be much enhanced.

(3) Proceeding, we come next to the case in which the background of the sky is almost wholly bluish, or light greyish blue, with a considerable amount of fleecy wisps and masses of white cloud. Good work can be assured in these conditions, which are almost ideal for picture-making, but the inexperienced photographer should be on his guard against sudden fluctuations in the strength of the light.

(4) The sky is blue all over without a vestige of cloud, and the sun a dazzling ball, the light is not only strong, but also true and steady. Perfect for high-speed snapshots, but likely to be productive of over-exposure and occasionally of hard shadows.

The Sea as Reflector.

Hitherto we have been considering light coming direct to an object from the sun, sky, or bright cloud, and it is now necessary to speak of the important part played by the sea as a reflector of light from those sources, and also the extent to which this influences photographic operations.

We take, in the first place, an instance which shows how an apparently minor change in the sky or cloud may produce a considerable alteration in the strength of the light falling on an object. Suppose we are in a vessel, or standing near the seashore on a very wet or dull day, the sky overcast with cloud of a uniformly drab tint; suddenly it seems to become a little brighter where we

are standing, or, on the other hand, some distant object appears as if slightly more light were being shed upon it.

What has caused this quick though apparently slight change? If we scan the pall of cloud it will be found that at some place or other it has become a little thinner; perhaps it is only a relatively small patch of sky that shows any increase of brightness. Nevertheless, the somewhat stronger light from this area of brighter cloud is reflected from a great area of the water surface, thus causing the increase of light on the objects about us, which we had noticed.

Deceptive Changes.

If exactly the same slight change in the appearance of the cloud had occurred when we were standing at some place far inland, we should hardly have noticed any increase of brightness, because there would not have been in that case any appreciable reflection from the ground.

It will readily be understood that the amateur who has had little or no experience of photography at or on the sea, will at first find it very difficult to estimate the strength of the light. He will often be deceived if he trusts the eye alone, and, on the whole, it is sound policy to assume that the light at sea is a good deal stronger than he imagines it to be, and he must guard against over-exposure.

Direct Reflections.

The water surface is a collector of light from the whole sky. If, for instance, on a clear day we look towards a surface of rippled water lying between us and the sun, we will notice that it is covered with innumerable sparkles and flashes. Those spots and lines of intense light mark the places on the surface which have momentarily taken a position such that the greater part of the light falling on them is reflected towards us. Also, when the sun has descended until it is at an angle of about 40 degrees with the water, and thereafter until it is but a few degrees above the horizon, an intense reflected light is thrown up in clear weather from a plain water surface. This would be sufficient to halve the exposure necessary for an open landscape subject taken at the same time.

T. W. MACALPINE.

The COUNTRY in SUMMER

By
F. READ.



A rest after toil.

THE call of the sea is such a dominant note at this time of the year that the charms of a jaunt into the countryside are apt to be overlooked by the camera worker. Yet the country has just as much to offer the photographer in the summer in return

for a little attention as at any other season, and the pictorialist who has had a satiety of rolling waves, paddling children and other excitements of the beach will find a welcome change in the peaceful quiet of country lanes.

Incidentally many delightful country scenes full of material for picture-making are frequently within a short distance of the coast.

Here the only noise may be the twittering of the birds and the only life the disappearing tail of a venturesome rabbit—a welcome change from the noise and bustle of

the seaside. And though the trees have lost the freshness of their spring-time garb, there is yet a restfulness in their leafy masses that soothes a jaded town-worn soul and beneath their welcome shade a refuge from the heat.

The photographer must be prepared for a different type of picture. The countryside, with its changeless fields and unending lanes, can provoke some spirits to desperation by its seeming monotony, but the genuine lover of nature, blessed with a discerning eye, can find everywhere something of interest and if not of great beauty at least worthy of an exposure.

Landscape work is out of favour with many workers



The Lone Worker.

who seek only the "modern" viewpoint, but a good landscape can still, if handled with wisdom, result in an exhibition picture of enduring charm. There is life also to be found. The farmer's year is now reaching its climax, and the cornlands are agog with the bustle of securing the harvest. Here are many good pictures with the much desired human



Flowers of the Hedgerow.



Noonday Heat.

RYSIDE MER-TIME

interest. Though so much farming is now mechanised, in some parts the age-old methods still prevail and these compel the camera-owner's interest, not only for their pictorial possibilities, but their value as records.

Then there are the country types—the farm hand with gnarled hands and leather-hued face, and always the healthy children as useful models.

Any kind of camera will do to take



Meadows.



Building the Rick.

on such a jaunt to the country that we have in mind. Even the cheapest instrument will give you well exposed negatives of the "normal subject" type of picture that abounds. Of course, a focussing model will increase your range of subjects and enable you to secure dead-sharp pictures of figure and flower studies, and if you have a fully-speeded shutter of the Compur type working in an $f/4.5$ lens there is nothing that you cannot attempt.

My own camera on all country walks is now a twin-lens reflex, and this seems capable of dealing with any kind of open landscape picture, figure studies, clouds, or "close-ups." A reliable exposure meter can be recommended for these subjects as the light is much more variable in character than at the seaside, and there is probably greater chance of under-exposure, especially when dealing with heavy foliage and with figures at close quarters. The effect of colour has

also to be taken into account in summer landscape work.

Though ortho films are quite good for this type of work, and in fact are preferred by some workers, my own choice is for a super-speed pan, and a two-times filter always on the lens, and subsequently processed to secure fine grain. Thus equipped, and with a Dufaycolor film to capture some of the glory of colour that Nature will sometimes offer you, a bag of good pictures, either for holiday records, for lantern slides or for exhibition purposes, can be assured.

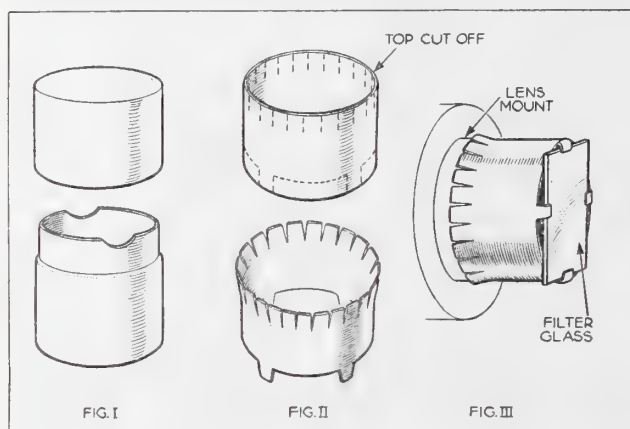


The Farm Gate.

Readers' Hints, Tips and Gadgets

A FILTER-HOLDER FOR NOTHING.

MANY photographers have two cameras, one often a large model now almost superseded by a miniature. To make one filter do for both cameras, a special mount, sufficiently durable for the probably infrequent use of the large camera, can be made as follows:



One of the small cylindrical aluminium containers for spools such as that used by Agfa (Fig. I) can be obtained for nothing, and the lid will be found to be very nearly a fit for the large lens mount. The metal is very soft and cuts easily with either scissors or a sharp knife. The only tool required is a pair of thin-nosed pliers. The top of the lid is cut off, and cuts are then made along the dotted lines shown in Fig. II, leaving four "spurs" along the bottom edge—equally spaced. The serrations along the top edge are now bent slightly outwards or inwards, with the pliers, depending on what is necessary to make a good fit on the lens mount.

Any ordinary square glass filter can be fixed to the front by bending over the four "spurs" (Fig. III). If it is preferred, three of the spurs only need be used and the other cut away, enabling the glass to be changed or removed as required. A coat of black paint inside the holder, and it becomes a handy little makeshift device which saves the expense of a special filter for an obsolete camera. It also acts as a satisfactory lens hood, while the filter-glass, being held a short distance from the lens, does no harm—rather the reverse.

One point to note. The aluminium being very soft, the device must be carried in a small box and not pocketed loose, otherwise it may emerge in a very astonishing shape, and be quite unsuited for its purpose.

L. S. P.

ANGLES OF VIEW WITH THE TWIN-LENS REFLEX.

IT is, of course, generally realised that the twin-lens miniature reflex taking 6×6 cm. pictures contains within itself all the other miniature sizes and that the usual focal length of 7.5 cm. can be used for narrow-angle effects by going farther from the subject and enlarging a small portion of the negative.

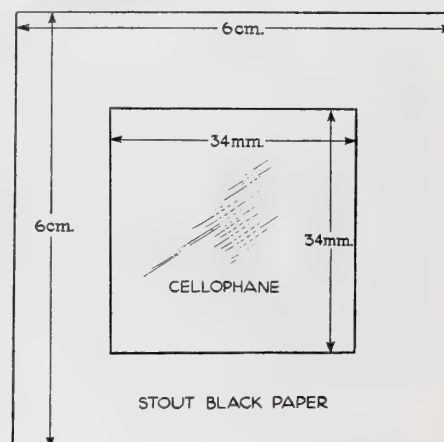
It is, however, of definite value deliberately to compose the picture in its restricted area on the ground glass by using over the latter black paper masks of varying apertures and marked with the angles obtained with the unchanging camera focal length, thus insuring against distorted perspective.

Three masks slightly under 6×6 cm. square with apertures 40×40 mm., 34×34 mm., 24×36 mm. (Leica size), and giving angles of 42°, 35° and 34°

respectively, will be found very useful, and if a square piece of blue Cellophane similar to that on the recently published "A.P." view meter is carefully attached to the largest of the masks a very fair idea of the subject in monochrome will be obtained.

Unless the photographer has become so used to the square screen that he mentally trims the picture at the time of viewing to the horizontal or vertical shape that it will finally assume, he may find it easier to have rectangular rather than square masks. In that case, of course, the mask will have to be turned whenever it is desired to change from a horizontal to a vertical picture, or vice versa. Suggested sizes for these are 4.5×6 cm. (for use with the normal angle of the lens), 52×36 mm., 44×30 mm., and Leica size.

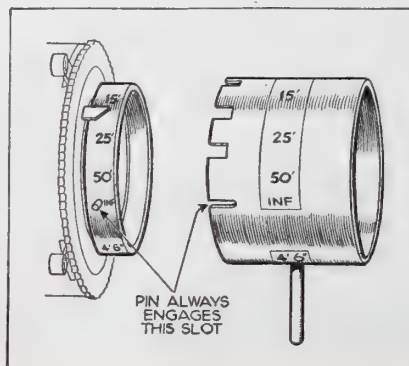
T. S. DOBLE.



LENS HOOD FOR CAMERA WITH FRONT-CELL FOCUSING.

THE sketch shows an alteration to the "spring-over" type of lens hood to make it suitable for fitting to cameras where the focussing distances are engraved on the mount. If the hood is fitted hard up in the ordinary way the figures are covered, and the mount easily slips round, so that one is very apt to get the wrong distance without knowing it.

With the hood as altered the mount is first set to the figure required and the hood is slipped over the mount to engage the pin. The small slots are arranged to catch on the pointer, so locking the focussing in the desired position. It is only the work of a second or so to alter the setting to any other distance.



A small flat file will cut the metal away quite easily. A slot is first cut for the pin, being made deep enough to allow the hood to slip on as far as it will go. The slots for the different positions are now marked out carefully from the mount and filed out to suit. A small strip of stout paper, stuck on the hood with "Seccotine," is marked in black indian ink with the distances corresponding to the slots. A little varnish over the paper and figures afterwards will make it waterproof and durable (mine has been in use two years with no sign of coming off).

The sketch shows the hood as altered for a "Kodak" camera, but doubtless the idea can be adapted to instruments of other makes.

C. G. H.



The Ideal Holiday Camera

Sterling British Value!

The delightful simplicity in operation, and the splendid results that are obtained combine to make the ENSIGN SELFIX-20 the Ideal Camera for the Holidays. Whenever your relations or friends ask you to recommend to them a camera giving perfect pictures with a minimum of skill, tell them of the ENSIGN SELFIX-20.

Here are some of the features:—

- Smallest Folding Camera taking full-size ($2\frac{1}{4} \times 3\frac{1}{4}$ in.) pictures on standard size 20 film.
- Also gives 16 "Two-on" pictures ($2\frac{1}{4} \times 1\frac{1}{8}$ in.) by means of a detachable mask placed in the back of the camera.
- Easily erected, speedy in action, simple to operate.
- Direct optical and reflex finders.
- Film registering device ensures absolute flatness of film.

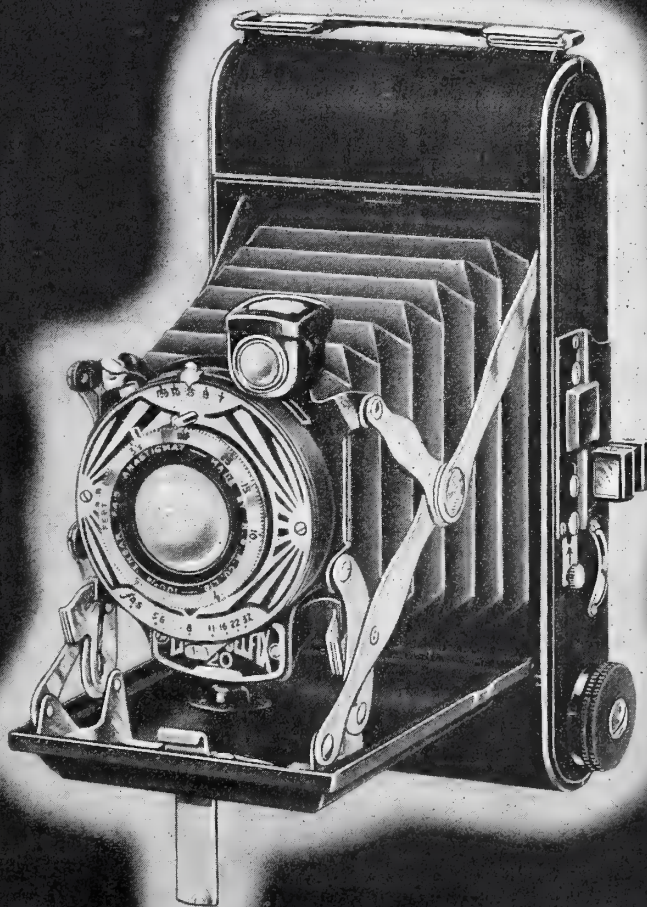
PRICES with

Ensar Anastigmat f/7.7,
Trichro shutter..... **45/-**

Ensar Anastigmat f/6.3,
Trichro shutter..... **55/-**

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

ENSIGN SELFIX-20





Look for this sign in
your dealer's window.



Do you know what this is?



The illustration shows the special prism construction of the built-in photo-electric exposure meter of the Contax III. This exposure meter is constructed so as to embrace the same angle of view as that subtended by the normal 2-in. camera lens, and it therefore ensures an accuracy rarely equalled by any other exposure meter used independently. The cover also serves as a shield to cut out "top light", which might otherwise cause false readings.

Besides measuring the exact exposure for any subject under any lighting condition, both in daylight and artificial light, the Contax III eliminates guesswork from focussing, because the distance meter and view-finder, which are combined in one eyepiece, is coupled with the lens. This long base distance meter is constructed according to the Zeiss Ikon patent sliding wedge system and is so accurate that even the ultra-rapid Zeiss Sonnar f/1.5 can be used at full aperture with the certainty of needle-sharp focus.

The choice of 15 interchangeable Zeiss lenses enables the most diverse subjects to be taken, while the metal focal-plane shutter, speeded to 1/1,250th of a second, will tackle the fastest sports subjects.

All Contax cameras sold in Great Britain or Ireland at current listed prices carry the Zeiss Ikon written three-year guarantee. Ask your dealer for particulars.

CONTAX III

The story of the Contax and all Zeiss Ikon Miniature Cameras is told in "Contax Photography". Write for a copy.

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

Fishing and Fishermen

By HAROLD BURDEKIN.



WEATHER-BEATEN.
1/50th sec. at f/8, no filter. Dull light.

THE great charm of a holiday is that the photographer has plenty of time in which to work and to select his subject matter, for good selection and keen observation are half the battle in making good pictures.

A branch of photography which offers scope for pictorial work is depicting the various activities of the fishing industry.

In most fishing subjects both sea and sky will play a part, so that the use of a filter, even if not a very deep one, is almost imperative. The ordinary ortho-

chromatic emulsion without any filter is not at all suitable for rendering the blues and greens of sea and sky. I have found that the best results are obtained with a panchromatic film, and personally I like one in which its sensitivity is towards the red end of the spectrum. It is then not so sensitive to the blue and will give a good sky or sea rendering without the aid of too dark a filter, thereby allowing exposures to remain quite short. For all-round work a medium yellow filter will give all that is required.

A word of warning when you are



LANDING THE FISH.
1/50th at f/11, light filter. Bright sunlight.



PATTERN.
1/60th at f/11, medium filter. Bright evening sun.

photographing subjects by the sea. The light is very actinic, and it is a wise plan to consult an exposure meter to see that your negatives are not over-exposed. Miniature negatives which are over-exposed never produce good enlargements, and I have found that grain is increased.

When photographing fishermen, always try to catch them unawares and doing their work. Even good portrait studies can be obtained without them knowing that they are being photographed by using



MENDING HIS NETS.
1/50th at f/8, medium filter. Bright sun.

a long-focus lens. The little miniature camera can always be hidden away until the moment of exposure. In many cases you will not need to attract attention by using a focussing device, as the lens can be stopped down to f/11 and so will give a depth of focus to cover all you require.

Never snap your subject on the impulse unless it is absolutely necessary. Walk round the subject and study it from all angles and in different lights. For instance, in "Pattern" it took me fully fifteen minutes before I felt that the subject was satisfactorily composed. I endeavoured to get the lines of the two boats to make a pleasing pattern, and the fishing basket was used to pull the lines together. The lighting also threw some nice shadows, and made an acceptable picture of the whole.



OLD SALTS. 1/50th at f/8, no filter. Diffused sunlight.

Adapting Larger Cameras for 35-mm. Film

This article shows how any ordinary roll-film camera can be adapted for 36-exposure lengths of standard ciné film.

to prevent the mask from slipping up and down.

The view-finder, or in the case of a reflex the top focussing screen, must also be masked to give the same reduced angle of view. Black paper gummed on will suffice for this.



Fig. 1. Adapting a standard spool for 35-mm. film.

AT holiday time, when exposures follow one another in rapid succession, a 36-exposure film rescues one from the nuisance of too frequent reloading. There is no great difficulty in adapting a camera to take miniature film; the only two essential requirements are a mask for the back of the camera, and spools to take the narrower film.

For the spool, all that is necessary is to gum a strip of half-inch material around each end of a couple of empty bobbins. Passe-partout binding, or even a worn-out typewriter ribbon, can be used. They should be left at least a day to dry through.

The mask, Fig. 2, consists of a small piece of stiff card cut to slip just inside the picture-space at the back of the camera. In the centre of this card a hole 24×36 mm. is cut. On one side is stuck a pair of paper strips which will prevent the mask from falling through the camera aperture and at the same time will form a channel along which the 35-mm. film will slide. On the other two edges of it, two further strips may be required, according to the character of the individual camera.

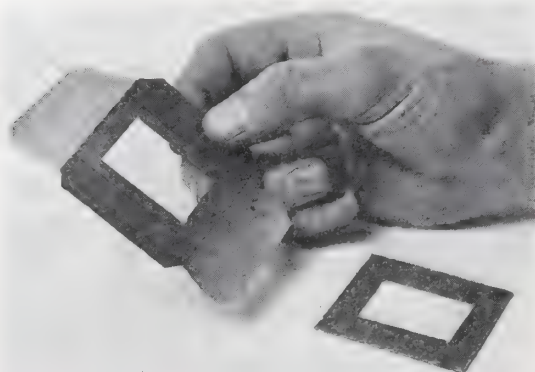


Fig. 2. The mask, shown with and without the strips used for fitting to the camera.



Fig. 3. Putting the mask in place.

First, the film is wound on to a spare bobbin. After trimming the free end to fit the slot, the film can then be started on to the top bobbin in the ordinary way, as in Fig. 4, when the camera can be closed and is ready for work.

Loading and unloading must be done in the dark unless a paper backing is used as described below.

There are three ways to determine how much one should wind on for each exposure. The simplest is to make one complete revolution of the winding-knob each time. This method is certain and easy, but it produces a space, increasing with each exposure, between negatives, and so is a little wasteful of film. Another way is to make a dial, either on the knob itself or around it, as shown in Fig. 5. This is achieved by inserting a strip

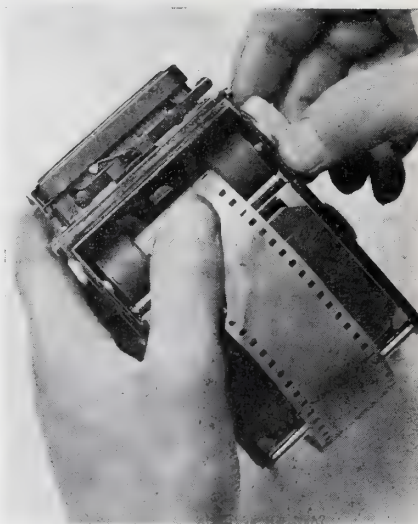


Fig. 4. Loading the camera in the dark-room.

of film, winding 8 perforations (one frame) at a time, and marking a spot or number on the dial for each. In using either of these two methods it is essential to seal up the red window of the camera, because the film has no protective paper.

Another scheme is to use a length of the backing-paper which has been saved from ordinary spools, and cut it carefully to a width of 35 mm. This is wound on to the top spool with a strip of film inside it, and a number is marked on the backing-paper, in the appropriate place for the red window, for each frame.

Once one backing-paper is marked off, others can be made from it, and as many spools of film as desired can be made up. Each such home-made spool will hold less than 36 exposures, but this scheme offers the great advantage of allowing loading and unloading to be done in daylight.

G. K. S.

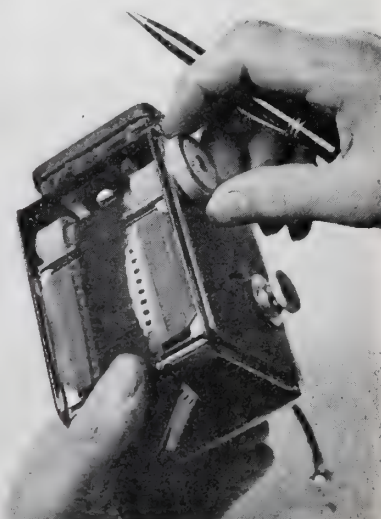


Fig. 5. Marking out a winding-indicator and picture-counter.

Modern Miniature Cameras

THE V/6 BRILLIANT.

TO the very popular range of Voigtlander Brilliant cameras there has just been added a de luxe model, known as the V/6, which will be on sale by the time this review appears.

Like the other members of the series, the new camera is built on the lines of a twin-lens reflex, though it must be made quite clear that it is not a reflex in the accepted sense of the word, since in the finder everything is always in focus. The Brilliant consists essentially of a fixed-extension camera fitted with a high-grade lens and shutter and equipped with a brilliant view-finder. The reflex-like form of the camera has arisen through making the view-finder really large—it shows the picture about two-thirds actual size—and providing it with a hood to screen it from extraneous light and so avoid the reflections to which the upper lens of a finder of this type is particularly prone.



The body of the V/6 is of unbreakable moulded material, with polished edges and inset panels having a grained finish to suggest leather. The lens fitted is a 7.5-cm. Voigtar of full aperture $f/3.5$, mounted in a Compur-Rapid shutter speeded to $1/5000$ th sec. Focusing is done by scale in the usual manner, the front cell of the lens rotating to provide the necessary adjustment. The scale marked on the edge of the cell runs to 3 ft., and the figures are so placed that they are visible from above, thus enabling the scale to be set to the desired distance with the camera in the "ready" position.

Direct and Brilliant Finders.

The self-erecting hood over the view-finder is of metal, and by pressing down the front panel it transforms itself into an effective frame finder for eye-level work. The illustration shows it adjusted for this purpose. The finder itself gives a surprisingly brilliant image, and it was noted that the field of view it indicates does not vary, as with some brilliant finders, with the position from which it is viewed. It is interesting to notice that the scene appears much more brilliant in the finder than when viewed direct.

In the side of the camera there is a door, which opens to reveal a compartment containing the wire release. Moulded rings on the inside of the door will hold a yellow filter and a portrait attachment, or one of these and the special Brilliant exposure meter. To lift off the desired accessory and slip it over the lens is the work of an instant only, and the filter or portrait lens used need never be handled, except by its rim.

Automatic Film Advance.

For loading, the back and bottom of the camera hinge open together. In the V/6 automatic film transport is provided. After putting in the new film, it is wound on till the first number shows through the red window, and the counter is then set to "1" by touching a small button. This locks the winding mechanism. After the first exposure a release button is moved, and the film can then be wound on by one frame, when the mechanism locks again, and the counter indicates "2." The film can thus be wound on in a second or so without having to look at the camera, which is a great convenience when exposures are required in rapid succession.

The V/6 Brilliant is convenient to carry, its dimensions being $4\frac{1}{2} \times 3\frac{1}{2} \times 3\frac{1}{2}$ in. over all projections, and its weight only 22 oz. The price, including wire-release and neck-strap, is £9, and it can be obtained from any dealer. Further details of this or of the other cameras of the Brilliant series can be obtained from Messrs. Schering, Ltd., 185-192, High Holborn, W.C.1.

Miniature Camera Gossip

By LANCELOT VINING.

I LEFT London in a blaze of sunshine and wended my way to the sea; next day the weather had turned sour and as early as 11 a.m., when the pool at St. Leonards ought to have been full to overflowing, it was windy, cold and light rain was falling.

Two people sharing the same shelter were lauding the cleverness of the Voronoff Twins in their shadow dance at the White Rock Pavilion. Rather than return to London empty-handed, I decided to remain over and have a look at these two young dancers that evening.

Their "Dancing with my Shadow" dance was novel and perfectly executed. Even the fingers of the left hands of the dancers are placed exactly alike.



THE VORONOFF TWINS. $1/50$ th at $f/2$, on Agfa F.

Very American.

I want to thank the reader who sent me these verses, they are by James L. Duff, and were published in *The New Yorker* for 19th June, 1937. If not quite truthful they are certainly amusing.

"As a Matter of Fact"

When a camera was a Kodak
With no special shutter speed,
When a universal focus
Was all that one would need,
When "Life" was being published
For people who could read,
We used to snap Aunt Emma
In her gown of lace and net.
We used to snap Aunt Emma
Not in some de luxe dilemma;
No, we merely took Aunt Emma—
And we'd wait till she got set.

Then no one with a Leica
Was behind the bathroom door;

Then no one with a Contax
Was snooping for your snore;
Folk took their pictures standing,
And never from the floor.
In those snaps we took of Uncle,
We tried to hide the wen;
The finest snaps of uncle
Did not show that old carbuncle
And the chances are that uncle
Would sit for us again.

No Retina was peeking
Through the trellis and the trees:
No Graflex by the window
Caught Sis in her chemise;
No Minica at the picnic
Saw Dad's colossal sneeze.
When we took some shots of mother
In the garden with a rose,
She was right side up, was mother,
You could tell it was no other
For we made the shots of mother
And not of mother's hose.

The Miniature for Interiors.

I was able to once again demonstrate the utility of the miniature camera when a friend invited me to photograph his new house and garden, interiors included. As an extra, I threw in some colour shots of the garden. As usual I managed to dispense with a tripod, for the extreme depth of focus characteristic of the miniature allowed me to use $f/4$ for the indoor shots without getting the foreground furniture fuzzy.

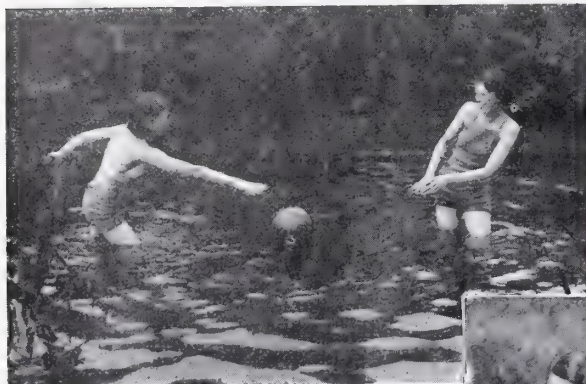


Camera in hand; $1/5$ th at $f/4$, on Agfa F. Mixed daylight and electric light.

TEN GUINEAS AND UNDER

A Section for the User of the inexpensive Miniature.

The Cyclist's Companion



"Butter-fingers!"

THE confirmed cyclist always likes to reduce the weight and bulk of his impedimenta to the smallest possible limits. I was first attracted to the inexpensive type of miniature camera by their extreme portability; they are light and, carried in the pocket, they neither get in the way nor require unpacking when it is desired to take a photograph.

My Ensign Double-8 weighs only a fraction over nine ounces, and sixteen photographs at one loading means that the supply of spare films need only be



"Now Try Again."

quite small; for a day trip the one in the camera is usually enough.

Like a good many other beginners with a miniature my first efforts suffered quite badly from camera-shake; practice, however, has enabled me to get over this initial trouble. Now that I am thoroughly confident of my ability to obtain



Treasure Trove.

satisfactory results, my camera accompanies me on every trip. And to this I owe many such sets of photographs as the three reproduced herewith, which recall very pleasing memories of a hot-weather dip in a stream by the side of which we paused for lunch during a short tour in the Cotswolds. H. W.

Eighteen Instead of Sixteen

NO doubt many miniature enthusiasts who use 3×4 cm. cameras will be interested to know of a simple method of obtaining 18 negatives per roll instead of the more usual 16—a film saving of $12\frac{1}{2}$ per cent.

It occurred to me when developing a roll recently that there was ample waste film at the ends to allow of two additional negatives, one at each end, and after a little experiment I found it quite easy to obtain the desired result.

Using a Kolibri camera and Isopan F film, the film is wound on slowly until the "I" of the word "Isopan" just shows at the bottom of the first window. This leaves the edge of the first negative just clear of the sticking-down tape attaching the film to the backing-paper. The second exposure is made when the

figure 1 is turned right to the top of the first red window, beyond the position it would normally occupy. As the film is exposed, the numbers are gradually brought back to the normal position in the windows, and after the 8 has been exposed in the top window the winder is given seven-eighths of a full turn and a further exposure made.

It will be found that there is still enough film left at the end to enable the film to be stuck to the backing-paper in daylight and developed in a tank in the ordinary way.

Users of "16-on" cameras, whether of 3×4 cm. or 4.5×6 cm. size, who wish to effect this economy should roll an exposed film, with backing-paper, through their cameras to find for themselves the settings necessary with the film they favour. D. P. JOHNSON.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

"SEASE."

The word "Sease" is frequently used in conjunction with fine-grain developers. I cannot find this word either in a large dictionary I have or in the "Dictionary of Photography," so I should be glad if you will tell me what it means.

T. McN. (Aldershot.)

Dr. Sease, the Chief of Research for the Dupont Film Corporation of America, was the originator of the "Sease III" and other developers containing paraphenylene-diamine and glycine, and they consequently bear his name.

MARKS IN PHYSICAL DEVELOPMENT.

I enclose a negative developed physically in a tank, using the method given by Wolfman in his book "The Fine-Grain Negative." Can you explain the markings on the negative?

J. B. W. (Carmarthenshire.)

Inspection of your negative suggests that parts of it were wetted, probably with the forebath, a few seconds before the other parts. This you can avoid if you put the solution into the empty tank, and then also the reel into the solution, turning it as you put it in, and lifting it up once or twice in the first few seconds after the immersion.

DEVELOPMENT TIMES.

Can you suggest a suitable time for developing the new Agfa Isopan F film in D76? So many different times have been mentioned that I am rather at a loss. I recently developed a new-type F film in the Agfa 14 developer for 13 minutes at 65 degrees, and I personally thought the negatives too hard. Does this time seem excessive to you? R. C. (Bath.)

It is difficult for us to suggest any very definite time for the development of any film, because it depends so much on the kind of negative you wish to produce. With the new Agfa Isopan film and D76 developer we should suggest from 5 to 7 minutes at 65 degrees Fahr.

We are not sufficiently familiar with the Agfa 14 developer to make any comments on your development time, but, as the negatives were developed more fully than you like, the time was obviously excessive.

FILM FOR FOREIGN CAMERA.

I have just come into possession of a camera which uses 35-mm. film and makes up to 50 exposures on a single length. Where can I get recharges of film for it? The camera is called the "Amourette," but nobody seems to stock films to suit it.

D. H. L. (Manston.)

We are not familiar with the camera that you have, which is not, we think, on the British market, and we therefore cannot advise you as to where you can obtain film in chargers to fit the camera. As the name suggests that it might be of French origin, you might write to Maison Tiranty, 91, rue La Fayette, Paris, XI^e, who are well-known dealers, especially in miniature cameras. If you are already in possession of sufficient chargers you can obtain 35-mm. film with which to reload them through any photographic dealer, in lengths from 15 ft. upwards.

A SIX-EXPOSURE FILM.

During my holiday it is my intention to use only Dufaycolor film in my "Brilliant" camera. This camera, making 12 exposures on a normal 8-exposure film, has an automatic counter. How do I use it for a Dufaycolor film which gives 6 $3\frac{1}{2} \times 2\frac{1}{4}$ exposures, and how many of my square pictures shall I get on each spool? C. N. (Purley.)

In the case of the "Brilliant" camera the counter is operated by the movement of the film itself, and therefore will work in a normal manner. Each film will give you 9 exposures in place of the 12 to which you are accustomed, but in other respects the camera is handled as usual. Load the camera, wind till "1" shows in the window, and set the counter. Wind off the finished film when 9 exposures have been made, instead of waiting till you have twelve.

LESS THAN THIRTY-SIX.

Can one avoid having to use all 36 frames in a Leica before development? Or can one buy shorter lengths of film? J. H. W. (Aberdeen.)

The simplest way of obtaining less than 36 exposures in a Leica is to use the Leitz chargers for which the camera was designed, and to load them yourself with film bought in lengths of 15 ft. or upwards. From such a length you can cut off enough to give you whatever number of exposures you desire. Filled chargers or cut lengths are only sold in strips giving the full 36 exposures.

August 4th, 1937

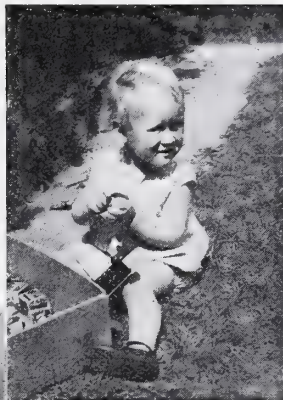
SNAPSHOTS in SUN or RAIN

By
PAUL CONNELLY.

EVERYBODY knows that sunshine is the best light for snapshotting nearly everything. It gives that brightness of high-light and sharp shadow which the professional attempts to emulate by means of his studio spotlight. Besides that, direct sunlight is the brightest light of all, so that the shortest exposures can be given when the sun is shining right on to the subject. There is no real photographic value, however, in shortness of exposure as such; the possibility of a short exposure simply enables us to photograph subjects which move or are liable to change in other ways such as the expressions of faces.

Screwed-up Faces.

But it must be remembered that in photographing faces direct sunlight may have grave disadvantages, for two reasons; one is that people screw up their eyes, and otherwise distort their features when they face the sun; the other reason is that the sun often throws the eyes



The enlarged version shows how unkind direct sunlight can be to faces.



A drop of rain will not hurt a camera, but it can easily be protected against a real drenching.

into deep shadow, making them look like holes rather than like eyes. But with a little watchful care it is easy to make use of the sun to produce a "spotlight effect" without allowing it to shine right into the "sitter's" eyes. It is done by turning the sitter's face away from direct sun, but not towards tall trees, rocks, or houses, which do not give any

light, but only prevent it from shining on to the subject.

Correct Lighting.

When the sun is shining on to a subject, the eye can usually see all the detail in the shadows. But the camera may not record all of those details, because the light on them may not be strong enough, by comparison with the sunlit parts, to record them on the film. It takes some little practice and observation to recognise the difference between conditions which are right and wrong in this particular respect. That is why it is best



For most subjects the lighting is good when the photographer's shadow falls thus.

reduce the strength of the light. With many cameras it is possible to compensate for this weakening of the light without increasing the time of exposure by using the larger stop-openings.

Keeping It Dry.

Naturally one would protect the camera from actual wetting, although a little moisture wiped off soon afterwards will do it no harm. If a tiny drop or two of rain does manage, in spite of care, to get on the lens itself it is better not to wipe them off if one wants to make more photographs immediately, but to leave them alone until afterwards. This is because the resulting smears will do much more to spoil the picture than a couple of tiny but isolated beads.

to stick at first to a condition which is almost sure to be right, and that is when the sun is shining at an angle of about forty-five degrees towards the subject. So if the photographer takes up a position in which the sun throws his shadow forward, as in the illustration, he can be pretty sure that his subject is most favourably illuminated.

Rainy Day Photography.

Although, as we have seen, sunlight has drawbacks as well as advantages, there is a natural tendency to leave the camera indoors when rain threatens to interfere with holiday activities. Next time it rains, take your camera with you, for rain gives us what nothing else can. Black rocks, or the dull empty surface of a road, become bright, and alive with interesting reflections.

During, or immediately after, a light shower there is often no need for any special technical adjustment, but it is well to remember that rain means clouds, and clouds of the rainy sort reduce the strength of the light. With a snapshot camera, therefore, it may be advisable to avoid making exposures during anything but the slightest rain, especially if there is any other factor, such as tall trees or buildings, tending to



Reflections, and shiny roads, can make a wet day better than a sunny one for some subjects.

The SMALL BOY— Photographically Considered

By PERCY G. R. WRIGHT.

THE small boy can be either a great help or a great nuisance to the amateur photographer.

Somehow or other, the small boy always comes in big doses. Single specimens of the small boy can be dealt with. It is when he comes in battalions that he is so infernally troublesome.

The small boy has so much time on his hands; he is always ready to risk maternal punishment or scholastic detention in order that he may study the habits and customs of the pictorial photographer. There must be some sort of fascination about the amateur photographer that keeps him rooted to the spot—no, not rooted, he won't take root, that's the worst of it! He persists in hovering. His particular preference is somewhere in the near foreground, and just where he will do the least good.

He has an instinct for the angles of incidence, and stays there. That is, at least, when he has a backing. It requires nerve to face an irate photographer, and nerve to the small boy means numbers. If there is a crowd of him he will dare anyone.

Time no Object.

Nobody that I ever knew successfully out-waited the small boy. I've tried it times out of number and it's no good. The only possible remedy is to pack up and depart, with language suitable to the occasion or one's temperament.

Nevertheless, I must admit that the small boy may be dealt with if he can only be caught alone. He assumes a sheepish docility apart from his fellows, and if he can only be led off to some lonely, unfrequented position, from which he cannot summon aid, then he is a safe and, one might almost add, a profitable investment for an occasional exposure.

At times I have hunted the very small boy with an almost ogre-like determination, to catch him alone, unprotected and out of call. He has in this helpless position provided me with quite a number of opportunities for depicting his over-awed and usually unhappy features. In fact, so doleful is the monotony of his features that I have had to make the most pitiful of grimaces in order to provoke him—apelike—to imitate my smiles.

On the Continent it is the only way when dealing with small boys, who possess no more knowledge of my language than I have of theirs.

Unless the small boy is mercilessly hunted down and isolated there is no reliable way of dealing with him. Now and again one sees photographs of groups of small boys, apparently unconscious, and really quite naturally posed, but how often is this the result of fortuitous chance only the photographer knows.



The small boy appears from nowhere without warning just as you are about to take your masterpiece. If you photograph him in the hope that he will then disappear it will merely conjure up another small boy or two.

To photograph successfully small boys in groups with a reflex camera is out of the question. It is a case of a miniature camera or nothing. Most of my own exposures have been with a small collapsible pocket camera, or a flat roll-film camera that can be opened out quickly.

Unconscious groups of small boys require stalking—a reprehensible habit that I condemn utterly when "grown-ups" are the object of one's attention—and it is necessary to be

wily to the extreme. To this end, I have had the infinity catch of my camera altered from the usual point to 15 ft. so that I can open the camera behind my back, without having even to glance at the focussing scale. As soon as I hear the click of my modified "infinity" catch, I know that the focus is right. Then having adopted a reflective and detached air, I study contemplatively the most uninteresting and impossible subjects in the vicinity, and gradually sidle up to the correct striking distance. An occasional glance out of the corners of my eyes gives me a rough idea of the best arrangement, and then, without a moment's hesitation, the camera is brought into action, the exposure made, and in nine cases out of ten the group can be passed boldly and deserted.

Even then it is often a matter of luck, the grouping is good, but more often some change has happened and it has become hopeless. If the boys are so interested in their game, well and good, one can then remain and get a few more exposures, but usually you are spotted and any further photographs are out of the question.

The Element of Surprise.

To capture the small boy of peculiar or pictorial interest when he is seen approaching on a lonely road, the same unconscious or abstracted air is necessary until he is within the requisite fifteen feet, when the camera can be boldly brought out and the victim taken, almost under his very nose. The procedure is so barefaced and unexpected that one only need stop for a single second to get a successful result. But you never catch the same boy again in the same way. He looks on you with suspicion for ever after.

A good lens is absolutely necessary for the snapshot work of this description. The exposures must be very rapid ones, and as a consequence a large aperture has to be employed. Mine usually works at f/6 or thereabouts and requires an exposure of anything from 1/40th to 1/150th of a second, according to the light, the time of day, or the season of the year. Films are to be preferred to plates, because they are so much lighter to carry about.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXCVII.

Mr.
J. TURNER.

From information communicated to our Special Representative.

"ALTHOUGH I have possessed a camera for quite a while, it is only some three or four years since I took up pictorial photography as a hobby. During the winter of 1933 I attended a lantern lecture entitled 'The Romance of Photography,' the lecturer being Mr. Arthur Marshall, of Bradford. I was so impressed with the quality of his work that I at once decided to take up the hobby in earnest.

"A short talk with Mr. Marshall resulted in my becoming a member of a postal photographic club, and as there is no photographic society in my home town of Pickering, the generous help and friendly criticisms which I have received from the Postal Club members have been invaluable.

"I do not specialise in any particular subject, but being a dog lover, I am ever on the look-out for a picture amongst my canine friends. For this class of work I have been using a quarter-plate Soho reflex fitted with a 6-in. Dallmeyer Serrac lens, this being interchangeable with a Dallan Telephoto of 12-in. focal length. I rarely use anything except the latter for head studies, and invariably work at its full aperture of $f/5.6$, in conjunction with as quick a shutter speed as circumstances will permit. Very slight movement will result in failure, so a good firm tripod becomes a necessity if this trouble is to be avoided.

"My aim is to secure a background as unobtrusive as possible, placing

camera and tripod in position before introducing the dog. The imitation of a feline call is usually effective in securing that alertness so necessary in this type of work.

"Bird life is a most interesting phase of photography, and it is only the lack of time at my disposal which prevents me from keenly following up this subject. For this work I use the same camera together with a 20-ft. release and a Luc silent shutter.

"I do a fair amount of cycle touring, and on these expeditions my constant companion is a 6×6 Rolleiflex, which will tackle most subjects one is likely to encounter. The picture 'Old Whitby' was taken with this camera during a cycling week-end, the exposure being $1/25$ th of a second at $f/5.6$ on Panatomic film. Ilford Soft Gradation Panchromatic plates are used for the Soho reflex, and developed by time and temperature in a Dallan tank, using Azol for $2/3$ rd of the time stated in the table. By this method I secure a soft well-graded type of negative suitable for use with a condenser enlarger.

"For the Rolleiflex I rely on Panatomic film on account of its fine-grain properties, and at all times use a lens hood. In this case development is carried out by means of a Perplex tank, using Johnson's fine grain developer at 65 degrees Fahr. The fixing solutions and washing water are brought to the same temperature as this is necessary if the fine grain of the film is to be retained. Enlargements are made on Kodak Royal or Gevaluxe Velours according to the type of subject, chiffon or the Misonne screen being used for any diffusion required.

"In conclusion I may add that an electric cell meter is used for all my exposures."

(A further example of Mr. Turner's work is reproduced on one of the centre Art pages.)



A SERIOUS BUSINESS.

J. Turner.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SAND AND SUNSHINE," by M. Rodrigue.

IT would be easy, no doubt, to find points for which admiration could be expressed in connection with this seaside study. For one thing, the figure is spontaneously recorded and extremely well caught, and, for another, it has been secured without the inclusion of any of the multitudinous sources of irritation that usually infest settings of this nature; but, all the same, I do feel that it scarcely gets away with the intention indicated by the title and the idea of sand and sunshine is not as well brought forward as it might be.

That sand and sunshine are present is undeniable, but it seems to me—unless the title is more or less in the nature of an after-thought—that the point of the theme has been lost because the sunshine is too all-pervading and too widespread to rank as an effect, and, because it has no point, we do not gather that the essential quality of sand—or its sandiness—is fully expressed.

Whether the sunshine would tell to better effect or not if the area under its influence were more restricted is rather problematical. An increase in the proportion of shadow tone would, no doubt, be beneficial, especially if it could be introduced in the upper portion of the picture, for, besides tending to even up the bittiness of tone that this section shows, it would also have the effect of throwing up the lights on the figure. That would make it more distinctive, but the root of the trouble is, I think, that there is not a sufficient difference between the tones of figure and setting.

If the figure were very much darker, it is probable that the sunshine on the sand would appear correspondingly brighter, i.e., assuming it were a bit more restricted in the manner already indicated; but, under the conditions existing at the time of exposure, and from the same viewpoint, it would have been quite impossible to get such a rendering, and any attempt to bring it about would necessarily in-

volve a conflict with realism. Suppose, for example, that the contrasts were forced up by prolonging the time of development, it is true that the figure would be rendered in a darker tone, but, while the lights might retain their present modulations, all the shadows would acquire an increased density, the impression would be more bitty still, and the rendering,

rendering could be expected and that no subsequent adjustment is practicable.

It will also be appreciated that the bittiness of the setting is almost wholly attributable to the fact that the subject is seen against the light.

The many hollows in the surface are shown as shadows, and it is their detached character that makes the background so assertive. For the same reason, the main mass of the figure is made up of shadow tone, and the only lights it exhibits are those of its outline, which, unfortunately, all seem to come up against a light in the setting.

The inference is, of course, that the lighting was not suitable for the subject as it was and that the choice of viewpoint was at fault. It seems to me that far more justice would be done to the subject if it had been taken from a standpoint some few yards to the left and a bit farther forward, the line of sight being turned to the right, so that a semi-frontal view of the figure was obtained. The change in the point of view would involve a change in the direction of the lighting and the figure would be shown half in light and half in shadow. The textural differences in the surface of the setting would not be so marked and its assertiveness would be considerably lessened, so that, provided no incongruous element were introduced, the alteration in stance would be likely to offer a much improved representation in several respects.

Nevertheless, it has to be remembered that the stalking of children is no easy job, and, even if they are so absorbed as this one seems to be, too much scouting round for a viewpoint may mean the loss of the subject entirely. But, if we are out to do the best that can be done, this is a risk that has to be taken, and, if some things are missed, sooner or later persistence will be rewarded with a real success.

"MENTOR."



as a whole, would seem harsh and out of harmony. If the figure alone were darkened, as it might be by the exercise of local control, it would stand out more effectively, but it would be out of tone with the setting, and anyone who knew what it should be, would be led, by the falsity of tone and the reduction in the reflected light, to suspect an interference with the natural rendering.

We are, therefore, forced to the conclusion that, in the circumstances at the time of exposure, no better

offer a much improved representation in several respects.

Nevertheless, it has to be remembered that the stalking of children is no easy job, and, even if they are so absorbed as this one seems to be, too much scouting round for a viewpoint may mean the loss of the subject entirely. But, if we are out to do the best that can be done, this is a risk that has to be taken, and, if some things are missed, sooner or later persistence will be rewarded with a real success.

"MENTOR."



SAND AND SUNSHINE,

By M. RODRIGUE.



OLD WHITBY.

(See article, "How I make my Exhibition Pictures.")

By J. TURNER.

August 4, 1937

THE AMATEUR PHOTOGRAPHER
& CINEMATOGRAPHER



ONE SUMMER DAY.

By K. S. Stone.



1



2



3



4



5



6

PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Sleepy Somerset."
By J. H. Brent.

2.—"Close of Day."
By C. L. Williams.

3.—"Morning Exercise at Newmarket."
By H. Haydon.

4.—"The 'Mary Barron,' Mevagissey."
By Roger G. Lauc.

5.—"Duisburg."
By M. A. Vernon.

6.—"Before the Storm."
By B. M. Crayston.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

STRETCHES of open countryside, chequered with the pattern of hedges and trees, can, at times, be made into most attractive pictures. No. 1 of the prints reproduced on the opposite page—"Sleepy Somerset," by J. H. Brent, conveys something of an idea of what is possible, and, for a commencement, it is by no means a bad thing.

Landscape in the Open.

As far as the distance is concerned, it gives a very good rendering and the shadow in the immediate foreground is useful, but the blankness of the sky does not accord very well with the fulness of tone in the landscape below, and the subject needs something not only to pull the arrangement together but to serve the function of providing a centre of interest.

On the left-hand side of the print there is a portion of a tree, something like fifty yards away, which, if it were brought more into the picture so that it came about one-third of the way across, might do very well. A strong dark such as this, placed just in that position, would serve as a keynote which would have the effect of making a focus point on which all the lines of the landscape would converge. It would have the effect of unifying the interest, which, at present, is more or less dispersed over the whole scene, but, judging from the intruding branches nearer to hand on the same side, some difficulty might be encountered in finding a point of view that, while allowing the more distant tree to be included, enabled the intrusion in question to be avoided.

However, that is a point that could only be determined on the spot. The rendering of the sky, on the other hand, is a thing that could undoubtedly be bettered. With so open a subject, a light filter, even with the ordinary run of orthochromatic emulsions, would be sufficient to ensure the needful modicum of tone, and with panchromatic material, it would be easier still.

Light Filters and Skies.

That abrupt transition from the comparative dark of the landscape to the light of the sky is too sudden to be harmonious, and, when it can be corrected by the simple expedient of putting a light filter over the lens and

making the necessary allowance in the exposure time, it really should be done.

The subject could stand quite a strong sky, but even were it no more forceful than that of "Morning Exercise" (3), by H. Haydon, it would present an improvement over the existing interpretation. The tones of the latter example are restrained throughout and the sky is perfectly suitable, but in the arrangement there is more than a suspicion of "two ways out," a feature which creates a division of interest.

The eye is led to the distance by two routes—the one to the left of the central trees and the other to their right. If the two leading lines eventually arrived at the same point in the distance, the arrangement might be acceptable, but, as the print stands, the tendency is for them to diverge and nothing can prevent it. If the roadway could have been omitted and the space between the trees and the boundary hedge on the left were filled up, the feeling would be entirely countered, but that, of course, is an impossibility with the subject as it is.

Leading Lines.

In the case of the print below—"Duisburg" (5), by M. A. Vernon—the more important leading lines are those of the two river banks. At their commencement, they run in similar directions and would, if continued, create a similar sense of division, for the one would run out of the picture on the left and the other, as at present, would merge into the horizon line.

But the one on the left forms a good sweeping curve and turning towards the right meets the other in the distance. The two directions are united, and, consequently, no suggestion of divided interest arises. The arrangement of the composition represents an advance over the print formerly discussed, but, here again, the sky is rather deficient in tone.

No. 6, "Before the Storm," by B. M. Crayston, is better in this respect, but the subject is very open, and, with any reasonable approach to a correct exposure, it should not be at all a difficult matter to get such well-marked clouds with or without a light filter. The leading lines of the picture, however, tend to run out on

the right-hand side, though, as it happens, the tendency is, for all practical purposes, stopped by the strong note of the bird towards the centre and by the closing-up of the clouds on that side.

Compositional Expedients.

The device, in this instance, would probably be quite fortuitous and not consciously incorporated because of its effectiveness, but it is an expedient that is often adopted by painters and draughtsmen when dealing with themes of similar tendencies, although, as a rule, the stop is made more decisive and a leading-in line is also included.

A further good characteristic of the rendering is its representation of the tones of the clouds. They are full and well modulated but not exaggerated. Too many beginners, when trying a subject of this kind, make the mistake of producing a rendering with excessive and violent contrasts which neither accord with nature nor convey a true impression of the effect.

An example is to be seen in No. 2, "Close of Day," by C. L. Williams, where the tones are not only too heavy by a long way, but are also more than inclined to excess of contrast. The darks are much too intense and appear choked up, while the key as a whole is more sombre than anything ever seen under normal, or even abnormal, conditions.

Misguided Technique.

Such a rendering is simply the product of misapplied and misguided technique. The negative, in the first instance, was, apparently, under-exposed; it was over-developed, and then printed—or rather, overprinted—on a grade of paper that was far too vigorous for it. A lighter print on a softer paper would, no doubt, afford a better rendering, but, of course, no expedient can provide such modulation as may be lacking on account of under-exposure.

No. 4, "The 'Mary Barrow'," by Roger G. Lane, shows a tendency in the opposite direction, for its contrasts are devoid of the vigour the subject would display. A paper of greater contrast is indicated, but, as far as can be seen, the exposure is perfectly adequate.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

PARALLAX AND THE VIEW-FINDER.

THE very first thing I ought to do now I have sat down to write this note is to get up again and see what a dictionary says about the word "parallax"; but if you don't mind (and even if you do) I will chance my own idea that parallax is an *apparent* change of position resulting from an *actual* change in viewpoint. This has several photographic applications, but before dealing with the one relating to view-finders we can get an idea of other photographic points as well if you will carry out an experiment under my direction.

You had better do this when you are alone, or your actions and grimaces may create a wrong impression and even give rise to serious anxiety. I will suppose that you are sitting where you can see through a window a house on the other side of the road.

1. Hold your first finger upright, two or three inches in front of your nose, and so that one side (not back or front) is towards you. Look at it with both eyes. (If you could see yourself now, you would understand why I advised solitude.) You see the finger solid and round, and it obscures a good slice of the vaguely seen house.

The solidity given by the combination of the two-eyed view is the basis of stereoscopic work.

2. Without moving your finger look at the house. The finger is transparent; you can see the house through it;

and there is a second finger vaguely seen to one side of the real one.

With a long-focus lens, focussed on a distant object, a partial obstruction, like wire netting, close to the lens may be diffused so much as to be "transparent."

The two images of the finger are not identical. One shows more of the nail side than the other. Stereoscopic views are not identical.

3. Still looking at the house, shut the right eye; the finger jumps to the right. If you shut the left eye instead the finger jumps to the left.

This is an example of parallax. The finger has not actually changed its position; the different angle of view of the two eyes causes the apparent shift.

4. If you could get someone to stand near the house, and hold up a finger, you would hardly be able to detect any shift at all when you looked at it with alternate eyes. The nearer the object is to the eyes the greater the apparent shift.

Now we can get an idea of the cause of the trouble when we sometimes find that the subject we had placed so carefully in the field of the view-finder, is placed in a very different way in the field of the negative. If we studied our results we should find that the trouble arises with "close-ups" and not with more distant views.





The two illustrations—not quite the same sort of thing—are meant to give an idea of the difference between finder view and lens view, for near and for distant objects.

With a single lens camera we can see the true image on the focussing screen; with a twin-lens camera the two views are not identical, although a sufficiently practical correction can sometimes be made. The worst case is the camera with a separate small view-finder. If the

view-finder includes about the same amount of view as the lens it will not be so hopeless, but there is bound to be error which increases rapidly for nearer and nearer objects.

Here is a hint. Get the finder image right, and then before making the exposure shift the camera so that the taking lens is in the previous position of the finder lens.

W. L. F. W.

HOW MUCH DO YOU KNOW?

By
T. F. LANGLANDS.

IT is only right—in view of the maddening questionnaires set to worry us in the daily and weekly press—that amateur photographers should have the opportunity of answering a few teasers in their own province.

After guessing correctly the date of the Battle of Hastings, and the identities of the monarchs who burnt cakes, or studied the habits of spiders, these posers should prove quite simple. Well, just try them, and decide for yourself.

A. BACKING IS:—

- (1) A kind of polish for the bellows.
- (2) An adhesive mount for large photographs.
- (3) A special plate-holder.
- (4) A coating on plates and films.
- (5) A material used in retouching.

B. A PHOTOGRAPHIC PROCESS, NOW OBSOLETE, MADE USE OF:—

- (1) Soda water.
- (2) Tea, with milk and sugar.
- (3) Nitric acid.
- (4) Lemonade.
- (5) Beer.
- (6) Salts of lemon.
- (7) Citrate of magnesia.

C. ALL SUCCESSFUL PHOTOGRAPHERS UNDERSTAND THE USE OF:—

- (1) An exposure meter.
- (2) An iris diaphragm.
- (3) An $f/2$ lens.
- (4) A range-finder.
- (5) A cable release.

D. THE HYPERFOCAL DISTANCE IS:—

- (1) The distance at which to take close-up portraits.
- (2) Ten feet.
- (3) The infinity mark on the camera.
- (4) The lens position for distant views.

- (5) The lens position for best all-round sharpness of near and distant views.
- (6) The scale on a range-finder.

E. PANCHROMATIC FILMS ARE NOTED FOR THEIR SENSITIVITY TO:—

- (1) Red.
- (2) Ultra-violet.
- (3) X-rays.
- (4) Infra-red.
- (5) Blue.
- (6) Green.

F. AMIDOL IS USED MAINLY FOR:—

- (1) Desensitising plates and films.
- (2) Fine-grain developing.
- (3) Developing bromide papers.
- (4) Reducing over-exposed negatives.
- (5) Toning platinum prints.

G. THE ONCE POPULAR ABBREVIATED TITLE FOR A PRINTING PAPER IS:—

- (1) DIN.
- (2) C.D.V.
- (3) S.O.F.
- (4) H. & D.
- (5) P.O.P.
- (6) A.R.P.S.

H. PHOTOFLOOD LAMPS CONTAIN:—

- (1) Magnesium foil.
- (2) Tinfoil.
- (3) A tungsten filament.
- (4) High intensity carbon electrodes.
- (5) Mercury vapour.

I. DUFAYCOLOR FILM IS BASED ON:—

- (1) Three-colour multiple-coated film.
- (2) A regular printed additive colour screen.

- (3) An irregular agglomeration of dyed screen particles.
- (4) Superimposed three-colour carbon emulsions.
- (5) A lenticular film base.

J. PAN. FILMS ARE SPOILT BY:—

- (1) Red dark-room illumination.
- (2) People with florid complexions.
- (3) Heavy, cloudy skies.
- (4) High-speed lenses.
- (5) Developing in hot climates.

K. DISTORTION MAY BE CAUSED BY:—

- (1) Too large a lens aperture.
- (2) A focal-plane shutter.
- (3) Hypo contamination.
- (4) An incorrect view-finder.
- (5) Using the wrong filter.

L. PLACE THE FOLLOWING PHOTOGRAPHIC PROCESSES IN CHRONOLOGICAL ORDER:—

- (1) Gelatino-bromide.
- (2) Daguerreotype.
- (3) Wet-Collodion.
- (4) Calotype.

Of course, you guessed those correctly, without the least indecision; but to make doubly sure, turn to page 148.

MAKING BETTER SNAPSHOTS-9

By DAVID CHARLES.

This article is the ninth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. This sort of frame is often easy to find, but seldom suits the subject.



Fig. 3. A change from the "open river" view. Found only when looked for.



Fig. 4. The dainty filigree pattern over the sky was carefully arranged.

IF I were looking for a sub-title for this particular "talk," I should call it "Framing the View." I feel sure there is no necessity this time for displaying an undecorated example, because I am equally certain that my readers will have all too often experienced and felt the necessity for some way of concentrating attention on the essence of their scene. It does so very often happen that the view one wants to photograph is crowned by an absolutely cloudless sky, or that at one side or other there is some discordant matter, such as an advertisement sign, which one would like to hide.

An Artificial Frame.

The fact is that so soon as one gets used to the idea of a "frame" in the way described and illustrated here, and one becomes familiar with the method of seeking it, all sorts of opportunities for using the idea seem to present themselves automatically. Frame No. 1 is, it must be admitted, rather in the nature of a "stunt." It was obtained simply by photographing Trafalgar Square through an aperture in the balustrade on the north side of the square. The frame does, in fact, assist in obscuring some of the rather ugly buildings on either side in the background, but at the same time it cuts off the heads of the lions. It is easy enough to suggest that a slight adjustment in the position of the camera would have cleared the lions, and so made a real success of the picture, but it is by no means certain that the frame would not then have disappeared from the angle of view; also it may be placed on record that on the click of the shutter the group in the foreground actually did disappear, and what would the picture have been without that?

A Natural Surround.

But while "frames" of architectural details do often serve very good pictorial purpose, it is those provided by Nature which are usually most pleasant. How does it come about that Mother Nature put a tree just near enough to the cottage (in Fig. 2) to provide a photographer with an "interesting" sky just on that one day when the sky happened to be completely blank? The answer is that she did nothing of the sort. The photographer, experiencing the necessity of something for the purpose indicated, looked about him and saw a tree on the opposite side of the road. With this tree he commenced a certain ritual of experiment.

Adjustments.

Standing just under the foremost boughs, he pointed his camera at the cottage, and then walked backwards, perhaps a little to one side and then to the other; then perhaps raising his camera or lowering it. Gradually an outline of boughs came into his view-finder. The farther back he went, the higher he raised his camera, the more of the bough came over the sky. At one point the cottage was probably half-

obscured by the image of the overhanging boughs. Moving to right or left, forward or backward, up and down, every movement was seen to make some definite change in the pattern or amount of the "sky content." When, and only when, the effect seen was such as to satisfy the photographer, or at any rate to satisfy him that no better result could be got, he released his shutter.

Small Movements, Large Changes.

Whenever a case of this sort appears, where the view-finder includes objects both far and very near, it only requires quite a small change in viewpoint to make quite a large alteration in the relative positions of the different parts of the pictures. In Figure 3 for example, where the tree providing the right-hand side of the frame was only a yard or so away from the camera, a pace to the right would have put the sailing-boat behind the trunk and would have brought the boathouse right out into the middle of the framed view. Something—I have forgotten what, but probably something undesirable—would have emerged from its coy seclusion behind the bush on the left to take the place at present occupied by the boathouse.



Fig. 2. The foliage in the sky can be arranged to taste by careful choice of viewpoint.

MULTUM IN PARVO!

There can be no doubt that, clustered together within the walls of "202," there is the greatest stock in Great Britain of second-hand and new miniature cameras of reputable manufacture, and, very probably, the largest stock in the world. We know that where many cameras are concerned, there is a paucity of new stocks available, and if you have had the unpleasant experience of being unable to obtain the new camera you require, we venture to suggest that we, with our wisely stocked shelves, can be of service to you. Our hire purchase and part-exchange terms are extremely fair, and our service unsurpassed. "Try 202 for Service."

LEICAS :

SPECIAL OFFER.

Two only, IIIa Leicas, fitted f/2 Summar lenses, complete with ever-ready cases, purchased by us from H.M. Customs, and guaranteed unused£37 10 0

Leica IIIa, f/2 Summar lens, E.R. case.	As new	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case.	As new	£32 10 0
Leica III, black, f/2 Summar, E.R. case.	As new	£31 10 0
Leica III, chromium, f/3.5 Elmar, E.R. case.	As new	£24 17 6
Leica III, black, f/3.5 Elmar, E.R. case.	Practically as new	£23 17 6
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new		£22 15 0
Leica II, black, f/3.5 Elmar. Good condition		£19 10 0
Leica Standard Model, chromium, f/3.5 Elmar. Indistinguishable from new		£13 10 0
4-cm. f/1.5 Plasmal for the Leica, uncoupled.	As new	£12 15 0
5-cm. f/1.5 Plasmal for the Leica, uncoupled.	As new.	Cost approximately £30.....£14 10 0
3-in. f/1.5 Plasmal for the Leica, uncoupled. Cost approximately £36.	As new.....	£19 10 0

CONTAXES :

Contax Model III, f/2 Sonnar, E.R. case.	As new	£55 10 0
Contax Model II, f/1.5 Sonnar, E.R. case.	As new	£55 0 0
Contax Model II, f/2 Sonnar, E.R. case.	As new	£42 10 0
Contax Model I (this year's pattern), f/2 Sonnar.	As new	£32 17 6
Contax Model I, as above, but fitted f/2.8 Tessar		£25 17 6
Contax, as above, but fitted f/3.5 Tessar.		£23 17 6
Contax, old non-slow speeds model, f/3.5 Tessar. Good condition		£14 17 6
8.5-cm. f/2 Sonnar for the Contax, any model.	As new	£24 17 6
F/8 Wide-Angle Tessar for the Contax.	As new, chromium	£9 17 6
Plate Back with 1 slide for Contax I.....		£2 19 6
Ditto, for Contaflex.....		£3 7 6
Contameter for the Super Nettel.	As new.....	£6 19 6
Contax Universal Finder.	As new.....	£7 17 6
4-cm. f/2 Biotar for the Contax.	As new.....	£13 10 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS :

Super Ikonta Model 530/15, f/4.5 Tessar (ideal for colour work).	As new	£13 10 0
Another, as above, but with Rapid Compur shutter.	As new	£14 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur.	As new	£16 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur.	As new	£13 18 6
Super Ikonta 530/2, as new, f/4.5 Triotar, Klio shutter		£9 17 6
Super Ikonta 530, f/3.5 Tessar, Rapid Compur.	As new	£14 17 6
Super Ikonta 530, f/3.5 Tessar, normal Compur.	As new	£13 17 6
Super Ikonta 530/16, f/2.8 Tessar, Rapid Compur.	As new	£23 17 6

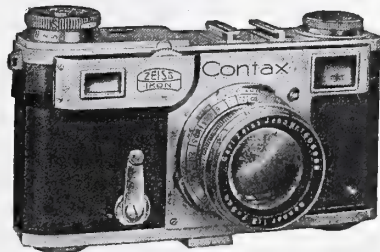
SPECIAL OFFER.

Six only, Super Ikontas 530/2, f/4.5 Tessar, normal Compur. As new£12 7 6
Four only, Super Ikontas 530/15, f/3.5 Tessar, Slightly shop-soiled only.....£18 17 6

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd.:

Kodak Regent, f/3.8 Xenar, Rapid Compur.	As new	£13 17 6
Weltur, f/2.9 Radionar, Compur.	As new.....	£13 18 6
Baldaxette I, f/2.8 Xenar, Compur. Shop-soiled only		£15 15 0
Baldaxette I, f/2.8 Xenar, Compur.	As new	£14 10 0
Roland, latest chromium model, f/2.7 Plasmal, Rapid Compur.	As new.....	£20 10 0
Roll-Op, f/2.8 Anticomar, Rapid Compur.	As new	£15 17 6
Dollina II, f/2.8 Tessar, Rapid Compur.	As new	£15 15 0
Dollina II, f/2 Xenon, Rapid Compur.	As new	£15 15 0
Compass, latest improved model, just issued.	As new	£22 15 0

The CONTAX



A very fine camera this! Both range-finder and viewfinder images are seen in the one viewing window and the general specification of the camera is an impressive one. Lenses range from 2.8 cm. to 50 cm. in focal length, and from f/1.5 in aperture. The shutter speeds run from $\frac{1}{2}$ to $\frac{1}{1,250}$ th second, with delayed action, and a very full range of accessories for the amateur or professional is available. Prices from £31 for the Model I with f/3.5 Tessar to £78 5s. for the Model III with f/1.5 Sonnar.

EVEN

though you may have neither the time nor the inclination to do your own processing, it is

ODD

to think that you can have your films developed by superb methods in the very latest Champlin 15, a developer used the world over by "miniature" experts, for the standard charge of 3s. 9d. per Leica size film, and 3s. for V.P. or 120 roll film. This figure, incidentally, includes treatment with Teitel's scratch-proof solution.

If, however, you are at all dubious about Champlin 15, as a result of some of the foolish criticisms we have seen published about it, we can process your films in Sease I, Sease III, Sease III Modified, Paraphenylene-Diamine-Metol, Meritol, or in any other special fine-grain developer capable of giving really excellent results, at the same price.

WRITE TO-DAY for the free booklet, etc., on developing, entitled, "The New Technique in Miniature Film Processing." This will be sent post free by return, together with dispatch envelope, etc.

MINIATURE REFLEXES :

Latest Automatic Rolleiflex 6×6, f/3.5 Tessar, Rapid Compur.	As new	£19 10 0
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur. Excellent condition		£15 15 0
Latest Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, Rapid Compur.	As new	£19 17 6
Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, normal Compur.	As new	£16 17 6
Rolleicord II, f/3.5 Triotar, ever-ready case.	As new	£14 10 0
Rolleicord II, f/4.5 Triotar.	As new	£11 17 6
Rolleicord I, f/3.8 Triotar.	As new	£11 5 0
Rolleicord I, f/4.5 Triotar, case. Excellent condition		£8 10 0
Pilot Reflex, f/3.5 Tessar, Compur. Excellent condition		£11 15 0
Welta Perfekta, f/3.5 Trioplan.	As new	£10 15 0
Contaflex, f/2 Sonnar, ever-ready case.	As new	£52 10 0
Contaflex, f/1.5 Sonnar, ever-ready case.	As new	£62 10 0
Lever-wind Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type.	As new	£26 10 0
5.5-cm. f/8 Wide-Angle Tessar Lens, for the Exakta.	As new	£9 15 0
Exakta Model B, lever wind, f/2.8 Tessar.	As new	£22 17 6
Rolleiflex Accessories: Plate Back, 18s. 6d.; Slides, 11s. 6d. each; Light and Medium Yellow Filters, new type, 10s. 6d. each; old type, 8s. each; Focusing Screen, 11s.; Sunshade in purse, new type, 10s. 6d.; old type, 6s. 6d.; Proxars 27s. 6d. per set; Angle Mirror, 27s. 6d.; Iris Stop, 17s. 6d.; Stereo Attachment, 18s.; Panorama Head, 14s. 6d.		

MISCELLANEOUS CAMERAS :

Retina, f/3.5 Xenar, Compur.	As new	£6 17 6
Dollina II, f/2 Xenon, Rapid Compur.	As new	£15 15 0
Beira, f/3.5 Trioplan, Compur.	As new	£6 17 6
Miniflex, f/3.5 Astro, Compur.	As new	£6 17 6
Miniflex, f/3.5 Victor, Vario shutter.	As new	£2 7 6
Ensign Mulex II, chromium, Ross Xpres f/2.9, purchased new 10 days ago (receipt shown).	Cost	£26 10s.
Peggy, f/2.7 Plasmal, coupled range-finder, film-cutting device.	As new	£19 10 0
Peggy, f/2.8 Tessar.	As new	£20 10 0
Peggy, as above, but with 4 cassettes, filter and E.R. case.	Cost £36	£21 17 6
21-cm. f/6.3 Tele-Makina Lens for above.	As new	£8 15 0
Kodak Six-20 Duo, f/3.5 Kodak lens, Compur		£7 17 6
Dolly Super Sport, f/2.8 Xenar, 3 slides and focussing screen		£9 17 6
520 Ikonta, f/3.5 Tessar, Rapid Compur, case.	As new	£9 17 6
Voigtlander Virtus, f/3.5 Heliar, case. Excellent condition		£8 17 6

CAMERAS TAKING 16 on V.P. FILM :

Zeiss Kolibri, f/3.5 Tessar, Compur. Good condition		£6 17 6
Plaubel Makinette, f/2.7 Anticomar. Good condition		£10 17 6
Baby Ikonta, f/4.5 Novar, Derval. Excellent condition		£3 3 0
Voigtlander Perkeo, f/3.5 Skopar, Compur. Good condition		£5 15 0
Piccochic, f/2.9 Vidanar, Compur. Good condition		£4 7 6
Pupille, f/3.5 Elmar, Compur. Good condition		£9 9 0
Pupille, f/2 Xenon, Compur. Excellent condition		£13 17 6
Reflex Attachment for the Pupille. New condition		£2 5 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1 (HOLBORN 4780.) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

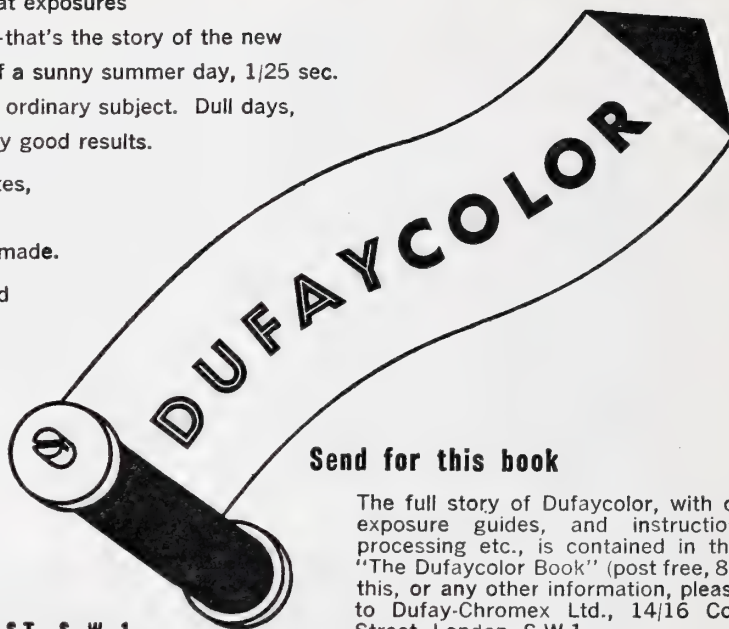
COLOUR the new thrill in snapshots..

Natural colour without filters or attachments, at exposures well within the scope of small-aperture lenses—that's the story of the new Dufaycolor film! For example—in the middle of a sunny summer day, $1/25$ sec. at $f/8$ gives a perfect Dufaycolor picture of any ordinary subject. Dull days, though they need longer exposures, give equally good results.

You can buy Dufaycolor films in all standard sizes, including 35 m.m. film for miniature cameras. Sub-standard cine film (used with filter) is also made.

Development and finishing services are provided by us, the film being sent to us by your local dealer. And finally—any number of black-and-white prints can be made in addition to the original colour transparency.

Start putting natural colour into **your** pictures!
From now on, load with DUFAYCOLOR!



Send for this book

The full story of Dufaycolor, with detailed exposure guides, and instructions for processing etc., is contained in the book "The Dufaycolor Book" (post free, 8d.) For this, or any other information, please write to Dufay-Chromex Ltd., 14/16 Cockspur Street, London, S.W.1.

DUFAY-CHROMEX LTD 14-16 COCKSPUR ST S.W.1

*A Chance Snap
may win £1,000*

★ Complete list of June prize-winners free on request.

There are twenty prizes to be won each month* and over 250 cash prizes to be won in the **NURO £3,000** amateur photographic competition. All you have to do—load your camera with NURO Film Choose your best print, on the back put your name and address and the name and address of the dealer from whom you bought the film—Then send it, together with the empty carton, to Messrs. Nuro Ltd., Biggleswade, Beds.

NURO FILM

MADE IN STANDARD SIZES AT USUAL PRICES



**THE ONLY FILM MADE FROM
START TO FINISH IN THIS COUNTRY.**

NURO (BIGGLESWADE) LTD

BIGGLESWADE.

BEDFORDSHIRE.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Best Results in Summer-time Projection

By S. E. L. M.

PERFECT shows can obviously be given only under ideal screening conditions. To begin with, it is necessary to exclude all light which is able in any way to degrade the quality of projection, and, before we proceed further, we had better face up to the fact that this can seldom be accomplished without restricting ventilation in the selected apartment.

Now, throughout all the summer months, we cannot comfortably endure even a short spell of stuffiness. Hence the perfect show also requires efficient ventilation—unusually efficient ventilation.

Between these two things, then, a compromise has to be struck. Simple light-traps can be made to keep out most of the light . . . electric fans can be used to encourage the free flow of air. In addition to these, actual window screens (arranged on the Nightingale-board principle) may be employed both to exclude light and to ensure a constant change of atmosphere. Where it is not desired to make special screens, much can be done by making full use of pelmets, draw-curtains and existing draught-screens, the last of which may be arranged actually to create air circulations.

Equipment.

Attention should next be turned to the projector. This must be made to operate at the maximum possible efficiency. Thorough cleaning alone does not ensure this; it is necessary also to load the lamp filament to its full capacity and to use a shutter operating with the most brief "cut-out" action.

The frame of the film-gate should be kept particularly clean, and it is also advisable to use a short-focus lens. Immediately before projection, both exposed surfaces of the lens should be cleaned with a proper polishing cloth—a simple treatment which can easily add thirty per cent to the value of screen illumination.

Considering, now, how any murky atmosphere can dissipate the strength of the light beam, a request for visitors to refrain from smoking will make for a further increase in efficiency.

The Screen.

Most important of all, however, is the matter of the screen. It is now that many amateurs fully appreciate the weaknesses of their winter screens—though even the best ordinary screens

cannot be expected to give perfect results under conditions of summer-time projection. Many of such screens are far too large for permanent use in a semi-darkened room . . . and many, again, lack adequate "shielding" to protect the high surface from extraneous light-beams.

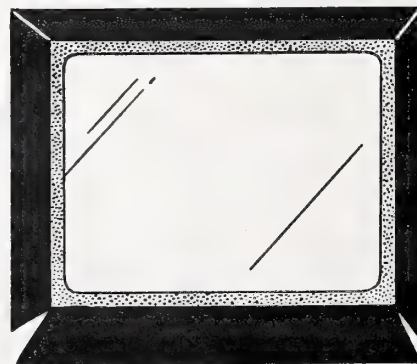
For these reasons, it is important to acquire a special screen designed for working under the fairly exacting conditions which now prevail.

The maximum surface size for all screens intended to be used at shows given in ordinary apartments should be in the neighbourhood of 60×45 in. A highly-reflective bead surface must also be regarded as something which is essential to the perfect show. These screens are readily obtainable from the firms specialising in ciné accessories, and full particulars of a material so surfaced were published by *The Amateur Photographer* in an issue dated November 11th last.

Finally, the screen should embrace a four-piece protective light-shield, ar-

ranged as shown in the accompanying illustration. In the absence of a theatre "cave," such an arrangement is absolutely essential to all good projection.

And since the shield may consist of four pieces of blackened plywood board—each hinged to fold flat behind the screen proper—difficulties of storage are seldom likely to occur.



Where the sun is shining. The ciné camera is the ideal recorder of holidays for the amateur, and every incident of every day gains interest by being photographed in action.

Trucking Shots

By

PETER LE NEVE FOSTER.

PRACTICALLY every film one sees in the theatres contains a shot from a moving vehicle or one which appears to have been so taken. Technically such scenes are termed "trucking shots." Amateurs, however, do not appear to have learned their value, or perhaps are unable to make suitable apparatus for moving the camera.

These shots can be divided roughly into two kinds. Those which are, obviously, taken from a moving train or moving car, and those in which the camera moves slowly down a long passage or similar place where it is evident that no car could go, and where the movement of the camera is obviously artificial and inserted for dramatic effect or reasons of continuity.

Shots of the former kind are easy to take in that the necessary vehicle is usually easily obtained, but are extremely difficult in that they often look terribly "jumpy" on the screen.

Scenes from railway carriage windows are fairly easy, provided that one does not let off the camera (or drop it out of the window) just as the train is going over points. It is also desirable to point the camera either forwards or backwards or in any direction rather than at right angles to the direction in which the train is travelling, otherwise the result will be a horrible blur. Jumpiness can be minimised by holding the camera clear of any solid supports, such as window frames, which might transfer the vibration of the coach to the camera.

Filming from a motor car is a much more difficult operation, as every time the car goes over a bump, the camera gives a jump that is most disconcerting when seen on the screen.

However, if one uses a well-sprung car and drives fairly slowly over a good bit of road, results can be obtained, and as a rule they are quite worth the trouble involved. The remarks about holding the camera and pointing it straight ahead apply just as much here as they did to railway carriages.

Whether or not one should shoot through the windscreen appears to be a debatable point. I have seen pictures, taken through the glass windscreen of an ordinary car which looked no different from any other pictures. On the other hand, I have been told that pictures taken through triplex glass come out as if they had been shot with a 4x filter. Yet other people say that you should open the screen wide and never take through the glass under any consideration. The truth of the matter probably is that there is glass and glass, and that the safest course is, therefore, to open the screen wide.

The second type of trucking shot is only applicable to studio-made films and calls for the use of a little trolley on which are mounted the camera and operator who can be pulled and pushed about the studio floor as required. The points to watch are that the trolley runs evenly, that the floor is smooth and level and that the camera is not moved about too quickly.

The Week's Meetings

Wednesday, August 4th.

Partick C.C. Receiving Date for Prints for Criticism.
Worthing C.C. Outing to Clapham Woods.

Thursday, August 5th.

Hampshire House P.S. "Photographic Modernism." A. A. Burall.
Kinning Park Co-op. C.C. Criticism of Holiday Prints.
Oldham P.S. Print Portfolio—Miscellaneous. F. M. Sutcliffe.

Friday, August 6th.

Photographic Society of Ireland. Informal Meeting.

Saturday, August 7th.

Accrington C.C. Hacking Boat and Hurst Green.
Bristol P.S. Iron Acton.
Hackney P.S. Outing to Waltham.
Hornchurch P.S. E. Horndon—Herongate—Brentwood.
Kinning Park Co-op. C.C. Campsie Dam. Mr. Kirkwood.
Letchworth C.C. Great Hormead. H. Meyer.
North-West London C.C. A Tour of the City of London.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Saturday, August 7th (contd.).

Oldham Equitable P.S. Visit to Assize Court, Manchester. A. E. Petrie.
Photographic Society of Ireland. Visit to Zoological Gardens.
South London P.S. Camberwell. D. E. M. Wright.
Sheffield P.S. Ashford-in-the-Water. J. Mason.
Southampton C.C. Annual Motor Boat Outing down Southampton Water.
Windlesham C.C. Motor Launch Trip.

Monday, August 9th.

Bournemouth C.C. Special Summer Social Evening.
Oldham Equitable P.S. Quarterly Meeting.
Southampton C.C. Amateur Portrait Evening at the Club.
Stourbridge Inst. P.S. "Enlarging." C. W. Mathias.
Walthamstow and D.P.S. Final Print Competition.

Tuesday, August 10th.

Hackney P.S. "Dry Mounting," S. C. Smith; Talk, A. Turner.
Manchester A.P.S. "Toning of Prints." D. F. Brown.

Wednesday, August 11th.

Partick C.C. Print Criticism.

Exhibitions and Competitions

CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in the issue of July 28.

The Amateur Photographer Novices' Competition.—Special prizes of supplies of films. Latest date for entries, September 30. Particulars in this issue.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Nuro Competitions.—Cash prizes every month. Special prizes for boys and girls under sixteen. Full particulars obtainable from any photographic dealer, or from Nuro Ltd., Biggleswade, Bedfordshire.

Isle of Man Sixth Annual Amateur Photographic Competition, £300 cash prizes. Open until September 30. (P. A. Clague, Publicity Department, Isle of Man.)
"Daily Mirror" "Nushots" Weekly Photographic Competition. Cash prizes. (The Editor, "Daily Mirror," Fetter Lane, London, E.C.4.)

XVle Salon International de Photographie de Belgique.—Open, May–October. (M. Julien Lejeune, 70, Av. Van Becelaere, Boitsfort, Brussels.)

Northern Photographic International and Open Exhibition, 1937.—Open, June 19–August 21. (W. Whitehead, 8, Bullrodd Drive, Bradford.)

Eighth Chicago International Salon of Photography.—Open, July 15–September 19. (Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.)

XXXIle Salon International d'Art Photographique de Paris.—Open, October 2–17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (9e).)

I International Exhibition of The Photo-Press and

Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Jugoslavia.)

Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Open, September 11–October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)

46th Toronto Salon of Photography.—Open, August 27–September 11. (W. H. Hammond, 2, Gould Street, Toronto, Canada.)

3e Internationale Focus Fotosalon, Amsterdam, Holland.—Open, September 11–26. (Focus, Ltd., Fotosalon, Bloemendaal, Holland.)

Second Western Ontario Salon of Photography.—Entries, August 25; open, September 13–18. (A. E. Adams, 923, Maitland Street, London, Canada.)

London Salon of Photography.—Entries, September 1; open, September 11–October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

First International Competition of Artistic Photographic Pictures, 1937.—Entries, September 1, 1937. ("Camera," Messrs. C. J. Bucher, Ltd. (Publishers), Zurichstrasse, 3/5, Lucerne, Switzerland.)

Fifth Annual Salon, Rockville Centre, N.Y.—Entries, September 1; open, September 11–18. (Dr. M. F. Lee, 74, N. Long Beach Road, Rockville Centre, N.Y.)

Anthracite Salon of Photography, Everhart Museum, Scranton, Penna, U.S.A.—Entries, September 7; open, September 18–October 4. (Salon Director, Everhart Museum, Scranton, Penna, U.S.A.)

The Victorian International Salon.—Entries, September 7; open, October 18–30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Entries, September 20; open, October. (Modern Magyar Fényképezok, VIII, Rákóczi-ut 19, Budapest, Hungary.)

Fourth Canadian International Salon of Photographic Art.—Entries, before September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Sixth Irish Salon of Photography.—Entries, September 25; open, October 30–November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

"Irish Travel" Photographic Competition, 1937. Cash prizes.—Entries, September 30. (The General Manager (Photo Competition), Irish Tourist Association, 14, Upper O'Connell Street, Dublin, I.F.S.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Entries, October 1; open, October 20–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc József ut 27, Debrecen, Hungary.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Rd., Ballard Estate, Bombay, India.)

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Owing to unexpected pressure on our space this week, the analysis of $3\frac{1}{2} \times 2\frac{1}{2}$ reflex cameras announced for this issue has had to be held over. We apologise for disappointing any readers who may have been looking forward to this illustrated review, for which we hope to find space in a very early issue.

Photographic Societies who are now engaged in drawing up their winter's programmes will be pleased to learn that Messrs. Johnson & Sons, Hendon Way, Hendon, N.W.4, are again offering to send material and data for the following five demonstrations, upon application from the secretaries. "Correct Development by the Azol Method." "Flashlight Photography." "After-Treatment of the Negative." "Toning of Gaslight Prints." "How to do your own Developing and Printing."

Messrs. R. F. Hunter, Ltd., of 51, Gray's Inn Road, W.C., well known as the British agents for the popular Rolleiflex and Rolleicord cameras, are also, as our readers are aware, the makers of the "Celfix" and other extensively used ciné and lantern screens. The sales of these have grown to such an extent that the firm has had to extend its premises and has acquired Nos. 160, 162 and 164, Gray's Inn Road (immediately opposite No. 51), comprising floor space of 2,500 square feet. The new premises will be devoted entirely to the screen side of the business. A new ciné screen catalogue has been issued at the same time. This illustrates fully the outstanding advantages of the "Celfix" and other screens specially made in all sizes, both roller, portable and rigid, for amateur and professional use. A copy of this attractive list will be sent free on request. All correspondence for the firm, however, should continue to be addressed to 51, Gray's Inn Road, as Nos. 160-2-4 are the screen works only.

A novel little flashlamp in a very handy size and form has just been put on the market. This is the new "Geka" Electro-Flash. It is a small cup-shaped container enclosing a supply of the well-known "Geka" smokeless flashpowder. On the base of container there is a screw similar to that on a pocket-lamp bulb, while the open side of the cup is closed with a sheet of thin Cellophane through which the flashpowder can be seen. It screws into a well-made bakelite holder which carries a battery for firing the flash, and is equipped with a switch fitted with a sliding safety cover to prevent premature ignition. Inside the capsule, buried in the powder, is a small fuse which glows when the circuit is completed, and so

fires the powder. On test, we found the response to the switch to be immediate, while the flash is extremely brilliant. The trifling puff of smoke emitted at the moment of discharge vanishes, even in a small, unventilated room, in a few seconds. The instructions include an exposure-table which recommends an aperture of $f/12$ when using a fast panchromatic film on a subject 16 ft. from the flash. The holder costs 4s. 6d., and the electro-flash capsules 10d. each. A supply of these occupy very little space, and can be carried easily in the pocket ready for immediate use. The Geka Flashlamp is imported by Mr. R. E. Schneider, of 46, Farringdon Street, E.C.4.

The Bombay Kodak Fellowship has recently been formed under the leadership of Mr. I. Ismail-Jannmohomed, Hon. Secretary, 1st Floor, The Corner, Nepean Sea Road, Bombay, India. This small enthusiastic band of workers formed the Fellowship to meet the needs of the vast number of less advanced amateur photographers in Bombay. Club membership is growing, and the Society already possesses a library and dark-room. Fortnightly meetings are held, at which more advanced representatives of the leading photographic firms in Bombay are invited to give lectures

and demonstrations and to criticise members' negatives and prints. The Secretary invites amateur photographers in Bombay to send him a postcard, or to call personally at the above address after ringing up 44731.

The Second Western Ontario Salon of Photography will be held in London, Canada, under the auspices of the London Camera Club, from September 13th to 18th, 1937. The last day for receiving prints is August 25th. The exhibition is international, and an entry fee of \$1.00 is charged, which governs four prints. Applications for entry forms should be made to the Secretary, London Camera Club, Box 421, London, Ontario, Canada.

How Much Do You Know? Here are the answers to the questions that will be found on page 144: A. (4), A light-absorbing coating on the back of glass or film, intended to minimise halation. B. (5), Used in the Albumen-Beer process. "The solution is mixed, immediately before use, with an equal quantity of ordinary beer or stout, and floated over the plate. When bottled beer is used" etc., etc. (Abney). C. (2), They may be ignorant of all the rest; they frequently despise them too. D. (5). E. (1). F. (3). G. (5), printing-out paper. H. (3), It is an ordinary filament, run at a voltage above normal. I. (2). J. (1). K. (2). L. (2) (in 1839); (4), Fox Talbot's process, patented 1841; (3) and finally (1), still the basis of all photographic processes to-day.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

86. Makers' Formulæ : Developers for Criterion Papers—(2)

Developer for Mezzotone Warm-Tone Paper.

Metol	2½ grs. (0.3 grm.)
Hydroquinone ..	45 grs. (5 grm.)
Sodium sulphite (anhydrous) ..	120 grs. (12.5 grm.)
Potassium metabisulphite ..	15 grs. (2 grm.)
Sodium carbonate (anhydrous) ..	130 grs. (13 grm.)
Potassium bromide ..	15 grs. (2 grm.)
Water up to ..	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take 240 grs. (25 grm.). If crystallised carbonate is used, take 360 grs. (37.5 grm.).

For normal warmth of tone, use above developer undiluted at 65° Fahr., and adjust exposure to make development complete in 120 secs.

For warmer tones, dilute developer with twice its bulk of water, or add extra potassium bromide, and increase exposure accordingly. Development will then be proportionately prolonged. Greater warmth of tone can be obtained by adding further bromide, increasing the exposure, and raising

the temperature of the developer to 68° Fahr. Development should be complete within 3 mins.

Developers for "D. and P." Gaslight Paper. M.Q.

Metol	15 grs. (1.7 grm.)
Hydroquinone ..	55 grs. (6.25 grm.)
Sodium sulphite (anhydrous) ..	220 grs. (25 grm.)
Sodium carbonate (anhydrous) ..	245 grs. (28 grm.)
Potassium bromide ..	5 grs. (0.5 grm.)
Water	20 oz. (1,000 c.c.)

Amidol.

Sodium sulphite (anhydrous) ..	220 grs. (25 grm.)
Amidol	55 grs. (6.25 grm.)
Potassium bromide ..	2½ grs. (0.25 grm.)
Water	20 oz. (1,000 c.c.)

In either of the above formulæ take double the weight of sulphite if the crystalline form is used. If crystallised carbonate is used in the M.Q. formula, take 660 grs. (76 grm.).

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Exhausted Developer.

I recently developed four films in succession with 2 oz. of fine-grain developer. The first was perfect, the second showed a faint image, and the third and fourth were utterly blank. I can only assume either that water carried over from previous soaking had weakened the developer, and so rendered it ineffective, by the time I reached the third film, or that my shutter failed to open when taking the third and fourth films. This seems unlikely as it is in perfect order now. As I much value the subjects taken, I should like to know what I can do.

A. H. M. (Northwich.)

If your query means that you developed a whole spool of film in 2 oz. of developer, and then put through the same developer a second, a third and a fourth film, we are afraid you were attempting the impossible. The developer probably had its work cut out to develop the first film, although it was apparently sufficiently active still to have some slight effect on the second. For the others it was absolutely exhausted, so that, naturally, you got no image. Nothing whatever can be done with the films now.

Cost of Dark-room Equipment.

As I propose to take up photography more seriously than in the past, I should be glad if you would give me the name of a suitable book from which I can obtain a working knowledge of the various processes. I have never developed my own films, so perhaps you could tell me what equipment I am likely to want and about how much it will cost.

R. C. (Palmer's Green.)

We have just published a handbook specially written for beginners like yourself, and we think a copy would be of great assistance to you. It is entitled "Brighter Photography," written by David Charles. Price 2s. 6d. net, or by post direct from our publishers, 2s. 9d.

It is not very easy to suggest any definite cost for equipment. You will soon find out what you require for the work you propose to do, and you can then get prices from catalogues or by quotations from a dealer.

Skies and the Camera.

I have had an inexpensive roll-film camera for some years, and I always get "blank" skies when using it. On my last year's holiday I also took a plate camera and this gave me negatives with quite good skies. I am now thinking of buying a filter or two; in view of my experience with the roll-film camera is it likely to be worth while to get filters for it as well as for the plate camera?

R. F. L. (Lincolnshire.)

The difference in your skies had nothing whatever to do with the kind of camera you were using, but is much more likely to be due to the differences in colour-sensitivity between the plates and films that you chose. Or perhaps you exposed less fully with the plate camera; too full an exposure is inclined to be fatal to skies. If you use panchromatic film and a filter with the roll-film camera, and are careful not to over-expose your skies, you should get more marked skies than any you have yet had. We would also refer you to articles on these topics in our issues of June 16th and July 14th.

Telephoto Supplementary.

I have seen in a catalogue a description of a telephoto supplementary lens said to be suitable for use with hand cameras. Mine has extension enough for focussing to 7 ft.; shall I be able to make use of a telephoto supplementary lens with it? And, if so, do the stop numbers change?

W. P. (Eastbourne.)

No, you will not. A telephoto supplementary lens increases the focal length of the camera lens to which it is attached, and so necessitates extra extension. A long-extension rack-focussing camera is required for this type of supplementary lens, and focussing is then done either on the screen or on a focussing scale marked out by reference to the screen. Since the focal length of the lens is increased and the diameter unaltered, the *f*/number of each stop is increased in the same proportion as the focal length of the lens or the scale of the image.

A Copying Stand.

I intend to make an arrangement for copying by cutting a rectangular hole in a piece of plywood, and mounting lamps all round the back of the opening, through which the photograph would be copied. I intend to use 12 40-watt lamps. How do I wire them up, and will the house wiring take as many lamps as this? W. W. (Coventry.)

There is not the slightest necessity for using so many lamps just to copy a photograph. One lamp at each corner of the board will be ample, and if you reduce the number of lamps to four you need have no fears that your fuses will not stand up to the load. As for the wiring, it is simple; the lamps must be wired in parallel, by which is meant that each must be connected directly to the mains. Wire each, in fact, as though the others did not exist.

Sports Photography.

I hope to make a number of exposures at a sports meeting next month, and I shall take mostly the finish of the races, trying to get the winner breaking the tape. I should like to include the second and third if possible, so I may need some depth of focus. I use a reflex, speeds to 1/1,000th sec., with *f*/4.5 lens. Any hints you can give me will be most welcome.

R. S. (London.)

Some years ago a book was published dealing with this subject only, so that you can imagine there is a good deal to be learned. There is no reason, however, why you should not get some successful results even at your first attempt.

In a general way, you will do well to choose a position where the runners and jumpers are moving towards you, and not at right angles. We should also advise you not to stand too near the subject you want to take, or you will not get sufficient depth of focus, and, although the image will be small when you stand farther away, you will be able to make up for this when enlarging. For rapidly-moving subjects you had better use the full aperture of your lens and give an exposure not slower than 1/200th of a second. For portraits of celebrities and so on you can probably give about 1/25th and use a smaller stop.

One matter that you will find difficult at first is that you have, as it were, to anticipate the moment of exposure. There is a small loss of time between pressing the shutter release and the actual exposure. If you see a runner break the tape and then press the trigger your photograph will show him some distance past the tape. You must work so that the shutter travels while the tape is being broken. The same thing applies to a man doing the high jump. You must press the trigger a fraction of a second before he is above the bar.

Chloro-bromide Paper.

The M.Q. developer I use for bromide paper gives me, I find, a nasty colour on chloro-bromide paper. Can you recommend to me a suitable developer, preferably one that will keep in solution?

A. L. (Stebbing.)

The best thing you can do is to use one of the developers recommended with the particular chloride paper you buy. Only in this way can you rely upon getting the best results that the particular paper will give. All developers except amidol will keep for a reasonable time.

R. G. LEWIS (Ciné), Home Movie and Talkie Experts, 202 High Holborn, W.C.1

WE SPEND

engravers and other tools necessary for the work of overhauling cameras and projectors. No piece of apparatus is displayed or advertised until it has been passed as being in 100 per cent condition, and we are prepared to give a six months' guarantee with every instrument we sell.

In the course of each week our repairs bill amounts to a considerable sum of money. As a matter of fact, we have a special department staffed by expert mechanics and equipped with the most up-to-date lathes, polishers, and other tools necessary for the work of overhauling cameras and projectors. No piece of apparatus is displayed or advertised until it has been passed as being in 100 per cent condition, and we are prepared to give a six months' guarantee with every instrument we sell.

YOU SPEND

When you pay for one of our guaranteed bargains we see to it that you receive good value for your money. As experts, our professional experience and unique knowledge is at your disposal. If you have not the cash in hand to purchase one of the bargains listed below, we suggest that you take advantage of our hire purchase scheme.

BELL & HOWELL.

- 16-mm. Camera 70A, speeds 8, 16 and 24, f/1.8 Cooke Kinek 1-in. focus. Very good condition £18 15 0
- 16-mm. Projector, 200-watt lamp, reverse, still picture device, 2-in. lens, complete with resistance, for all voltages, flex and carrying-case. £18 10 0
- 8-mm. Filmo Double-8, speeds 8, 16, 24 and 32, detachable f/2.5 T.T. & H. lens, carrying-case. Indistinguishable from new. £17 15 0
- 8-mm. Filmo Straight 8, speeds 8, 16, 24 and 32, detachable f/2.5 T.T. & H. lens, de luxe leather case (Agfacolor will be available for this camera shortly). As new £12 10 0
- 8-mm. Filmo Projector, gear driven, 400-watt lamp, still pictures, specially fitted with 1½-in. lens instead of the usual 1-in., with flex, case, etc. As new £31 0 0

KODAK.

- 16-mm. Cine-Kodak BB, American Model, 2 speeds, reflex and waist-level finders, f/1.9 colour corrected Kodak anastigmat lens. Very good condition £16 15 0
- 16-mm. Cine-Kodak BB Junior, f/3.5 Universal focus, direct-vision finder. Indistinguishable from new £8 17 6
- 16-mm. Cine-Kodak K, American Model, 100-ft. capacity, 2 speeds, reflex and waist-level finders, f/3.5 Kodak anastigmat, leather case. New condition £14 10 0
- 16-mm. Kodoscope Projector Model D, with 300-watt lamp, resistance, flex and instructions. Hardly used £16 10 0
- 16-mm. Kodoscope Model A, 200-watt lamp and Universal resistance, rather ancient but in good running order. Very reliable. £15 10 0
- 8-mm. Cine-Kodak 8/20, f/3.5 in Universal focussing mount. As new £7 5 0
- 8-mm. Kodoscope 8/35 Projector, 200-watt lamp, 230 volts, resistance. As new £8 10 0

SIEMENS.

- 16-mm. Model B Camera, f/2.8 Busch in focussing mount. Condition perfect £17 10 0
- 16-mm. Home Projector, 200-watt lamp, 2-in. Dallmeyer lens, 230 volts, resistance, flex and case. As new £23 10 0

PATHE 9.5-mm.

- De Luxe Camera, f/3.5 in Universal focussing mount, variable speeds down to 10 frames. £3 19 6
- Model B, metal body, f/3.5 in Universal mount. Good condition. £2 19 6
- De Luxe Model, with f/2.7 Tessar lens. As new £11 10 0
- 200-B Projector, with resistance, case, flex, spare reel. As new £12 10 0
- "Home" Model, overhauled by makers, hand turn only. £2 15 0
- "Home" Model, with motor, resistance, super attachment for 300-ft. reels. Perfect condition £5 19 6

BOLEX.

- 16-mm. Camera Model H, with turret head, removable tri-focal view-finder, hand turn in addition to spring motor, many other features, with f/1.5 Dallmeyer Speed and carrying-case. As new £38 10 0
- G916 Projector for 16-mm. and 9.5-mm. films, 500-watt lamp (new), resistance, carrying-case. As new. Overhauled by makers. £33 10 0
- G916 Projector, as above, but without case. Condition not quite as good. £30 10 0
- D.A. Model for 16-mm. and 9.5-mm. films, 400-watt lamp, belt driven, take-up with resistance. Very good condition. £22 10 0
- D.A. Model, as above, but with 250-watt lamp, rather older machine. £19 10 0
- P.A. Model for 9.5-mm. films only, 250-watt lamp, resistance. Good condition £16 15 0

R. G. LEWIS (CINÉ)

"Movie Experts"

Chancery 7996

202, High Holborn, London, W.C.1

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

● A CHARMING STUDY by PETER CLARK



This interesting study is a good example of the way in which portraits taken with Taylor-Hobson lenses accomplish not only a perfect reproduction of the subject, but a life-like realism that literally "breathes." For quality of tone and detail, Taylor-Hobson lenses are unequalled. Ask for them by name.

... TAKEN WITH A

TAYLOR-HOBSON LENS

TAYLOR, TAYLOR & HOBSON LTD., LEICESTER and LONDON

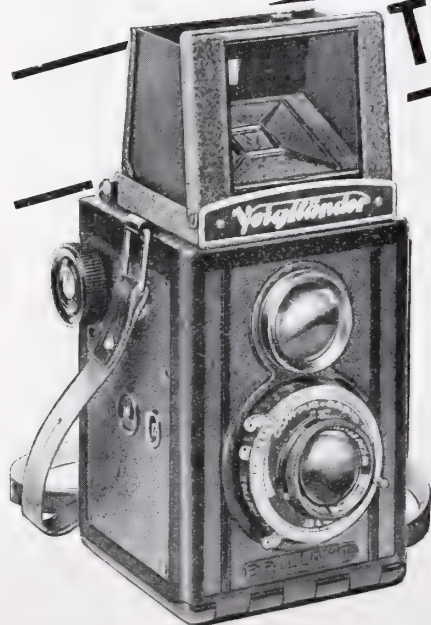


Just released!

THE NEW BRILLIANT V/6

● STUDY THESE FOUR OUTSTANDING FEATURES :

1. **NEW MOULDED BODY**
of synthetic material which is unaffected by accidental blows, being unbendable and unbreakable.
2. **AUTOMATIC FILM TRANSPORT.**
When the film has been wound the sufficient distance for each exposure, an automatic brake prevents over-winding and ensures correct spacing.
3. **BUILT-IN "HOLD-ALL."**
The side of the camera has a neat compartment to hold Voigtlander filters, focal lenses or Brilliant luminous exposure meter.
4. **SPORTS FINDER.**
The hood can be used as a direct-vision finder for rapid work.



The range of Voigtlander Brilliant cameras has been one of the outstanding successes of recent years. Now, Voigtlander have introduced a new model of this famous design. It is the NEW BRILLIANT V/6, a *de luxe* model incorporating all the good points of the present Brilliants and many other innovations to make your photography still more enjoyable and worth while.

The New Brilliant V/6 weighs 22 oz., and is fitted with f/3.5 Voigtlander Voigtar Anastigmat lens and Compur-Rapid (1 sec. to 1/500th) shutter. The Brilliant Range is now extended from 45/- with f/7.7, to the new V/6 at £9.

Voigtlander

Ask your dealer for a demonstration or write for full particulars to SCHERING LIMITED
(Voigtlander Dept. A), 185/192, High Holborn, London, W.C.1

USE ILLUSTRA AND BESSAPAN FILMS FOR BEST RESULTS



THE EAGLE EYE OF YOUR CAMERA

A modern precision camera needs a lens of supreme quality to do justice to its own high performance. In other words it needs a Zeiss Tessar. Besides, it takes the rapid Zeiss Tessar lens and its unsurpassed definition, brilliance of image and covering power to secure those wonderful pictures that are ever the delight of your friends. When choosing a new lens or camera see that you get a

ZEISS TESSAR LENS

Illustrated catalogue P.51 free on request from:—

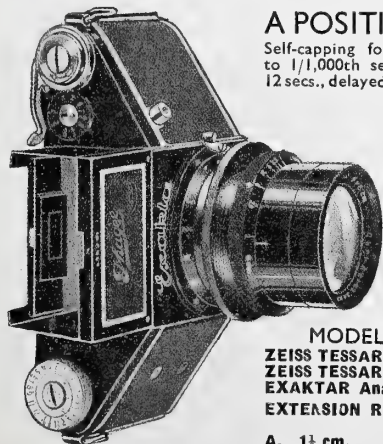
CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1.

"EXAKTA"

**MAKES PICTURES AT 10 INCHES
with Extension Tubes
and MILES AWAY**

**with Telephoto Lenses
and "CLOSE-UP" COPIES
A POSITIVE "REFLEX"**

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action 1/1,000th to 6 secs.



**MEYER
PRIMOPLAN
F/1.9**

£39/10

MODEL B other Lenses.

ZEISS TESSAR f/2.8 £27 10 0

ZEISS TESSAR f/3.5 £23 10 0

EXAKTA Anas. f/3.5 £19 10 0

EXTENSION RINGS FOR "CLOSE-UPS," extra

A. 1½ cm. each 6/6

B. 3 cm. each 6/6

Illustrated Brochure of Cameras and Accessories post free.

GARNER & JONES LTD., POLEBROOK HOUSE,
Golden Square, LONDON, W.1
Phone: GERRARD 2300.

BARGAINS IN USED CAMERAS

Here's a chance to save pounds on a fresh outfit. Every one of these instruments is mechanically and optically perfect. Aldersgate Street is the home of good bargains—tell us your needs.

**EVERY BARGAIN
FULLY GUARANTEED**

**WHY NOT TAKE ONE
ON YOUR HOLIDAY?**



3½×2½ N. & G. Latest Model Sibyl, f/4.5 Xpres, 3 double slides, F.P. adapter, leather case..... £10 17 6

9×12 Ica Ideal, 6-in. f/4.5 Tessar, Compur, F.P.A. Only..... £5 19 6

5×4 Ruby Hand and Stand, f/7.7 Convertible lens, fully-speeded shutter, wide-angle movement, Mackenzie slide and case..... £1 19 6

5×4 Sanderson de Luxe, f/6 Dallmeyer stigmatic, fully-speeded shutter, 3 book-form slides, leather case..... £3 19 6

3½×2½ Ensign Roll Film, f/4.5 Ross, Compur shutter..... £3 17 6

3½×2½ Roll Film and Plate, f/4.5 Convertible, double extension, Compur shutter, 3 slides and screen..... £5 12 6

3½×2½ Self-erecting Roll Film, f/4.5 Trioplan, D.A. Compur and leather case..... £4 12 6

3½×2½ A.P.M. Roll Film, rapid landscape lens, 3-speeded shutter 18s. 9d. Stereo Roll Film

Weno, R.R. lenses 15s. 9d. Vest Pocket to Postcard Daylight Enlarger 6s. 9d.

Dallmeyer Film Pack Camera, f/6 anastigmat. Cost 3 gns. £1 12 6

1-pl. Sibyl, f/4.5 Tessar, 6 slides £6 6 0

Voigtlander Brilliant, f/4.5 anastigmat, Rapid Compur shutter..... £5 17 6

3½×2½ Ensign Roll Film Reflex, focal-plane shutter, f/4.5 lens..... £4 19 6

6×13 Stereo Nettel Focal-plane, f/6.3 Tessars, 6 slides and case £7 17 6

6×13 Veragraph, f/4.5 Zeiss anastigmats, 2 changing-boxes and case £6 6 0

9.5 Midas Cine Camera and Projector, f/2.7 anastigmat..... £1 19 6

Coronet Cine Camera, motor driven, f/3.9 anastigmat..... £2 2 6

9.5 Campro Cine Camera and Projector, latest model. As new..... £3 3 0

16-mm. Ensign Cine Camera, f/2.6 anastigmat, leather case..... £7 17 6

750-watt Victor 16-mm. Projector, complete with transformer and travelling case £30 0 0

9.5 Hand-driven Cine Projector, for electric light..... 15s. 9d.

**ANY ITEM
OVER 50/-
ON EASY TERMS**

Vest Pocket Kodak, Achro lens..... 15s. 9d.

Leitz Microscope, coarse and fine adjustment, revolving stage, mechanical substage, swing-out condenser, triple nose, 2/3rds, 1/7th objectives, 2 eyepieces and case

£22 10 0

£5 17 6

£4 19 6

£7 17 6

£6 6 0

£1 19 6

£2 2 6

£3 3 0

£7 17 6

£30 0 0

15s. 9d.

We stock all the newest and best!

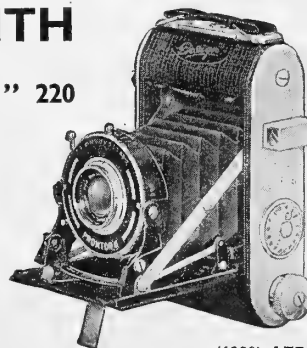
8/1 A MONTH

FOR 15 MONTHS

ENSIGN "SELFIX" 220

For 12 pictures 2½×2½ in. or 16 2½×1½ in. on standard size 20 film. Hinged internal "two-on" mask. Direct optical viewfinder, mechanical film counting device, with reversible dial for 12 or 16 exposures, combined focussing and depth-of-focus scale. With Ensign f/4.5 lens and Pronto II shutter, speeded to 1/150th sec. Cash

£5 15 0



(1929) LTD.

CITY SALE & EXCHANGE

84 ALDERSGATE ST., LONDON, E.C.1

Also at 59/60, CHEAPSIDE; 90/94, FLEET ST.; 54, LIME ST.; and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BEEKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.



TRADE MARK **'TABLOID'** BRAND

Desensitiser

Permits development of the most sensitive emulsions in a comfortable light

1/6 PER CARTON



From all
Chemists and
Photographic
Dealers

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

PHO 1663

COPYRIGHT

—MINIATURE MEN!—

Not Lilliputians—merely users of miniature cameras. As the "Personal" columns have it—"If you communicate with

H. STEAD Miniature Processing Specialist, 4 Gt. Queen St., W.C.2 (2nd door on right from Kingsway)

you will learn something to your advantage." You will learn how to get just that service you have been wanting. Personal treatment by the man himself for those really important films which **MUST NOT BE SPOILED**. Development in your pet developer at a reasonable charge (what you will—Sease—straight P.D.—Merit—Champlin?). **BETTER** enlargements, bringing out all that detail you know to be in the negative. In fact all that care you would give your films yourself if you had time.

You can have your film developed in genuine Champlin's 15 here by the first man to adopt it as a standard developer. A man with already a long experience in using it.

Write, phone, or call, **NOW**.

Just Published

THE PHOTOGRAPHER'S GUIDE TO BETTER PICTURES

FROM EXPOSURE TO MOUNTED PRINT

By W. F. F. Shearcroft, B.Sc. Hons., A.I.C.

PHOTOGRAPHERS who would be "picture-makers" will find this book full of practical information and helpful hints. It is written in an easy-to-understand manner. There are a number of attractive half-tone photographs, each of which bears on some point in the text. Where diagrams serve to enforce or illustrate a point, these have been included.

148 pages.
(Size $5\frac{1}{2} \times 8\frac{1}{2}$ in.)

Price **5/-** Net
By Post 5/6.

17 Full-Page Plates
also Diagrams.

THE FOUNTAIN PRESS, 19, CURSITOR ST., LONDON, E.C.4



REFLEX-KORELLE

IMPORTANT ANNOUNCEMENT

Two New Models with entirely automatic winding shutter will shortly be available. They will be called Models IA and IIA and prices will be 25/- more than the present Models

I and II. The Model IIA is now available with f/3.5 Zeiss Tessar Lens at £23:15:0

Your dealer will be glad to supply you with this "nearly perfect" camera.

PHOTO-OPTICS LTD., 32, LORD STREET, LIVERPOOL, 2



DID YOU KNOW

that the

DUTO SOFT-FOCUS LENS

will give unbelievably charming effects to all your photographs. Not only for portraiture but also landscapes and night photographs? "DUTO" is universal in its application and is an essential addition to the equipment of every serious amateur and professional photographer.

There is a "DUTO" for all cameras.

Write for the "DUTO" Prospectus, post free, from the Sole Importers—

R.F. HUNTER, LTD., Celfix House

51, GRAY'S INN ROAD, LONDON, W.C.1 Phone: HOL. 7311/2

"THE A.P." SPECIAL COMPETITION FOR NOVICES

THIS competition is specially for Novices, that is to say, those amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor. The latest date for receiving entries is September 30th.

The copyright of all prints entered remains the property of the authors of the photographs, but the right is reserved by "The A.P." to reproduce the winning prints and any others that may be worthy of mention. The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed to: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less 2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

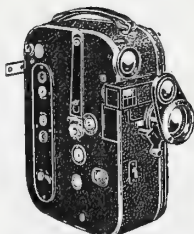
Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

THIS is the only Amateur Cine House in the country with long professional experience.

OUR ADVICE WILL COST YOU NOTHING, BUT IT MAY SAVE YOU POUNDS.

PRINCIPAL FEATURES

ZEISS MOVIKON



loading, facilities for cleaning gate, etc., etc.

PRICE, with Zeiss Sonnar f/1.4, focal length in. £98:10:0

Die-cast body, clockwork motor, Zeiss Sonnar f/1.4 in focussing mount, 5 other interchangeable lenses, coupled distance meter, automatic parallax correction, delayed-action release with predeterminable footage device, single-picture action, 12, 16, 24, 64 frames per second, rewind spindle, shutter speeds adjustable to 1/1,000th of a second, takes 50-ft. or 100-ft. spools, easy

PAILLARD H 16



Principal Features.—Daylight loading of 50 or 100 ft. films, semi-circular turret head for 3 interchangeable lenses, trifocal view-finder, with strict correction of parallax, critical visual focuser by means of a prism, variable speeds, from 8 to 64 pictures per sec., leather covering and finish of luxurious appearance.

PRICE, with Dallmeyer i-in. f/2.9 Triple anastigmat, focussing mount. £51 0 0
Leitz Hektor f/1.4 £63 0 0

AVO SMETHURST METER



The Avo Smethurst High-light Meter ensures perfectly matched shots throughout every reel, true colour rendering on colour film under all conditions. Ensures perfect modelling and contrast to be obtained in artificial light. Simple use. Enables beginners as well as advanced amateurs to obtain "effect" shots with certainty and ease.

Complete with instruction booklet, in ever-ready morocco leather case with carrying cord. 4 Gns.
British made.

Wanted for Cash or Part Exchange Good Ciné Apparatus.

GOOD USED CINÉ APPARATUS.

Müller 9.5 Cine Camera, f/1.5 Dallmeyer 20-mm. Speed lens, 5 speeds, footage indicator, leather case. Good condition. £9 10 0
Fimo 75 Watch-thin 16-mm. Camera, equipped with f/3.5 T.T.H. Cooke lens, leather case. Fine condition. £13 13 0
Two only, Model B Geoscopes 16-mm., complete with twin speakers. Just overhauled. List £135. £78 0 0
Model V Victor Cine Camera, with turret head, f/2.9 Dallmeyer triple anastigmat lens, 5 speeds. £36 0 0
Cine-Kodak Model K, f/3.5 K.A. lens, in interchangeable mount. Very good condition, complete with leather case. List £27 £18 18 0
SPECIAL OFFER.—Paragon 16-mm. Cine Camera, 3 speeds, including slow motion, with detachable f/1.5 Luxor Super anastigmat lens, takes 50 or 100 ft. films. Shop-soiled only. £14 14 0

SHEFFIELD PHOTO CO. LTD.
NORFOLK ROW. (FARGATE)
SHEFFIELD — One minute walk from Town Hall

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **ILIFFE & SONS LTD., and crossed**

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

ENGLISH Special Reflex, ½-pl., Cooke Aviar f/4.5, 6 slides, F.P.A., £6; exchanges.—Below.

MOUSLEY'S for any make of camera, generous exchanges, Zeiss and Agfa specialists.—Mousley's 309, Witton Rd., Birmingham. 6. Phone, East 0582. [0032]

ALLEN.—Latest Kine-Exakta, as new, Tessar, f/2.8, £29/10; Robot, practically new, Meyer f/3.5, £17/10; Agfa Speedex O, f/3.9 Solinar, Compur, £4/5, as new.

ALLEN.—½-pl. Zeiss Miraphot Enlarger, Tessar f/4.5, £8/10, including carriage; Miniature Marvel, f/2.9, Compur, £5/5; Kodak Regent, Tessar f/3.5, £14/10.

ALLEN.—2½ square Super Ikonta, Tessar f/3.5, E.R. case, £18/10; Makina II, f/2.9, coupled, £27; Ikoflex II, Tessar f/3.5, £15/10.

ALLEN.—Super Sports Dolly, f/2.9, Compur, £7/19/6; Contax I, Tessar f/2.8, slow speed, £21/10; Nagel Rolloroy, Elmar f/3.5, Compur, £7/15; Super Ikonta II, Tessar f/3.5, as new, case, filter, Portrait lens, £21.

ALLEN.—for generous exchange allowances, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allen. [0087]

LEICA III, black, Elmar f/3.5, lens hood, 2 filters; perfect condition, £21.—Allen, 5, Devon Square, Newton Abbot. [8419]

SUPER Nettel, Tessar, f/3.5, Zeiss filter, £15; Perkins Tank, 15/-.—Mitchell, 4, Regent's Park, Exeter. [8475]

CAMERAS AND LENSES

T.P. Reflex Junior Special, ½-pl., f/4.5 Cooke, 6 S.M. slides, good condition, £5/19/6; Magnaprint Vertical Enlarger, 3½×2½, f/6.3, perfect, £6; Contax I, latest, f/2.8 Tessar, unscratched, £24; Dallmeyer Baby, V.P. plates, f/2.9 Pentax, 3 double slides, F.P.A., case, £8/8; Patent Etui, 3½×2½, f/4.5 Tessar, Compur, 6 slides, F.P.A., £8/8; Dekko Motor-driven Projector, super attachment, £4; Pathe H Camera, f/2.5, as new, £4/12/6; Screenus Hand-driven Camera-Projector, 15/-; all on appo. against cash; part exchanges.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8423]

£12/10 Zeiss Ideal 3½×2½, D.E., rising and cross, Tessar f/4.5, Compur, F.P., 6 slides, Distar lens, set of 5 ortho. and 2 pan. filters, folding lens hood, solid leather case, flat metal tripod with case, also Zeiss Mirax Enlarger, ½-pl., or 3½×2½ with easel for use with above; the whole outfit by Zeiss and in perfect condition, £12/10 the lot.—Webb, Penarrow, Falmouth. [8477]

£8/10 Dallmeyer Reflex 3½×2½, f/3.5 Dallmeyer lens, 9 slides, F.P. and roll-holder, lens hood, case; in good condition.—Webb, Penarrow, Falmouth. [8478]

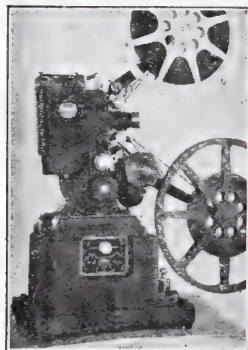
SUPER Ikonta 2½ square, Tessar f/3.5, ever-ready case, Zeiss light yellow filter in case; all in perfect condition, carefully used, £18/10.—Barnes, 9, Faraday Rd., Maidstone. [8480]

LEICA II, black, Elmar f/3.5, perfect condition, L angular finder (new), lens hood, cable release, film template, 2 cassettes, Leica leather case to hold all, £21 or nearest.—Lonsdale, 10, Richmond Rd., Lytham St. Annes. [8481]

LEICA III, chromium, Elmar f/3.5, 2 weeks old, accept £23.—Box 2838, c/o "The Amateur Photographer." [8483]

BRILLIANT, f/7.7, E.R. case; genuinely as new, 39/6.—34, Belgrave Rd., Manchester, 8. [8493]

The AMPRO 16 mm. PRECISION BUILT MOTION-PICTURE EQUIPMENT AMPROSOUND



**750
WATT
MODEL
"N"**

PRICE
£127 10s.
COMPLETE

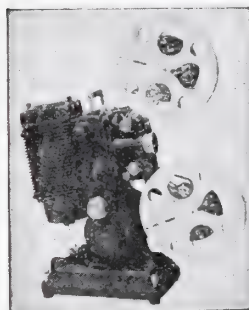
BUILT TO LAST A LIFETIME

Trouble-free operation. Theatre-clear performance.
A.C. or D.C. without Convertors up to 250 volts.

Projects All Types of **SOUND** and **SILENT FILMS**

500-WATT MODEL "M" £115
COMPLETE EQUIPMENT.

NEW CONVERTIBLE



**750
WATT
MODEL
"N/C"**

PRICE
£60
COMPLETE WITH
CARRYING
CASE.

SILENT PROJECTOR

CONVERTIBLE TO SOUND

READY FOR SOUND ASSEMBLY—NOW
or at any future date. Fully described in the
Ampro Catalogue.

FROM YOUR DEALER, or direct by post, Free.

AMPRO "MODEL J.S." SILENT PROJECTOR

Price £42:10:0 Complete with de luxe case

● In case of difficulty in obtaining demonstrations
locally, please write direct to

M.W.DUNSCOMBE LTD
BRISTOL
AMPRO
SALES DEPARTMENT

5, ST. AUGUSTINE'S PARADE, BRISTOL

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1.
Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

3 1/2 x 2 1/2 Adams' Minex de Luxe Model A Reflex, double extension, rack rising front, swing front, skyshade, deep triple detachable hood, revolving back, masking device, quick-wind focal plane shutter, self-capping 1/8th to 1/1,000th, focussing magnifiers, fitted Ross Xpres f/4.5, 3 D.P. holders, F.P. adapter, leather case; perfect; list price over £63; our price £32/10.

3 1/2 x 2 1/2 Zeiss Ikon Adoro Folding Tropical model, double extension, high rack rising and cross front, reversible and wire frame finders, fitted Tessar f/4.5, Compur D.A. shutter, 1 to 1/250th 5 slides, F.P. adapter, Distar lens, leather case, £8/15.

3 x 2 Voillanda Roll Film Camera, reversible finder, fitted Nagel anastigmat f/4.5, focussing, Compur shutter, 1 to 1/300th, canvas case, £3/15.

NEW Cameras.—Agfa Karat Miniature Camera, takes 12 pictures on 35-mm. film, speeded shutter 1/25th to 1/100th; list price, £5/5.

NEW Robot Miniature Camera, with Zeiss Tessar f/2.8, £29/10.

NEW Rolleiord Model 1a, takes 12 pictures 2 1/4 square on 3 1/2 x 2 1/4 spool, f/4.5 Triotar lens, Compur shutter to 1/300th, £12/10.

NEW Kine-Exakta, for 36 exposures, Tessar f/2.8, £38/10.

NEW Voigtlander Brilliant, takes 12 exposures 2 1/4 square on 3 1/2 x 2 1/4 film, f/7.7 lens, 45/-.

NEW Voigtlander Range-finder Bessa Roll Film, f/3.5 anastigmat, £16/10.

NEW Kodak Retina Miniature Camera, Xenar f/3.5 lens, Compur shutter, 36 exposures, £10/10.

PAILLARD Bolex Projector, Model G916, fitted 500-watt lamp, 2-in. lens, complete with resistance, £45.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

URGENT offer by Executor, Zeiss Contaflex, Sonnar f/2, E.R. case, as new, carton; list £73/17/6; price for quick sale, £50.—Dr. McAfee, Rycroft, Hoylake, Cheshire. [8484]

VOIGTLANDER Prominent, Heliar, range-finder, exposure meter, good condition, £12; Ensign Carbine Tank, 3 1/2 x 2 1/4, as new, 10/-.—Mills, Sunny Cot, Albert Drive, Deganwy. [8485]

EXAKTA C, plate back, Tessar f/2.8, fitted case, lens hood, green filter; cost £35; used once; accept £20.—Green, 3, Redcliffe Square, S.W.10. [8487]

BABY Ikonta, Novar f/3.5, 1 to 1/300th, case; excellent condition, £6, or nearest.—Box 2859, c/o "The Amateur Photographer." [8488]

GOERZ 4-pl. Folding, Goerz Pantar lens, 4 D.D. slides, leather case; good condition, £15.—Baldwin, 29, Redgrave Rd., Putney. [8490]

EXAKTA Model B, f/3.5 Exaktar, as new, only used 6 times; outfit worth £22 going for best offer.—A. Angel, 600, Finchley Rd., N.W.11. [8491]

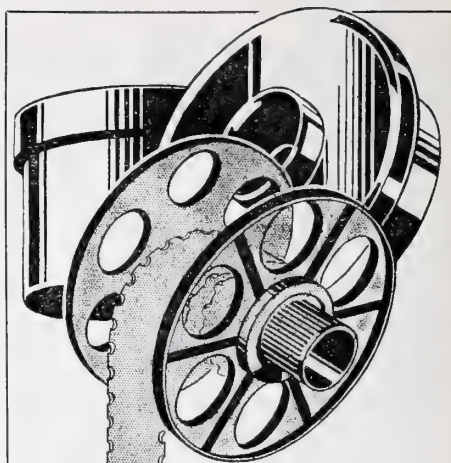
ZEISS Super Ikonta 16 on 2 1/2 x 3 1/2, f/3.5 Tessar, Rapid Compur, ever-ready case; scarcely used, £14/10.—Below.

LEICA II, Elmar f/3.5, ever-ready case; absolutely as new, £18.—105, Station Rd., New Barnet. Phone, Bar 4050. [8492]

3 1/2 x 2 1/2 Carbine, f/4.9, plate back, 6 slides, screen, leather case, 60/-.—Lloyd, Cheadle, Staffs. [8494]

1-PLATE Roll Film Zeiss Ikon, vertical model, 4 plate back, rise, cross, wire and brilliant finders, spirit level, f/4.5 Zeiss Tessar, Compur, leather case, revolving head tripod, with ball-and-socket joint, Proxar lens, sky filter, self-timer, 5 plate-holders; all as new, £10.—G. Buchanan, 17, Liberton St., Glasgow. [8496]

POSTCARD Kodak, Zeiss Tessar f/4.5, Compur shutter, range-finder, perfect condition, combination back with 3 double plate-holders, unused wooden tripod, set 3 Wratten filters in velvet-lined case, leather carrying-case, for quick sale, £17/10; total value over £28.—Alabaster, 20, Albert Rd., Brighton, 1. [8497]



HOW ROLL FILMS ARE DEVELOPED IN A "CORREX" DEVELOPING TANK

After removing the lid, take out the reel and unwind the apron, then push the end of the apron under the spring of the reel core. The film should now be unrolled in a dark-room and the end also inserted under the spring of the reel core. **PANCHROMATIC** films should be unrolled in total darkness. Orthochromatic films can be handled in a safe red light.

The reel should then be rotated so that the film and the apron are wound up together. The metal spring on the end of the apron will keep the film and apron in position on the reel.

The film, which is now ready for developing, is placed in the tank, the light-proof lid put on, then all subsequent operations can be carried on in daylight.

For testing the temperature of the developing solution, a Correx Thermometer should be used. Fixing and washing can take place in the tank without handling the film.

Both uninitiated amateurs and the skilled photographer will get the finest results from their films if developed in a CORREX tank. The CORREX is not a daylight-loading tank. There is, therefore, no possibility of the film being spoilt through getting it into the tank.

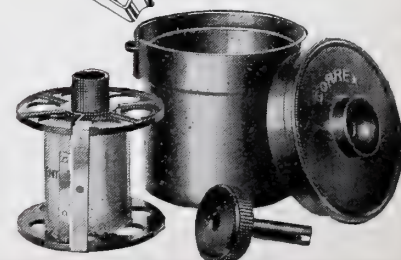
Ask your dealer to show you a CORREX.

"Correx" Tank for V.P. films 25s. 0d.
For 3 1/2 x 2 1/4 in. films.....25s. 0d.
For 4 1/2 x 2 1/4 in. films.....30s. 0d.
"Correx" Thermometer (Fahr.) 3s. 0d.
"Correx" Developing Powders, 6 pairs.....1s. 6d.

V.P. and 2 1/2 x 3 1/2 in. films can be developed in the same Correx Tank if an extra reel and extra apron are used.

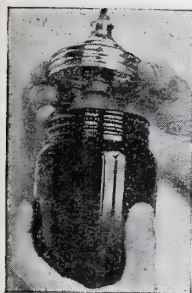
Spare Apron, 8s. 0d. Spare Reel, 8s. 0d.

**SANDS HUNTER
& Co., Ltd.,**
37, Bedford St., Strand,
W.C.2



ENSIGN

Dark-Room Gadgets



ELECTRIC LIGHT COVERS

Makes any room a perfect "dark-room." For use on any electric point. Ruby or orange. Small or large. Each,

5/-



SYPHON

Maintains a constant supply of pure water by drawing off the hypo-laden water from the bottom of the washing dish. Ebonite.

9d.

FILM SQUEEGEE



Roll films are rapidly dried by drawing them through two chamois-padded prongs.....

2/3

TRIDENT DEVELOPING WEIGHT

Simplifies development of roll films in lengths and prevents scratching. Porcelain. Takes films up to 3½ in. wide.....

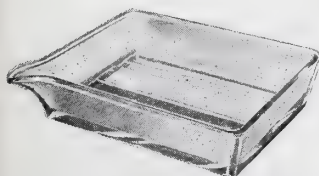
2/6



GLASS DISHES

Robust construction. Will stand up to hard usage remarkably well.

7x5 in. 4/6
9x7 in. 5/6

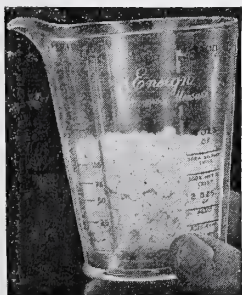


UNIVERSAL MEASURE

For English and Metric fluid graduations, and for bulk chemicals. Holds 10 oz.

2/9

ENSIGN Limited
HIGH HOLBORN,
LONDON, W.C.1



CAMERAS AND LENSES

ENSIGN Autorange, Tessar f/4.5, Compur, £8/10; 4½-in. Aldis f/4.5 Lens, 35/-;—Jenkins, 15, Hawthorne Avenue, Neath. [8500]

SOHO P.C. Reflex, f/4.5 Tessar, 3 D.D. slides, F.P.A. ½-pl. adapter; lovely condition, £8.—Baston, 16, Weymouth Mews, W.1. [8501]

ENSIGN Selfix 3½x2½, or half-size, as new, Ensar f/4.5, Compur D.A., leather case, £5/5.—Hobson, 24, Attwood Rd., Salisbury. [8502]

SIX-20, f/6.3, leather case, range-finder, self-timer; perfect, £5.—A. C. P., 56, Westbourne Park Rd., W.2. [8503]

DALLMEYER Dual, f/3.5 Dallmac, D.A. Compur, case, filter, £7/10; Largodrem, 10/-; both as new.—Below.

GOERZ Stereotax, 45x107, f/4.5 Dogmars, Compound, 3 D.D. slides, F.P.A.; excellent condition, £5.—30, Arlington Mansions, Chiswick, W.4. [8505]

SUPER Ikonta, 8-16, Tessar f/4.5, R.C., £12/15; consider Reflex.—3, Napier St., Middlesbrough. [8506]

KODAK Series III ½-pl. Roll Film, Zeiss Tessar f/4.5, Compur shutter, leather case, sky filter, portrait attachment, auto-timer, 4x filter; all in new condition, £6 the lot.—Taylor, 10, Mossfield Rd., Birmingham, 14. [8507]

ROLLEICORD II, f/3.5 Triotar, ever-ready case, very little used by experienced amateur; perfect condition, £14; deposit.—Burr, 28, Nunery Rd., Canterbury. [8508]

SUPER Ikonta 2½x2½, f/2.8 Tessar, case, new condition, £19; bargain.—David Roberts, Welford-on-Avon, Stratford-on-Avon. [8509]

ZEISS Super Ikonta, f/3.5 Tessar, Compur shutter, 16 on 3½x2½, with case, as new; list price £19/5; bargain £13/10.—Below.

ROLLEICORD, f/3.5, Compur shutter, as new, list price £16/10; bargain, £11/10.—Below.

ENSIGN Autofocus Midget Magnaprint Enlarger, f/4.5 Dallmeyer Enlarging lens, as new; bargain £5/5.—Peacock, Northgate St., Devizes. [8512]

MAGNIPHOT, take Contaflex lens, new condition, £7/10.—Lumb, Schofield St., Royton, Lancs. [8514]

BARGAIN.—£4/10 cash; Voigtlander Brilliant, f/4.5 Skopar, Compur, case, filter, Voigtlander exposure meter.—L. E. Mullen, 78, Northall Rd., Barnehurst, Kent. [8515]

1-PLATE Soho Reflex, 6½-in. f/3.5 Cooke and 4 12-in. f/6 Adon, 3 D.D. slides, changing-box and case; perfect order throughout, £10/10.—Sowerby, 85, Westbourne Grove, W.2. [8516]

BESSA, f/4.5, 3½x2½, 4 speed and delayed, leather case, filter and portrait; little used; perfect, £4/10.—69, March Rd., Blackhall, Edinburgh. [8519]

3½x2½, Zeiss Maximar f/4.5, Tessar, D.A. Compur, 8 slides, roll film holder, leather case; new condition, £7/10.—M. Stark, 31, Holmhead Crescent, Cathcart, Glasgow. [8620]

17-IN. Ross Telecentric, f/5.4, focussing mount; perfect, £5.—23, Alton Rd., Wilmslow. [8510]

CINEMATOGRAPH APPARATUS

ILLUSTRA Bargains include Cine Cameras and Projectors, from 30/-, Films, Screens, and everything for movies; when in London—your inspection invited.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1 (facing Gaumont's, Oxford St. end). Gerrard 6889. [8518]

CINE-KODAK 16-mm. Model B, f/1.9, with case, £14/17/6; Cine-Kodak 16-mm. Model B, f/6.5, with case, £5/2/6; Cine-Kodak 16-mm., Model BB, f/3.5, with case, £9/10; outfit comprising Ensign Kinecam, Type 6, f/2.6 lens, Kodak 40x30 Self-Recta screen, Kodak Projector Model C, with resistance, £18/10; all in perfect order.—Lennie, 46, Princes St., Edinburgh. [8413]

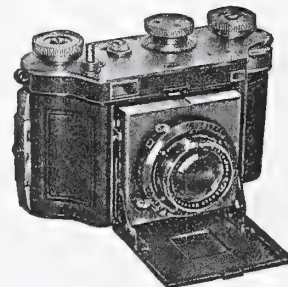
16-MM. Cine-Kodak BB, 2 speeds, f/1.9 Kodak anastigmat, in focussing mount, also f/4.5 Telephoto, carrying-case; excellent condition; deposit, £19/10.—Dr. Blair, Basset Rd., Camborne. [8489]

16-MM. Ensign Kinecam Model 8, 3 lens turret, Dallmeyer Speed anastigmat f/1.5, 1-in. Dallmeyer f/1.9, 2-in. Dallmeyer f/3.5, 3-in., 5 speeds, 8, 12, 16, 24, 64 frames per sec., leather case; cost £68 March, sell £49; deposit.—Lewes, Christchurch, Oxford. [8482]

THE SERVICE CO.

FOR MODERN MINIATURE CAMERAS
EXTENDED TERMS.

The New Dollina III



All-Chromium Finish.

For 35-mm. Films.

36 Exposures.

Built-in coupled range-finder. Smooth, conveniently situated, built-in release. Built-in view-finder with parallax compensation. Prevention of double exposure (coupled shutter release and film wind). Automatic film counter and film-locking device operating for each exposure.

With Xenar f/2.8, Compur, 1/300th... £17:10:0

Or 24 equal payments of 15/3 per month.

With Xenar f/2.8, Rapid Compur, 1/500th £18:15:0

Or 24 equal payments of 16/9 per month.

With Tessar f/2.8, Rapid Compur, 1/500th £21:17:6

Or 24 equal payments of 19/6 per month.

With Xenon f/2, Rapid Compur, 1/500th £22:17:6

Or 24 equal payments of 20/6 per month.

WHEN IN TOWN

Don't miss seeing our Selection of
Second-hand Cameras
Cines, etc.

Hire-purchase terms any article value not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments.

FOR GOOD PRINTING

"SERVICE" GASLIGHT PAPER

Vigorous and Normal, Glossy and Velvet. The finest value obtainable at the price.

Size.	½-gross.	Post.	1-gross.	Post.
V.P.	3d.	..
3½x2½ in.	..	1/-	3d.	1/10
4½x3½ in.	..	1/8	3d.	4d.
4½x2½ in.	..	1/9	3d.	3/6
4½x3½ in.	..	2/-	3d.	6d.

"SERVICE" BROMIDE PAPERS

Glossy, Semi-matt, Matt, Vigorous or Normal.

	Per gross post free.	72 sheets.	Post.	36 sheets.
3½x2½ in.	..	2/8	1/9	3d.
4½x3½ in.	..	3/9	2/3	3d.
6½x4½ in.	..	7/-	3/9	4d.
8½x6½ in.	..	11/-	6/-	6d.
10x8 in.	..	—	9/-	6d.
12x10 in.	..	—	12/9	9d.

"SERVICE" BROMIDE POSTCARDS

First Quality 2/9 per 100, post 4d.

Glossy, Semi-matt and Matt, Normal or Vigorous.

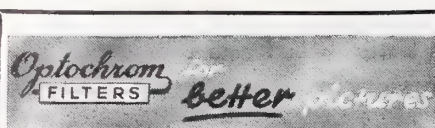
Phone: Holborn 0664 (3 lines).

Established 1899

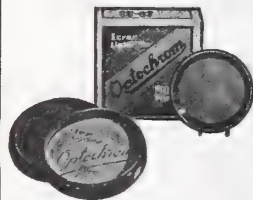


289, HIGH HOLBORN, LONDON, W.C.1

"THE COMPLETE 9.5-mm. CINEMATOPHON" NOW ON SALE. PRICE 5/-, BY POST 5/4.



Optochrom Light Filters are precision made. They are made from glass dyed in the mass (no gelatine is used in their construction), ground and polished plane parallel with modern machinery under exact observation and are tested rigorously with the spectroscope before delivery.



To fit on lens mm. diam.	Yellow Blue, Red or Green.
19 to 21 mm.	8/9
22 " 24 "	10/-
25 " 28 "	10/-
29 " 33 "	11/3
34 " 38 "	12/6
39 " 43 "	15/-
44 " 47 "	18/3
48 " 53 "	18/9
54 " 58 "	21/3

FOR ROLLEIFLEX, LEICA AND CONTAX CAMERAS

Set of 4 filters, 1 each Yellow, Green, Blue and Red, in velvet-lined case.

To fit Rolleiflex lens, 28.5-mm. diameter £2 5 0
To fit Leica lens, 35-mm. diameter £2 10 0
To fit Contax lens, 27-mm. diameter £2 0 0
To fit Contax lens, 42-mm. diameter £3 0 0

Obtainable from all dealers.

Write for complete list, post free.



SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND, WC2

G. E. BECKETT & Co.

BARGAINS IN SHOP-SOILED AND SECOND-HAND CAMERAS.

Zeiss Maximar 3½×2½, f/4.5 Tessar, Compur, 6 slides F.P. adapter. Good condition £9 7 6
Reflex, f/4.5 twin-lens, focusing Equal to new £4 7 6
Baldi 3×4 cm., f/4.5 Meyer Trioplan, Prontor II. In new condition £4 19 6
Leica Model II, black, f/2.5 Hektor, E.R. case. As new £23 17 6
Compass, used only a few times. Equal to new £22 17 6
Estina, f/3.5 Xenar. Shop-soiled only £8 2 6
Super Ikonta 530/2, f/4.5 Tessar, D.A. Rapid Compur. Listed at £19. New and unused £16 17 6
Makina II, f/2.9 Plaubel, coupled range-finder, 3 slides, F.P. adapter, velvet-lined case. Good condition £27 0 0

PART EXCHANGE. HIRE PURCHASE.

77-79, Oxford Road

MANCHESTER, 1

*phone: ARDwick 2532. Open 9 a.m. to 8 p.m. (9 p.m. Sat.)

Get your

Rolleiflex or Rolleicord

from

Generous allowance for your present camera.

DINNING'S 95, FOWLER STREET, SOUTH SHIELDS

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

CINEMATOGRAPH APPARATUS

DEKKO, Taylor-Hobson Cinar f/2.8 (focussing), case, chargers; perfect, £7.—Below.
35-MM. Williamson Camera, 2-in. Zeiss Tessar f/3.5, hide case, film boxes, etc., £5.—
23, Alton Rd., Wilmslow. [8511]

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.
CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

6×13 Grooved Boxes for Taxiphote, 14 for 45/-.—29, Redford Avenue, Wallington. [8499]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicord, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Leica, Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—54, Lime St., London, E.C.3. [0015]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

WANTED.—1-pl. Reflex, 1-pl. Sanderson Focal-plane; Enlargement Developing Dishes.—McMartin, Glengate, Kirriemuir. [8476]

WANTED.—Lantern for projecting 2-in. miniature slides; full particulars and lowest price.—Webb, Penarrow, Falmouth. [8479]

WANTED.—1-pl. Enlarger, condenser type, particulars and price.—Pester, 16, Goulden St., Warrington. [8486]

WANTED.—3½×2½ Ica Minimum Palmos, state price, condition.—E. Tucker, 283, North St., Ashton Gate, Bristol. [8495]

EXCHANGE.—F/3.5 Foth-Flex, speeded 1/500th to 2 sec., D.A. for f/1.9 Dekko.—29 The Risings, E.17. [8504]

WANTED.—Leica or other Projector, for Leica size colour film.—Hay, Borde Hill, Westerham. [8512]

KORELLE-K, preferably with Tessar, wanted for cash.—Sowerby, 85, Westbourne Grove, W.2. [8517]

MATERIALS

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

BALDAX

Roll-film camera for 16 pictures, 1½×2½ in., on standard 8-exposure 2½×3½ in. roll film.

Here is a pocketable camera. The precision mechanism and compact design combine to produce perfect pictures. Rapid in use; you just press a button and the camera front springs into position. All-metal body, leather covered, nickel fittings and direct vision view-finder. Direct spring view-finder of two optical units enables quick finding of the picture. Pressure plate holds film in exact focal plane during the exposure. Struts of entirely new design assure a rigid grip upon the lens.

Fitted with
Vidamar f/4.5 Anastigmat, Vario Shutter £4 7 6
Meyer Trioplan f/4.5, Prontor II Delayed-action Shutter (1/175th sec.) £6 2 6
Meyer Trioplan f/3.5, Compur Shutter (1/300th sec.) £7 12 6
Meyer Trioplan f/2.8, Delayed-action Compur Shutter (1/250th sec.) £9 0 0

Obtainable at all dealers, or write for complete catalogue to:
THE NORSE TRADING CO. (London), LTD.
37, Rathbone Street, London, W.1

IN THE NORTH FOR 30 YEARS COVERDALES OF YORK

have maintained that unique position as the oldest and largest suppliers of Cameras and Photographic accessories.

Exceptionally good allowances on cameras in part exchange for new cameras or photographic accessories.

1936 Contax II, Tessar f/2.8, combined view-finder and distance meter, E.R. case. As new. £31 0 0

Also Universal Finder. Perfect £6 10 0
Goerz "Vesca" 4½×6 cm., f/6.8 Dagor lens and F.P. adapter £1 17 6

Ombux Photo-electric cell meter. As new £2 5 0

COVERDALES
19, PARLIAMENT STREET, YORK

GET YOUR CAMERA WITH SERVICE

Stockists of
Everything Photographic

FROM
GALLOWAYS
Photographic Chemists
VICTORIA SQUARE
BIRMINGHAM
Opposite G.P.O. Phone: MID. 5670.

MATHER'S for CAMERA EXCHANGES BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, MANCHESTER

CONTAX II & III

at
BRADY & MARTIN Ltd.

We have these Super Minia-
tures in stock. Highest
allowances made against your
old apparatus.

Call in and see the

CONTAX EXHIBITION

ON VIEW
AUGUST 3rd to 31st.

Many Second-hand Bargains
in MINIATURES and CINÉ
APPARATUS.

Let us know your require-
ments.

BRADY & MARTIN LTD
29 MOSLEY STREET
NEWCASTLE UPON TYNE 1

LIST No. 11

is

PHOTOGRAPHY & CINEMATOGRAPHY

It contains comprehensive and authorita-
tive details of books of value to profes-
sionals, members of photographic
societies, commercial photographers and
all classes of amateurs desiring to increase
their knowledge and efficiency in produc-
ing better and more satisfying results.
The list, which also describes unusual
facilities for book purchasing, will be sent
post free on application. Ask, on a
postcard, for Phoenix Information List
No. 11.

PHOENIX
TECHNICAL BOOKS DEPT.
66, CHANDOS ST., LONDON, W.C.2

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including:—

Leica, Super Ikonta,
Rolleicord, Rolleiflex,
Exakta, Makina,
Super Nettel, Contax,
Retina, etc., etc., etc.

Write for Special offer, stating
what you have and your
requirements.

CALLERS "MAKE SURE YOU REACH"

ALLENS 166, OLDHAM ROAD,
MANCHESTER, 4

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for
photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7;
Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place,
Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours,
9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd.
Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours,
9 to 7; Wednesday, 1; please call.
KALTON, London, 61, Farringdon Rd., E.C.1.
Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne.
Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7;
Wednesday, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less
postage to callers.
KALTON "Kaltona" Bromide, glossy, velvet,
matt, normal, vigorous, extra vigorous, single-
weight and double-weight: 20×16 6/3 dozen;
15×12 4/3, 12×10 7/3 36 sheets; 10×8 5/-;
whole-plate 3/3, 9/6 gross; 1/1-pl. 2/-, 5/9 gross;
1/1-pl. 3/6, 4 1/2×2 1/2 3/6, 3 1/2×2 1/2 2/6 gross, 12 gross 21/6.
KALTON "Kaltona" Cream, smooth and rough;
double-weight vigorous: 1/1-pl. 3/6 36 sheets;
10×8 5/-; 12×10 7/3, 3/- dozen.
KALTON Gaslight Paper: 1 1/2×2 1/2, 1/6 gross;
3 1/2×2 1/2 1/6 72 sheets, 2/6 gross; 4 1/2×2 1/2 and
1/1-pl. 2/- 72 sheets, 3/6 gross; 1/1-pl. 2/- 36 sheets,
3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36,
9/6 gross.
KALTON Postcards, bromide and gaslight, first
quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: 1/1-pl. 4 dozen 12/-; Postcard,
4 dozen 8/9, backed 9/9; 1/1-pl. 3 dozen 5/9,
backed 5/9; 3 1/2×2 1/2, 4 dozen 5/-, backed 5/9;
Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures;
1 1/2×2 1/2, 9/- dozen; 3 1/2×2 1/2, 9/-; 2 1/2×4 1/2, 11/-;
6 exposures: 3 1/2×4 1/2, 18/-; 5 1/2×3 1/2, 21/-.
KALTON Film Packs, H. & D. 350; 3 1/2×2 1/2, 3
packs 5/3; 1/1-pl. 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600:
1/1-pl. 3 dozen 5/-; Postcard, 4 dozen 8/9;
1/1-pl. 12/-, 33/- gross; 1/1-pl. 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D.
2,000; 3 1/2×2 1/2, 4 dozen 5/4; 1/1-pl. 3 dozen
5/3; 1/1-pl. 4 dozen 12/-.
KALTON Roll Films, Super Fast, H. & D. 2,700:
8 exposures, 1 1/2×2 1/2 and 3 1/2×2 1/2, 10/- dozen;
2 1/2×4 1/2, 12/-; 6 exposures, 3×2, 8/6.
KALTON Film Packs, H. & D. 2,700; 3 1/2×2 1/2,
3 packs 5/9; 1/1-pl. 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz.;
Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.
KALTON Chloro-Bromide, double weight: 10×8,
36 sheets 5/-; 1/1-pl. 3/3, 9/6 gross; 1/1-pl.
2/-, 6/6 gross. [0009]

HAYHURST.—Why buy inferior makes? Kodak
Quality Bromide Postcards, glossy, semi-matt,
cream, in soft, medium, vigorous, 50 2/-, 100 3/3,
300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper
and Postcards, 1/-.—Northern Camera Ex-
change, Nelson, Lancs. [0007]

ATTWOOD PHOTO WORKS, Hadleigh, Essex.
Phone, Hadleigh 58238. Satisfaction guaran-
teed; all post paid; catalogue free.

ATTWOOD Roll Films, celluloid, reliable quality,
8 exposures, to fit No. 2 Brownie, sample spool
9d.; No. 29, 6 exposures, 6d.; No. 27, 8
exposures, 6d.; No. 16, 8d.; reduction for
quantities.

ATTWOOD.—Flat Films, 600 and 2,000 H.D.:
1/1-pl. 1/6; P.C. 2/3; 1/1-pl. 2/9; whole-plate
6/- dozen.

ATTWOOD.—Superfine Bromide and Gaslight
Glossy Paper, 3 1/2×2 1/2, normal and vigorous:
2/- gross; 5-gross lots, 1/8 gross.

ATTWOOD.—Acme Bromide Postcards, all grades:
25 1/-, 50 1/9, 100 2/9, 500 11/-, 1,000 20/-.

ATTWOOD Chemicals, finest quality: Amidol 1/-,
Metol, 1/3, Hydroquinone 9d., Pyro 10d. per
oz.—Attwood, Hadleigh Essex. [0025]

"DAILY EXPRESS." First Prize, £300 won on
our Bromide de Luxe.—Burt's.

BURT'S for Reliable Plates, Postcards, Papers,
etc.; all goods guaranteed; we pay postage;
send for List A.—Gothic Arcade, Snowhill,
Birmingham.

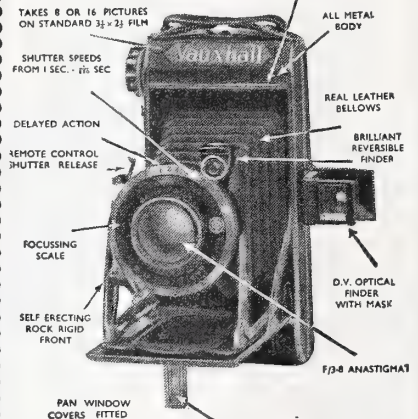
BURT'S Postcards; Gaslight and Bromide, vigor-
ous and normal; all surfaces; First quality,
1/6 50, 2/9 100; Commercial quality, 1/3 50,
2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous
B and normal; all surfaces: 3 1/2×2 1/2, 1/- 72
sheets, 1/10 gross; 4 1/2×2 1/2 and 1/1-pl. 1/9, 2/9 gross;
1/1-pl. 1/6 36; whole-plate, 2/6 36. [0026]

NEW 3 1/2 × 2 1/2 MODELS

TAKE 8 3 1/2 × 2 1/2" OR 16 2 1/2 × 1 1/2" PICTURES

FINEST MOROCCO
LEATHER COVERING



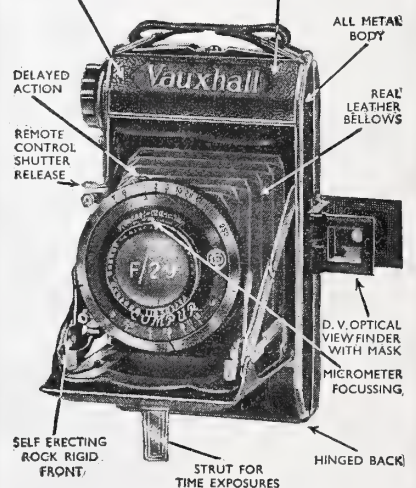
F/3.8 anastigmat in D.A. Compur shutter £5:17:6
Ditto, with radial focussing..... £6:17:6
F/4.5 anastigmat in 3-speed shutter.... £2:19:6

★ SEND FOR LEAFLET ★

THE VAUXHALL MINICAM

TAKE 12 OR 16 PICTURES
ON STANDARD 3 1/2 × 2 1/2 FILM

FINEST MOROCCO
LEATHER COVERING



Constructed of Metal—NOT Bakelite.
Everybody, including the Press critics who have seen and
tested the new all-metal Vauxhall Minicam, are amazed
at the value. This low price is only possible because of the
fact that we, as sole distributors, import large numbers
direct from the factory in Germany, and, in addition, we
are content to sell at a small profit. If you purchase a
Vauxhall Minicam you will be saving approximately 50
per cent against the price of its nearest competitor.
2 1/2 square or V.P., 1/2.9 anastigmat, £6:19:6
Compur shutter
(Or under our Self-Financed Hire-Purchase Terms of 12
monthly payments of 12/3.)
Ditto, with Prior II shutter..... £5:19:6
(Or under our Self-Financed Hire-Purchase Terms of
12 monthly payments of 10/6.)

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483.
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

Pelling & Cross

85, BAKER STREET

Welbeck
9692.

W.1

Business:
9 a.m.—7 p.m.

SECOND-HAND OFFERS

ALL GUARANTEED TO GIVE SATISFACTION.
PLEASE CALL, WRITE OR PHONE.

Leica IIIa, f/2 Summar. As new, E.R. case....	£32:10:0
Vidomchrom. As new.....	£3:0:0
Elmar 9-cm. f/4. As new.....	£8:10:0
Vajoy Enlarger, with filter and 40-in. column.	£8:10:0
Perfect Zeiss Ideal 81 x 2 1/2, D.E., f/4.5 Tessar, Compur D.A., 9 slides, F.P. adapter, Diatar, Proxar, 3 filters, leather case.	£10:10:0
Perfect, a snapper offer at.....	£6:15:0
V.N. Vertical Enlarger 9 x 12 cm., f/4.5 Dallmeyer.	£3:0:0
New, £9 lbs. Perfect.....	£3:7:6
Imperial 4-pl. Horizontal Enlarger, 5 1/2-in. condenser, carrier and electric fittings, no lens. As new.	
Kodak Six-20 Duo, f/4.5 in. Fronto, D.A., 5-speed.	
List £6	



ROLLEICORD—NEW MODEL.

Just released at £12 10 0.

Fitted with f/4.5 Triotar and Compur normal, brings this competition winning camera within everybody's reach. In our opinion it is extremely good value and nothing has been sacrificed over the higher priced models in regard to general efficiency.....

£12:10:0

CASH-EXCHANGE-DEFERRED TERMS (5 %).

AN EXCELLENT RANGE OF MATERIALS ALWAYS IN STOCK AT
85, BAKER STREET—PELLING & CROSS

SAVILLE'S

GUARANTEED BARGAINS

Leica IIIa, f/2 Summar, chromium.....	£35 10 0
Leica II, f/3.5 Elmar, black, E.R. case.....	£19 10 0
Cine-Kodak Eight Cine Camera, f/3.5 lens, filter and case.....	£7 17 6
Dekko Cine Camera 9.5-mm., f/1.9 Dallmeyer, filter, lens hood and case.....	£8 2 6
Soho Reflex 3 1/2 x 2 1/2, f/3.5 Dallmac, F.P. adapter, 3 double dark slides, leather case. Condition as new.....	£14 14 0
Super Ikonta 530/2, f/4.5 Tessar, Compur Rapid, leather case.....	£15 5 0
Ensign Autorange, f/4.5 Ensar, Compur.....	£6 2 6
Cine-Kodak Model B, f/1.9 lens, takes 100-ft. spools. Very good order.....	£14 5 0
Makina 2 1/2 x 2 1/2, f/3.2 Apotar, Compur, 5 slides, F.P. adapter and case.....	£6 12 6

APPROVAL. PART EXCHANGES. HIRE PURCHASE.

4, Goodramgate,

YORK

Tel. 2700.

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Ciné Specialists.
54, ALBION PLACE, LEEDS, 1

Phone: 28261.

Open all day Saturday.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

MATERIALS

BRIGHTON.—Amazing offers in surplus materials: Gaslight Postcards in soft, normal, vigorous and extra-vigorous, offered at 1/6 100; many other serviceable bargains; complete Home Developing and Printing Outfits, 10/-, post paid; interesting lists and samples free; mention "A.P."—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and a free testing samples.—163, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092]

35-MM. Eastman Super X Panchromatic for Leicas, etc.; guaranteed perfect condition, 25 ft. 2/6, 50 ft. 5/-; any lengths supplied, postage 4d.—Spivey, 165, Lynton Rd., Acton, W.3. [8341]

ENLARGEMENTS

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7349]

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Stathan's Superior Speciality: Enlargements of every description; Postcards 2d. each, 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

WE import B. & W. 20x16 in. Enlargements in big lots; samples with rates requested.—Sali Company, Amalner, India. [8195]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces; matt, semi-matt, cream, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

"PAT'S" for Snaps.—Films Developed 3d.; Prints 3 1/2 x 2 1/2 1d.—Pattinson, Knowsley Rd., Bootle, Liverpool. [0014]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, 3 1/2 x 2 1/2 1/9, 4 1/2 x 2 1/2 and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

FILMS Developed and 1 Velox print each, V.P.K. to 2B 1/-; 1a to 4-pl. 1/4; P.C.'s 2d. each.—Midland Camera Craft, 15, Brading Rd., Leicester. [0035]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7x5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7x5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3 1/2 x 2 1/2 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

PHYSICAL Development of Leica and other 35-mm. films, 2/-; Enprints, 3d. each; normal exposure.—Maclean, Lichfield Rd., Brownhills, Walsall. [8416]

REPAIRERS

MODERN Miniatures Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, the Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062]

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 88, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHEL TENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Brady & Martin, 29, Mosley Street.
LEEDS.	C. F. Allen, Ltd., Market Place.
LEICESTER.	G. E. Gregory, 22, Lower Goat Lane.
LIVERPOOL.	Wands, Ltd., 29, Belvoir Street.
	W. H. Tomkinson & Co., Ltd., 51, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5.
	Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	
	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.

BARGAIN CORNER

Rolleiflex 4 x 4, Tessar f/3.5, case....	£12 0 0
Dekko Cine, Hobson f/2.5.....	£6 10 0
Rolleiflex 6 x 6, Tessar f/3.8, E.R. case	£16 10 0
Icarette 3 1/2 x 2 1/2, Tessar f/4.5, plates or films	£12 0 0
Ikonta 3 1/2 x 2 1/2, Tessar f/3.8. New....	£10 10 0
Super Ikonta 3 1/2 x 2 1/2, Tessar f/4.5, E.R. case	£13 10 0
Super Nettel, 35-mm., Triotar f/3.5.....	£13 10 0

All Guaranteed Perfect.

Exchanges. Deferred Terms.

MARTIN, Chemist, SOUTHAMPTON



THE NEW PRACTOS

Exposure Meters—Easiest in use. For Stills and Cine. The Practos is the latest and most reliable Optical Exposure Meter. Scientifically designed and specially accurate for Interior and Colour work. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue View-finder.....	27/6
Model I (without Finder), ditto.....	22/6
"Junior" Model.....	15/-

All in Leather Cases.

CARNER & JONES LTD. POLEBROOK HOUSE, GOLDEN SQUARE, W.1.

3 1/2 x 2 1/2 Zeiss Nettel Press, f/3.5 Tessar, F.P. shutter, 1/10th to 1/1,200th, 3 D.D. slides. As new. List £41. For £19 10 0	
3 1/2 x 2 1/2 T.P. Junior Reflex, Dallmeyer f/4.5, 6 slides, case, 1937 model. Equal to new. List £13 10s. For.....	£8 5 0
4-pl. Popular Pressman, Aldis f/4.5, F.P. shutter, 1/10th to 1/1,000th, 12 slides, case. Perfect.....	£5 10 0
3 1/2 x 2 1/2 Ensign Roll Film Reflex, f/4.5 Ensar, leather case, F.P. shutter, 1/25th to 1/500th sec. As new.....	£4 15 0

F. E. JONES 3, Breeze Hill, Liverpool, 9

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday.

4d.

★ Watch this space each week for a star bargain

M & W Enlarger for Leica. Shop-soiled only.....£4 19 6

RUDY STARITA

157, Wardour Street, W.1 Ger. 3032

RAINES Miniature Service

DEVELOPING, PRINTING, ENLARGING

All orders receive the advantage of our 50 YEARS' photographic experience.

SEND FOR LIST.

RAINES & CO. (EALING) LTD.
THE STUDIOS, EALING, W.5
Phone: Ealing 3177.

TO D & P TRADE FINISHERS

for Superior Quality Results insist on
**OUR NEW GASLIGHT
DE LUXE PAPER**

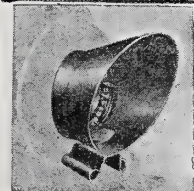
3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities).
Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper,
and also gives detailed particulars of

EVERYTHING for the FINISHER
Including D. & P. Order Pads, Showcards, Film Clips,
Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 165, OLDHAM ROAD,
MANCHESTER, 4



(ALL THE A.R.C.
METAL) LENS HOOD
Made to fit Lenses up to 1½".

Sizes: ½", 1", 1½", 1¾", 1½", 1½",
at 2/- each; 1½" and 1¾", 2/6 each.
NO AMATEUR or PROFESSIONAL
SHOULD BE WITHOUT IT.

From all dealers.

THE ALTRINCHAM RUBBER CO.
2 & 4, KINGSWAY, ALTRINCHAM

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

REPAIRERS

REPAIRS to Cameras and Projectors, shutters a speciality.—Watkins, 39, Carr's Lane, Birmingham, 4. MIDland 5959. [7941]

REFLEX Mirrors Re-silvered, varnished; back return post.—Kingston 4853, Irving's, 253, Kingston Rd., Teddington. [8383]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

ORIGINAL System of practical instruction immediately improves pupils' results. Personal or postal.—David Charles, F.R.P.S., 145, Queen's Rd., Wimbledon, S.W.19. [7573]

PHOTOGRAPHS WANTED

COLOUR Photographs wanted, of England, Countryside, Buildings, Gardens, Churches, etc., Dufaycolor preferred; suitable remuneration offered for any used.—Write to Box 2899, c/o "The Amateur Photographer." [8498]

★ JUST IMAGINE!!! ★

A few shillings a week and that Contax or Super Ikonta is yours—your own camera will cover the first payment—no harsh formalities and personal attention to everyone. Why not write to-day.

Phone: EAST 0732.

BRADSHAW'S 51 HYDE ROAD
GORTON
MANCHESTER

Brighter Photography

By DAVID CHARLES, F.R.P.S.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. There are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing, and over one hundred and sixty illustrations, each numbered and each conveying a really useful hint.

PAPER BOARDS

Size 7½×5 in. 144 pages

PRICE 2/6 net By post 2/9

From all leading Booksellers, or direct from the Publishers

ILIFFE & SONS LTD.
Dorset House, Stamford St., London, S.E.1

AT LAST!



A GENUINE
REFLEX
MINIATURE
AT
£5 : 12 : 6

ALTIFLEX
6×6 cm. Reflex
Focussing
Camera

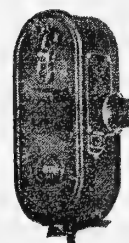
Specification. — Reflex twin, matched lenses, 12 exposures 2½×2½ on 2½×3½ roll film. Smooth lever focussing device, depth-of-focus scale, reflex hood with magnifier, non-slip coupling device attached to film winder. Leather-covered metal body. Cable release and neck strap inclusive.

With	PRICES :	Shutter.
Victar 1/4.5, Automat 4-speed	£5 12 6	Prontor II Compur
Victar 1/4.5	£7 9 6	£2 10 0
Trinar 1/4.5	£7 19 6	£9 0 0
Trinar 1/3.5	£9 5 0	£10 6 0

The FAMOUS KEYSTONE "8" Movie Camera

For Colour Pictures or Black-and-White
For single and double width "8"
films.

K-8 with 1/3.5 lens..... £10 10 0
K-8 with 1/1.9 lens..... £16 16 0
Additional Telephoto Lens 1½ in.
1/4.5..... £4 4 0
Zip de luxe case..... £1 5 0
8-mm. Projectors, 200-watt direct
£13 13 0
500-watt direct..... £21 5 0
And a full range of 16-mm. cameras and projectors.



THE WORLD'S PREMIER M & W ENLARGERS—30 Years of Specialisation.

M & W
FAM

The world's most comprehensive range.

Filmarius 0, 3×4 cm. £7 9 6
Filmarius 1, 4×4 cm. £9 13 6
Ditto, to take Leica lens £8 0 0
Ditto, to take Contax lens £6 6 0
Ditto, to take Kine-Exakta lens..... £8 12 6
Ditto, to take Robot lens £6 12 6
Filmarex, 6×6 cm. £11 6 0
Ditto, 6×9 cm. £17 17 0
FAM (fully automatic), 6×6 cm. £18 18 0
Ditto, 6×9 cm. £21 0 0
Wega, 9×12 cm. £25 0 0
and all professional models.

15,000 CAMERAS MODERNIZED



for
£1:1:0
Each
WHY NOT
YOURS?

"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush. 3½×2½"
"KARMA" (combined range and view finder).....32s. 6d.

PANORTHO FILTERS

Dr. H. M. Kellner, the famous scientist and pioneer in optical flats, has written a new brochure advising on the numerous advantages of optical glass filters. Write for free copy.



Our exclusive lines are stocked by all the leading photographic houses in London and the provinces. Write for further details or literature to:—

Sole Distributors:

R. E. SCHNEIDER (Dept. 9)
46, FARRINGTON STREET, LONDON, E.C.4
Tel.: HOLBORN 1187

MODERN MINIATURE CAMERA SPECIALIST THIS WEEK'S SPECIAL BARGAINS

Contax, non-slow-speed model, Sonnar f/2, E.R. case £19 15 0
 Contax II, Sonnar f/2, E.R. case. As new £35 10 0
 Contax II, Sonnar f/2. As new £34 10 0
 Kine-Exakta, Tessar f/2.8, purse. As new £28 10 0
 Super Baldina, Meyer f/2.9. As new £10 7 6
 Super Sports Range-finder Dolly, Xenar f/2.8, Model C. As new £13 10 0
 Dollina II, f/2.9, coupled range-finder. As new £9 17 6

EXCHANGES. APPROVAL.
 Specialist in Miniature Film Developing and Enlarging

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13
 Phone: LEE GREEN 0632

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
 CINÉ APPARATUS

Tele: 22114.
 Exchanges,
 Generous Allowances.

BOND STREET, LEEDS

For that
**NEW
 CAMERA**

Also
 SECOND-HAND CAMERAS
 Leading Makes
 Highest Exchanges

W. H. TOMKINSON & CO., Ltd.
 81, Dale Street LIVERPOOL

STANDARD
ELECTRIC DARK-ROOM
LAMPS Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. **3/6** POST FREE
 From your Local Dealer, or direct from:
PHOTO TRADING CO. LTD.
 Change Alley SHEFFIELD

TURNER'S CAMERA EXCHANGE
FOR YOUR LEICA and ALL ITS ACCESSORIES
 9 Pink Lane. Phone: 22655 **NEWCASTLE**
 - ON - TYNE

HUMPHRYS HAS IT! ESTABLISHED 1840.
 Piccochie Camera, f/4.5 Meyer anastigmat, 16 on V.P., Pronto shutter 45s. 0d.
 Ikofolex, f/4.5 anastigmat lens, Kilo shutter, 8-speed. Just as new £7 10 0
 Zeiss Ikon 1-pl. Camera, Tessar f/4.5, Compur shutter, slides, P.P. adapter, case. All as new. £8 6 0
 269-273, Rye Lane, **PECKHAM, S.E.15**

PHOTO SUPPLIES

Lancaster No. 2 Enlarger, 1-pl. £3 10 0
 Ensign 1-pl. Horizontal Magnaprint £4 10 0
 Commercial Grade Bromide P.C. 3/- per 100
T. P. MARTIN, M.P.S., 21, High St., Cardiff

Voigtlander

BESSA CAMERAS

for care-free holiday snaps.

MIDLAND CAMERA Co. Ltd., 106, Granby St., Leicester

EVERY DAY we DESPATCH

High-class Developing and Printing.

All Films Developed, 4d.; Printing, 3½×2½, 1/- doz.; 4½×2½, 1/6 doz.; Postcards, 2d. each; Large Prints (7×5), 6d.; 3½×2½ Enlargements from Miniature Negatives, 1/6 doz.

VERARD Studios, 91 Lupus St., SW1

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, 1/2—No. 116 (2½×4½) 1/6—4½×3½ 1/3—5½×3½ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- ½ dozen—8½×6½ enlargements, 4/- dozen, 2/9 ½ dozen—6½×4½ enlargements, 2/6 dozen, 1/6 ½ dozen; extra charges for assorted negatives. 20×16 enlargements, 2/- each—15×12 1/9 each—12×10 1/3 each—10×8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

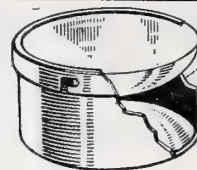
"The Amateur Photographer." 4/8/37.
ADVANCED WORKERS' COMPETITION
 This Coupon to be affixed to back of print.
 Available till Tuesday, August 31st.

"The Amateur Photographer." 4/8/37.
INTERMEDIATE COMPETITION
 This Coupon to be affixed to back of print.
 Available till Tuesday, August 31st.

"The Amateur Photographer." 4/8/37.
BEGINNERS' COMPETITION
 This Coupon to be affixed to back of print.
 Available till Tuesday, August 31st.

"The Amateur Photographer." 4/8/37.
PRINT CRITICISM
 This Coupon to be affixed to back of print.
 Available till Wednesday following date of issue.

"The Amateur Photographer." 4/8/37.
ENQUIRY COUPON
 This Coupon to be affixed to each query.
 Available till Wednesday following date of issue.



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	2 lenses in mount.
1 in.	2 in.	1 9	6 0
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4½ in.	6 in.	5 0	15 0
5 in.	8½ in.	6 6	17 6
6½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.
THE MISCELLANEOUS TRADING CO. LTD.
 13, New Oxford Street, London, W.C.1

CONSULT THE FIRM ESTABLISHED 140 YEARS

Before you purchase or part exchange your Camera, Ciné Camera, or Projector, etc. Full stocks of all the leading makes to select from. Best allowances and Strictly Private Hire Purchase Terms. Large stock of New and Second-hand Prism Binoculars and Field Glasses.

A. FRANKS Ltd.
 95/97, Deansgate,
MANCHESTER, 3

FOR QUALITY PHOTOGRAPHY

3½×2½ SPOOL (8 exposures) DEVELOPED, PRINTED and POSTED to your address, for ONE SHILLING.

ABERDEEN PHOTOGRAPHIC SERVICE Ltd.
 Marischal St., Aberdeen (Est. 15 Years)

BELL'S BARGAINS

Ensign 3½×2½ Roll Film Focal-plane Retex, f/4.5, hide case. As new £5 5 0
 Dolly Super Sports Film and Plate, 4½×6 cm., 4×3 and 6×6 cm., f/2.9 Meyer, Compur. £8 17 6
 Poth-Derby, f/3.5, focal-plane, 1/500th. £3 12 6

BELL'S 45, NEWINGTON BUTTS, S.E.11
 (Opposite Spurgeon's Tabernacle).
 Rodney 3773. Close 1 o'clock Thurs.

J. C. McKECHNIE
LEICA SPECIALIST
 AND OTHER HIGH-CLASS CAMERA STOCKIST
5, CASTLE ST., EDINBURGH, 2

Eastern Counties Finest Selection
 Contax, Leica, Rolleiflex, Retina, Super Ikonta, Voigtlander, Ensign Autorange, Rolleicord, Ikofolex, etc.
CINÉ SPECIALISTS

Bell & Howell, Siemens, Kodak, Bolex, Pathescop, Ensign, Coronet, Agfa, Gebescop Talkies, etc.
 Super Part Exchange Allowances. Nation-wide Service.

ROBINSONS
MANCHESTER HOUSE, LOWESTOFT (South)

SALANSON LTD.

"Best in the West"

SELECTED CAMERA 'SNIPS'

For Holiday Snaps.

V.P. Roll Film Planovista, f/2.7 Meyer Plasmat, D.A. Compur. £13 17 6
V.P.K. Special, f/6.8 Ross Homocentric, canvas case. 35s. 0d.
531 Super Ikonta, Model II, f/3.5 Tessar, Rapid Compur. (As new) £20 0 0
3½ × 2½ Roll Film or Plate Ensign Carbine, f/6.3 Tessar, Compur, 4 slides, F.P. adapter and leather case. £4 7 6
3½ × 2½ Zeiss Cocarette, f/4.5 anastigmat and leather case. £3 5 0
24 × 36 mm. Zeiss Super Nettel, f/2.8 Tessar, shutter speeds 1/5th to 1/1,000th, ever-ready case. £18 15 0

Model I Leica, f/3.5 Elmar (interchangeable), with range-finder, E.R. case. £11 15 0
24 × 36 mm. Kodak Retina, f/3.5 Xenar, Compur. £7 19 6
4.5 × 6 cm. Zeiss Bebe, f/3.5 Tessar, D.A. Compur, 6 slides, leather case. £9 18 6
3½ × 2½ Zeiss Donata, f/4.5 Tessar, D.A. Compur, 6 slides, F.P. adapter and leather case. £8 17 6
1-pl. D.E. Contessa, f/6.3 Tessar, Compound, 6 slides. £2 17 6
5½ × 3½ Adams' Videx Reflex, f/4.5 Voigtlander Heliar, 3 D.D. slides, F.P.A. and leather case. £8 15 0
Model II Rolleicord, f/3.5 Triotar, Compur, E.R. case. £13 17 6
3½ × 2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer, 4 slides and F.P. adapter. £2 19 6

DEFERRED TERMS ARRANGED.

We keep a large selection of FIELD-GLASSES,
New or Second-hand.
HIGHEST EXCHANGE ALLOWANCES.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

Tempoplex Exposure Meter



Provides instantaneously the correct exposure time for any light condition, for films or plates of 17° to 32° Scheiner, for lens apertures from f/1 to f/45, for speeds from 1/1,000th sec. to 30 minutes. Based on the extinction photometer principle.
No calculations. Nothing to get out of order. Simplicity in operation. Small and compact, and can be carried comfortably in the waistcoat pocket.

Price, complete with leather case 12/6

Stocked by all dealers, or write to:

THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

"The Amateur Photographer." 4/8/37.

SPECIAL NOVICES' COMPETITION

Title

Name and address

This Coupon to be affixed to back of print.

BAKER'S of Holborn

Established over 170 years. Will supply anything photographic from a miniature camera to a 15 × 12.

The HOUSE for COLOUR

Full supplies of Materials for

FINLAY

DUFAY

AGFA

KODACHROME
PROCESSES

SOME BARGAINS IN SECOND-HAND CAMERAS

3½ × 2½ Zeiss Ikon Cocarette, Tessar f/4.5, Compur. Perfect. £6 5 0
Rolleicord II, f/3.5 Triotar, E.B. case. Exactly as new. £14 0 0
1a Range-finder Special Kodak, f/6.3 anastigmat, Optimo shutter. £4 10 0
Sihyl Viessa, f/8.5 Xpres, 8 D.D. slides, F.P. adapter, 2 filters, 2 cases. New condition. £15 0 0
4½ × 6 cm. Ernemann Focal-planes, Tessar f/4.5, 8 slides, F.P. adapter and case. £7 10 0
4½ × 6 cm. Ernemann Folding Reflex, f/3.5 Ernorn, 6 slides, F.P. adapter and case. £15 0 0
Rolleiflex, f/3.8 Tessar, converted for 12 on 3½ × 2½. Perfect condition. £12 0 0
Adams' i-pl. Viessa, Zeiss Convertible, 8 D.D. slides, F.P. adapter and case. £6 10 0

CINE.

100-ft. Cine Kodak, f/3.5 anastigmat. Perfect. £7 0 0
Zeiss Ikon Kinamo, Tessar f/2.7. As new. £8 10 0
Simplex Pookette, f/3.5 anastigmat. Perfect condition. £13 0 0

A good selection of second-hand Lenses, Telephoto Lenses, Field Cameras, etc., always in stock.

C. BAKER

244, HIGH HOLBORN, W.C.1

INDEX TO ADVERTISERS:

LONDON.		page
Ilford Ltd	Covers I and 4, viii	
E.C.		
Burroughs Wellcome & Co.	xvi	
Camera Co., The	xxi	
City Sale & Exchange (1929) Ltd. ..	ii, iii, v, xv	
Dollond & Aitchison Ltd.	xxvi	
Fountain Press	xxi	
Schneider's	xxiii	
W.C.		
Baker, C.	xxv	
Dollond & Aitchison Ltd.	xxvi	
Ensign, Ltd.	ix, xix	
Hunter, R. F., Ltd.	vi, xvi	
Kodak Ltd.	Cover 2	
Lewis, R. G.	xi, xiii	
Miscellaneous Trading Co. Ltd. ..	xxiv	
Phoenix	xxi	
Sands Hunter & Co. Ltd.	xviii, xx, xxi	
Schering Ltd.	xiv	
Service Co. Ltd., The	xix	
Stead, H.	xvi	
Westminster Photographic Exchange Ltd.	iv	
W.		
Dollond & Aitchison Ltd.	xxvi	
Garner & Jones, Ltd.	xv, xxii	
Heaton, Wallace, Ltd.	Cover 3, i, vii	
Norse Trading Co., Ltd.	xx, xxv	
Pelling & Cross Ltd.	xxii	
Raines & Co. (Ealing) Ltd.	xxiii	
Starita, Rudy	xxiii	
Taylor, Taylor & Hobson Ltd. ..	xiv	
Westminster Photographic Exchange Ltd.	iv	
Zeiss, Carl, Ltd.	xv	
Zeiss Ikon Ltd.	x	

S.W.		page
Camera Co., The	xxi	
Dollond & Aitchison Ltd.	xxvi	
Dufay-Chromex Ltd.	xii	
Everard Studios	xxiv	
Westminster Photographic Exchange Ltd.	iv	
S.E.		
Bell's	xxiv	
Cobb, Leslie	xxiv	
Humphrys	xxiv	

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

ABERDEEN.		
Aberdeen Photographic Service Ltd. ..	xxiv	
ALTRINCHAM.		
Altrincham Rubber Co.	xxiii	
BIGGLESWADE.		
Nuro Ltd.	xii	
BIRMINGHAM.		
Galloways	xx	
BRISTOL.		
Dunscombe, M. W., Ltd.	xviii	
Salanson, H., & Co., Ltd.	xxv	
CARDIFF.		
Martin, T. P.	xxiv	
Salanson, H., & Co., Ltd.	xxv	
EDINBURGH.		
McKechnie, J. C.	xxiv	
LEAMINGTON SPA.		
Granville Gulliman & Co., Ltd. ..	vi, xxii	

LEEDS.		page
Childe, George, Ltd.	xxii	
Pearson & Denham (Photo.) Ltd. ..	xxiv	
LEICESTER.		
Midland Camera Co. Ltd.	xxiv	
Osborne & Campion	xxiv	
Taylor, Taylor & Hobson Ltd. ..	xiv	
LIVERPOOL.		
Jones, F. E.	xxii	
Photo-Optics Ltd.	xvi	
Tomkinson, W. H., & Co., Ltd. ..	xxiv	
LOWESTOFT.		
Robinson's Cine and Photographic Service	xxiv	
MANCHESTER.		
Allens Photographic Stores	xxi, xxiii	
Beckett, G. E., & Co.	xx	
Bradshaw, H. A.	xxii	
Franks, A., Ltd.	xxiv	
Mather, E., & Co. Ltd.	xx	
NEWCASTLE-ON-TYNE.		
Brady & Martin, Ltd.	xxi	
Turner's Camera Exchange	xxiv	
SOUTHAMPTON.		
Martin	xxii	
SOUTH SHIELDS.		
Dinning's Camera Exchange	xx	
SHEFFIELD.		
Photo Trading Co. Ltd.	xxiv	
Sheffield Photo Co. Ltd.	xxvii	
YORK.		
Saville, John, & Sons	xxii	
Coverdale, G., Ltd.	xx	
MULTIPLE BRANCHES.		
Dollond & Aitchison Ltd.	xxiv	

BARGAINS AT DOLLONDS

Dollond & Aitchison Ltd.

Estd. 1750.

Opticians to H.M. Government.

BARGAIN LIST and GUIDE TO NEW MODELS

This catalogue and latest literature sent post free anywhere.
Please state requirements so as to obtain the full benefit of our service.

WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.

3½ × 2½ Agfa Speedex, Agfa f/4.5, delayed Compur. *Good condition*. **£4 5 0**
Weston 819 Leicameter. *Good new*. List £5 19s. **£4 12 6**
3½ × 2½ Kodak Six-20, f/4.5 Kodak, delayed Compur. *As new*. List £7 7s. **£5 7 0**
2½ × 1½ V.P. Kodak Special, Tessar f/4.5, Compur, case. *Good condition*. **£5 10 0**
3½ × 2½ Thornton-Pickard Horizontal Reflex, 4-in. Dallmeyer f/4.5, 3 slides, roll-film holder. *Fair condition*. Cost £8 15s. **£6 10 0**

3½ × 2½ Zeiss Nettar 5½/2, Nettar f/3.5, delayed Compur 1/400th. *As new*. **£7 10 0**
List £9 10s.
4.5 × 6 cm. N. & G. Baby Sibyl, Ross Xpres f/4.5, speeds 1/2 to 1/200th sec., F.P. adapter. *Fair condition*. **£7 12 6**

4½ × 3½ Revolving Back, Kodak Graflex Reflex B, 6½-in. Kodak f/4.5, roll-film holder. *Fair condition*. **£7 15 0**

8-mm. Cine-Kodak, f/3.5 lens. *Good condition*. **£7 17 6**

Kodak Retina, f/2.5 Xenar, case. *As new*. **£8 10 0**

35-mm. Dollina, f/2.9 Radionar, Compur. *Good condition*. List £11 15s. **£8 10 0**

Eder Patent Twin-lens Roll Film, Tessar f/4.5, Compur, 16 on 3½ × 2½ film. *As new*. **£9 17 6**

2½ × 1½ Planovista, f/2.7 Makro Plasmatt, delayed Rapid Compur, 1/400th sec. *As new*. **£12 10 0**

Lancaster Vertical Enlarger, Form C List 6, for ½-pl. and 1-pl., 7-in. Dallmeyer f/4.5 lens and 8½-in. condenser, 4-in. Dallmeyer f/4.5 lens and 5½-in. condenser, automatic focussing. *Good condition*. Cost £29 17s. 6d. **£19 10 0**

5 × 4 Tropical Sinclair Una, revolving back, 10½-in. Ross Combinable f/5.5, also 4½-in. Ross Wide-angle f/16, and Ross Telenege lens, 4 D.D. slides, F.P. adapter, infra-red filters, case. *Very good condition*. Cost £60 **£25 0 0**

16-mm. Siemens C, range-finder model, Plasmatt f/1.5, 4-speed, case. *Good condition*. List £54 15s. **£45 0 0**

Above are at

28 OLD BOND ST.

London, W.1

Telephone: Regent 5048.
Regent 5049.

3½ × 2½ Ica, Dominar f/4.5, Compur, F.P. adapter, case. *Good condition*. **£5 5 0**

3 × 4 cm. Goldi, Zeranar f/2.9, Compur. *Very good condition*. Cost £7 7s. **£5 5 0**

3½ × 2½ Ebner, Trioplan f/4.5, Compur. *As new*. Cost £10 15s. **£5 5 0**

3 × 4 cm. Voigtlander Perkeo, f/3.5 Skopar, Compur. *Good condition*. Cost £10 17s. 6d. **£5 17 6**

3½ × 2½ Ensign Tropical, Tessar f/4.5, delayed Compur, rising front. *Good condition*. **£6 6 0**

4½ × 3½ Ensign Special Reflex, reversing back, 7-in. Aldis f/3.4, F.P. adapter, 1 slide. *Good condition*. **£6 10 0**

Wirgin, for 8 or 16 on 3½ × 2½ film, Laack f/3.9, delayed Compur, case. *Excellent condition*. **£6 15 0**

2½ × 2½ Foth-Flex, f/3.5 Foth, case. *As new*. **£8 10 0**

Rolleicord I, Triotar f/4.5, case. *As new*. **£9 17 6**

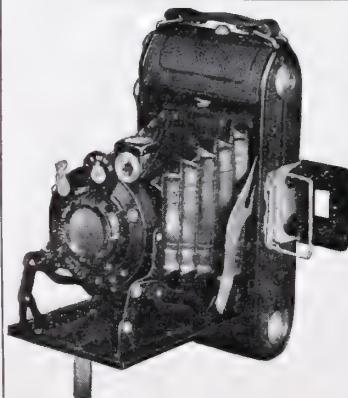
THE
"ROBOT"
in stock at this
address.

Above are at

537 PINNER RD.

North Harrow, HARROW

Telephone: Pinner 2780.



3 × 4 cm. Ensign Double-8, Ensar f/4.5, 3-speed, case. *As new*. List £3 25s. **£2 5 0**

4.5 × 6 cm. Goerz Tenax, 7.5-cm. Goerz Syntor f/6.8, Compound 1/250th, 3 slides, F.P. adapter, case. *Good condition*. **£2 10 0**

3½ × 2½ Zeiss Ikon Icarette, Tessar f/4.5, Ibsor, 1 to 1/125th sec., rising front, leather case. *Good condition*. **£5 19 6**

2½ × 1½ Goldi, f/3.8 Xenar, Compur. *As new*. List £3 15s. **£6 19 6**

3 × 4 cm. Voigtlander Perkeo, Skopar f/3.5, Compur. *Good condition*. **£7 7 0**

3½ × 2½ Ensign Auto-Speed, focal-plane 1/500th sec., rise and cross front, Aldis f/4.5, automatic film wind, case. *As new*. **£7 10 0**

2½ × 1½ Balda, Trioplan f/2.9, delayed Compur. *As new*. List £9. **£7 12 6**

3½ × 2½ Zeiss Ikon Icarette 500/2, Tessar f/4.5, delayed Compur, rising front. *Excellent condition*. **£7 15 0**

4½ × 3½ Ensign Popular Reflex, reversing back, 15-cm. Zeiss Tessar f/4.5, 3 slides. *Good condition*. **£7 19 6**

Kodak Retina, Xenar f/3.5, Rapid Compur 1/500th. *As new*. **£8 8 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

4.5 × 6 cm. Dallmeyer Speed Focal-plane, Pentac f/2.9, also Dallon Tele f/5.6, 2 D.D. slides, F.P. adapter, case. *Good condition*. List £23 15s. **£14 10 0**

PRICE 55/-

Brown leather sling case, velvet lined, lock and key. Price. **7s. 6d.**



IN STOCK

The New Rolleicord with Triotar f/4.5

£12 10 0

24 × 36 mm. Kodak Bantam, self-erecting, f/6.3 anastigmat. *Very good condition*. List £2 15s. **£12 6**

2½ × 2½ Voigtlander Brilliant, f/7.7 lens, E.R. case. *Good condition*. List £2 5s. **£17 6**

3 × 4 cm. Zeiss Baby Ikonta 520/18, Novar f/4.5. *Good condition*. **£3 7 6**

3½ × 2½ Zeiss Nettar, f/4.5 Nettar, Telma shutter. *Good condition*. Cost £5 10s. **£3 15 0**

Voigtlander Brilliant, f/4.5 Skopar, Compur. *Excellent condition*. List £5 15s. **£4 15 0**

4½ × 3½ Ensign Popular Reflex, frame finder, 6-in. Dallmeyer Serrac f/4.5, 8 slides, roll-film holder, magnifiers, filter, case. *Good condition*. List £8 12s. 6d. **£4 17 6**

9.5 Dekko, f/2.5 lens. *Good condition*. List £8 12s. 6d. **£4 17 6**

4.5 × 6 cm. Ica Minimum Palmos Focal-plane, 8-cm. Tessar f/4.5, 6 slides, F.P. adapter. *Good condition*. **£6 17 6**

Zeiss Ikonflex II, f/4.5 Novar, Klio shutter, case. *Good condition*. List £9 17s. 6d. **£7 10 0**

4½ × 2½ Kodak 616 Model C, Tessar f/4.5, delayed Compur, case. *Good condition*. List £10 17s. 6d. **£7 17 6**

4.5 × 6 cm. Thornton-Pickard Bijou Reflex, revolving back, 3½-in. Cooke f/2.5, 4 D.D. slides, F.P. adapter, case. *Good condition*. **£8 17 6**

Rolleicord II, Triotar f/4.5, E.R. case. *Very good condition*. **£12 0 0**

3½ × 2½ Kodak Regent, Tessar f/4.5, delayed Compur 1/400th, case. *As new*. **£15 17 6**

2½ × 2½ Voigtlander Superb, Heliar f/3.5, delayed Compur, 2 filters, lens hood, E.R. case. *Good condition*. Cost £21 8s. 6d. **£16 16 0**

2½ × 2½ Voigtlander Brilliant, f/6.3 Voigtar, E.R. case. *Good condition*. List £4 12s. 6d. **£3 3 0**

3½ × 2½ Kodak Six-20 C, Kodak f/4.5, O.P.S. shutter, case. *Good condition*. Cost £5 7s. 6d. **£3 17 6**

2½ × 2½ Voigtlander Brilliant, Skopar f/4.5, Compur, case. *As new*. List £6 6s. 6d. **£5 5 0**

2½ × 1½ Nagel Volland 52, Radionar f/4.5, Compur. *Splendid condition*. Cost £7 17s. 6d. **£5 10 0**

Kodak Six-20 Duo, f/4.5 Kodak, Compur, 16 on 3½ × 2½ film, case. *As new*. List £8 12s. 6d. **£7 7 0**

3½ × 2½ Zeiss Nettar 5½/2, Nettar f/3.5, Rapid Compur 1/400th, case. **£7 17 6**

3½ × 2½ Zeiss Maximar, double extension, Tessar f/4.5, delayed Compur, 6 slides, F.P.A., case. *Very good condition*. Cost £15. **£8 8 0**

3½ × 2½ Wirgin, double extension, Trioplan f/2.9, Compur, 3 slides. *Shop-soiled*. Cost £12 12s. **£8 8 0**

3½ × 2½ Etui, f/4.5 Tessar, delayed Compur, 3 slides, F.P. adapter, Optochrom filter. **£8 17 6**

5½ × 3½ Zeiss Ikon Nixe 551/6, for roll film and plates, double extension, 15-cm. Tessar f/4.5, 3 slides, screen. **£9 17 6**

3½ × 2½ Mentor Compur Reflex, Tessar f/4.5, delayed Compur, 4 slides, F.P. adapter, case. **£9 17 6**

3½ × 2½ N. & G. New Special Sibyl, Ross Xpres f/4.5, F.P. adapter, Shadit lens hood. *Good condition*. Cost £23. **£10 15 0**

3 × 4 cm. Ensign Multex M25, Ensar f/3.5, E.R. case. *Good condition*. Cost £17 17s. **£10 15 0**

3½ × 2½ Ensign Autorange, Ross Xpres f/4.5, Compur Rapid 1/400th. *As new*. List £15 10s. **£11 15 0**

2½ × 2½ Voigtlander Superb, Heliar f/3.5, delayed Compur, 2 filters, lens hood, E.R. case. *Good condition*. Cost £21 8s. 6d. **£16 16 0**

Above are at

73 LORD ST.**LIVERPOOL, 2**

Telephone: Bank 4927.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses.

HIRE
PURCHASE
TERMS

For new or second-hand articles add 1/- in £ to cash price, minimum charge 5/-. Payments spread over 9 months for £2 10s. to £5; 12 or 15 months up to £10, over £10, extension if desired to 24 months, when 1/6 in £ is charged. Let us send you Order Form and exchange offer.

NEW AND SECOND-HAND CAMERAS, ETC., ALSO AVAILABLE AT

65, Notting Hill Gate, W.11.
13, Kensington High St., W.8.
191-2, Tottenham Court Rd.
2, Northumberland Avenue.
35, Bedford Sq., W.1.
121, Chancery Lane, E.C.2.
216, Upper Tooting Rd., S.W.17.
Crouch End.—17, Toppish Parade, N.7.
Kingston.—30, Thames St.
Catford.—62a, Rushey Green.

Walford.—142, St. Albans Rd.
Holloway.—66a, Seven Sisters Rd.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Salisbury.—17, Catherine St.
Yeovil.—2, High St.
Swansea.—26, Castle St.
Leeds.—37, Bond St.
Newport (Mon.).—43, Commercial St.

WANTED Model 'B' Exakta for cash. Gordon B. Boyce Ltd., 2, High Street, Yeovil.

GOOD TERMS

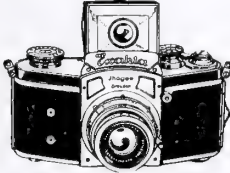
for YOUR HOLIDAY CAMERA

We know it is in the interest of our customers that easy payment transactions should be done on a really confidential basis. Therefore we take every care to ensure this. We make no enquiries of employers and resort to no harsh formalities whatever. Take a **better** camera on your holiday this year—we have them **all** in stock.

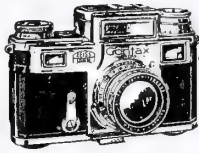
FIRST OF 24 MONTHLY INSTALMENTS SECURES YOUR CHOICE FROM THOSE BELOW



16/9 A MONTH
for 24 months buys a
DOLLINA II
Or 15 monthly payments
of 26/6.
With f/2.8 Zeiss Tessar
lens, £18 18 0 cash.



24/8 A MONTH
for 24 months buys a
KINE-EXAKTA
Or 15 monthly payments of 38/6.
For Still Pictures.
With f/3.5 Exaktar lens
£27 10 0 cash.



47/6 A MONTH
for 24 months buys a
ZEISS CONTAX III
Or 15 monthly payments of
74/3.
f/3.5 Zeiss Tessar
£53 0 0 cash.



13/8 A MONTH
for 15 months buys a
KODAK 6-20
"DUO"
Takes 16 pictures on 31/2 x 2 1/2
roll film. With Compur
shutter, speeded 1 to 1/3000th
sec., Kodak f/3.5 lens.
£9 15 0 cash.



14/10 A MONTH
for 24 months buys
a
ROLLEICORD
Or 15 monthly payments
of 23/2.
With f/3.5 Zeiss
Triotar
£16 10 0 cash.



18/5 A MONTH
for 24 months buys a
ZEISS IKOFLEX II
Or 15 monthly payments
of 28/9.
With f/3.5 Zeiss Tessar
£20 10 0 cash.



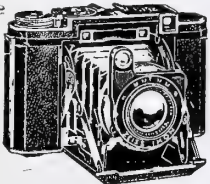
64/5 A MONTH
for 24 months buys a
ZEISS CONTAFLEX
Or 15 monthly payments
of 100/8.
With f/2 Zeiss Sonnar
£71 17 6 cash.



22/5 A MONTH
for 24 months buys a
ROLLEIFLEX
Or 15 monthly payments
of 35/-.
With f/3.5 Zeiss Tessar
£25 0 0 cash.



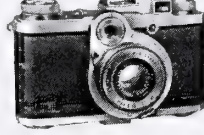
15/10A MONTH
for 24 months buys a
**VOIGTLANDER
SUPERB**
Or 15 monthly payments
of 24/9.
With f/3.5 Skopar
lens, £17 12 6 cash.



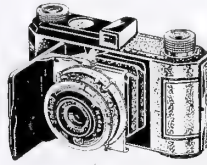
25/5 A MONTH
for 24 months buys a
**ZEISS SUPER
IKONTA 530/16**
Or 15 monthly payments
of 39/7.
With f/2.8 Zeiss Tessar lens
£28 12 6 cash.



9/5 A MONTH
for 24 months buys a
Zedel EDINEX
Or 15 monthly payments
of 14/9.
With f/2.9 Radionar lens
£10 10 0 cash.



26/3 A MONTH
for 24 months buys a
Zeiss NETTAX
Or 15 monthly payments of
41/-.
With f/3.5 Zeiss Tessar
£29 5 0 cash.



9/5 A MONTH
for 24 months buys a
RETINA
Or 15 monthly payments of
14/9.
With f/3.5 lens
£10 10 0 cash.



ALL THE NEW LEICA ACCESSORIES IN STOCK



New 20-cm. 'TELYT' Lens

33/11 A MONTH FOR 24 MONTHS.

With reflex focussing housing, which opens up new and fascinating fields of photography for the amateur, including: Long distance landscapes; sports scenes, cricket, tennis, athletics, horse-racing, etc.; distant buildings; sections of buildings showing fine architectural detail; "close-up" portraits from 10 to 15 ft. Although the Telyt 20-cm. lens gives you a linear magnification of $\times 4$ over the standard 5-cm. Leica lens, and embodies a ground-glass screen focusing arrangement with $\times 5$ and $\times 30$ magnifiers, it is nevertheless compact and very easily portable.
£37 16 0 cash.

LEITZ f/1.5 XENON LENS 5-cm. FOCUS

30/7 A MONTH FOR 24 MONTHS.

Exquisite definition even at full aperture. Twice as fast as the Summar. Short instantaneous exposures at night and indoors. £34 0 0 cash.

3-YEAR GUARANTEE

All goods we sell costing over £10, new or second-hand, are supplied with a printed three-year guarantee.

HIGH PRICES GIVEN FOR USED LEICAS, CONTAXES, IKONTAS, ROLLEIFLEXES, ETC. SEND BY REGISTERED POST FOR VALUATION

THE LEADING "MINICAMERA" AND "CINECAMERA" SPECIALISTS. (NINE LONDON SHOPS.)



WALLACE HEATON LTD., 127, NEW BOND ST., LONDON, W.1

Phone: MAYFAIR 7511 (8 lines).

Also City Sale and Exchange (1929) Ltd., at 59/60, Cheapside; 93/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, London, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

And at 47, BERKELEY ST., W.1 and 43, KENSINGTON HIGH ST., W.8



'Please take me'

—the terrier pleaded. But the photographer took him instead, with this superb result—on

SELO

F.P. FILM

Fine Grain Panchromatic

A panchromatic roll film of exceptionally fine grain, for the photographer who wants the highest quality in his work and the miniature camera user — using 35 mm. perforated film — who needs negatives of first-rate enlarging quality.

Made in England by
ILFORD LIMITED, ILFORD, LONDON

Printed in England for the Publishers, LILFEE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR^{4D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, August 11th, 1937.

REC'D AUG 19 1937

No. 2544.



"WOODEN COGS"

A *Leica* PICTURE

It is doubtful whether this picture, taken in the turret of an old windmill, could have been photographed with any camera but a Leica. In the confined space it is impossible to set up a tripod and get the whole picture in—you are too near the wheels, your focal length is too long and your depth of focus too little.

LEICA SOLVES THE PROBLEM

By crouching against the wall, and using his Leica camera, with 3.5-cm. wide-angle lens and a flashlight, the photographer got this remarkably successful picture. Leica photography opens up new possibilities.

Ask your photographic dealer to demonstrate the full possibilities of Leica photography, or descriptive literature will be sent on request from:



E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON.W.1

Panchromatic quality, widest tone gradation, freedom from grain and halation — these are the photographic properties of the accompanying picture, taken on

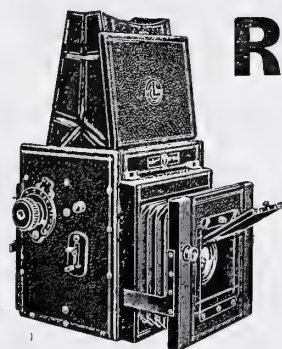
KODAK 'PANATOMIC' FILM

For free film booklet, write to

Mr. A. P. TAYLOR, Dept. 57B,
KODAK LTD., KODAK HOUSE,
KINGSWAY, LONDON, W.C.2.



PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

**SPECIAL RUBY**

with
Double Plate Holder
and Sunk Lens Box,
and Dallmeyer f/4.5
Lens.

Outfits from
£15 : 15 : 0

REPAIRS

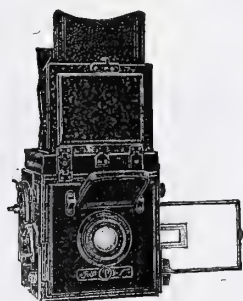
Look your **CAMERA**
over.

If it requires adjusting
send it **NOW** for
estimate.



REFLEX
FOR ALL

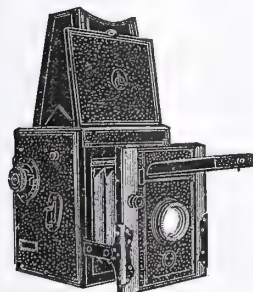
CAMERAS
PURPOSES

**HORIZONTAL**

$3\frac{1}{2} \times 2\frac{1}{2}$ Outfit with
Dallmeyer f/4.5 Anastigmat.

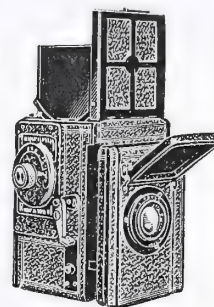
£9 : 5 : 0

Disappearing Finder 10/6 extra.

**JUNIOR MODEL**

The Standard Popular Out-
fit with Revolving Back
and Dallmeyer f/4.5 Lens.

From **£12 : 0 : 0**

**RUBYETTE**

3 MODELS

Vertical, Revolving Back,
 $3\frac{1}{2}$ square.

Outfits with Dallmeyer
f/4.5 lens,

From **£13 : 2 : 6**

THORNTON-PICKARD

ALTRINCHAM, 7

ENGLAND

**SEND FOR
REFLEX BOOK**

Post Free
anywhere.

"Happy Holidays" Competition

HERE'S A SUBJECT 'BOUNDING WITH
POSSIBILITIES FOR GOOD SNAPSHOTS

It gives you an opportunity to make money, while enjoying your holiday. Take them bathing, making sandpies, riding the donkeys, chatting with the seaside clown. There are hundreds of ways of portraying the holiday spirit. Of course, the photography must be GOOD—it's THAT by which your efforts will be judged. Any amateur may enter, using his own choice of camera and materials.

GO IN NOW AND WIN!

**£25
FIRST
PRIZE**

WALLACE HEATON COMPETITION

COUPON to be affixed to each entry. Valid until
Competition closes on September 30th, 1937.

Enclosed is my entry for "....."

Competition. I agree to the rules and conditions.

Camera used

Signed

THE RULES ARE SIMPLE:

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. **AMATEURS ONLY** (Full name, address, title of entry and coupon on back of each entry). **ANY MAKE OF CAMERA or MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE, MOUNTED OR UNMOUNTED** (not less than 8 x 6 unmounted is recommended).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.) Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry.

"SUNBATHING COMPETITION." Last week's winner was—

Mr. George Cuthrie, "Capitol Theatre," Queen Street, Cardiff, S. Wales.

Address your entries now, to "Happy Holidays" Pictures,

WALLACE HEATON LTD., 127, NEW BOND STREET, LONDON, W.1



This picture was taken with a Dallmeyer lens.

A selection of the best entries will be held back at the close of the competition for exhibiting in our galleries prior to their return. Our gallery is **ALWAYS** interesting, call and see it when in Town—Free, of course.

ALL THE BEST FOR THE HOLIDAYS

CHEAPSIDE USED BARGAIN COLUMN

Model III Leica Camera, f/3.5 Elmar anastigmat, ever-ready case... £22 10 0
3×4 cm. Zeiss Kolibri Roll Film, f/3.5 Tessar, Compur sector shutter, leather case... £7 17 6
3×4 cm. Zeiss Baby Ikonta Roll Film, f/3.5 Zeiss Tessar anastigmat, Rapi Compur sector shutter, 1 to 1/500th sec., yellow filter, purse case... £8 19 6
3×4 cm. Foth-Derby Focal-plane, f/4.5 anastigmat... £5 17 6
V.P. Kodak, f/7.7 anastigmat... 17s. 6d.
3×4 cm. Baldi Roll Film, f/4.5 Viduar anastigmat, Vario shutter, 1/25th to 1/1,000th D.V. finder... £3 7 6
6×6 cm. Voigtlander Brilliant Roll Film, f/4.5 Skopar anastigmat, Compur sector shutter, complete in E.R. case... £4 10 0
6×6 cm. Rollei-ford, f/4.5 Zeiss Triotar anastigmat, Compur sector shutter, 1 to 1/300th sec., E.R. case... £8 17 6
3½×2½ Six-20 Kodak, f/4.5 anastigmat, O.P.S. shutter... £4 7 6
3½×2½ Zeiss Icarette, double extension, f/4.5 Zeiss Tessar, plate back, 6 slides, F.P.A., filter... £11 17 6
3½×2½ Ensien Carbine, f/6.3 Aldis anastigmat, Trichro shutter, 1/25th to 1/100th sec., leather case... £2 7 6
3½×2½ Cocarotte de Luxe Roll Film, f/4.5 Zeiss Tessar anastigmat, Compur sector shutter, 1 to 1/250th sec., rising front, D.V. finder, leather case... £7 5 0
3½×2½ Goerz Tenax Roll Film, f/4.5 Dogmar, Compur, screw focussing £4 15 0
1a Icarette, f/4.5 Carl Zeiss Tessar, D.A. Compur... £6 15 0
9.5-mm. Cine-Nizo Model K, 50-ft. and 100-ft., variable speeds, f/2.8 interchangeable triple anastigmat, Axil finder, suitable for lap dissolving. Perfect. List £22 10s. £9 15 0
Model A Kodascope, 250-watt, resistance case. List price £67... £12 17 6
9.5-mm. Pathe-scope Model Eight Motocamera, f/2.5 lens, leather case... £5 0 0
9.5-mm. de Luxe Motocamera, f/2.7 Zeiss Tessar, leather case, filters, etc. List price £22 10s... £10 15 0
16-mm. Cine-Kodak BB, f/1.9 lens, leather case. As new. List £20... £13 15 0
4×4 cm. Rollei-ford, f/3.5 Zeiss Tessar anastigmat, Compur sector shutter, complete in leather case... £15 15 0
3½×2½ Zeiss Ikonta Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, range-finder and leather case... £8 2 6
3½×2½ Icarette de Luxe, double extension, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, rising front, 3 slides, focussing screen... £10 17 6
f-pl. Zeiss Cocarotte Roll Film, f/4.5 Cinar anastigmat, Compur sector shutter, rising front, leather case... £4 5 0
6×6 Novidex Reflex, f/2.9 Meyer anastigmat, self-capping focal-plane shutter, 1/25th to 1/1,000th sec., complete in leather case... £10 12 6
3½×2½ Voigtlander Tourist, f/4.5 Hellar lens, delayed-action Compur shutter, rising and cross front, double extension, waist-level view-finder, 6 slides, F.P.A., Focar lens, filter, complete in leather case... £10 5 0
3½×2½ Goerz Folding Pocket, f/4.5 Dogmar lens, Compur sector shutter, 1 to 1/200th sec., T. and B. rising and cross front, D.V. finder, 6 slides, F.P.A... £7 19 6
3½×2½ Ihagee Roll Film, f/4.5 Zeiss Tessar anastigmat, Compur sector shutter, rising front, leather case... £5 12 6
3×4 cm. Kolibri Roll Film, f/3.5 Novar anastigmat, Telma delayed-action shutter, complete in leather case... £4 4 0
3½×2½ Plaubel Makina, f/2.9 Anticomar anastigmat, 3 slides, F.P.A., leather case. In new condition... £12 17 6

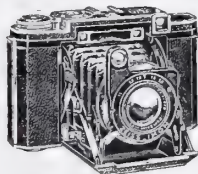
EVERY BARGAIN
FULLY GUARANTEED



NEW BRILLIANT MODEL 6/V

New moulded body of synthetic material—unbendable and unbreakable. Automatic film transport prevents accidental overlapping. Built-in "hold-all" at the side of camera for filter, Focar lens or exposure meter. Sports finder. With f/3.5 Voigtar lens and Compur Rapid shutter, speeded to 1/500th sec.
Cash price **£9:0:0**

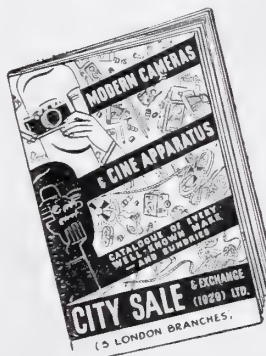
15 monthly payments of 12/8.



SUPER IKONTA

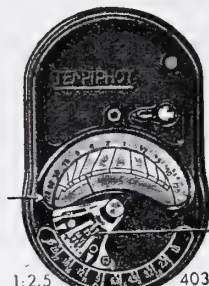
25/5 A MONTH
for 24 months

With f/2.8 Zeiss Tessar lens.
Cash price **£28:12:6**



You want the best choice of apparatus—no need to go farther than want Still apparatus, Ciné apparatus, or the remotest accessory, latest is always FIRST at "City Sale." You get up

IF IT'S NEW-



NEW TEMPIPHOT MODEL T30/100

Range of light sensitivity has been quadrupled.

Great exactitude for all light measurements for both colour and black-and-white. Angle of vision corresponds to that of the camera. For darkest interiors an amplifying element can be fitted, adding yet more to its enormous strength.
Tempiphot costs... **£4:0:0**

Amplifier... 37s. 6d.



NEW DEKKO 9.5-mm. DE LUXE CINÉ

The only 9.5-mm. camera fitted with speeds from 8 to 64, interchangeable lenses, single picture device, footage indicator, parallel compensation, built-in view-finder and shooting 30 ft. at one winding. With f/2.5 Taylor-Hobson lens. **£11:15:6**
Cash price
10/7 a month for 24 months.

NEW! DUFAYCOLOR!

For 9.5-mm. Cameras.
Daylight-loading. 10s. 6d. for 30 ft. (including processing). First at City Sale.



FILMO CORONATION "8"

14/4 A MONTH
for 24 months

Marvelous precision, marvellous value. Can be held and operated in one hand. Takes 50 ft. of double 8-mm. film. With f/3.5 lens.
Cash price **£16:0:0**



SIEMENS "C8"

33/8 A MONTH
for 24 months

Takes 25 ft. of double-run 16-mm. film. Four speeds, including slow motion. Automatic depth-of-focus indicator. F/2.5 Busch Glaukar lens.
Cash price **£37:10:0**



KODAK 6-20

"DUO"
11/- A MONTH
for 24 months

Takes 16 pictures on 3½×2½ roll film. With Compur shutter, Zeiss Tessar f/3.5 lens.
Cash price **£12:5:0**

FREE 104-page CATALOGUE!

Get this list now—it will give you an opportunity to compare the merits of every camera—they are ALL here with full specifications and illustrations—the list is post free.



Voigtlander BESSA

10/2 A MONTH
for 15 months

The ideal holiday roll-film. Takes 8 or 16 pictures on 3½×2½ roll film. Three-point focussing. New ride-trigger release. F/4.5 VOIGTAR lens and Compur shutter, speeded to 1/250th sec.
Cash price **£7:5:0**

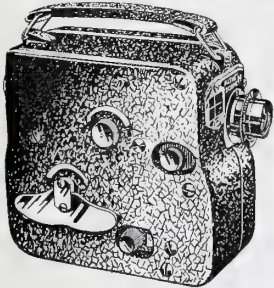
CITY SALE AND 59/60, CHEAPSIDE, LONDON, E.C.2

Also at 54, LIME STREET; 84, ALDERSGATE STREET; 13, THE ARCADE, LIVERPOOL; 47, BERKELEY STREET, W.1; 43, KENSINGTON

YS ON THE EASIEST OF TERMS!

"City Sale"—all the latest and best is actually in stock. Whether you can supply it immediately. The models below will convince you that the 2 years to pay, and the first payment gets the goods.

—WE HAVE IT!



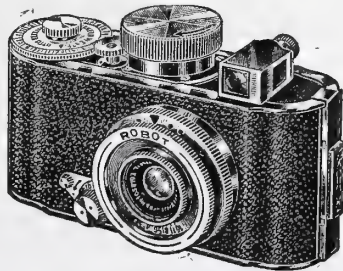
NEW PATHÉ "H"

With lens mount for interchangeable lenses.

The new daylight-loading 9.5-mm. movie maker. A neat, compact little instrument making perfect ciné pictures. Why not get one now for your holidays. It is fitted with high-grade f/2.5 lens and costs only..

£7 : 0 : 0

10/- a month for 15 months.

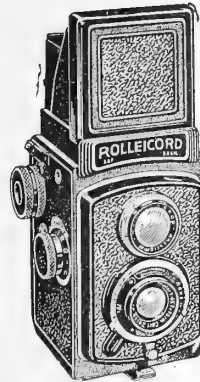


NEW ROBOT MINICAMERA

Shoots sequence pictures with machine-gun speed. Films itself automatically. No double or overlapping exposures possible. Takes up to 50 exposures on standard 35-mm. film. Camera opens in daylight for changing from "pan" to colour film at any moment. Incorporates filter suitable for "pan." or "ortho." films. Three view-finders in one, including "right-angle" for "candid" work. Interchangeable lenses. With Zeiss Tessar f/2.8 lens.

Cash price £29 : 10 : 0

26/6 a month for 24 months.



NEW ROLLEICORD

MODEL Ia.

Bigger value than ever. Shows your picture full size and right way up on the ground-glass screen. Takes 12 pictures on 3½ x 2½ roll film for 1/-. Body beautifully finished in art leather. With Compur shutter and Zeiss Triotar f/4.5 lens

£12 : 10 : 0

24 monthly payments of 11/3.

Rolleicord Model II, the camera that won the "Weekly Illustrated" £100 prize in 1936. Zeiss Triotar f/4.5 lens in Compur shutter, speeded to

£14 : 10 : 0

1/300th sec., T. and B.

24 monthly payments of 13/-.

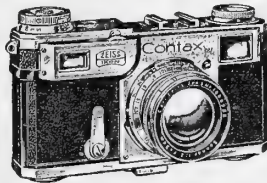


CINÉ-KODAK "8"

9/- A MONTH for 24 months

With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finder. Holds 25 ft. of special film, only half the width of which is exposed at a time.

Cash price £10 : 0 : 0



ZEISS CONTAX II

36/4 A MONTH for 24 months

The famous precision mini-camera with focal-plane shutter speeded to 1/1,250th sec., Zeiss Tessar f/3.5 lens, 36 exposures at a loading.

Cash price £40 : 10 : 0



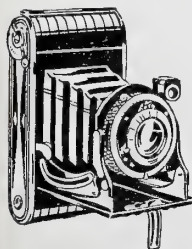
ROLLEIFLEX

For 22/5 down

and 23 more similar monthly payments or 15 monthly payments of 35/-.

Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3½ x 2½ roll film.

Cash price £25 : 0 : 0



AGFA V.P. SPEEDEX

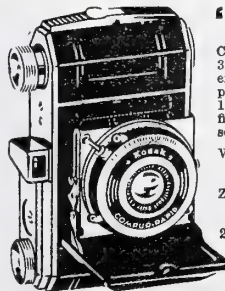
7/5 A MONTH for 15 months

A handy holiday camera with all the best refinements, including f/3.9 anastigmat lens and Compur shutter.

Cash price £5 : 5 : 0

EXCHANGES

We make the highest allowances possibly obtainable on any used apparatus in part exchange for a fresh purchase—let us quote you!



NEW "KODAK" CHROMIUM "RETINA"

Cassette loading with 35-mm. cine film (36 exposures), Compur Rapid shutter, speeded to 1/500th sec., optical finder, depth-of-focus scale. Film counter.

With Ektar f/3.5 lens

£13 : 0 : 0

Zeiss Tessar f/3.5 lens

£15 : 0 : 0

24 monthly payments of 11/8 or 13/6.

FLEET ST. USED BARGAIN COLUMN

3 x 2 Krauss Roll Film, f/4.5 Tessar, Compur shutter and leather case £5 12 6
3½ x 2½ Zeiss Ikon Ikonta Roll Film, Carl Zeiss Tessar f/4.5, delayed-action Compur and leather case £7 17 6
9 x 12 cm. and 1-pl. Miroflex Folding Reflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, 6 slides, F.P.A., leather case £23 10 0

3½ x 2½ Ensign Tropical Roll Film Reflex, Aldis-Butcher f/4.5, self-capping shutter and leather case £4 19 6
3½ x 2½ Salex Revolving Back Reflex, Murer f/4.5 anastigmat, focal-plane shutter, revolving back, 6 slides, F.P.A., roll-holder and case £3 18 6
1-pl. Ernemann Collapsible Focal-plane, Goerz Color f/4.8, focal-plane shutter, 3 slides and leather case £8 10 0
1-pl. Focal-plane Xit, Goerz Series III f/6.8, focal-plane shutter, 6 slides and leather case £3 15 0
3½ x 2½ Tesco Folding Pocket, Carl Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P.A., roll-holder, leather case £6 15 0
9.5-mm. Midas Cine Camera, f/2.5 Cooke, leather case £2 2 0
3½ x 2½ Cameo, double extension, f/4.5 Xpres, Compur shutter, leather case

Richard Homeos Roll Film Stereo, f/4.5 Krauss Tessars, speeded shutter, complete with viewer and leather case... £8 17 6
V.P. Baby Roll Film Sibil, Cooke Aviar f/4.5, fully-speeded shutter and leather case £7 12 6
1-pl. T-P. Reflex, Zeiss Triotar f/4.5, focal-plane shutter, reversing back, 3 slides, leather case £6 6 0
3½ x 2½ Ihagex Duplex, Carl Zeiss Tessar f/4.5, Compur shutter, 3 slides, F.P.A. £10 17 6

10 x 15 cm. and Postcard Folding Reflex, Cooke Aviar f/4.5, focal-plane shutter, revolving back, 3 D.D. slides... £7 17 6
135-mm. Schneider Wide-angle Anastigmat f/4.5, iris £2 5 0
3½ x 2½ Ica Ideal, Carl Zeiss Tessar f/4.5, 3 slides, F.P.A. and case £7 17 6
16-on-3½ x 2½ Zeiss Ikonta, f/3.5 Zeiss Tessar, Compur shutter, complete in leather case £8 17 6
1-pl. Artist Enlarger, Aldis f/6, iris, long extension, negative carrier, with rack adjustment, 5½-in. condenser, roomy light-chamber £10 10 0

1-pl. T-P. Reflex, Pentax f/2.9, self-capping focal-plane shutter, revolving back, 2 D.D. slides, F.P.A. and leather case £17 17 0

2½ square Reflex Korelle, f/2.9 Victor, focal-plane shutter, and ever-ready case. As new £10 18 6
3½ x 2½ Superiekta Roll Film Reflex, Carl Zeiss Tessar f/3.8, Compur shutter, leather case. New condition... £15 15 0
1-pl. No. 3 Folding Kodak, Carl Zeiss Tessar f/6.3, Compur shutter and leather case £2 12 6
Zeiss Ikon Contax, Sonnar f/2, coupled range-finder, focal-plane shutter, and ever-ready case £31 10 0

9.5-mm. Pathe Hand-urn Cine Camera, f/3.5 anastigmat, 3 slides, 18s. 9d.

3½ x 2½ Special Kodak, Aviar f/4.5, Velost shutter and leather case £4 4 0

16-mm. Bell & Howell Film Projector, 750-watt, motor drive, complete with resistance to 250 volts. New condition £52 10 0

16-mm. Model K Cine-Kodak, f/1.9 anastigmat, 3-in. Telephoto, interchangeable, motor drive and leather case £30 0 0

16-mm. Siemens Cine Camera, f/2.8 anastigmat, 3 speeds, motor drive, leather case £19 10 0

Postcard Voigtlander Folding, Heliar f/4.5, Compur shutter, double extension, 6 slides £5 17 6

1-pl. Ensign Reflex, Ross Xpres f/4.5, rack focussing, self-capping focal-plane shutter, revolving back, 3 double slides £12 17 6

SEE THE POUNDS THEY SAVE YOU

EXCHANGE (1929) LTD.

90/94, FLEET ST., LONDON, E.C.4

STREET, LONDON, E.C.; and WALLACE HEATON LTD., 127, NEW BOND STREET, W.1; HIGH STREET, W.8; 1, AVERY ROW, W.1

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

The friendly way of Buying Out-of-Income

THE WESTMINSTER Plan of Purchase Out - of - Income is *different*, because it eliminates all needless formality, offers the widest latitude in regard to terms, particularly generous treatment in PART EXCHANGING, and—most important consideration of all—it comprises, *as a right*, a measure of CUSTOMER

PROTECTION, which secures that a serious disadvantage present in many schemes is entirely absent from all transactions with the WESTMINSTER. With the Westminster there are no third parties to cause complication and delay—but a direct and friendly dealing, in which your interests are specially safeguarded and your complete satisfaction assured.

Some Really Notable Holiday BARGAINS—at 81, STRAND, W.C.2

Just a few examples among many—Call, write, or phone—
TEMPLE BAR 9773-4

ROLL-FILM CAMERAS

Model IIIa Leica, $\frac{1}{2}$ Summar, self-capping focal-plane shutter, speeds 1 to 1/1,000th sec., T. and B. £35 17 6
6-6 Automatic Rolleiflex, $\frac{1}{3.5}$ Tessar, Rapid Compur, 1 to 1/500th sec., T. and B. £18 17 6
Model III Contax, $\frac{1}{2}$ Sonnar, built-in exposure meter, self-capping focal-plane shutter, speeds $\frac{1}{2}$ to 1/1,200th sec., T. and B. £49 17 6
Super Nettel Model II, $\frac{1}{2.8}$ Tessar, self-capping focal-plane shutter, speeds 1/5th to 1/1,000th sec., T. and B. £22 10 0
3-4 cm. Baby Ikonta, $\frac{1}{3.5}$ Tessar, Compur shutter, speeds 1 to 1/300th sec., T. and B. £7 5 0
520 Ikonta, $\frac{1}{4.5}$ Tessar, Compur shutter to 1/300th sec. £8 5 0
Kodak Retina, $\frac{1}{3.5}$ Xenar, Compur shutter to 1/300th £7 17 6
Another, exactly similar, but with Compur Rapid shutter to 1/500th sec. £8 17 6
Model I Super Ikonta, $\frac{1}{4.5}$ Tessar, delayed-action Compur shutter, speeds to 1/500th £13 17 6
Voigtlander Prominent, $\frac{1}{4.5}$ Heliar, delayed-action Compur shutter, in case £12 17 6

FOLDING PLATE CAMERAS

3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Venus Wafer, $\frac{1}{4.5}$ Tessar, delayed-action Compur shutter to 1/250th sec., 3 slides and F.P. adapter £8 17 6
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Cameo, $\frac{1}{4.5}$ Ennar, Mulchro shutter, speeds 1 to 1/100th sec., T. and B., 3 slides £3 18 6
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Trona, $\frac{1}{4.5}$ Tessar, delayed-action Compur shutter to 1/250th sec., T. and B., 6 slides, F.P. adapter and case £8 17 6
9-12 cm. Nettel, $\frac{1}{4.5}$ Tessar, Compur shutter, 1 to 1/200th sec., T. and B., 5 slides and case £6 17 6
9-12 cm. or i-pl. Agfa Isolux, $\frac{1}{4.5}$ Solinar, Compur shutter, 1 to 1/200th sec., T. and B., 3 slides and F.P. adapter £5 15 0
i-pl. Maximar, $\frac{1}{4.5}$ Tessar, Compur shutter, 1 to 1/200th sec., T. and B., 3 slides, F.P. adapter and case £7 17 6
9-12 cm. or i-pl. Etui, $\frac{1}{4.5}$ Tessar, Compur shutter, speeds 1 to 1/200th sec., T. and B., 3 slides and leather case £5 17 6

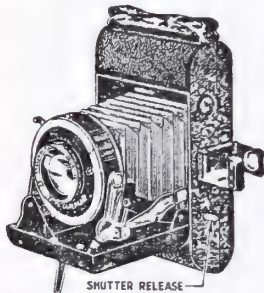
REFLEX CAMERAS

3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Soho Reflex, $\frac{1}{4.5}$ Tessar, focal-plane shutter, speeds 1/16th to 1/800th sec., T. and B., F.P. adapter and leather case £17 10 0
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Ihagee Folding Reflex, $\frac{1}{4.5}$ Veraplan, self-capping focal-plane shutter, speeds 1/15th to 1/1,000th sec., T. and B., 3 slides and F.P. adapter £12 10 0
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Ensign Speed Reflex, $\frac{1}{4.5}$ Aldia, self-capping focal-plane shutter, 1/25th to 1/500th sec., T. and B. £5 17 6
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Miroflex, $\frac{1}{4.5}$ Tessar, self-capping focal-plane shutter, speeds 1/3rd to 1/2,000th sec., T. and B., F.P. adapter £18 17 6
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ T-P. Special Ruby Reflex, $\frac{1}{4.5}$ Cooke Aviar, self-capping focal-plane shutter, speeds 1/10th to 1/1,000th sec., T. and B., 3 slides, F.P. adapter and case £9 15 0
i-pl. T-P. Junior, $\frac{1}{4.5}$ Cooke anastigmat, self-capping focal-plane shutter, speeds 1/10th to 1/1,000th sec., T. and B., 3 slides and F.P. adapter £6 17 6

TELEPHOTO LENSES

6-in. $\frac{1}{6.5}$ Dallin, in focussing mount for Korolet Reflex £7 2 6
12-in. $\frac{1}{5.6}$ Dallin, in focussing mount £11 17 6
11-in. $\frac{1}{5.5}$ Teleros, in focussing mount £10 7 6
12-in. $\frac{1}{6}$ Series X No. 2 Adon £5 5 0
12 $\frac{1}{2}$ -in. $\frac{1}{5.6}$ Cooke Series VIII £8 17 6
12 $\frac{1}{2}$ -in. $\frac{1}{6.3}$ Tele Tessar for Miroflex £10 15 0
10-in. $\frac{1}{5.6}$ Dallin, in special mount for N. & G. folding reflex £9 10 0

WESTMINSTER "VICTORIA"



Ultra-Modern Roll Film Camera, for 16 pictures 2 $\frac{1}{2}$ x 1 $\frac{1}{2}$ on normal 3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ spool. Specially strong scientific one-piece construction. Quick self-erecting front, with $\frac{1}{2.9}$ Steinheil Cassar anastigmat, focussing mount. Particularly efficient optical finders. Quick and easy loading, panchromatic safety covers.

Model I, Compur Rapid shutter, 1 to 1/400th sec., T. and B. and delayed action, release on camera body. £7:19:6

12 monthly payments of 14/-, 24 of 7/-
Model II, with Normal Compur shutter, 1 to 1/250th sec., T. and B. and delayed action, release on camera £6:15:0

12 monthly payments of 11/10, 24 of 5/11.
Model III, with Frontor II shutter, 1 to 1/150th, T. and B. and £4:19:6

AGFA KARAT



Special $\frac{1}{6.3}$ anastigmat of very fine quality. Shutter gives speeds of 1/25th, 1/50th, 1/100th sec. and B., carefully designed for simplicity and maximum results. Automatic film wind renders double exposures impossible; easy loading with self-threading. Most efficient and accurate £5:5:0
12 monthly payments of 9/2.

LATEST ENSIGN SELFIX "220" . . .

This camera, noted as a pioneer of the self-erecting principle in the inexpensive camera, is now offered in a new form, taking 12 pictures 2 $\frac{1}{2}$ x 2 $\frac{1}{2}$ or 16 2 $\frac{1}{2}$ x 1 $\frac{1}{2}$ at option. Direct optical finders, adjustable to either size, mechanical film counter similarly adaptable, focussing and depth-of-focus scale and most handsome lustre chromium finish.

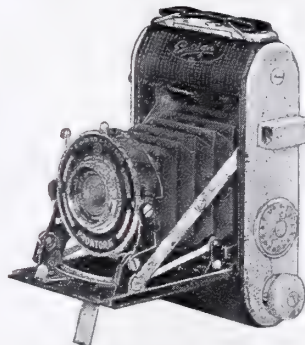
F/7.7 Ennar anastigmat, Trichro shutter, speeds 1/25th, 1/50th, 1/100th, T. and B. £2:15:0
F/6.3 Ennar and Trichro shutter. As above £3:5:0

12 monthly payments of 5/10.
Ennar $\frac{1}{4.5}$ anastigmat and Trichro shutter £3:15:0

12 monthly payments of 6/8.
Ennar $\frac{1}{4.5}$ and Frontor II shutter £5:15:0

12 monthly payments of 10/1, 24 of 5/1.
Zeiss Tessar $\frac{1}{4.5}$ and Compur shutter £9:15:0

12 monthly payments of 17/1, 24 of 8/7.



New INEXPENSIVE ROLLEICORD Model Ia



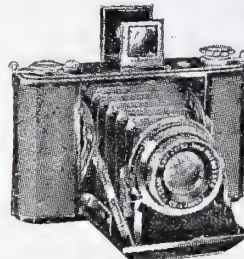
Gives the usual Rolleicord picture 2 $\frac{1}{2}$ square (12 on normal 3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ spool), and comprises most of the noted Rolleicord features.

With $\frac{1}{3.5}$ Zeiss Triotar anastigmat, Compur shutter, 1 to 1/300th sec., T. and B., automatic film winding, metal body with leatherette covering.

£12:10:0

12 monthly payments of 21/11, 24 of 11/-.

NEW 2 $\frac{1}{4}$ sq. Model ZEISS IKON IKONTA



Most recent addition to the Ikonta series, giving 12 pictures on usual 8-exposure 3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ spool. 100 per cent self-erecting, and with shutter release on camera body.

F/4.5 Novar, in delayed-action Telma shutter, 1/25th to 1/125th £6:12:6

12 monthly payments of 11/7, 24 of 5/10.
F/4.5 Novar, in delayed-action Klio shutter, 1 to 1/175th sec., T. £7:5:0

12 monthly payments of 12/8, 24 of 6/4.
F/3.5 Novar, in Compur shutter, 1 to 1/300th sec., T. and B. £9:10:0

12 monthly payments of 16/8, 24 of 8/4.
F/3.5 Tessar, in Compur Rapid, 1 to 1/500th sec., T. and B. £13:0:0

12 monthly payments of 22/9, 24 of 11/5.

VOIGTLANDER

BRILLIANT—New Model

A highly popular camera now offered in new de luxe form. Body moulded of special unbreakable material, comprising built-in hold-all for filters, supplementary lenses, etc. Takes 12 pictures 2 $\frac{1}{4}$ square on normal 3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ spool. Automatic film wind prevents all risk of overlapping. Lens, $\frac{1}{3.5}$ Voigtar in Compur Rapid shutter, 1 to 1/500th sec. A special "sports" direct-vision finder greatly facilitates rapid working.

£9

12 monthly payments of 15/9, 24 of 7/11.



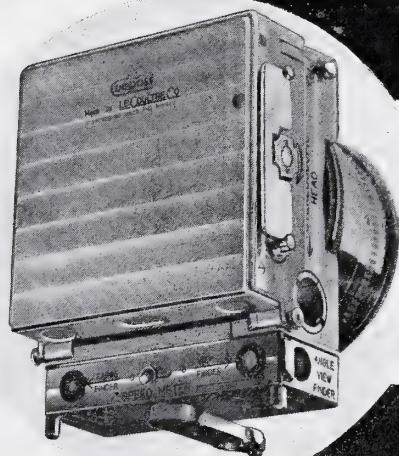
WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD. 81, Strand, W.C.2

TEMPLE BAR 9773-4 (Private Branch Exchange)

Also 111, OXFORD ST., W.1
GERrard 1432.

119, VICTORIA ST., S.W.1
VICToria 0669.

24, CHARING X RD., W.C.2
TEMPle Bar 7165.

NEW**Compass****ACCESSORIES**

Here are four NEW accessories that add to the scope and convenience of the Compass — the precision, miniature camera.

THE COMPASS ROLL FILM BACK

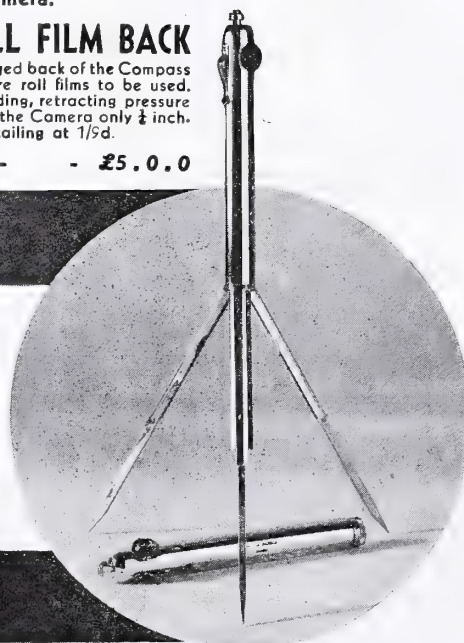
Takes the place of the normal hinged back of the Compass Camera and enables six-exposure roll films to be used. Positive one-turn-per-picture winding, retracting pressure plate. Increases the thickness of the Camera only $\frac{1}{8}$ inch. Two six-exposure spools now retailing at 1/5d.

Compass Roll Film Back - - £5.0.0

THE COMPASS POCKET TRIPOD

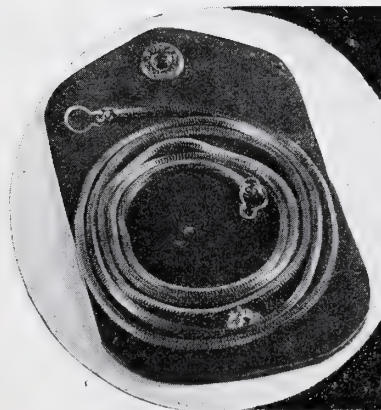
The Compass Pocket Tripod has been designed to occupy the minimum of space whilst giving the maximum of efficiency. Its construction enables it to be carried in the pocket like a fountain pen, and to be brought into action very speedily, with alternate heights of 9 in. and 12 in. and with an easily adjustable ball and socket head which enables the camera to be pointed and fixed in any direction or at any angle.

Compass Pocket Tripod - - - £2.0.0

**THE COMPASS CARRYING CHAIN**

On occasions when the Compass Camera is in constant use the Carrying Chain enables it to be suspended round the neck and to be manipulated with the greatest of ease.

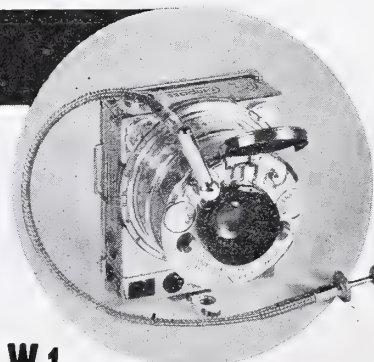
Chrome-plated Snake Chain. Complete in leather purse 12/6d.

**THE COMPASS CABLE RELEASE ATTACHMENT**

The Cable Release, especially valuable when the camera is used on a Tripod, simple bayonet attachment.

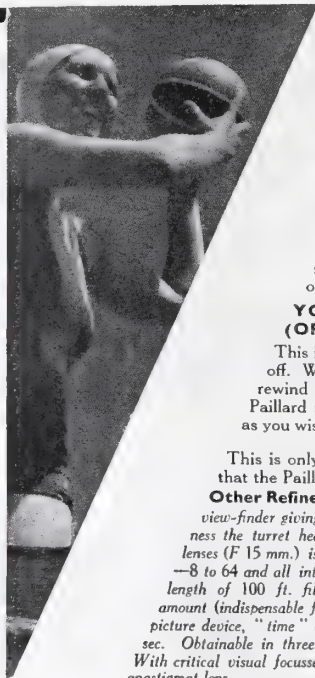
Complete in leather case - - - 7/6d.

WRITE to-day for details



COMPASS CAMERAS LTD., 57, Berners St., LONDON, W.1

TAKING IT IN COLOUR ?



SEE the difference with a **PAILLARD** CINE CAMERA

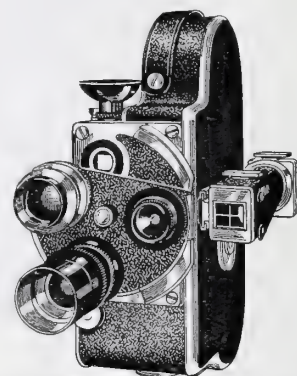
The Paillard takes really outstanding colour films because it has a 200-degree shutter giving a large aperture passing very close to the film and thereby giving a high proportion of exposure time which augments the luminosity of the lenses.

YOU CAN ALSO CHANGE FROM MONOCHROME TO COLOUR (OR VICE VERSA) BEFORE YOUR SPOOL IS FINISHED.

This is a point of great importance, because one rarely wants to shoot a colour film straight off. With the Paillard all you have to do is to note footage on the precision indicator and then rewind film by means of the reverse hand wind. The self-threading mechanism of the Paillard makes it easy to slip in a new spool. Spools can be changed over as many times as you wish without inconvenience, because the whole operation only takes a few moments.

This is only one of the many refinements which enable us to claim that the Paillard gives the best results and the widest filming scope.

Other Refinements include: Critical visual focuser. Special tri-focal view-finder giving parallax correction down to 2 ft. In spite of its compactness the turret head has wide spaced lenses so that the field of wide-angle lenses (F 15 mm.) is not interfered with by telephoto lenses. Variable speeds —8 to 64 and all intermediate. Possibility of filming backwards for whole length of 100 ft. film being taken up and the counter subtracting exact amount (indispensable for superimposition, lap dissolves, etc.). Picture-per-picture device, "time" and instantaneous exposures from 1/10th to 1/50th sec. Obtainable in three models for 9.5-mm., 16-mm. and double-8 films. With critical visual focuser and Dallmeyer f/1.5 Speed **£55:0:0** anastigmat lens.



MODELS FOR 9.5, 16 and DOUBLE-8 FILMS

MADE BY THE MAKERS OF PAILLARD-BOLEX PROJECTORS

Write for details to Dept. A.P.

CINEX LTD., 70, HIGH HOLBORN, LONDON, W.C.1

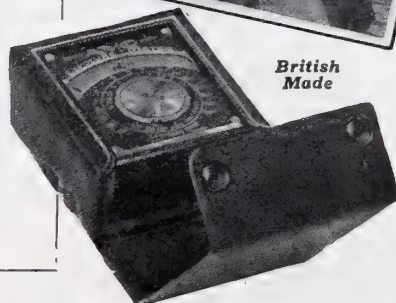


6 IMPORTANT FEATURES.

- Simple method of exposure indication—unique for easy reading.
- Extremely sensitive. Indicates exposures from 60 seconds to 1/2,000th second.
- Uninfluenced by extraneous light.
- Size only 2½ × 2½ × 1 in.
- Can be held and operated in one hand.
- Universal; for still or cine cameras.

63/- With ever-ready Case, as illustrated, 5/- extra.

From all good Photographic Stores.



British
Made

Which will it be?

Brilliant pictures—or disappointments? You can make sure of successful photographs every time! Use the 'Avo' Exposure Meter—the simplest photo-electric meter on the market. It tells you at a glance the correct stop and shutter speed to use for the light prevailing at the actual moment of taking the photograph. No complicated scale. Correct exposure indicated instantaneously and clearly.

A USER WRITES:

"I recently purchased one of your 'Avo' Exposure Meters and find it most useful and accurate."

(Signed) D. T. N. (Harpenden).

The 'AVO' EXPOSURE METER

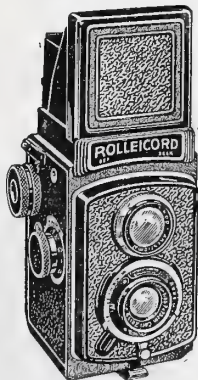
Write for fully descriptive leaflet:—

THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO., LTD.
WINDER HOUSE, DOUGLAS STREET, LONDON, S.W.1 Tel.: Victoria 3404-7

HANG ON A MINUTE! LIME STREET TALKING

Whatever your position in life you can afford one of these bargains. They will get results equal to new cameras costing more money. Take a Lime Street bargain on your holiday. If it costs more than 50/- you can have it to use after the first monthly payment. Good allowance on your used apparatus in part exchange for any purchase.

ALL THE LATEST IN STOCK ON EASY PAYMENTS



NEW ROLLEICORD MODEL Ia

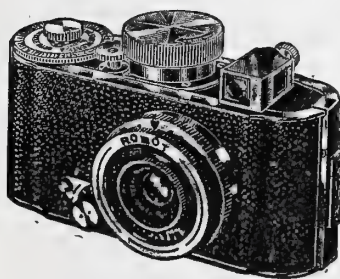
Bigger value than ever. Shows your picture full size and right way up on the ground-glass screen. Takes 12 pictures on 3½ x 2½ roll film for 1/-. Body beautifully finished in art leather. With Compur shutter and Zeiss Triotar f/4.5 lens **£12:10:0**

24 monthly payments of 11/3.

Rolleicord Model II, the camera that won the "Weekly Illustrated" £100 prize in 1936. Possesses nearly all the features of the famous Rolleiflex. Has Zeiss Triotar f/4.5 lens in Compur shutter, speeded to 1/300th sec., T. and B. **£14:10:0**

24 monthly payments of 13/-.

NEW ROBOT MINICAMERA



Shoots sequence pictures with machine-gun speed. Film winds itself automatically. No double or overlapping exposures possible. Takes up to 50 exposures on standard 35-mm. film. Camera opens in daylight for changing from "pan." to colour film at any moment. Incorporates filter suitable for "pan." or "ortho." films. Three view-finders in one, including "right-angle" for "candid" work. Interchangeable lenses. With Zeiss Tessar f/2.8 lens. **£29:10:0**

Cash price
26/6 a month for 24 months.



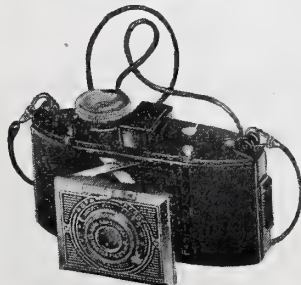
VOIGTLANDER BESSA

The ideal holiday roll film. Takes 8 or 16 pictures on 3½ x 2½ roll film. Three-point focussing. New rifle-trigger release. F/4.5 Voigtlander lens and Compur shutter, speeded to 1/250th sec.

Cash price **£7:5:0**

10/2 a month for 15 months.

NEW AGFA KARAT 7/5 A MONTH



The latest popular-priced minicamers. Takes 12 pictures on 35-mm. cine film. Takes 10 seconds to load. Lens panel snaps into position at the touch of a button. Optical view-finder. High-grade f/6.3 lens.

Cash price **£5:5:0**

15 monthly payments of 7/5.

USED BARGAINS—ALL FULLY GUARANTEED

3½ x 2½ T.-P. Special Ruby Reflex, sunk lens box, f/2.9 Ross Xpres lens, revolv. back, 3 D.D. slides. As new **£17 17 0**

i-pl. T.-P. Reflex, revolv. back, f/3.5 Dallmeyer Press anas., 3 slides. **£8 17 6**

3½ x 2½ T.-P. Reflex, revolv. back, self-capping focal-plane shutter, f/4.5 Cooke anas., 2 slides, roll-holder. **£6 17 6**

3½ x 2½ Murer Compact Focal-plane Reflex, f/4.5 Salet anas., 6 slides, F.P.A. **£4 10 0**

3½ x 2½ T.-P. Reflex, revolv. back, f/3.5 Cooke anas., 11-in. f/5.6 Dallmeyer Dallon Telephoto, 2 D.D. slides, F.P.A., 8 single slides, L/case. **£21 10 0**

3½ x 2½ N. & G. Folding Reflex, revolv. back, f/4.5 Ross Xpres lens, 10-in. f/5.6 Dallon Telephoto, 3 D.D. slides, filter, hood. **£27 10 0**

9 1/2 and i-pl. Zeiss Microflex, f/4.5 Tessar, 4 slides, F.P.A., L/case. Cost £44 6s. **£26 10 0**

9.5-mm. Dekko Cine Camera, f/1.9 anas., speeded shutter, L/case. **£8 17 6**

Pathe de Luxe 9.5-mm. Cine Camera, f/3.5 Hermagis, L/case. Cost £11 **£4 17 6**

9.5-mm. Coronet Cine Camera, f/3.9 anas. **£2 15 0**

9.5-mm. Pathe Cine Camera, f/2.5 Hermagis, and Telephoto lenses, L/case. **£12 17 6**

9.5-mm. Alef Cine Camera, f/1.5 Meyer lens, variable speeded shutter, slow motion, optical direct finder, L/case. Cost £26 **£16 0 0**

i-pl. Soho Reflex, revolv. back, Kershaw focal-plane shutter speeded to 1/800th, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A., L/case. **£12 17 6**

Model K Cine Camera, f/1.9 anas., L/case. **£22 10 0**

Model B Cine-Kodak, f/1.9 anas., L/case. **£12 17 6**

Cine-Kodak Eight Camera, f/3.5 anas., L/case. **£8 17 6**

9 x 12 cm. and i-pl. Voigtlander Tourist, f/4.5 Hellar lens, D.A. Compur, 3 slides, L/case. As new **£15 15 0**

Several Fine Microscopes by eminent makers at bargain prices. Details on application.

Baby Ikonta, f/3.5 Novar lens, Compur shutter. **£5 10 0**

531/2 Zeiss Super Ikonta, f/3.8 Zeiss Tessar, Rapid Compur, filter, hood, ever-ready case. Unrolled. **£21 0 0**

Leitz Valoy Enlarger, Vertical, condenser, base easel, electric fittings. **£7 10 0**

Model C Kodascope Projector, 100-watt lamp, adjustable resistance. **£6 6 0**

Latest Model II Leitz Leica, f/3.5 Elmar, ever-ready case. **£22 0 0**

6 x 6 Rolleicord, f/3.8 Triotar, Compur, L/case. **£10 7 6**

V.P. Exakta, latest multi-speed, f/3.5 Ihagge anas., case. **£16 6 0**

3½ x 2½ Zeiss Donata, D. ex. f/4.5 Tessar, D.A. Compur, 6 slides, F.P.A., filter, Distar, Proxar, L/case. Cost £16 **£9 7 6**

i-pl. Ensign Roll Film, f/6.8 Goerz double anas., automatic shutter. **£30s. 0d.**

3½ x 2½ Cocacette Roll Film, f/4.5 Tessar, Compur. **£4 10 0**

Compass Camera, f/3.5 Kern anas., purse. Unrolled. **£20 0 0**

3 x 4 cm. Roll Film Corgon, f/2.9 anas., Compur shutter. **£4 0 0**

9.5-mm. Campro Combined Cine Outfit, and case. **£35s. 0d.**

3½ x 2½ or 16-ex. on 3½ x 2½ Super Ikonta, f/4.5 Carl Zeiss Tessar, D.A. Compur shutter. **£14 7 6**

16-ex. on 3½ x 2½ Super Ikonta, f/3.5 Zeiss Tessar and case. **£14 7 6**

16-ex. on 3½ x 2½ Du Kodak, f/4.5 anas., D.A. Pronto. **£4 7 6**

6 x 6 Ensign Magnaprint Vertical Enlarger, friction drive, f/6.3 anas., condenser, electric fittings, base easel. **£6 2 6**

i-pl. T.-P. Mahogany Horizontal Enlarger, good obj., condenser, set of electric fittings. **£4 17 6**

3½ x 2½ Ensign Auto-speed Roll Film, focal-plane shutter, f/4.5 Ensar anas., L/case. **£6 12 6**

3½ x 2½ Double Ex. Roll Film Zeiss Ikonta, f/4.5 Zeiss Tessar, Compur, plate back, 3 slides. **£9 7 6**

i-pl. Popular Pressman Reflex, f/4.5 Dogmar lens, 3 slides, F.P.A., L/case. **£5 17 6**

i-pl. Latest T.-P. Press Collapsible Focal-plane, self-capping shutter, f/4.5 Goerz Dogmar lens, 3 D.D. slides, F.P.A., 1-in. f/6 Dallmeyer Telephoto, Leitz range-finder, L/case. **£21 10 0**

3½ x 2½ Zeiss Ikonta, f/4.5 Tessar, D.A. Compur, L/case. **£9 7 6**

3½ x 2½ Cocacette Roll Film, f/4.5 Zeiss Tessar, D.A. Compur, L/case. **£7 10 0**

3½ x 2½ Kodak Regent, range-finder, f/4.5 Tessar, Compur, case. **£14 17 6**

16-ex. on 3½ x 2½ Dallmeyer Dual Roll Film, f/3.5 Dallmex, L/case. **£8 8 0**

Model I Leitz Leica, f/3.5 Elmar anas. **£7 7 0**

Leitz Vertical Enlarger, f/4.5 anas., condenser, electric fittings, base easel. **£4 17 6**

3½ x 2½ Zeiss Microphot Vertical Enlarger, f/6.3 Novar anas., electric fittings. **£25 7 6**

Latest 6 x 6 Automatic Rolleiflex, f/3.5 Carl Zeiss Tessar, high-speed Compur shutter, filter, L/case **£22 0 0**

3½ x 2½ Latest Nettel Deckrullo Press Collapsible Focal-plane, f/3.5 Zeiss Tessar, 3 D.D. slides. As new **£18 10 0**

Special Back, with 9 single slides, for above. **£2 15 0**

4½ x 6 Dallmeyer Baby Speed Reflex, f/2.9 Pentac, L/case. **£18 15 0**

i-pl. Oak Enlarger, long ex., f/4 obj., 5½-in. condenser, electric fittings. **£4 17 6**

i-pl. Sanderson Hand and Stand, f/4.5 Carl Zeiss Tessar, Compound, 3 book-form slides, F.P.A., Distar lens, L/case. **£9 17 6**

5 x 4 Sanderson de Luxe, f/4.5 Cooke lens, Acme shutter, 3 book-form slides, L/case. **£4 7 6**

Zeiss Super Nettel, coupled range-finder, f/3.5 Tessar, purse. **£17 0 0**

9.5-mm. DUFAYCOLOR—Daylight loading in standard chargers, 10/6 for 30 ft. including processing. Send for details from Lime St.

CITY SALE & EXCHANGE (1929) LTD.

54, LIME ST., LONDON, E.C.3

Also at 90/94, FLEET ST.; 59/60, CHEAPSIDE; 84, ALDERSGATE ST.; 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; AND WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

THE SIMPLEST-TO-USE MINIATURE CAMERA

BRITISH MADE



FROM YOUR DEALER'S

or write for special illustrated brochure and name of nearest stockist from the
Sole Concessionaires:

R. F. HUNTER LIMITED, "CELFIX HOUSE,"
51, GRAY'S INN ROAD, LONDON, W.C.1 Phone: Hol. 7311/2.

PURMA SPECIAL

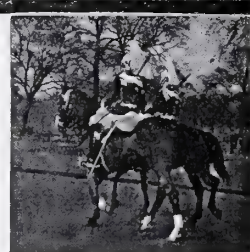
NO FOCUSING TO SET

NO LENS APERTURE NO CALCULATING

You just hold the camera up and shoot—as simple as that—and as quick. The highly efficient all-metal focal-plane shutter has 3 speeds capable of dealing with poorly lighted subjects up to the quickest action. The speeds are $1/25$ th, $1/150$ th, and $1/450$ th sec. The adjustment of speed is automatic—decided by one of three ways of holding the camera. The $f/6.3$ anastigmat lens, made and guaranteed by Beck, gives clear, crisp definition over the whole picture area. Gives 16 pictures on ordinary vest pocket film for 1/-. The Purma Special opens up a wider range of photography. No need to wait for people to pose, or for the sun to come out, or even for the rain to stop. Just go out with your Purma Special and shoot. Ideal for the beginner in miniature photography.

ONLY 50/-

Purma portrait attachment 3/6
Ever-ready leather carrying-case with shoulder strap 10/6
Carrying sling 2/6



Actual size of Purma Special picture taken in the Mall, Feb. 1st, 1937, 11.15 a.m. Winter sunlight. Pan. film, med. speed.



Gevaert

Gevaert Ltd., Walmer Rd.,
N. Kensington, London,
W.10



SUPERCHROM EXPRESS

An extremely fast, highly orthochromatic film (28° Sch.) with a special anti-halation backing to give crisp outlines even under the most difficult conditions. The emulsion possesses extreme latitude. Ideal for all-round work as well as speed subjects and photographs in bad light.

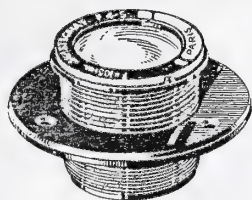
Obtainable from Gevaert Stockists everywhere.

"MISCELLANEOUS" CAMERAS, LENSES, INSTRUMENTS, ETC.

CAMERAS, Etc.

- R.F.282. Leica Model II, Hektor f/2.5 lens, ever-ready case. As new. £19 19 0
- R.F.278. Leica Model I, non-interchangeable. Elmar f/3.5 lens. Perfect condition. £8 8 0
- R.F.283. Kodak Retina, Schneider Xenar f/3.5 lens, in Compur Rapid shutter. £8 8 0
- R.F.258. Super Ikonta, coupled range-finder, Zeiss Tessar f/3.5 lens, Compur Rapid. As new. £13 17 6
- R.F.280. Kodak Duo Six-20, anastigmat f/3.5 lens, Compur shutter, case. £6 6 0
- R.F.248. Voigtlander Virtus, 16 pictures on standard 3½ x 2½ film, Skopar f/3.5 lens, D.A. Compur shutter, case. £7 10 0
- R.F.223. 3½ x 2½ Ensign Tropical Carbine, Aldis Uno f/4.5 lens, Compur shutter. £15 0 0
- R.F.233a. Wirgin Baby, 16 exposures on 3½ x 2½ film, Steinheil Cassar f/2.9 lens, D.A. Compur. New. £5 19 6
- F.P.120. V.P. Dallmeyer Speed Camera, self-capping F.P. shutter, Pentax f/2.9 lens, 2 D.D. slides, F.P. adapter, case. £8 2 0
- F.P.106. 3½ x 2½ Zeiss Ikon Deckullo, 12-cm. Zeiss Tessar f/3.5 lens, 3 D.D. slides, case. New condition. £18 18 0
- F.P.105. 3½ x 2½ Minimum Palmos, Zeiss Tessar f/4.5 lens, 2 D.D. slides, F.P. adapter, case. £9 9 0
- F.P.86. 3½ x 2½ Mentor Focal-plane, 12-cm. Steinheil f/3.5 lens, 2 D.D. slides, case. £9 9 0
- F.P.98. 9 x 12 cm. Goerz Anschütz Focal-plane, self-capping shutter, 6-in. Zeiss Tessar f/4.5 lens, 2 D.D. slides, case. £12 12 0
- R.322. Exakta Multi-speed Model Miniature Reflex, Meyer Plasmatt f/2.7 lens, E.R. case. As new. £19 19 0
- R.308. 6 x 6 cm. Ikonflex Twin-Lens Reflex, Novar f/4.5 lens, Compur Rapid. £7 17 6
- R.323. 5 x 4 Soho Revolving Back Reflex, 7½-in. Cooke Series X f/2.5 lens, 6 D.D. slides. As new. £17 10 0
- R.258. 2½ x 3½ Gradeflex Revolving Back Reflex, Cooke Aviar f/4.5 lens, roll-film holder, F.P.A. case. All as new. £9 9 0
- R.301. 3½ x 2½ T-P. Reversing Back, self-capping shutter, 5.3-in. Dallmeyer Serrac f/4.5 lens, 6 slides, F.P. adapter. £6 10 0
- R.111. 5 x 4 and P.O. T-P. de Luxe Revolving Back Reflex, Zeiss Tessar f/4.5 lens, 2 D.D. slides, F.P. adapter, case. £15 0 0
- R.204. 3½ x 2½ T-P. Reversible Back Reflex, Plaubel Anticomar f/2.9 lens, 6 D. slides, F.P. adapter, case. £8 15 0
- R.295. Postcard Soho Horizontal Reflex, Zeiss Tessar f/4.5 lens, 6 D.D. slides, F.P. adapter, leather case. £8 8 0
- R.F.285a. 3a Kodak Special, coupled range-finder, Zeiss Tessar f/4.5 lens. As new. £17 6 0
- R.F.205. 3½ x 2½ Contessa Cocarotte Roll Film, Zeiss Tessar f/4.5 lens, Compur shutter. £15 0 0
- R.F.200. 3½ x 2½ Ensign No. 6 Carbine Roll Film, Aldis-Bulcher f/4.5 lens, Compur shutter, rise and fall front, plate back. £17 6 0
- R.F.223. 16 pictures on standard 3½ x 2½ film, Voigtlander f/6.3 anastigmat lens. £2 2 0
- R.F.13. 3½ x 2½ Ensign Auto Speed Roll Film, focal-plane shutter, automatic film wind, rise and cross front, 4-in. Aldis Uno f/4.5 lens. £5 5 0
- R.F.256. 3½ x 2½ Ensign Tropical Carbine, rise and cross front, Zeiss Tessar f/4.5 lens, D.A. Compur shutter. £5 17 6
- R.F.259. 3½ x 2½ Welita, self-erecting, anastigmat f/4.5 lens. £2 5 0
- R.F.265. 3½ x 2½ Ensign Carbine, anastigmat f/4.5 lens, Compur shutter. £2 17 6
- R.F.294. 3½ x 2½ Reitzschel, anastigmat f/4.5 lens, Compur shutter. £10 0 0
- P.L.137. 3½ x 4½ Ica Capido Self-erecting Front Plate Camera, Zeiss Tessar f/4.5 lens, Compur shutter, 6 slides. £17 6 0
- P.L.197. 4-pl. Zeiss Ikon Trona Double Extension Plate Camera, all movements, Zeiss Tessar f/4.5 lens, 4 slides, case. £6 6 0
- P.L.194. 3½ x 2½ Zeiss Ikon Ideal Double Extension Plate Camera, all movements, Zeiss Tessar f/4.5 lens, Compur shutter, 6 slides, F.P. adapter, case. £6 6 0
- P.L.170. 3½ x 4½ Goerz Tenax Double Extension Plate Camera, all movements, Goerz Dogmar f/4.5 lens, Compur shutter, 6 slides, F.P. adapter, case. £4 10 0
- P.L.90. 9 x 12 cm. Goerz Double Extension, rise and cross front, Goerz Dogmar f/4.5 lens, Compur shutter, 3 slides, F.P. adapter, case. £5 5 0
- P.L.195. 8 x 12 cm. Double Extension Plate Camera, all movements, 6-in. Meyer Plasmatt f/4 lens, Compur shutter, F.P. adapter, case. £8 15 0
- R.234a. 3½ x 2½ Gradeflex, revolving back, 9-in. anastigmat f/4.5 lens, 3 double cut-film holders, changing-box, F.P. adapter, case, etc. £12 12 0
- E.88a. Postcard Lancaster Vertical Enlarger, 4-in. Dallmeyer f/4.5 lens, etc. £7 10 0
- E.63. 8 x 12 cm. Zeiss Miraphot Automatic Vertical Enlarger, Zeiss Tessar enlarging anastigmat f/4.5 lens. £3 8 0
- Ditto, Dallmeyer f/4.5 lens. £7 15 0
- E.65. 4-pl. Ross Horizontal Enlarger, mahogany body, 8-in. condenser, etc. £6 12 6
- E.25. 4-pl. Butcher's Coronet Horizontal Enlarger, polished oak body, focussing by chain and sprocket, rack adjustment for negative carrier, large Russian iron lampshouse, 6-in. Aldis Uno f/7.7 lens, 8½-in. condenser. £6 15 0

3¼" x 2¼" ENLARGING ANASTIGMATS



4" F/4.5

£1:6:6

These lenses by Optis, Paris, are not fitted with iris, but give good definition at full aperture.

Only 18 Left!

3" F/2 BAUSCH & LOMB ANASTIGMATS



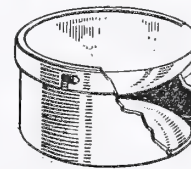
In Ilex shutters. Condition perfect.

Price £2:15:0 each

SECOND-HAND LENSES

- 1½-in. f/1.5 Meyer Kino Plasmatt. £3 10 0
- 20-mm. f/3.5 Dallmeyer, 16 mm., focussing mount. £3 3 0
- 1-in. f/1.9 Ross Xpres, focussing mount. £5 5 0
- 2-in. f/3.5 Zeiss Tessar, focussing mount. £3 7 6
- 4-in. f/2.9 Dallmeyer Pentax, sunk mount. £5 5 0
- 4-6-in. f/11.3 Watson Holos Wide-angle, iris mount. £3 15 0
- 5½-in. f/6.5 Cooke Series VIII B.W.A., iris mount. £4 4 0
- 5-in. f/4 Ross Wide-angle Xpres, iris mount. £7 10 0
- 5½-in. f/4.5 Zeiss Tessar, normal mount. £2 12 6
- 5½-in. f/6.3 Zeiss Tessar, normal mount. £2 2 0
- 5½-in. f/4.5 Schneider Xenar, focussing mount. £2 17 6
- 5½-in. f/4 Meyer Plasmatt, sunk mount. £6 6 0
- 5½-in. f/4.5 Zeiss Tessar, sunk mount. £4 12 6
- 5½-in. f/3.5 Cooke Series XI, sunk mount. £4 7 6
- 6-in. f/4.5 Zeiss Triotar, sunk mount. £2 10 6
- 6½-in. f/11.3 Watson Holos W.A., normal mount. £4 12 6
- 6-in. f/2.9 Dallmeyer Pentax, focussing mount. £8 8 0
- 6-in. f/4.5 Zeiss Tessar, focussing mount. £5 5 0
- 7-in. f/3.5 Cooke Series IIa, sunk mount. £5 17 6
- 7½-in. f/12.5 Voigtlander W.A. Collinear. £2 15 0
- 7-in. f/4.5 Cooke Anastigmat, sunk mount. £3 17 6
- 8½-in. f/2.5 Cooke Series X, sunk mount. £12 10 0
- 7½-in. f/6.5 Dallmeyer W.A., normal mount. £5 5 0
- 8-in. f/3.5 Berthiot Steller, normal mount. £6 6 0
- 8-in. f/4.5 Leitz Projection, no iris. £2 17 6
- 8½-in. f/4.5 Ross Xpres, normal mount. £7 7 0
- 8½-in. f/4.5 Ross Airo, normal mount. £4 10 0
- 9½-in. f/6.3 Goerz Dagor, normal mount. £5 10 0
- 9½-in. f/8 Ross Zeiss Patent, normal mount. £3 7 6
- 9-in. f/6 Dallmeyer Stigmatic, normal mount. £4 10 0
- 10-in. f/4.5 Zeiss Tessar, normal mount. £12 0 0
- 10-in. f/6.3 Aldis Anastigmat, normal mount. £4 4 0
- 10½-in. f/6.8 Goerz Dagor. £8 8 0
- 11.3-in. f/6.5 Cooke Series III, normal mount. £6 6 0
- 12-in. f/6.3 Aldis Anastigmat, normal mount. £7 10 0
- 12½-in. f/7.2 Meyer Anastigmat, normal mount. £6 6 0
- 12-in. f/3.5 Dallmeyer, with diffusion, normal mount. £14 14 0
- 12½-in. f/4.5 Cooke Series IIE, normal mount. £14 14 0
- 13-in. f/6 Dallmeyer Stigmatic, normal mount. £6 15 0
- 14-in. f/4.5 Voigtlander Hellar, normal mount. £16 16 0
- 14-in. f/6.3 Zeiss Tessar, normal mount. £14 14 0
- 15-in. f/8 Dallmeyer Stigmatic, normal mount. £12 10 0
- 15½-in. f/5.6 Cooke Series VI, normal mount. £14 14 0
- 16½-in. f/4.5 Ross Zeiss Planar, normal mount. £15 15 0
- 17-in. f/6.5 Ross Teleros, normal mount. £15 0 0
- 17-in. f/4.5 Ross Telecentric, normal mount. £9 9 0
- 17-in. f/5.6 Dallmeyer Dallon, normal mount. £11 10 0

INTERESTING ITEMS



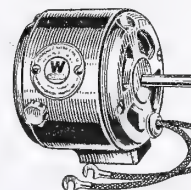
CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d. 1 9	s. d. 6 0
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4½ in.	6 in.	5 0	15 0
5 in.	8½ in.	6 6	17 6
5½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request



CINÉ MOTORS

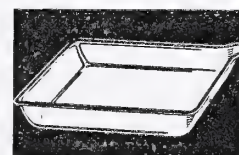
Unused Westinghouse Motors, ex Kodak Projectors, 100 volt D.C. or A.C.

Price 10/- each

Plus 6d. post.

DEVELOPING DISHES

White enamelled steel dishes, best quality, British made, depth.



8½ x 6½ Price 3/6
10 x 8 " 3/-
12 x 10 " 4/-
15 x 12 " 6/-

Postage 6d.

NEGATIVE ALBUMS

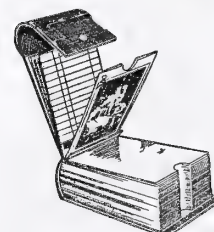
100 numbered envelopes with index as illustrated.

Size V.P. Price 1/-

Size 4½ x 3½. Price 1/6

Post 2d.

Please note we are out of stock until September of the 3½ x 2½ size.



Zeiss Prismatic Telescope, 12 x, 20 x, 40 x eyepieces, on turret mount, 80-mm. O.G. in case. As new. £50 0 0

Troughton & Simms 6-in. 3-screw Transit Micrometer Theodolite, tripod, etc. Perfect condition. £45 0 0

14-in. 3-screw Dumpty Level by Troughton & Simms, with case and tripod. Perfect order. £12 12 0

4-in. 4-screw Theodolite by Stanley, horizontal circle only, case and tripod. As new. £4 4 0

Watson Van Heurck Microscope. In splendid condition. £42 10 0

Stanley Drafting Machine, for double elephant drawing-board. £4 4 0

Large Bi-unial Optical Lantern, complete. £3 15 0

Smith & Beck Wenham Binocular Microscope, in glazed case with very full range of accessories. All in nice condition. £17 10 0

No. 5 Director, in case, with tripod. Clean condition. £8 15 0

3-in. Process Prism by Meyer, in metal mount. Perfect. £7 10 0

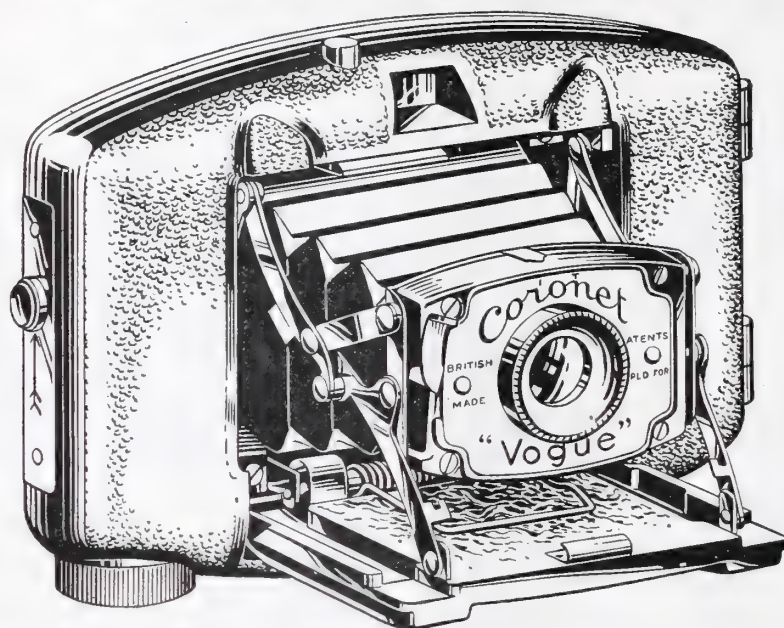
7 x 50 Lightweight Prismatic Binoculars by Beck Kassel, Germany, centre wheel focussing. Exceptionally fine glasses. £15 0 0

THE MISCELLANEOUS TRADING CO., LTD., 13, New Oxford Street, LONDON, W.C.1

Phone: HOLBORN 4594.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

THE MINIATURE FOR THE MILLION— OR THE MILLIONAIRE!



VOGUE— THE modern CAMERA

Streamlined—pleasing beyond measure. Its convenience can only be appreciated when it is handled. Slips easily into pocket or handbag. Perfectly smooth when closed—all parts being built in. Weight only six ounces. The shutter of the "Vogue" is ever-set for action, instantaneous or bulb as you desire. The camera has a built-in brilliant direct view-finder. Every Distance lens with which no focussing is required, automatic opening and extending device, etc. Takes beautiful needle-sharp pictures, size 50×30 mm., approximately 2"×1-3/16".

15/-

6-exposure roll films, **9d.**

From all good photographic dealers. For further particulars please write to—

CORONET CAMERA CO., DEPT. A10, BIRMINGHAM, 19

It shall advantage thee more than ever —"TWELFTH NIGHT"

Since it was on the photographic mart,
For men of critical persuasion placed,
This Mezzotone hath with a warm black tone,
By simple straight development o'ercome
Cold black and white's austerity in print.
Moreover, by its bromide like celerity,
Enlargements can be made as easily
As contact prints. Long-scaled gradation plays

Its valued part to render faithfully
Each tone of light or shade. And latitude
Exceptionally potent doth adjust
Exposure errors in the finished print.
**Now to this tale of virtues told in part
Add this, that Mezzotone doth now enjoy
A price advantage. It costs no more to-day
Than Bromide paper of the standard sort.**

MEZZOTONE

THE *Criterion* CHLORO-BROMIDE PAPER
AND LANTERN PLATES

CRITERION (PLATES PAPERS FILMS) LTD STECHFORD, Warwickshire
London: 35, Essex Street, Strand, W.C.2

HERE'S PROOF of OUR BIG VALUE!

Torquay.
28th July, 1937.

"I feel I should like you to know that I am getting splendid results with the Zeiss Ikon Tropical Adoro camera I recently purchased from you and that I am very pleased at your drawing my attention to this model when I was buying."

"Whether I use plates, film packs or roll films, I still get absolutely sharp negatives. A great improvement over my old camera. 'City Sale' Service again!"
L. F. P.

LOOK AT THESE BARGAINS

Used—fully guaranteed—and pounds below original list prices

9×12 Folding Mentor Reflex, f/4.5 Zeiss Tessar, shutter speeded to 1/750th and Time, 2 double slides, F.P.A. £7 17 6
 1-pl. Pressman Reflex, f/4.5 Cooke, reversing back, shutter speeded from 1/10th to 1/1,000th 6 slides. £4 19 6
 1-pl. Nettel Focal-plane, f/4.8 Celor anastigmat, self-capping shutter, speeded 1/2,800th, Mackenzie-Wishart slide, 6 envelopes. £5 17 6
 3½×2½ Palmos Focal-plane, f/4.5 Tessar, 2 double slides, film-pack adapter, leather case. As new. £14 10 0
 6×6 Rolleiflex, will take both 6- and 12-exposure film, f/4.5 Zeiss Tessar, Compur, leather case. £11 17 6
 3½×2½ T.-P. Reflex, f/4.5 Ross Xpres, self-capping shutter, speeded from 1/10th to 1/1,000th, revolving back, 6 slides, F.P.A. and case. £8 17 6
 3½×2½ Mentor Box-form Reflex, f/2.9 Anticomar, revolving back, shutter speeded to 1/1,300th and Time, 3 double slides, F.P.A. £12 10 0
 1-pl. N. & G. Roll Film Sibyl, f/4.5 Aviar and leather case £7 7 0

ANYTHING OVER 50/- ON EASY TERMS

1-pl. Goerz Roll Film, f/8 lens, speeded shutter. £1 12 6
 3½×2½ Roll Film and Plate, Ihagee f/4.5 anastigmat, Compur shutter, focussing screen and 3 slides. £5 17 6
 3½×2½ Bessa Range-finder Roll Film, f/3.5 Helomar, Compur £14 10 0
 Vest Pocket to Postcard Daylight Enlarger. 6s. 9d.
 3½×2½ to 1-pl. Daylight Enlarger. 17s. 6d.
 1-pl. to 10×8 Daylight Enlarger. 17s. 6d.
 3½×2½ Zedella Folding, f/3.8 anastigmat, Compur shutter, double extension, 3 slides, roll-holder. £5 12 6
 3½×2½ Wafer Camera, f/4.5 Trioplan lens, speeded shutter, 3 slides £3 19 6
 3½×2½ Tropical Double Extension Contessa, f/4.5 Tessar, Compur shutter, 6 slides, F.P.A. £6 17 6
 9×12 Etui, f/4.5 Tessar, Compur shutter, 3 slides, F.P.A. and case £6 15 0
 Postcard Salex Focal-plane, f/4.5 anastigmat, 3 slides. £3 3 0
 9.5 Millar Ciné Camera, variable speeded motor, f/3.5 Dallmeyer lens £5 12 6
 9.5 Dekko Ciné Camera, f/1.9 Ross. As new. £10 10 0
 16-mm. Ensign Ciné Projector, complete with travelling case and resistance. £6 17 6
 Pathe Home Movie Projector, motor, super attachment, resistance and rewind. £8 15 0

EASY TERMS & EXCHANGES

AGFA KARAT 7/5 A MONTH

for 15 months.

Takes 12 pictures on 35-mm. film. Fitted with high-grade f/6.3 lens. Optical direct-vision finder. Easy loading. Takes clear and sparkling pictures. Ready for action at the touch of a button.

Cash price £5:5:0

LATEST 104-PAGE CATALOGUE post free.

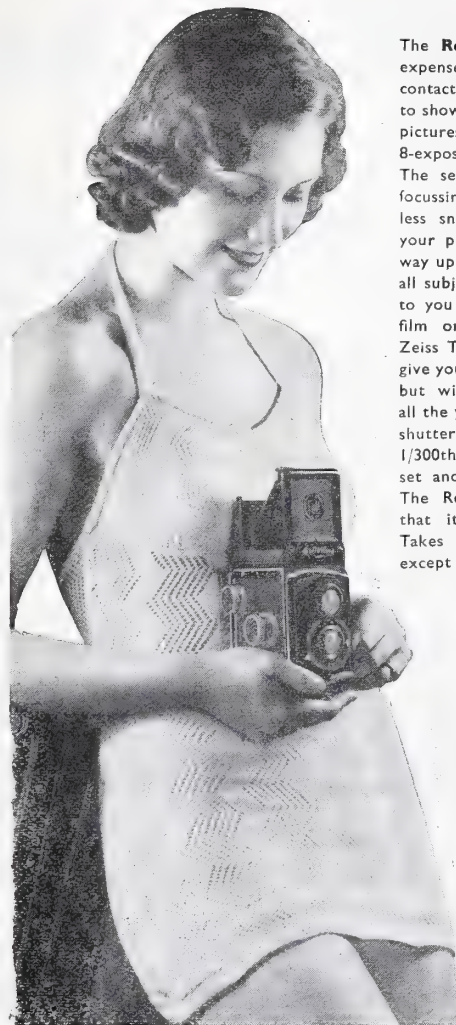


(1929) LTD.

CITY SALE & EXCHANGE

84 ALDERSGATE ST., LONDON, E.C.1

Also at 59/60, CHEAPSIDE : 90/94, FLEET ST. : 54, LIME ST. and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C. : Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1 : 47, BERKELEY ST., W.1 : 43, KENSINGTON HIGH ST., W.8 : 1a, AVERY ROW, W.1.



The Rolleicord saves you the expense of enlargements because contact prints are large enough to show the fullest detail of your pictures. 12 pictures on 3½×2½ 8-exposure roll film for 1/-. The separate viewing lens and focussing screen eliminates useless snapping because you see your picture full size and right way up, therefore you can reject all subjects which do not appeal to you before you have wasted film on them. The high-class Zeiss Triotar lens will not only give you perfect holiday pictures, but will give excellent results all the year round. The Compur shutter is speeded from 1 to 1/300th sec., also T. and B., and is set and released by one lever. The Rolleicord is so designed that it is easily manipulated. Takes all Rolleiflex accessories except only the angle mirror.

With Zeiss Triotar f/3.5 lens and Compur shutter, speeded to 1/300th sec., T. and B. £16:10:0

With Zeiss Triotar f/4.5 lens and Compur shutter, speeded to 1/300th sec., T. and B. £14:10:0

There is also the new Rolleicord Ia. With Zeiss Triotar f/4.5 lens and Compur shutter, speeded to 1/300th sec., T. and B. £12:10:0

Rolleicord YOURS FOR 6d. A DAY

With Zeiss Triotar f/3.5 lens, 24 monthly payments of 14/10, or 15 monthly payments of 23/2.

With Zeiss Triotar f/4.5 lens, 24 monthly payments of 13/-, or 15 monthly payments of 20/4.

New Rolleicord Model Ia, 24 monthly payments of 11/3, or 15 monthly payments of 17/6.

"EXCHANGE ALLOWANCES—MORE THAN DOUBLE"

Sydenham.

"I am very pleased indeed with the Rolleiflex you supplied me. It is a beautiful camera. The exchange allowance you granted on my old camera was also in excess of all other offers I had. Indeed, in one case it was more than double."

C. P.

Wolverhampton.

"I received the Rolleicord on Saturday and I must say I am delighted with it. I have given it a test this week-end under terrible weather conditions and the results are simply wonderful."

J. I.

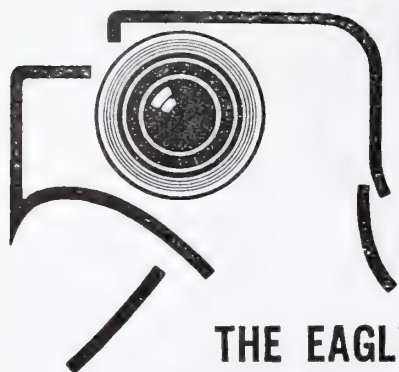
WALLACE HEATON LTD.

The Rolleicord Specialists

127, NEW BOND STREET, LONDON, W.1

47, Berkeley Street, W.1 43, Kensington High Street, W.8

Also 1a, Avery Row, W.1, and City Sale & Exchange (1929) Ltd., at 59/60, Cheapside 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, London, E.C.



THE EAGLE EYE OF YOUR CAMERA

A modern precision camera needs a lens of supreme quality to do justice to its own high performance. In other words it needs a Zeiss Tessar. Besides, it takes the rapid Zeiss Tessar lens and its unsurpassed definition, brilliance of image and covering power to secure those wonderful pictures that are ever the delight of your friends. When choosing a new lens or camera see that you get a

ZEISS TESSAR LENS

Illustrated catalogue P.51 free on request from:—

CARL ZEISS (LONDON) LTD.

Mortimer House, 37-41, Mortimer Street, W.1.

THE *Voigtländer* BESSA gives you a great deal for your money —



The Bessa has been described as "two cameras in one," because the mask for half-size pictures enables you to take 16 photographs on $3\frac{1}{4} \times 2\frac{1}{4}$ film, instead of the usual 8 if you wish. With the famous "3-point" system of focussing, shutter-release fitted under the baseboard and high-grade Voigtländer Anastigmat lens, the Bessa is a camera you should know all about.



● Write to-day for the Brochure which fully describes the Bessa range. Models from 52/6 (as illustrated) with F/7.7 lens, to £9 12s. 6d. with F/3.5 lens and Compur-Rapid shutter. **52/6**

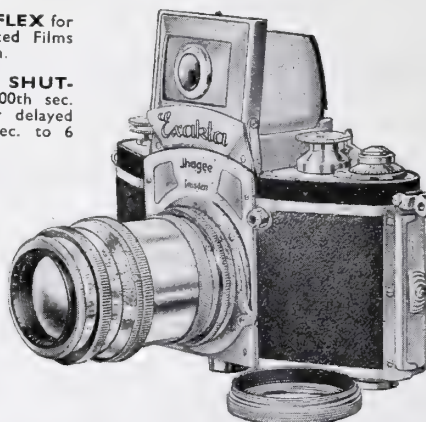
SCHERING LTD. (Voigtländer Dept. A)
185/192, High Holborn, London, W.C.1

**FOR SPEED and FINE GRAIN
—USE ILLUSTRATION FILM**

"KINE-EXAKTA" WITH EXTENSION TUBE makes pictures at 10 INCHES and "CLOSE-UP" COPIES

MINIATURE REFLEX for
all makes perforated Films
24 x 36 mm.

**FOCAL-PLANE SHUT-
TER** Speeds 1/1,000th sec.
to 12 seconds, or delayed
action 1/1,000th sec. to 6
seconds.



Extension Tubes
8/6 each extra
Adapters for do.
20/- per pair

PRECISION WORKMANSHIP.

CHROMIUM FINISH.

Brilliant Focussing Screen, Lenses in Bayonet Socket.

Exaktar Anas., f/3.5, 5.8 cm.	—	—	—	—	£27 10 0
Tessar Anas., f/2.8, 5 cm.	—	—	—	—	£33 10 0
Primoplan, f/1.9, 5.8 cm.	—	—	—	—	£45 0 0
Ever-ready Solid Leather Case	—	—	—	—	£1 0 0

Have you received the new Exakta Price List?

GARNER & JONES LTD., POLEBROOK HOUSE,
Golden Square, LONDON, W.1
Phone: GERRARD 2300.

PHOTO-
ELECTRIC
METERS

FOR EVERY
PHOTO-
GRAPHIC
NEED



The NEW SUPERSENSITIVE METER

Gives direct readings in relatively dark interiors as well as very bright exteriors. Scale clearly shows readings, from 1/1,000th sec. to 4 minutes. The "Sixtus" has no tables, yet it is capable of use with any film from 6 DIN. 17° Scheiner to 21 DIN. 32° Scheiner and with lenses from F/1.4 to F/45. It is self-contained in bakelite ever-ready case from which it is not removed when in use. Weighs 5 oz. and measures $2\frac{1}{2} \times 2 \times 1$ in.

Price 5 gns.

FOR THE LEICA

A model specially calibrated, covering the individual shutter and iris readings, is now obtainable.

Price 5 gns.

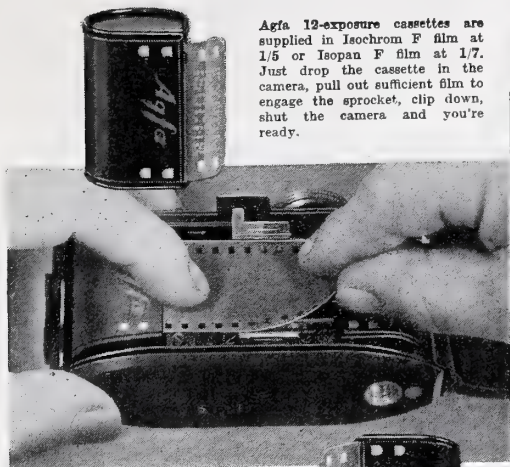
Further details on request from

J. H. DALLMEYER LTD.

31, MORTIMER ST., OXFORD ST., LONDON, W.1

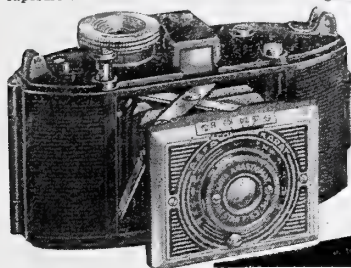
Works: Willesden, N.W.10

Phone: Museum 6022-3-4



Agfa 12-exposure cassettes are supplied in Isochrom F film at 1/5 or Isopan F film at 1/7. Just drop the cassette in the camera, pull out sufficient film to engage the sprocket, clip down, shut the camera and you're ready.

When exposed you will find the film has wound itself into the opposite cassette, which just lifts out and is ready for developing. Enlargements from these negatives $3\frac{1}{2} \times 2\frac{1}{2}$ 2/- per dozen. Strip prints $2\frac{1}{8}$ for 36, or film positives 5/- for 36. Developing 12-exposure cassettes 9d.



HOW LONG DOES IT TAKE TO LOAD YOUR PRESENT CAMERA?

THIS REMARKABLE NEW

Agfa Karat

IS EASILY LOADED WITHIN 10 SECONDS

The Agfa Karat has completely overcome the bugbear of laborious and irritating loading. Imagine the occasions when you have had to miss really good pictures because your camera was empty and there was insufficient time for reloading. 10 seconds is not long, and in that time you are completely set up ready for 12 rapid shots with the new Agfa Karat. This virtue does not by any means stand alone—it has a good f/6.3 lens, snaps out into the ready position at the touch of a button. A shutter speeded to 1/100th sec. Takes 12 exposures on 35-mm. film. An automatic lock prevents double or blank exposures. Automatic picture counter. As the "Miniature Camera Magazine" says, "The Karat is really a remarkable little instrument."

Cash **£5 : 5 : 0**

YOURS FOR 7/5 A MONTH on 15 monthly payments.

CITY SALE & EXCHANGE LTD (1929)

59/60, CHEAPSIDE
90/94, FLEET STREET
54, LIME STREET

84, ALDERSGATE STREET
13, THE ARCADE, LIVERPOOL
STREET, LONDON, E.C.

WALLACE HEATON LTD

127, NEW BOND STREET, LONDON, W.1

also 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8

INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS : 13, GRAY'S INN ROAD. Telephone : HOLBORN 5533.

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME.....
ADDRESS.....

A.P.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

13

SELO

SPEED NUMBERS

for use with any exposure meter

These speeds are for **DAYLIGHT**: see note below re artificial light

FILM	Ilford Speed Group 1	H. & D. Ilford published speeds for use with Ilford Exposure Meter, Exposure Tables and British Calculators 2	H. & D. Speeds based on conversion table used by Continental Manufacturers 3	SCHEINER 4	DIN 5
ROLL FILMS					
Selo Roll Film	D	750	2700	26	$\frac{16}{10}$
Selochrome Roll Film	E	1200	4400	28	$\frac{18}{10}$
Selochrome Fine Grain Roll Film, No. 27 only.	D	750	2700	26	$\frac{16}{10}$
Selo Fine Grain Panchromatic Roll Film.	D	1000	3500	27	$\frac{17}{10}$
Selo Hypersensitive Panchromatic Roll Film.	E	2000	7200	30	$\frac{20}{10}$
FILM PACKS					
Selochrome Film Pack	E	1200	4400	28	$\frac{18}{10}$
Selo Hypersensitive Panchromatic Film Pack.	E	2000	7200	30	$\frac{20}{10}$
FILMS FOR LEICA, Etc.					
Selochrome Special Fine Grain ...	C	400	1300	23	$\frac{13}{10}$
Selo Extra Fine Grain Panchromatic.	C	500	1700	24	$\frac{14}{10}$
Selo Fine Grain Hypersensitive Panchromatic.	D	1000	3500	27	$\frac{17}{10}$

NOTE: The H. & D. figures referred to in column 2 are the Ilford Published Speeds for use with Ilford Exposure Meters and Tables and for other British Calculators.

Artificial Light: Panchromatic emulsions may be taken as $2\frac{1}{2}$ times as fast to artificial light as to daylight compared with non-colour-sensitive materials of the same daylight speed.

The figures for the various Meters and Tables have been obtained by practical tests and will serve as a guide for exposures.

The Selo speed chart printed on thick card and of a convenient size for the waistcoat pocket can be obtained on request from all photographic dealers.

SELO

FILMS

Made in England by **ILFORD LIMITED, ILFORD, LONDON**

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, AUGUST 11TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

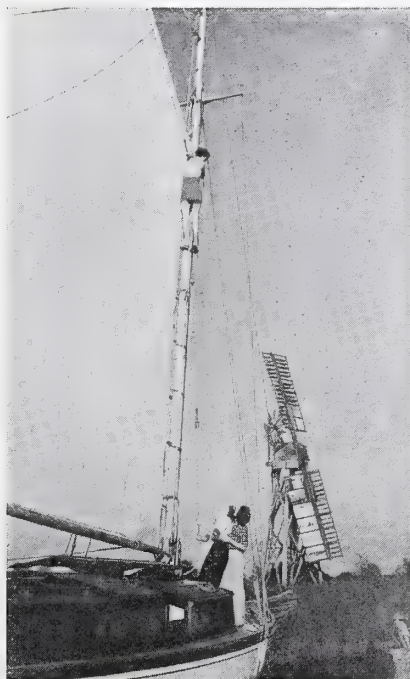
Vol. LXXXIV. No. 2544.

MORE film, we are sure, is exposed during the month of August than in any other month of the year. Shutters are clicking merrily all over the country; on beaches, rivers, broads, and all other places where the world and his wife take their children for the holidays. Mostly these many photographs are just records of holiday activities, and have a value which increases as time goes on and memories of the holiday become dim. But their interest, however great, is strictly limited to members of the holiday party. If they are to have a wider appeal, holiday photographs must possess in addition that more abstract something which gives them a pictorial motive. The theme may be no more than the play of light on a sail, reflection in a calm sea, or a shadow on a whitewashed wall. Or it may be a little nearer the subject of most holiday exposures; one particularly happy child may be caught in an attitude that expresses the joyousness of childhood in general, so making a picture that no longer depends for its appeal on recognition of the individual child. Composition and lighting, and in the case of photographs of people, pose and background too, provide the magic touch that converts a holiday record into a holiday picture.

Washing Soda in Developers.

One of the most famous photographers of about half a century ago was Mr. Paul Lange, for some years President of the Liverpool Amateur Photographic Association. A correspondent who knew him and his methods of working says that he used washing soda with pyro as a developer, and "The A.P." had something to do in the way

TOPICS of the Week



UP ALOFT.

A good example of a holiday photograph made more interesting by being a little out of the ordinary in treatment.

of discovering the formula he used, a formula said to be a secret one. One of Mr. Lange's lectures at Birkenhead Town Hall was reported in the pages of "The A.P." dated January 31st, 1890 (page 67), the report stating that he used a pyro-soda developer for his negatives, then something of an innovation, as pyro-ammonia was in common use. A demand for the formula followed, and Mr. Lange was persuaded to tell how he developed his negatives. He said: "Make up the following stock solution: Boiling water, 16 oz.; washing soda, 2 oz.; bromide, 20 grs. To develop, take $\frac{1}{2}$ oz. of the stock solution, make up to 2 oz. with cold water, and add 3 to 5 grs. of dry pyro. For developing I never use any other. The negatives may not look so nice as black ones (the images were a greenish yellow), but they print, enlarge and reduce (for slides) more excellently." And that was forty-seven years ago!

Seeing the Country.

It seems to have caught the eye of many of the English visitors to the Paris Exhibition how largely the different countries rely on photographs for their "showing off." Even the much criticised British Pavilion is warmly commended everywhere for one thing, namely, its photographs of the pleasantest things in the country. Most of the other countries rely on photographs to attest the progress they are making alike in industry and in the provision of leisure, in art and education and in sport. In the Italian Pavilion one large hall is lined with photo-murals showing incidents of the African conquest, and another has brightly lit dioramas of modern buildings and town-

planning schemes in Italy. Belgium shows attractive photographs of her life and scenery. The Danes show by photographs their scientific industries. Indeed, when one comes to think of it, what other medium is there so stimulating to the imagination and so informative with regard to any subject of considerable extent? Samples can be used, but they are like a sentence with missing letters to every word, whereas photographs furnish a complete description, and one that carries its truthfulness in its very aspect.

Getting the Proper Slant.

An art critic writing in one of the newspapers on an exhibition of "Independent Art" which he has seen abroad makes the remark that the great point about the pictures was that they were not like what they were said to represent, unless you got very drunk so that one eye could get in the way of the other. In these circumstances, he imagined—he modestly disclaimed having made the experiment—the works appeared very fine. It certainly seems to offer an idea for the promoters of art exhibitions, especially art which takes some understanding

before one can realise whether a given picture is a storm at sea or the view of a motor car looking from underneath it. They should have a refreshment room in close proximity to the exhibition, and ply their visitors with the sort of cocktail that makes one's inside feel all lighted up. Hitherto it has been customary only to have refreshments on press day, the Press, of course, needing to have their jaded minds stimulated to appreciation, the exhibition committee forecasting the favourable nature of the notice according to the potency of the drink which is chosen. It may, of course, be that we have missed the point of many pictures, been blind to their excellences, owing to an inconvenient habit of sobriety. The little slant which liquor gives to the perceptions may be necessary for the true appreciation of modern art. Indeed, if, as may have been the case, a picture has been produced "under the influence," it is likely that it can only be appreciated if the visitor is in the same condition. We always bear in mind the true story of a shorthand writer at the law courts who one day took down an important judgment while

drunk, and on returning to sobriety found to his dismay that he could not read a word of what he had written. After a little consideration, however, he got drunk again, and then read it with perfect ease.

Illustrated Books.

Looking round a scientific book exhibition recently, we felt a sudden twinge of envy at the modern student. How different from the schooldays of some of us, when most of our textbooks had no illustrations at all, or at most a wretched little woodcut which obscured more than it revealed. Here, for example, is a new work on X-ray pictures of the bones and joints and it has 340 illustrations. Here is the eighth edition of a standard medical work with 36 coloured plates and over 600 illustrations in the text. Here is another with 400, and so on. Volume after volume of these scientific works was, as the advertisements would say, copiously illustrated, and the adverb was not misapplied. How fortunate is the student to have things made so plain to him that he hardly needs to read anything at all! And the modern block-maker shares in the good fortune.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Grain in Emulsions.

As grain in emulsions seems now to be such an important matter can you give me some idea of the size of the actual grains of silver bromide in plates and films? L. L. A. (Dumfries.)

Dr. C. E. K. Mees in his book on "Photography" gives some interesting information on the point you raise, and we are pleased to pass some of it on to you.

The crystals in the emulsion itself are mostly flat triangles or hexagons, with a thickness from one-fifth to one-tenth of their diameter. When the emulsion is coated on to a base it contracts on drying to about one-fifteenth or less of its original thickness, so that the grains are flattened out. There may be ten to fifty layers of them in the coating.

To give an idea of their minute size, Dr. Mees says that in a piece of film the size of a thumbnail there are as many grains as there are people in the world. They vary in size so that it would take 10,000 million of some of them to cover a square inch, while others may have a diameter of 1/5,000th of an inch. It requires a good microscope to see even the larger grains.

They can be measured with some accuracy by making a photo-micrograph of, say, 2,000 diameters, and again enlarging this and measuring a large number of the grains. The unit of measurement is a square micron, a micron being 1/25,000th of an inch. In an average emulsion as used for negative-making the largest number of grains have an area of 0.3 square microns, next in order comes 0.1 and then 0.5. As a rule a very fast emulsion contains a greater range of larger size grains, while a slow emulsion is composed almost entirely of grains in the three sizes just named.

Preponderance of small grains, more or less uniform in size, is favourable to securing contrast. Large grains are associated with higher sensitivity and reduction of contrast.

Naturally, as emulsions vary, grain becomes visible at different degrees of magnification. It always exists; and even the most grainless and continuous image possible will reveal its granular character under a sufficiently high microscopic magnification. Recently, great advances have been made in securing fine grain and high sensitivity in the same emulsion.

Double Fixing.

Will you explain the method and purpose of using two fixing baths for negatives instead of one? G. S. (London.)

The method is a simple one, and has the advantage of greater certainty that this important operation is thoroughly carried out.

Hypo solution is poured into two dishes, which we may call No. 1 and No. 2. When the negative is placed in No. 1 it should be noted how long it takes to clear, that is, for the creamy emulsion to disappear. The time varies with different emulsions. Soon after this has happened the negative is transferred to No. 2, where it remains for at least as long as it spent in No. 1.

When it is noticed that the time of clearing in No. 1 is appreciably longer than the time taken when the bath was fresh, this solution is thrown away as exhausted, or nearly so. No. 2 dish (the solution in which has done much less work), now becomes No. 1, and the original No. 1, with a fresh solution, is now used as No. 2.

The Importance of the NEGATIVE

Any experienced worker will agree that one of the most important

parts of the photographic hobby is the production of the negative, and a few points are discussed here which, although probably well known to many, are often overlooked or carelessly neglected.

IT is of little use trying to produce an exhibition picture from a negative which possesses few virtues, so that the production of the negative, especially in these days of miniature cameras, has become of paramount importance.

Not so long ago the plate user was the only individual who had any choice of negative material, the film worker being considered very fortunate in having as much advantage as the orthochromatic emulsion provided him with. Now, however, the varieties of films are legion, and the first perplexity with regard to negative work is the choice of film.

Panchromatic emulsions have come so much into vogue, and are so easily obtainable, that more and more amateur photographers are using them as regular negative material, and this is in most cases all to the good. There are some workers who object to panchromatic material for some kinds of subjects, doubtless on grounds based on experience, but the ordinary general worker will find a great advantage in loading up with this material every time.

Usual Materials.

There is one very important point which every amateur ought to grasp from the onset, and that is, whatever material he may choose to experiment with during his photographic career, he should have a definite choice with which he is so familiar that he can be reasonably certain of turning out a good negative by purely routine methods.

Routine.

If camera drill is important, negative-making routine is equally if not more so, and while many methods are now available, whichever one is decided upon should be perfected.

Such points, for instance, in development by inspection, as the position of the dishes containing each solution. They should invariably be kept in the same order, and usually run from left to right—developer, water, fixer, or desensitiser, water, developer, water, fixer. Thus, the worker finds it quite possible to develop films by hand in total darkness if he has always the

same solutions in the same place, and is relieved from the tragedy of putting his negative into the fixing solution first, which is an event not entirely unknown among amateur photographers.

Developers.

It would be very difficult to run through the numerous developers now available for the negative maker. Different combinations of pyro-soda comprised the old-time worker's chief developer; now he has the choice of dozens. Here, again, it is really essential that the amateur should know exactly what he is to expect from a developer, and is certain, as far as is possible in photography, that his negative and developer are suited.

The miniature worker will almost certainly need a fine-grain solution of some kind, his choice being to a great extent guided by the amount of exposure he has been able to give to his negatives. In this respect, some of the paraphenylene-diamine developers need as much as twice the normal exposure to be successful as fine-grain producers, and the worker must bear this in mind when making his exposures. Variations of the M.Q.-borax or carbonate solutions are extremely useful for negatives made with just normal exposures, especially when excessive enlargement is not contemplated.

This is another factor in the question of negative production, since the kind of enlargement is directly dependent on the type of negative produced.

Tanks.

There is little doubt that the tank combined with the time and temperature method of development is excellent, especially when the worker has decided on a developer and a time which suits his particular type of requirements in the way of negatives.

One or two snags arise: some tanks making objectionable marks, through the touching of the apron, or through unexpelled air-bells, or again through the developer not being sufficiently agitated during development. As is fairly obvious, most of these are not the faults of the tank, but of the operator, and when one considers

that there may be anything up to thirty-six possible exhibition pictures in the tank at a time it behoves one to be reasonably certain that everything has been done to make them perfect.

Handling.

A wet plate or film is not an excessively easy thing to handle, and occasional slips often make awkward marks or abrasions which cause a great deal of annoyance on the subsequent enlargement. There is a lot to be said for the wearing of rubber gloves when handling wet sensitive materials, but most workers object to this and use ebonite forceps, which are at once excellent and dangerous. At all costs miniature negatives should be kept free from blemishes, and it is an excellent plan to clean these films up after the washing with a brief rinse in slightly acidulated water, then rinse again, and wipe off all surplus moisture with a viscose sponge.

Drying.

Quick drying is a very useful thing with regard to the worker who has to do all his photography in his brief leisure. With plates this can be accomplished by soaking the plate in methylated spirit after the final washing, when it will quickly dry. This method, however, is not advocated for films, which should be given a few minutes in a 10 per cent formalin bath and then dried in a current of warm air or reasonably near a fire or stove.

Retouching.

The production of the final negative usually implies some slight retouching. On small negatives the less of this that is necessary the better. The larger negatives can be retouched and spotted fairly easily with the aid of a little retouching medium rubbed over the film (too cheap to make it worth making at home) and a suitable fine-pointed, hard pencil, but the miniature negative is a different problem, and some workers leave them severely alone and rely on their skill being good enough to spot out defects on the final enlargement. The best method is to produce, if possible, the negative without any blemishes.

August 11th, 1937

The Caravan

By HEBER GHYLL.

rainy day provides opportunities of a less stereotyped kind. Calculate the amount of film that you will require and take about four times as much.

Any camera will do, but a miniature will be found most convenient for interiors. Its great depth of focus at a wide aperture is a great advantage in the comparatively confined space of a caravan.

For consistently good results an



The full scenic possibilities of the site should be exploited.

A CARAVAN holiday without a camera is unthinkable, but if the record is to be treasured it must be well planned and carefully made.

It is as well to make a list of subjects which you must include before the holiday starts. You will not forget the start when, with all on board, the venture anxiously takes the road. Then there are a hundred and one "chore" pictures. Mary making the beds. Mother cooking the dinner. Horace washing-up.

You will want records of the site or sites, and do not forget that a



En route.



The milkman.

exposure meter is essential. When taking interiors be careful to test the light on the darkest part of the subject, but do not follow what is perhaps your usual custom of doubling the indicated exposure.

The illumination of the inside of a caravan is very patchy. Brilliant splashes alternate with comparatively dark areas, and the latitude of your film will be no more than enough. If separate treatment can be given it will be wise to curtail the development time of all such subjects in order to keep the contrast within printable bounds.

It is a good idea to lessen the amount of direct light by arranging a sheet outside, but not too close to the windows. Reflectors also made from sheets, will help to bring light to dark corners. Another way to control the light is to slew the whole caravan round.

Some exposures are certain to necessitate the use of a tripod. Make it a stout one and banish everyone not concerned in the picture. A caravan, however well built, is none too steady a platform for photography.

You will be expected to provide many "pretty" pictures

nera AND CARAVAN

showing the caravan in rural surroundings and featuring the members of the party. Very nice—but see that they do their share.

There must be no grinning at the camera. If they are sitting and reading—let them sit and read; if they are just sitting—let them look at the wonderful view or talk to each other. It is far better to stage a planned scene, although your eye



Washing-up.



Getting dinner ready.

As a dark-room a caravan is not a success. If you have to change plates in the dark go very cannily. It is understood that night is the only

mat over the bottom of the door and put the lamp out.

Wait at least three minutes in your alleged total darkness before you uncover any sensitive material. If, however, there is still a faint glimmer of light don't decide to chance it, but take your plates to bed with you.

The user of a plate camera should most certainly equip himself with a film-pack adapter. Dark slides hold at most two plates each, and cannot be reloaded till after dark. Subjects will be so plentiful and so attractive that the plates loaded last night may all be used by lunch time; if so, a daylight-loading film pack will save the situation.

will always be alert for impromptus.

The background should be watched more carefully than usual. No more than at any other time do you want trees growing out of unexpected places. Also a mass of foliage will show off the 'van better than a chalk cliff.

However vividly a light roof stands out against a blue sky, unless you use a filter the two are apt to merge on the negative. The lines of a caravan are distinctive and usually beautiful. Try to make the best of them. The difference of a foot or two in your stance may alter the whole drawing.

One prefers to take the door side, but that does not always offer the same background, or perhaps the lighting is wrong. Here again it may help to move the 'van. Ignore the remonstrances of your unwilling party. When the holiday is over they will be as keen as you to show people the most favourable aspects of the site.



"What's that funny hissing noise?"

possible time. First get everyone either in bed or outside with the clear understanding that no door is to be opened until you say so.

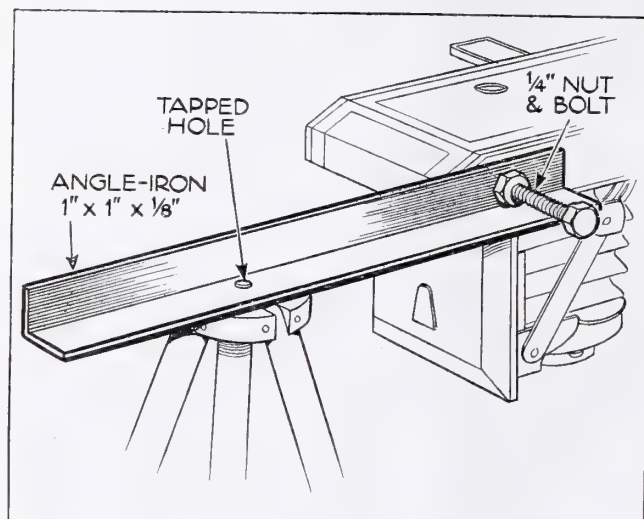
For your preparations choose that part of the caravan with the least windows. Cover them on the outside and draw the blinds. See that all cigarettes are extinguished, place a



Chores!

Readers' Hints, Tips and Gadgets

PHOTOGRAPHING ARTICLES IN PLAN.



IT is often more convenient to photograph small articles on the floor, with the camera held horizontal, than to fasten them to a vertical support and hold the camera in the usual way. The gadget described here enables you to fasten the camera to the tripod with the lens in a horizontal position.

You need a piece of angle-iron about $1 \times 1 \times \frac{1}{8}$ in. The size depends on your camera, but about 12 in. long should do. Two holes are drilled in this. The one for attaching the tripod is a $\frac{3}{16}$ ths-in. hole, which is then tapped with a $\frac{1}{4}$ -in. Whitworth thread. The other is a $\frac{1}{4}$ -in. hole to clear a standard $\frac{1}{4}$ -in. Whitworth bolt. If you cannot do this yourself, a garage would do it quite cheaply.

The tripod screws into one hole and a $\frac{1}{4}$ -in. bolt and nut is put through the other hole and screwed into the tripod socket of the camera. The nut allows the camera to be swivelled into the correct position and then locked by tightening the nut.

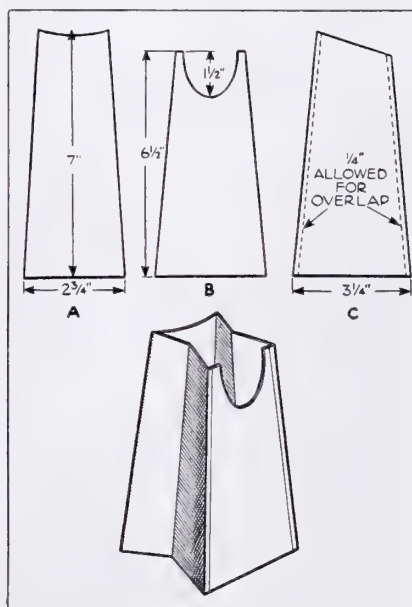
In use, the convention of having one tripod-leg under the lens must be abandoned, or the lens will look straight down upon it. The single leg must therefore be at the back, so that the lens looks down into the clear space between the other two. Care must be taken in lighting the object being photographed, or the shadow of one or other of these legs may fall across it.

P. W. BLANDFORD.

AN EXTENSION HOOD.

THE older type of reflex camera had a leather hood which, when erected, fitted closely round the eyes of the user, so excluding all light. Focussing was easy to do, even when the screen was comparatively dark as a result of stopping down the lens. The newer reflexes are too small to accommodate a hood wide enough to enable the photographer to bury his face in it in the old-fashioned manner. Although perfectly satisfactory for general use, a hood that does not fit the face must of necessity allow stray light to reach the screen, so dimming the image considerably, especially when using the camera in the open under a bright sky.

One method of avoiding this difficulty is to make use of the magnifier with which most small reflexes are equipped for fine focussing. In viewing the screen through the magnifier the eye must be brought so close that the head automatically acts as a very efficient sky-shade, and the image is seen at full, or nearly full, brilliance. But although this provides all that could be desired



for the purpose of focussing, it is not very satisfactory for composing the picture, as it is not always easy to see the whole screen at once from so close a viewpoint.

The difficulty can readily be overcome by making a collapsible slip-on extension hood, which shields the screen sufficiently to bring the image up to nearly the brilliance it would have if extraneous light were excluded altogether and at the same time leaves both hands free for manipulating the camera. Such an extension is easily made.

Two pieces of stiff cardboard cut to the shapes shown at A and B respectively form the front and back of the extension, and these are joined together with two side-pieces of stiff paper or American cloth cut as at C. The sides are creased down the centre so that they fold inwards, and the hood collapses flat and can be slipped into the pocket when not in use. The inside should be painted with dead black. The dimensions given are for an Ikoflex camera, but can easily be adjusted for other makes of cameras.

H. BARLOW.

ACCURATE GLASS-CUTTING.

NEITHER the expensive diamond, which few of us possess, nor the cheap and usually inefficient wheel cutter, is a tool that most amateurs can use with accuracy.

Both of them require allowance for the width of the cutter bearing, and a scratch is made perhaps $\frac{1}{16}$ th in. away from the straightedge. Thick glass is difficult to cut at all, and thin stuff often cracks under the pressure.

The use of an old razor-blade against a metal straightedge will give an even scratch on the line desired without any

allowance being necessary for width of tool. The blade should be held at an angle of about 45 degrees, so that the end of the blade only cuts the glass. A single-sided blade with thickened back is best, as it needs no holder and is rigid. But a double-edged blade can be used by placing it between two thin strips of wood clamped by small bolts through the holes.

Thick glass should be scratched on both sides, taking care to get one scratch vertically over the other. Each end of a blade will cut three or four pieces of glass before becoming too dull.

D. E. LUMB STREET.

IN THE SVAAP

William A. Robinson is a specialist in deep-sea small boat cruising! In his aeroplane, Colonel C. A. Lindbergh is a specialist in things aeronautical! On the stage C. B. Cochran is a specialist in showmanship! On the screen, Cecil B. de Mille is a specialist in spectacle! On the links, Henry Cotton is a specialist in golf! At "202" R. G. Lewis is a specialist in miniature cameras and miniature photography!

Presumption, say you, to class ourselves with such a gallery of celebrities? No, say we! They specialise, but no less do we; in fact, the light of our specialisation shines like a good deed in a naughty world when one thinks of the host of imitators who appellated themselves "specialists" when we first gave to English and Colonial miniaturists the incomparable "202 Service."

On investigation, we find that one can call oneself a "Miniature Camera Specialist" if one sells miniature cameras. That, so far as we can see, is all that is necessary for one to become a "specialist." In truth, we feel almost ashamed of ourselves when we confess that we undertake solely the processing of miniature films, the repair and adjustment of solely miniature cameras, the sale of solely miniature cameras, enlargers, and accessories, and the furthering solely of miniaturists' interests. We believe ourselves to be the only firm in the world that can make these claims; if you are a miniaturist, "202" should be your Mecca! "Try 202 for Service!"

LEICAS:

Leica IIIa, f/2 Summar lens, E.R. case. As new	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new	£32 10 0
Leica III, black, f/2 Summar, E.R. case. As new	£31 10 0
Leica III, chromium, f/3.5 Elmar, E.R. case. As new	£24 17 6
Leica III, black, f/3.5 Elmar, E.R. case. Practically as new	£23 17 6
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new	£22 15 0
Leica II, black, f/3.5 Elmar. Good condition	£19 10 0
Leica Standard Model, chromium, f/3.5 Elmar. Indistinguishable from new	£13 10 0
4-cm. f/1.5 Plasmal for the Leica, uncoupled. As new	£12 15 0
5-cm. f/1.5 Plasmal for the Leica, uncoupled. As new. Cost approximately	£30 14 10 0
3-in. f/1.5 Plasmal for the Leica, uncoupled. Cost approximately	£36 19 10 0

CONTAXES:

Contax Model III, f/2 Sonnar, E.R. case. As new	£55 10 0
Contax Model II, f/1.5 Sonnar, E.R. case. As new	£55 0 0
Contax Model II, f/2 Sonnar, E.R. case. As new	£42 10 0
Contax Model I (this year's pattern), f/2 Sonnar. As new	£32 17 6
Contax Model I, as above, but fitted f/2.8 Tessar	£25 17 6
Contax, as above, but fitted f/3.5 Tessar	£23 17 6
Contax, old non-slow-speeds model, f/3.5 Tessar. Good condition	£14 17 6
8.5-cm. f/2 Sonnar for the Contax, any model. As new	£24 17 6
F/8 Wide-Angle Tessar for the Contax. As new, chromium	£9 17 6
Plate Back with 1 slide for Contax I.	£2 19 6
Ditto, for Contaflex.	£3 7 6
Contameter for the Super Nettel. As new.	£6 19 6
Contax Universal Finder. As new.	£7 17 6
4-cm. f/2 Biotar for the Contax. As new.	£13 10 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Super Ikonta Model 530/15, f/4.5 Tessar (ideal for colour work). As new	£13 10 0
Another, as above, but with Rapid Compur shutter. As new	£14 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur. As new	£16 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur. As new	£13 18 6
Super Ikonta 530/2, as new, f/4.5 Triotar, Klio shutter	£9 17 6
Super Ikonta 530, f/3.5 Tessar, Rapid Compur. As new	£14 17 6
Super Ikonta 530, f/3.5 Tessar, normal Compur. As new	£13 17 6
Super Ikonta 530/16, f/2.8 Tessar, Rapid Compur. As new	£23 17 6
Kodak Regent, f/3.8 Xenar, Rapid Compur. As new	£13 17 6
Weltur, f/2.9 Radionar, Compur. As new.	£13 18 6
Baldaxette, I, f/2.8 Xenar, Compur. Shop-soiled only	£15 15 0
Baldaxette I, f/2.8 Xenar, Compur. As new	£14 10 0

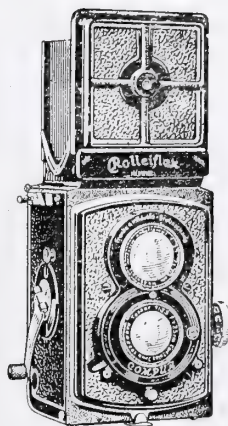
SPECIAL OFFER.

Six only, Super Ikontas 530/2, f/4.5 Tessar, normal Compur. As new....£12 7 6
Four only, Super Ikontas 530/16, f/3.5 Tessar, Slightly shop-soiled only....£18 17 6

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd.:

Roland, latest chromium model, f/2.7 Plasmal, Rapid Compur. As new	£20 10 0
Roll-Op, f/2.8 Anticomar, Rapid Compur. As new	£15 17 6
Dollina II, f/2.8 Tessar, Rapid Compur. As new	£15 15 0
Compass, latest improved model, just issued. As new	£22 15 0

The SQUARE-FORMAT REFLEX KING!



Rolleiflex (4×4 cm.), fitted f/2.8 Tessar and Rapid Compur.

We will gladly take your present miniature in part exchange, and spread the balance payable over twelve, eighteen or twenty-four equal monthly payments, against any Rolleiflex camera, or for that matter, any camera, new or second-hand, can be supplied on hire purchase.

A CERTAIN YOUNG FELLOW CALLED BEAUCHAMP

Had some over-done negs. Would we bleach them?

The work was begun, And the re-doing done, And the service he got served to teachamp

that even if he had already received poor developing and printing service elsewhere, he could still have at least some of the errors committed in the execution of his previous orders rectified by us. Of course, when he saw the quality of our work, he was immediately converted into being a regular customer, which obviated the necessity for his ever having such operations as bleaching and re-doing carried out.

Write for the booklet "The New Technique of Miniature Film Processing," which will be sent free and post free by return.

MINIATURE REFLEXES:

Latest Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, Rapid Compur. As new	£19 17 6
Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, normal Compur. As new	£16 17 6
Rolleicord II, f/3.5 Triotar, ever-ready case. As new	£14 10 0
Rolleicord II, f/4.5 Triotar. As new	£11 17 6
Rolleicord I, f/3.8 Triotar. As new	£11 5 0
Rolleicord I, f/4.5 Triotar, case. Excellent condition	£8 10 0
Pilot Reflex, f/3.5 Tessar, Compur. Excellent condition	£11 15 0
Welta Perfekta, f/3.5 Trioplan. As new	£10 15 0
Contaflex, f/2 Sonnar, ever-ready case. As new	£52 10 0
Contaflex, f/1.5 Sonnar, ever-ready case. As new	£62 10 0
Lever-wind Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new	£26 10 0
5.5-cm. f/8 Wide-Angle Tessar Lens, for the Exakta. As new	£9 15 0
Exakta Model B, lever-wind, f/2.8 Tessar. As new	£22 17 6

MISCELLANEOUS CAMERAS:

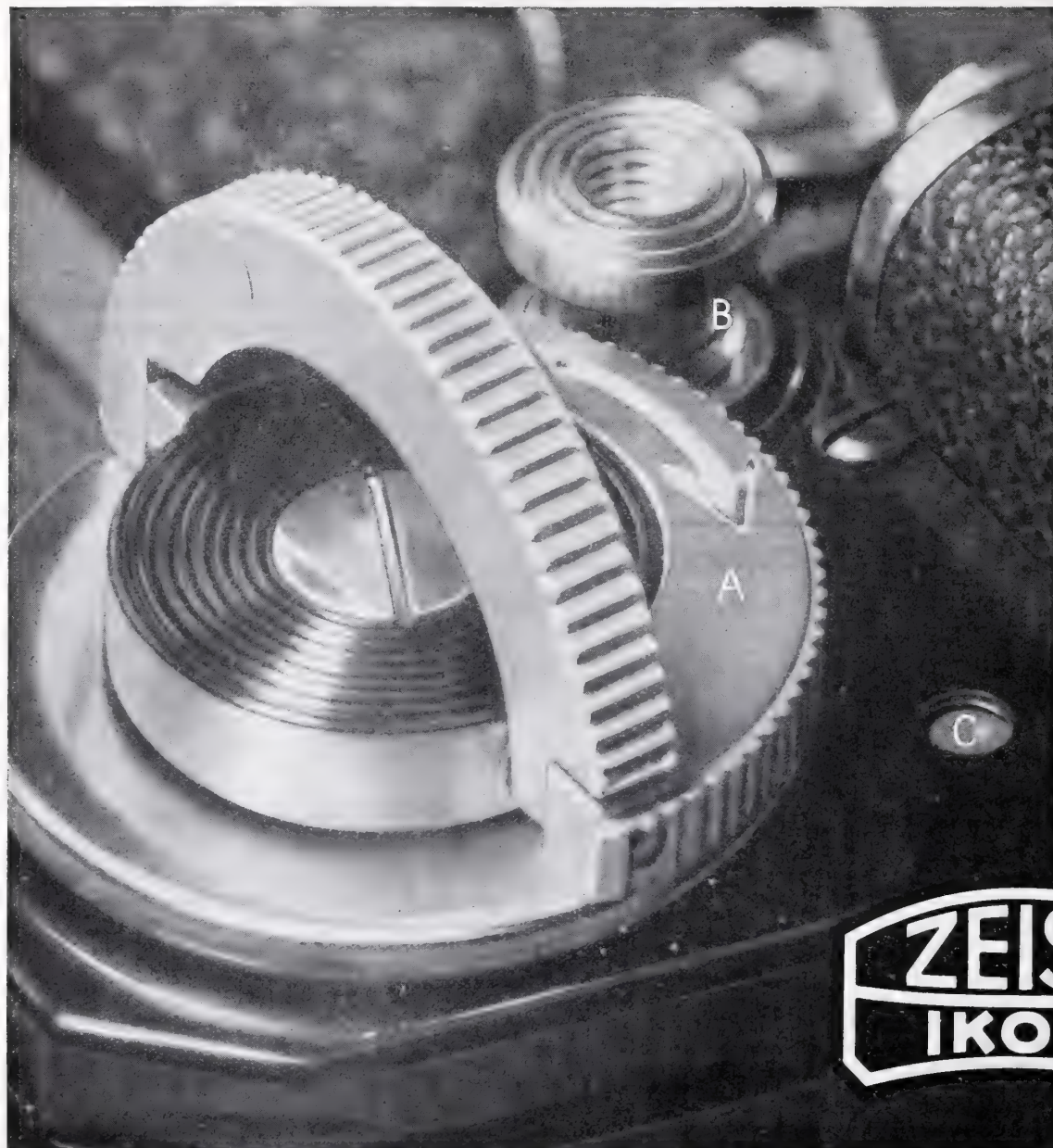
Retina, f/3.5 Xenar, Compur. As new	£6 17 6
Beira, f/3.5 Trioplan, Compur. As new	£6 17 6
Miniflex, f/3.5 Astro, Compur. As new	£6 17 6
Miniflex, f/3.5 Victar, Vario shutter. As new	£2 7 6
Ensign Multex II, chromium, Ross Xpres f/2.9, purchased new 10 days ago (receipt shown). Cost £26 10s.	£19 10 0
Peggy, f/2.7 Plasmal, coupled range-finder, film-cutting device. As new	£19 10 0
Peggy, f/2.8 Tessar. As new	£20 10 0
Peggy, as above, but with 4 cassettes, filter and E.R. case. Cost	£36 21 17 6
Kodak Six-20 Duo, f/3.5 Kodak lens, Compur	£7 17 6
Dolly Super Sport, f/2.8 Xenar, 3 slides and focussing screen	£9 17 6
520 Ikonta, f/3.5 Tessar, Rapid Compur, case. As new	£9 17 6
Voigtlander Virtus, f/3.5 Heliar, case. Excellent condition	£8 17 6

CAMERAS TAKING 16 on V.P. FILM:

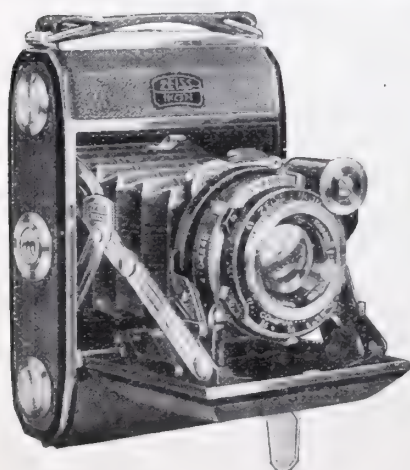
Zeiss Kolibri, f/3.5 Tessar, Compur. Good condition	£6 17 6
Plaubel Makinette, f/2.7 Anticomar. Good condition	£10 17 6
Baby Ikonta, f/4.5 Novar, Derval. Excellent condition	£3 3 0
Voigtlander Perkeo, f/3.5 Skopar, Compur. Good condition	£5 15 0
Piccochic, f/2.9 Vidanar, Compur. Good condition	£4 7 6
Pupille, f/2 Xenon, Compur. Excellent condition	£13 17 6
Reflex Attachment for the Pupille. New condition	£2 5 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1 (HOLBORN 4780.)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



Look for this sign in
your dealer's window.



Do you know what this is?

It is the shutter release (marked B in the illustration) on the Super Ikonta II, for $2\frac{1}{2} \times 1\frac{3}{8}$ in. and $3\frac{1}{2} \times 2\frac{1}{8}$ in. pictures, conveniently placed on the camera body near the film-winding knob (A); and a nearby signal (C) shows whether the film has been wound on. Therefore, it is impossible to make unintentional double exposures with the Super Ikonta II; even if the shutter has been set it cannot be released until the film has been advanced for the next exposure.

The shutter release is much better situated on the body of the camera than on the shutter itself for this latter position is often a contributory cause to camera-shake. The new Zeiss Ikon shutter release on the camera body facilitates taking pictures from eye-level—where the best perspective is obtained—and practically eliminates the liability to camera-shake.

All Super Ikonta cameras sold in Great Britain or Ireland at current listed prices carry the written three-year guarantee. Ask your dealer for particulars.

SUPER IKONTA

The story of the Super Ikonta is told in our illustrated prospectus "Miniature Camera Advantages with Large Size Negatives". Write to us for a copy.

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

A Motor-Cycle Hill-Climb



TAKING A TOSS. 1/200th sec. at f/4.

By W. K. COXON.

near the top, we climbed and climbed. Pulling ourselves up, slipping down, and going up sideways, we eventually did arrive somewhere near the top, when we sat down to get our breath.

However, very quickly the fun started. A quick look at the meter showed that the



AN UNRULY MONSTER. 1/200th sec. at f/4.

TO those who are not interested, riding a motor cycle at speed up an almost unclimbable hill over an impossibly bad track probably seems sheer lunacy. Nevertheless, there are plenty of enthusiasts who thoroughly enjoy it, in spite of possible damage to their mounts. And, in any case, what does it matter to the photographer? Lunacy or rational enjoyment, these hill-climbs provide splendid material for action pictures with the camera.

The illustrations accompanying these notes were all obtained on the same day at a hill-climb in Derbyshire. When we came to the actual course, we could not help thinking that nothing less sure-footed than a goat could ever climb up it at all. What would befall anything on wheels we just could not imagine.

By making friends with a steward



FALLING BACKWARDS. 1/200th sec. at f/4.

the air and rolled over backwards. Before he had rolled very far a long rope with a grab-hook was thrown round the back of the bike, and half a dozen men soon pulled it out of the fairway.

Before this was all really finished and the hook taken off, there was another roar, and up shot another, lost speed, turned on its side, and rolled over down the hill. And so it went on all day—thrill after thrill, and picture after picture.

With all such speed photographs as these, focussing is the chief difficulty; the exposure must be made at the instant that the incident occurs, and there is no telling beforehand at what distance from the camera it will happen. All that can be done is to set the focussing scale so as to cover, as far as possible, all distances from the nearest to the farthest at which it would be worth while to make an exposure at all.

And it needs a miniature to cover such a wide depth of field at an aperture permitting of really high shutter speeds.



FOR THE PUBLIC SAFETY.
The grab-hook that prevents a riderless cycle from running amok.

we obtained permission to roam about the course—with a warning that we ran some risk.

Thinking the best pictures would be

light was good. We fixed the speed at 1/200th sec. and the stop at f/4, just in time for the roar which indicated the first one up—and, strange to say, he was up and over the top, the only one we saw go over all day.

About five minutes' waiting, and then another roar, and up came a second machine in a cloud of dust. He got just about opposite where we were sitting, hit a bump, jumped into



A SUDDEN STOP. 1/200th sec. at f/4.

DANGERS of the BEACH By A.L.M.S.

HOLIDAY snapshots, even if made by a serious worker, are generally casual things, taken on the spur of the moment without thought or premeditation. Yet five years hence they are likely to be more valued than the exhibition pictures on which so much loving care was lavished. All the more reason, then, that every care should be taken that they are at least not

ment a camera is quite out of place, and the photographer's only course is either to put the camera away or to retreat to the other end of the beach. Unless, of course, he cares to risk a rebuff by making suitable diplomatic representations to the parents of the culprits.

Safe Places.

When the camera is out of use, it should never be put down on the sand—not even on wet sand. Deck chairs are common objects of the more inhabited parts of beaches, and most camera cases have a shoulder-strap. Put the camera in its case and hang it by the shoulder-strap to the back of a deck chair, and it should be reasonably safe from sandy contamination. And before opening the case again, brush off any sand there may be outside it.

In a sandy cove away from the crowd it is more difficult to find a spot to put the camera down. If there are rocks, of course, the problem is solved, but in their absence it is a good plan to find a newspaper to stand the camera-case upon. The top of the luncheon-basket is a good place too; none of the party will allow any sand to get into that.

Loading on the Beach.

Loading the camera is always a ticklish operation in sandy surroundings. To get both hands free means sitting down on the sand and putting the camera on the lap, in which position it



Children romping in dry sand make a charming subject, but beware of flying sand.

spoiled by technical blemishes.

The great majority of spots and scratches are caused by dust or grit in the camera body. Sand, beloved by his models the children, is a deadly enemy to the photographer. Not only is it a cause of bigger spots, and worse scratches, than almost any kind of dust or grit, but even a single grain can play havoc with the mechanism of any miniature camera.

Wet Sand and Dry.

The best place for a camera on the beach is in its owner's hand, for he will protect it as instinctively against sand as he would against a blow. And for the photographer himself, when carrying the camera, wet sand is a much safer place than dry, for wet sand does not get flung about as dry sand does. Children running by on dry sand, especially if they turn suddenly just as they pass the photographer, can send up a kind of spray from which it is extremely difficult to protect a camera. Wet sand, on the other hand, does not fly up any more than would grass or a macadam road.

No photographer's offspring, of course, would be allowed to do it—but it is not uncommon to find oneself near children who throw handfuls of sand at one another. In such an environ-



Sand, when wet, loses all its tendency to fly about. Subjects like this may be taken without troubling to protect the camera.

is so near the ground that any passer-by is very liable to fling a few grains of sand into it, quite unconsciously, with his feet. With the camera defenceless through being open, the single grain of sand that can tear a deep channel through all sixteen or all thirty-six exposures as the film winds past, can very easily find its way into a vital part of the "works." The wise photographer



The fine dune sand that would spurt up as these jumpers landed is particularly dangerous to cameras.

will find a spot where he can open his camera in comparative seclusion.

Wind, unless of a most un-August-like strength, does not blow beach sand about to any great extent. Dune sand, on the other hand, is very fine and very light, and care should be taken to protect the camera against sandy dust if it is taken on to sand-dunes on a windy day.

Look after the Case.

Keeping the camera in its case whenever it is not likely to be wanted at an instant's notice is a very great safeguard against the intrusion of the unwanted grain—but only if the case itself is free from sand. It should be inspected every evening, and any little pinch of sand that has found its way in—for sand gets everywhere—should be emptied out to the last grain.

With care, there is no reason why the end of the holiday, even if spent on the sandiest of beaches, should not show a big batch of negatives all completely free from spots and scratches, and a camera that works as sweetly and un-grittily as on the day the holiday started. But if it does not, the photographer can always console himself with a good resolution—to choose a shingle beach next year.



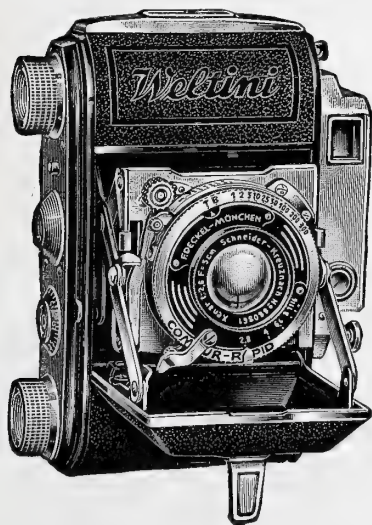
A shingle beach like this, upon which these sun-bathers are lying, completely frees the photographer from all need for care.

Modern Miniature Cameras

THE WELTINI.

THE Weltini, which is a range-finder camera giving pictures 24×36 mm. on 35-mm. ciné film, is small and compact, its dimensions being $4\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in. over all projections, and its weight 22 oz. When closed, the lens is completely protected by a small square baseboard of metal. Pressure on a button opens the camera, the baseboard dropping while the front, which is firmly held by crossed struts, flies forward into the "infinity" position, where it is extremely rigid.

For focussing, the camera is equipped with a focussing mount, scaled to 4 ft. There is only a single eyepiece for both range-finder and view-finder, the image being seen doubled over a small bright area in the centre of the field of the view-finder until the lens is correctly focussed. The fact that accuracy of focussing can be watched and checked while observing the whole field of view is of great value in handling



the camera rapidly, and in avoiding out-of-focus shots of objects liable to change their distance from the operator. Even though the image seen in the range-finder is reduced in size, the accuracy remains more than adequate for the 5-cm. lens fitted, even at apertures as wide as $f/2$. Since the camera does not take interchangeable lenses, no more than this could be required. Closing the camera automatically resets the focussing to infinity.

The release of the Compur Rapid shutter is brought to the body of the camera, where it is very conveniently operated by the first finger of the left hand. The release is light, and allows the camera to be held firmly in both hands while firing the shutter. Even at comparatively slow speeds, camera-shake is quite easy to avoid.

On one point we thought the arrangement of controls open to mild criticism; the knob by which the focussing lever is operated is rather close to the setting-lever of the shutter, and unless the fingers are definitely removed from the focussing adjustment before the shutter is fired, they are rather liable to catch the setting lever as it flies back.

The back hinges open for loading, and the camera takes the standard 36-exposure daylight-loading cassette used by most instruments of its type. Film-advance is automatic, the take-up spool being locked when 8 perforations (one frame) have passed over the sprockets. A touch on a release-button after the exposure is made allows the film to be wound on again to the next position. Shutter and film-wind are not interlocked.

For carrying, the camera has two neat eyelets to take a neck-strap, and we found that as an alternative it could very comfortably be accommodated in a hip pocket, a method of carrying it encouraged by the protection afforded to the lens by the baseboard.

The Weltini, equipped with 5-cm. $f/2.8$ Tessar in Compur Rapid shutter, costs £25 10s., and may also be had with $f/2.8$ Xenar at £22 10s., or $f/2$ Xenon at £27. It can be obtained through all dealers, and any further information required can be had on application to the sole importers of Welta cameras, Messrs. Peeling and Van Neck Ltd., 4-6, Holborn Circus, E.C.1.

Miniature Camera Gossip

By LANCELOT VINING.

I CONTINUE to receive letters from readers who are over-developing the new Agfa F film. They ask me many questions, but rarely tell me the one vital point: are they using the curtailed development time?

R. A. P. (West Kirby) wants to know what I meant when I said that some exposures required D76 and some Meritol. If I expose a film as indicated by my Sixtus meter, or if I know that I have under-exposed, I use D76, but when I know that I must have exposed very fully, I use Meritol. If I decide before taking the photographs that I am going to develop in Meritol, I increase my meter reading one-third to get a very full exposure.

The other day I developed a film (Agfa F) in some No. 15 that had already had five films through it. The results were very pleasing, and the more I use this developer the better I like it. I wish it were easier to make up; one



PORTRAIT OF A DRAGONFLY.

Dark Doings.

I said things when I was called up to Town on Sunday evening for a dress-rehearsal of the Cotton Club Revue at the Palladium. I arrived to find that 50 per cent of the dresses were still in the Customs, so I had to wait until the next evening. Then I found out that their dancing required all of $1/2000$ th, while the lighting was all against this, so I cannot say that I had a very good evening. But there is one thing about these dark folk; with the strongest spotlight you can get a certain amount of detail in their features as well as in their dress.

Zoo Close-ups.

I spent a very interesting hour recently in the insect house at Regent's Park, using the Contameter on some of the really small crea-



THE LEADER OF THE TRAMP BAND.
Cotton Club Revue at the Palladium, $3\frac{1}{8}$ -in. lens, $1/50$ th, $f/2$. I.S.S.

ture. When the negatives are enlarged to 30 diameters, some of the results are amazing.

I exposed on the sting of a scorpion, a dragonfly and a grasshopper, with an extra exposure on the latter's saw-leg. I used the F film and developed with No. 15, and even with this great enlargement there is not the slightest sign of grain.

I have been warned to keep an eye on the fixing time of the new F film. The film is fully fixed in five or six minutes, and I am told that after this time the bath may start to devour the high-lights.

Warning.

I have been warned to keep an eye on the fixing time of the new F film. The film is fully fixed in five or six minutes, and I am told that after this time the bath may start to devour the high-lights.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

Gaiety After Dark By J. C. GREEN.



ALL THE FUN OF THE FAIR. 1/10th at f/4.5.

THE gaiety of many seaside resorts is enhanced by a permanent or semi-permanent fair, where will be found roundabouts, electric motor-cars, coco-nut shies, houp-la stalls and sideshows innumerable. Holiday-makers in the country, even, may have the good fortune to find that their visit coincides with that of a travelling fair. Wherever met, these fairs offer plenty of material for photography, even with lenses not of "freak" aperture.

The exceptionally brilliant lighting brings subjects within the scope of a lens of aperture f/4.5 or even f/6.3, provided that a steady hold for the camera and a shutter giving slow instantaneous speeds are available, while the owner of a fast lens will find plenty of scope.

The miniature camera is here at its best, being inconspicuous and equipped with a fast lens. The user of the more modest types will find a stick provided

with a 1/4-in. Whitworth screw at the top an invaluable "steady" for the longer exposures. Super-sensitive panchromatic material and a lens hood are two essential items which complete the necessary outfit.

Exposure will always be the longest practicable instantaneous shutter speed. It is under and not over exposure which has to be guarded against. The examples shown may be taken as a guide to the

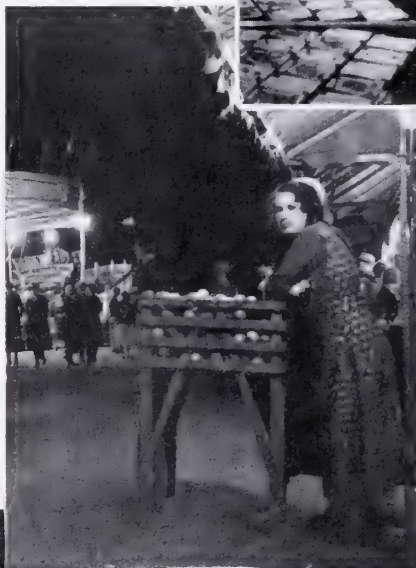


A GAME OF SKILL.
1/25th, f/3.5.

minimum permissible, and in general it may be said that for close-up shots immediately under strong lamps 1/20th second at f/3.5 is adequate, while for distant subjects 1/10th or 1/5th second is necessary at this aperture, using supersensitive panchromatic material. Do not be afraid to include naked lights; this is almost inevitable, and no undue halation effects will be experienced on modern films;

plates should be backed.

Development should be as for normal subjects, remembering that supersensitive emulsions require full development to avoid too soft a negative. Do not be disheartened if the resulting negatives are composed largely of clear celluloid, as they must necessarily be if any sky or unlit areas are included; provided that the subject itself is well in evidence all will be well.



TRADE DEPRESSION.
1/5th, f/4.5.



ROLLING PENNIES. One has been caught in motion. 1/25th, f/3.5.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

TYPES OF EXPOSURE METER.

What is the best way of finding the correct exposure? Should I use tables or a calculator, or should I be better off with an exposure meter? Having just bought an expensive miniature, I cannot run to more than about twenty-five to thirty shillings for a meter.

F. C. L. (Bournemouth.)

There is no question that an exposure meter of the type that actually measures the intensity of the light is more satisfactory than any tables or calculator can possibly hope to be. The latter are at best little more than a guide to prevent the making of any serious error.

The only two types of meter that actually measure the intensity of the light are the photo-electric meters and those depending on the darkening of a piece of sensitised paper. Meters of the former type do not fall within the price limit you mention, but you can obtain a sensitised paper meter for quite a small sum. So far as we know, the only ones of this type at present being made are the Wynne exposure meter, made by the Infalible Exposure Meter Co., Wrexham, and the Ilford Exposure Meter, made by Ilford Ltd.

FOGGED FILM.

I enclose some frames, and a tail-piece, from a length of fast panchromatic film recently developed by me. I desensitised for 1 minute, and then developed in an M.Q. borax developer for 8 minutes by a well-diffused small white light. Are the negatives fogged? And if so, could you suggest the cause?

M. H. (Walthamstow.)

The negatives you send are suffering from slight light fog, as are the two odd pieces cut from the end of the film. From the fact that this fogging extends over the margins of the pictures it quite certainly arose in the dark-room, and we should imagine that the light you used for development was too bright.

The recommended period for desensitising is from 1 to 2 minutes, and, if you had given the longer time instead of the shorter, the film might have been rendered sufficiently insensitive, and not fogged by the light you used.

We recommend you to give 2 minutes in Desensitol, and to use a considerably less brilliant light for development.

SMALL ENLARGEMENTS.

I intend to take some photographs requiring a very high speed film, but am afraid of the grain I shall get. My negatives are only 24 x 36 mm., so that grain really matters and I am very anxious it shall not show on the enlargements, which will be 3 1/2 x 2 1/2 in size.

C. A. P. (London.)

As you are only enlarging to 3 1/2 x 2 1/2 we should advise you to use the fastest film available, and disregard altogether the question of grain, which you can quite safely do in the circumstances.

HIRING A MINIATURE.

I usually use a large camera, but for holiday purposes would like to have something rather more portable. Do you know of any firm that will lend me a miniature camera on hire for a few weeks? I feel that by hiring, instead of buying, I shall have the use of a higher-grade camera than I could otherwise afford.

M. S. L. (Gloucester.)

Any of the larger dealers, we believe, will lend a second-hand camera on hire, but unless you are known to them, you will probably have to pay a deposit equal to the value of the camera. We would add a strong recommendation that you arrange to have the camera in your possession for at least a week before you go away, so that you may become sufficiently at home with it to use it with confidence. It is extremely easy to do the wrong thing at the critical moment when using an unfamiliar camera.

FROM LENS OR FILM?

I have a camera fitted with a Leitz range-finder (not coupled). The focussing adjustment is scaled to match the range-finder, and I notice that the distances are measured from the back of the camera and not from the lens. Is this not an unusual arrangement? E. L. T. (Ashton-under-Lyne.)

The Leitz range-finders measure the distance of the object from the range-finder itself, and it is evident that your camera is scaled to correspond with the readings of the range-finder when this is mounted on the back of the camera. With your particular combination of apparatus, this is the most convenient way of arranging matters. But we agree that it is more usual for the distance to be measured from the lens.

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXCVIII.

Mr.

A. H. ROCHE.

From information communicated to our Special Representative.

"I THINK it is true to say that the great attraction of photography for me lies in the fact that I can satisfy in one hobby two fundamental desires. First, it enables me to use the precision apparatus and technical methods that have always had a fascination for me; and secondly it offers a means for expressing, however inadequately, the emotions created by the beautiful things I find around me.

"Being an amateur, I take photographs primarily for my own amusement, and my exhibition pictures are simply a selection of the best of the photographs taken throughout the

year. I usually know beforehand what it is I wish to express, and attempt to control the technical processes to achieve this end as well as possible.

"After some experimenting I now have three cameras in use. These are a Leica Model III, a Rangefinder Bessa and a $3\frac{1}{2} \times 2\frac{1}{2}$ T.-P. reflex which is adapted for use with the normal 5-in. lens, a Dallon or Adon Telephoto lens, and an ancient Dallmeyer 2B portrait lens of $8\frac{1}{4}$ -in. focus which I consider invaluable for portrait work. I find, however, that I use the Leica for a large part of my work and, as time goes on, I tend to use it more and more. I possess both wide-angle and telephoto lenses for this camera and find that such equipment covers almost all my needs.

"Except for occasional subjects requiring special treatment I now use roll film exclusively. My preference is for Agfa Isopan F or I.S.S., depending on the speed required, and I am particularly pleased with the new 35-mm. stock recently brought out by this firm. For development I employ either D.76 or Meritol.

"I have two enlargers, one for Leica and the other for $3\frac{1}{2} \times 2\frac{1}{2}$ negatives, and the first procedure for either size is to make a half- or whole-plate enlargement. If the print looks at all suitable for exhibition purposes I then make a 15×12 or 12×10 in. enlargement of the required portion on Kodak Royal, or on chloro-bromide paper. For development I prefer amidol, but in the case of Bromesko and chloro-bromide papers I always use the developers recommended by the makers.

"Normally I do no retouching on either negative or print beyond simple spotting; but almost always I find that the final result is improved by judicious shading when enlarging, and I make the fullest use of such skill as I may possess in this direction. I sometimes use oil dope, but mostly I do not. In cases where I think considerable control is necessary, I make an enlarged paper negative, and I hope in future to use this interesting process to a greater extent.

"As regards subjects, I take anything that appeals to me, and cannot be said to have specialised in any one branch with the possible exception of portraiture. Most of my portrait work is done indoors by the aid of Photofloods, sometimes using the reflex with the $8\frac{1}{4}$ -in. lens and sometimes the Leica with the 9-cm. Elmar. My picture 'Age' was taken with this latter equipment.

"Such artistic successes as I may have had are, in a large measure, due to my father, who, after many years of water-colour painting, has given me so much sympathetic advice. I should also like to take this opportunity of expressing my appreciation of the criticisms that are always enclosed with the prints returned from 'The A.P.' competitions. In my opinion this is one of the most valuable of the many services rendered, and has been extremely helpful to me."

(A further example of Mr. Roche's work is reproduced on one of the centre Art pages.)



VANITY.

A. H. Roche.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"HOLIDAYS," by H. Garry.

THERE are two things that strike one very forcibly about this picture. The first is the fidelity of the tone values, and the second the way the figure of the child has been forced into prominence despite the presence of a nearer figure of larger scale.

In connection with the first, most of us will have recollections of our early efforts in this direction. We made our exposures quite gaily and hopefully, developed our negatives and made our prints. We might have thought they were not so bad—anything in the nature of a result would be an achievement in those days—and were quite annoyed and resentful when our subjects pointed out, perhaps a bit too bluntly, that the prints might be a good deal better if the features were not so dark and they could tell whom they were supposed to represent.

We found, in course of time, that when the light fell from a source almost anywhere behind the subject, it was practically impossible to get a rendering of the features, where they came against the sky, and, at the same time, to show any tone at all in the latter as the setting. When, however, such subjects were tried with the light falling from in front of the figure, or over one or other of our shoulders, we found a decided improvement, although, if we got the light falling frontally and directly on to our subjects, we had to deplore the way they screwed up their faces, and they, in their turn, were brutally frank about the way we had caught their expressions.

That, at least, was my experience, and while, since then, the difficulties have been appreciably lessened by the better colour sensitiveness of the modern emulsions, I got so fed up with criticism and the lack of appreciation and encouragement that I turned my attention to landscape, street scenes, and marine subjects, which could not and did not answer me back.

And so great an interest in these classes of work did I develop that, nowadays, it is only very occasionally that I make excursions into portraiture and figure work. In those days, however, I would not, nor would any of my fellow-workers, have believed it possible to have got such a tone in the sky with so faithful a rendering of the features as has been obtained in this example. With the same lighting—coming from a point in

to get the plate or film to distinguish between blue sky and sunlit faces, and, without that, most of the attraction of the picture would go. Even so, we must continue to have regard to the direction of the lighting, for the relative brightness of the two elements changes immediately it gets behind the subject.

It should fall from a source in front of and to one side of the sitter, and, either indoor or out, the most generally useful lighting will be that which falls from an angle of 45° above and to the side of the subject.

As far as the arrangement is concerned, a casual glance is enough to enable us to appreciate that the main attraction centres in the head of the child. It is obvious that its pull is greater than that of the woman, and the fact is interesting inasmuch as it demonstrates the contention, frequently advanced in these columns, that the central position is the strongest of all, although on account of the impression of formality and symmetry it creates, it is seldom possible to employ it. It is often said that the central placing inclines to weakness and that the strongest points are those which are formed by the points of intersection of divisions of vertical and horizontal thirds. The points of intersection in question are, it is true, more generally suitable for the centre of interest than the centre of



advance of the figures from the right—we might have got something like as good a measure of modulation in the faces, but, short of extensive dodging about with masks and so forth during printing, we could not have managed, with the material that was available, to obtain the same depth of tone in the sky.

That so true a rendering as this is possible to-day is a thing we owe to the very considerable improvements that have been made in the colour sensitiveness of emulsions. Without them, it would still not be possible

the print, but that a position on the centre lines is the stronger is clearly to be seen in this instance, for the head of the woman falls on the lower right of one of the points of intersection and its pull is decidedly less than the head of the child, which falls athwart the vertical centre line.

The attraction of the latter is emphasised by the fact that it is the higher in the picture space. The placing of the woman's head throws the secondary pull over to the right, and, with no equivalent on the left, symmetry is entirely countered. "MENTOR."



HOLIDAYS.

BY H. GARNY.



OVER THE STILE.

(From the Advanced Workers' Competition.)

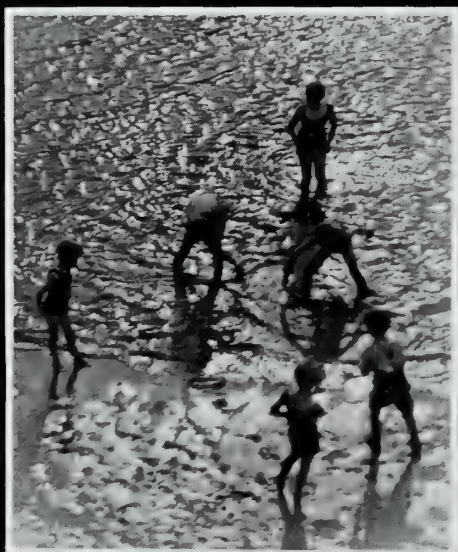
By S. SHAW.



AGE.

(See article, "How I make my Exhibition Pictures.")

By A. H. ROCHE.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION

1.—"The Mart."
By F. J. Taylor.

2.—"Dartmouth Castle."
By S. L. Connors.

3.—"Liquid Sunshine."
By J. Massom.

4.—"Durdle Doog."
By C. A. Reader.

5.—"Dorset Coast."
By A. J. Nasmyth.

6.—"Lovely Friday Street."
By Miss Muriel B. Rayner.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

IN our recent special Summer Number—July 21st—the opportunity was taken of drawing attention to the beauty of effect occasioned by the influence of sunshine on white cliffs as exemplified in No. 3 of the prints reproduced on the Beginners' page. This week, we have an example of a similar effect in No. 5, "Dorset Coast," by A. J. Nasmyth, and it is no less well recorded.

Colour and Light.

The brilliance of the light on the cliffs is shown up extraordinarily well by the depth of tone in the sky and sea with which it is contrasted. The impression is very colourful and luminous, and, pleasing as the picture is, the actual scene must have been even more delightful and attractive to the eye.

I think, however, that the effect has been somewhat overdone and that the contrast is a trifle exaggerated. The light on the cliffs, particularly about an inch from the left, seems burnt out and practically devoid of any tone at all. Printing, obviously, cannot be carried any farther or else the sky and sea would be manifestly too dark. Even now, they seem to show too great a weight of tone, and, while a certain amount of artistic licence might be claimed, I scarcely feel that it would extend so far as to cover so extreme a case.

The root of the matter is that the exaggerated contrasts make the effect too brilliant to be natural, and, to get a greater appearance of truth, those contrasts must be reduced. It might have been possible, had development of the negative been curtailed by about a third, to have obtained, with the present printing paper, a rendering that would be reasonably free from this suggestion of excess; but, as the negative is finished, the necessary reduction in contrast can only be obtained by the substitution of a softer grade of printing paper.

Vigour and Brilliance.

The probability is that, when the change over to the softer paper is tried, the result will at first seem disappointing. The print, as it comes from the fixing bath, may, in the dim light, seem flat and lifeless in

comparison with the brilliance of the other at the same stage.

But, get the washing and the drying over and lay the two prints side by side. Then, there will be no question as to which is the better. What seemed to be a source of degradation in the dim light of the workroom will be found to represent detail and gradation in the softer print, assuming that it is seen in a good light, and neither sea nor sky will contrast so violently with the light on the cliffs.

The light itself will seem more luminous because of the added modulation, and the same quality will extend to the sky on account of the lighter tone in which it will be rendered, while, as a whole, the reduction of contrast will enable the print to convey a more harmonious impression.

Values in Harmony.

A feeling for tones or values in harmony needs a bit of cultivating. A print like No. 5, as it would seem when just taken from the fixing bath, would appear most captivating. The depth of tone in sea and sky in the wet print and in a weak light might seem a bit heavy, but there would be the feeling that it would be better in the full light of day, and the lack of tone in the lights would not be perceptible.

The beginner would regard the print as perfectly satisfactory; would probably continue to do so, and fail to appreciate its imperfections until some such comparison as indicated above forcibly brought the difference home to him. He would, however, gather it in time, even though it might be necessary, in the first place, to distinguish between the qualities of the first and second examples and point them out for his edification.

Harmony of tone is a very important thing, and how valuable it is can be estimated by a reference to the full page reproductions which are contained in the centre of each of our issues.

It is a feature, for instance, in the print discussed under the heading of "Pictures in the Making" this week, and in Nos. 4 and 6, "Durdle Doog," by C. A. Reader, and "Lovely Friday Street," by Miss Muriel B. Rayner, the need for an adjustment of the

printing papers is even more apparent than in No. 5.

Distinctions and Differences.

The patch of shore in the bottom left-hand corner of the former has scarcely the slightest of tones, and no adjustment of the printing depth will afford any improvement without inviting a disability—in the shape of too heavy tones—elsewhere.

With No. 6, the lighter portions, perhaps, are not so bad, but the trees on both sides are nothing but chunks of solid black. In both cases the only way to attain even an approach to a well-graded harmony of tone throughout is by the substitution of a softer grade or type of printing paper, for no other expedient is likely to provide the distinctions and differences that should exist both in the lights and darks.

No. 3, "Liquid Sunshine," by J. Massom, is a good deal better in this respect, and it and No. 2, "Dartmouth Castle," by S. L. Connars, get nearer a real harmony of tone than any of the others on the page. The latter, however, is somewhat lacking in the life and vitality that sunshine alone seems to confer, and, besides this, a greater depth of printing seems advisable.

Sunshine and Life.

It is, nevertheless, a well-arranged subject, and, under more favourable conditions, might be made into a very good thing. A slightly frontal side lighting, which might occur at another time of day, suggests itself as desirable, and, if it be possible to repeat the exposure, it might be as well to pay several visits to the spot in order to determine when it looks its best.

If it should happen that an effect similar to that in No. 5 should present itself, with the light showing up the castle against a darker sky, it would be well worth the trouble and would make a picture of which anyone might be proud.

No. 1, "The Mart," by F. J. Taylor, is a bit of a medley, and it is difficult to treat a subject which includes so many figures. Three or five at the most offer better opportunity for effective isolation, although in such work it is often very difficult to get a good selection. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SUMMER ON THE RIVER.—II.

AS I promised to say something about photographing on the lower reaches of a river I made a sudden dash to get a few illustrations for the purpose, but had scarcely any better luck than on the previous trip higher up. But whatever river we make for, and whenever we go, we have to depend on such chances as offer.

The lower Thames is very well served in the summer months by boats making both long and short trips, and many other rivers have similar facilities; while boats plying from different seaside towns provide much the same chance for subjects as those in river estuaries. It is not so long ago that on all such trips there were almost certain to be chances of shots at fine sailing vessels, but to-day the best of them are gone, and we can hardly hope for more than yachts, sailing barges and perhaps fishing boats.

Still, the beginner on a ship or boat in tidal waters may safely rely on bagging a few passing craft which offer considerable variety of interesting subjects. But he is likely to be misled by distances, and is liable to shoot at vessels so far away as to come out too small in the negative for any practicable enlargement. With a little practice the



Fig. 2.

finder is a guide, and unless it shows a vessel on a reasonable scale the shot should be missed. Otherwise there is no difficulty about taking such subjects, as they require neither a large aperture nor a high shutter speed.

I could fill many pages with snaps of all sorts of vessels taken afloat, but I am suggesting other subjects instead, some of which will combine to make a pleasant memento of any such trip. These include shots at places of call, as the boat approaches or leaves them, taken respectively from bow or stern. It is not always easy to find positions for taking these subjects, and in my experience there are always a few of one's fellow passengers whom it is a great temptation to throw overboard. Probably they often think the same of me.



Fig. 1.



Fig. 3.



Fig. 4.

It is a good idea to make a general survey of the boat, and see what vantage points are available. Sometimes the best of these are on a part of the boat for which a small extra charge is made, and if so it is worth while paying up. At the same time, there are always good positions from which certain shots can be made quite comfortably, as there is plenty of elbow-room, and sometimes a chance of a bit of a splashing.

In the last few years there have appeared a good many pictures of a boat's davits and tackle, and some of them with a fine sky beyond have been very striking. I did not find such a subject that would stand comparison with these examples, but I used parts of boat tackle as accessories with passengers as in Figs. 1 and 4. The best of these I am keeping up my sleeve.

Mindful of other popular subjects I examined the bridge and the funnel, but drew a double blank—as I deserved.

I collected a few groups of passengers in various parts



Fig. 5.

of the boat, as in Figs. 2 and 3, and one or two single figures, including a dejected youth whose holiday was so obviously over that I am suppressing the result in case he should see it.

I also did quite a number of flying gulls, but some of these could not be done with a simple camera. Others could; like Fig. 5, taken against the light. Gulls often follow a boat in dozens, and they sometimes plane along, so that they can be taken at a suitable range with $1/25$ th of a second at $f/11$, or thereabouts. This provides quite good sport for the beginner, if he is patient and prepared to waste a few films; and he may get some first-rate shots.

W. L. F. W.

Photograph the Small Things

LARGE and well-known public buildings may look very imposing, but it does not follow that the photographer will find them satisfactory material for holiday snapshots. They are, for one thing, so much photographed that almost any print is likely to look hackneyed; and for another, it is extremely unlikely that an entire stranger staying only a few days could secure a better picture than that represented by the view-card of the local photographer, which was probably selected from a number of exposures made by workers familiar with the locality and its conditions.

For these reasons, it is often cheaper and more satisfactory to purchase a collection of local view-cards—and to incline one's practical efforts towards subjects that at least are not hackneyed. The plan of photographing a familiar scene as a vista seen through a pleasing framework of foliage will certainly give an unusual impression,

but this is only to drape the old view in a new frame.

Far better than all such devices is the plan of photographing the small things. The Londoner will very readily be able to perceive that a corner of the London Cenotaph will yield a more pleasing and striking picture than the whole of it. And, in any case, it can hardly be denied that a few pigeons on the broad steps of St. Paul's may make a better picture—even a better *topographical* picture—than the great edifice in its entirety from Ludgate Hill.

Nearly always the photography of small things must be conducted in such a way that local features representing the topography are not entirely destroyed; most of us have a strong sense of place markings, and we like to recognise the locality of our holiday pictures without being prompted.

The temptation to take hackneyed views and to avoid the smaller studies

is, of course, much greater when the photographer is working abroad. Perhaps there is some excuse for this, but the temptation should nevertheless be steadily resisted—for there are infinitely more good holiday cameos abroad than there are in England.

Photograph the strange station scenes, the strange locomotives, the strange river and canal boats. Even the automobiles are strangely different from those we see at home.

But make your pictures tell a story and make them *personal*. Instead of a hopelessly tame photograph of the gendarme, get father to ask him any question that will bring out his expressive gestures; and take all your photographs on these lines. Above all, avoid the usual posed photographs of porters and market-women, for it is so easy to persuade a friend to engage them in conversation and make a small purchase. The resultant bargaining should be well worth a film.

MAKING BETTER SNAPSHOTS-10

By DAVID CHARLES.

This article is the tenth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.

THERE is something peculiarly tantalising about traffic on the river. Whichever bank one is standing on it seems as though most of the passing boats must select the other side of the river for their passage. What really happens, of course, is that the camera is liable to exaggerate the extent of the open space of water immediately before it, and apparently to diminish the size of anything which is beyond a certain distance from it.

These combined facts account for the frequency of snapshots like Fig. 1. It probably looked quite fascinating to watch the steamers pass by, each one



Fig. 1. Empty water is disappointing.



Fig. 2. A foreground makes all the difference.



Fig. 3. A not-too-dull foreground.

throwing up a wake of water which made ever-changing patterns on the surface. Yet there are few subjects so disappointing, and so surprisingly devoid of interest if one cannot get reasonably near at the time of taking the photograph.

Adding a Foreground.

Now in Fig. 2 the boats are not even moving, yet the result is six times as interesting. This is partly because of the way the foreground is "framed," by the parapet and the lamp-post, and partly by reason of an element of human life. It is an interesting experiment to cover up this "frame" by means of a couple of scraps of paper. On then comparing the matter that is left with Fig. 1 it does not appear that there is very much left to choose between them in point of interest.

Foreground or Nothing.

I think the lessons to be learnt from this simple comparison will not be lost by those who read this page. When faced with what promises to be a rather empty "foreground" to their water-scapes, I think they will get in the way of looking out for some-

thing that will repair the lack. Supposing that nothing is to be found? In that case I would respectfully suggest that the shutter be not clicked. That piece of film will very soon be recording something more worthy of the very astonishing perfection which has been put into it by those who spend most of their waking hours in darkness for our benefit. But that, although it all goes to making better snapshots, is not really a story for this page.



Fig. 4. Same boat, new and more interesting foreground.

Foregrounds on the Beach.

The "empty foreground" is not only experienced on the river; one may find it on the foreshore just as often. No need to duplicate here example No. 1. The stranded fishing smack in No. 3 is not quite so badly off. It has some dark bastions and a slice of shadow to prevent it looking all alone in the space. There were a few humans in the view, but here they are so small that they become almost invisible. They are no help to the composition.

One minor point I would ask my readers to note. Although these almost invisible people could as well be totally absent, for all the use they are to the

picture, there is a stream of water in the sand above them that it would be a pity to cut away; yet the boat has a lot less space in front of it than behind. It is one of the elementary laws of composition in picture-making that the opposite should be the case.

Space to Move.

Anything that is moving or pointing in one definite direction in the picture should have at least as much space before it as behind it; more if anything. This rule applies as much to a thing which is at rest, like a stranded boat, as it does to a race-horse. Comparison with the next picture of the same boat will show that there is something in this rule, while in addition the little bunch of people, now much bolder in the foreground, give more life to the picture.

Now just to emphasise what I have said about looking out for something to fill an empty-looking foreground, I would like to put in evidence No. 5, which shows the same stranded boat as in the other two pictures, and which was taken only about five minutes later.



Fig. 5. Again the same boat, with another interesting foreground.

A Plea for POSTCARDS

By H. STUBINGTON.

POSTCARD printing is a somewhat neglected branch of amateur photography. This is strange, for the postcard offers a number of advantages; it is cheap, it can be bought in every kind of grade and surface, and when finished the prints are of a handy size. No doubt the making of exhibition prints is the ultimate aim of most workers, but it is too expensive always to be thinking in terms of 20×16 . Friends when admiring a print will often ask for a copy, and it is here that the postcard can be so useful; large prints are often an embarrassment in a small home.

According to pictorialists the most serious criticism against the postcard is its shape, but we must remember that for years they condemned square pictures as well. Yet the twin-lens reflex has done much to remove the ban on square pictures, and it may not be unreasonable to hope that the postcard will no longer continue to suffer because of its shape. On the contrary, its very shape makes it particularly useful when dealing with square negatives; the four



FOUR POSTCARDS FROM ONE NEGATIVE.

All these prints were made, by enlargement of course, from one $2\frac{1}{2}$ -in. square negative. Careful comparison will show how each is related to the others. As might be expected, any one of the four shows considerably better composition than a print from the whole negative.



pictures reproduced here will give some idea of what can be done with a few postcards and a very ordinary $2\frac{1}{2}$ -in. square negative.

It is really excellent fun hunting for these postcard pictures; the negative is projected on to the enlarging easel and searched with a number of pieces of card, each having an opening cut in it of postcard proportions, but of different sizes. When a picture is found it is an easy matter to make the necessary adjustments for size and focus.

Although the poor artistic and technical quality of the cheaper commercial postcards may have given them a bad name, any skilled amateur who prizes good technique and has an appreciation of artistic principles can produce postcards that may without hesitation be admitted as works of art and beauty. Why not try a packet or two and see what you can do in this way?

SPECIAL CORONATION COMPETITION

AS previously mentioned, the entries in this competition far exceeded our expectations, and enormous numbers of prints were sent in from all parts of the country. Every phase of the Coronation celebrations appears to have been depicted, and we congratulate our readers on the many novel points of view they succeeded in obtaining. The technical quality of the prints as a whole was very high.

The awards are as follows:—

First Prize.—A. R. Turpin, 51, Colindeep Lane, N.W.9.

Second Prize.—J. J. Cameron, Lochiel, Hallam Gardens, Hatch End, Middlesex.

Third Prize.—J. Brindle, 5, Burnaby Crescent, Chiswick, W.4.

Four Consolation Prizes.—E. F. Munt, 30, Martindale, East Sheen, S.W.14;

Miss M. J. Habgood, 7, Chasewater Avenue, Copnor, Portsmouth, Hants; L. Matthews, 94, Montreal Avenue, Horfield, Bristol, 7; S. Allen, 199, Albert Road Southsea, Hants.

The following were also particularly worthy of special mention: B. R. Billimoria (London, W.4); T. F. Hughes (Rugby); C. W. Henderson (Edinburgh); J. Oakfield (Wembley); S. G. Lines (New Barnet); E. G. Turner (Kingston); C. M. Barlow (Coventry); D. G. Sheldon (Hull); A. Clarke (Lechfield); C. J. Henderson (London, N.W.2); Miss M. McRae (Coatbridge); M. D. Wright (Wembley Park); H. D. Cole (Ilford); S. Soulsby (Blyth); C. E. B. Isherwood (Canonbury, N.5); D. A. Ogden (Maidenhead); E. N. M. Wroughton (Hove, 4); H. A. Oakley (Streatham); Reg. Moore (Barkingside); K. N. Inman (London, W.2); I. D. Crozier (London, N.W. 11); G. F. Eales (Plymouth); H. T. Colmer (Streatham Hill).

August 11th, 1937

The Candid

THERE is no individual kind of camera which can be called a candid one. The adjective arises simply from the fact that when the results one obtains are most successful they show the subjects—generally at close quarters—in characteristic but not necessarily flattering mood or activity. Of course, any camera which possesses both speed and depth of focus not only makes “stalking” easier and more certain of success, but it allows of good hunting in conditions which would be prohibitive to any other apparatus, and that is why the miniature is the camera most in favour.

Easy Subjects.

One circumstance which is always in favour of the candid-camera photographer is that those people whose faces show the most “character,” and are therefore likely to make the best pictures, are usually also more forcefully engrossed in whatever their occupation happens to be at the “candid” moment, and their attention is the less likely to be distracted by the presence of the camera. Many a photographer has gained great credit for the naturalness of a character study, which could never have been obtained had not the person portrayed been so engrossed with his occupation that he was blind to all else.

Seizing Opportunities.

That is not to discredit the photographer, who was quick to see, and to seize, the opportunity; rather is it intended as a hint for use, to explain that, after all, there is no such thing as a “candid camera,” but that there is such a thing as good hunting. The good hunter cannot create his opportunities beyond making himself acquainted with possible venues for them, but he can very definitely make himself able and ready to see and seize them quickly when they do occur. In fact, the secret of success in candid-camera work lies mainly in that last remark.

But chance, after all, does take a very great part in presenting subjects. Not only chance, but coincidence resulted in the picture of the roundabout. I cannot claim the slightest credit (although I need not have proclaimed



Above. Good light and a stationary subject make this an easy shot.
Centre. Obtained largely by chance.
Below. The intentness of the players helped here.

Camera

By G. K. SEAGER.

the fact!) for the striking portrait of the girl at the fair. I was trying to get a good picture of the roundabout, and my shutter was timed at 1/300th for the purpose. Aiming upwards at the rapidly travelling subject, I failed to observe that people were striding into my view. So, while I was quite pleased to find this result, which is at least as good as though I had set out to secure it, the credit is due to mere chance.

Focussing Difficulties.

The main difficulty of candid photographs, as compared with photographs of people under other circumstances, lies in the focussing. It arises because the subject has to be taken in whatever surroundings he happens to be in, irrespective of whether the light is bright or dull, or whether the background is suitable or not. A poor light inevitably means that the lens must be opened to somewhere near its widest aperture, especially as the subject is not assisting the photographer by keeping reasonably still, so that in general a fast shutter-speed is needed.

With the lens wide open, focussing becomes more or less critical, even a small movement of the subject towards or away from the camera sufficing to throw him to some extent out of focus. Add to this that in order to get him unawares it is often necessary to take the photograph very quickly, with the absolute minimum of “fussing” with the camera, and it will be seen that candid photography always involves an element of chance.

A Useful Hint.

The focussing difficulty can to a large extent be got over by setting the scale to, say, 12 ft., and moving towards or away from the subject so as to get him at the right distance at the right moment. Movement of the photographer in most cases, is far less noticeable than fiddling with a camera—of which the most attention-attracting form of all is to hold the camera up to the eye to use a range-finder.

With these few points in mind, even a beginner at this type of work may very reasonably expect to find a good proportion of successes among his results.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Sea Cruising with the Ciné Camera

By "CINÉCAM."

THOSE amateur cinematographers who have experienced the good fortune of spending a holiday on board a ship bound on a sea cruise, will immediately agree with me that this form of holiday possesses unique opportunities for delightful ciné-film making.

From this point of view the cruising holiday possesses amenities which are capable of providing enough material not for one film only, but for several. There is, in addition, the tremendous advantage of never needing to hurry over anything.

Decide on the Theme.

If the intention is to make a ciné film of the complete cruise, the general form of the completed film may be visualised beforehand. This applies to the main theme the film is to follow. The actual incidents that will go to form the "body" of the production cannot be decided upon until the actual embarkation on the cruise. The treatment of the theme will be found not to be a really difficult matter, since the various activities both on board and on shore will present an endless flow of ideas.

But it must be stressed that a strong sense of continuity must be preserved throughout all stages of the production.

When preparing to take later shots some assistance in keeping the continuity intact may be obtained from notes of previous shooting. This note-taking will remind one if each complete sequence is capable of being dovetailed into the one preceding it. After all, each separate sequence is merely a part of the whole, but it must still be complete in itself.

Watch the Viewpoint.

Before actually shooting a scene, pause a few moments to consider if there is another more interesting angle of view for the same subject.

When we first conceive a subject we generally see it conventionally. A second and more concentrated look will often suggest something more interesting about it, some seemingly latent interest unnoticed at our first cursory glance.

In order to concentrate interest, try to keep the background as simple as possible. This may appear to be a difficult matter owing to the maze of ship's equipment that litters the decks. Like many others, this difficulty is in reality not so formidable as it appears to be at first sight. If a careful search is made, a viewpoint free from distracting objects can almost always be found.

And this viewpoint should be the one to be used. As a last resort, the sky can be requisitioned, and this calls for a filter before the lens. By using an appropriate filter, light-coloured objects will be rendered strongly against a darker background.

Filters and Stops.

Speaking of filters, it is much better to shun guesswork when choosing a suitable one, and to employ a photographic vision filter. This gadget will make quite certain that a filter of the correct depth is chosen.

A mistake often made, with disastrous consequences, is that of falling victim to the pseudo-actinic value of the light in some foreign latitudes. The seemingly greater strength of the light when compared with that in our own country leads us to stop down our lenses too far when shooting, and eventually to raise our voices when processing our negative stock. The moral is to employ a reliable type of electric exposure meter.

It must not be forgotten that a "cruise" also includes visits to places

ashore. When on shore expeditions the majority of the shots taken will be in the nature of records. Even so, it may still be possible to preserve the continuity. To suggest the illusion of motion some form of movement must be included. It may be supplied even by so small a thing as a bird hovering above, or easier still, pedestrians moving in the foreground. In this way objects such as buildings lose much of their lifelessness.

Cheerfulness the Keynote.

Bear well in mind that a cruising holiday is essentially a period of fun and hectic gaiety, and so avoid including anything suggestive of sombreness.

In some of the places visited inland, conditions of abject poverty and squalor may be encountered, especially in the back streets and less frequented alleys. Also human beings in unpleasant physical conditions may be seen. There may be no harm in shooting these subjects for purely record purposes, but they should be considered definitely taboo for inclusion in the completed film of the cruise.



Action is the very essence of most holiday pleasures, and surf-board riding behind a motor-boat is no exception. Good as a "still" subject, it would be even better brought to life on the ciné screen.

Hold the Film's Interest

By
T. F. LANGLANDS.

THE other day we were inspecting a film which depicted a sea trip in a sailing vessel; there were some fine scenes of a boat away out at sea, near shots of another boat, and others taken on board showed close-up details of such items as the wheel, the chart which lay spread open alongside, and the timbers and rigging of the boat.

When shown in its original order as actually taken by the camera, it seemed to be a jumble of close-up shots and then rather lengthy distant scenes, with one particularly fine shot of the distant vessel framed in the rigging of the following one.

There was obviously plenty of interesting matter of good photographic quality, and not a single spoilt frame anywhere, but as a film it lacked sustained interest; in a word, it was aimless.

Now this is a case where judicious editing can set things right so that the film will hold one's interest throughout.

There is no need to think out an intricate plot; we can follow the lead of some professional productions which scorn all effort to tell a woven tale; all that is necessary is to keep the observer aware that we are on one vessel, and following the other. This entails the frequent alternation of the near shots with the long-distance scenes. First, we cut out about half of all the long-distance shots depicting the distant boat, as the footage on these was over-ample anyway; then all that has to be done is to arrange that the order in which the shots are presented will show an ever-decreasing distance between the two boats; the close-up detail shots have to be fitted in between the long-distance

ones, so that our interest is continually taken from one plane to the other; so for the trouble of making a dozen or so splices, the resulting film is made to hold our attention from beginning to end.

It is not always realised that the human eye has a distinct advantage over the camera in the flexibility of its view. It will pick out salient features while keeping a general impression of less conspicuous details, the mind co-operating with the eye so closely that few people are aware how restricted is the area of their critical sight. The film, however, has a less mobile and more restricted view, and therefore the insertion of abundant close-up shots, when skilfully blended into the picture, provides one of the most satisfying methods of keeping hold of realism in our films.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, August 11th.

Partick C.C. Print Criticism.

Thursday, August 12th.

Hackney P.S. Outing to Wanstead Park.
Hampshire House P.S. Gadgets.
North Middlesex P.S. Evening by the Technical Committee.
Oldham P.S. Portraiture.
Stretford C.C. Portrait Evening.

Friday, August 13th.

Folkstone C.C. "Lenses." A. J. Stewart.

Saturday, August 14th.

Bournemouth C.C. Afternoon Outing to Wimborne and District.
Bristol P.S. Compton Martin.
City of L. & Cripplegate P.S. Epping Forest. Mr. Snell.
Exeter C.C. Broad Hembury. Mr. Newlands.
Hanley P.S. Chapel Chorlton. Mr. Watkins.
Ilford P.S. Ambersbury Banks. Mr. Roughton.
Kinning Park Co-op. C.C. Culross.
Leicester and Leicestershire P.S. Outing to Ratby Burroughs & Thornton.
Manchester A.P.S. "Sweetenham." J. E. Sykes.
Sheffield P.S. Barlow Well-Dressing. Miss M. D. Turner.
Singer C.C. Levensgrove Park, Dumbarton. A. Brownlie.

Saturday, August 14th (contd.).

Southampton C.C. Outing to Cadnam. R. T. Bruton.
Windlesham C.C. Thames Motor Launch Trip.
Worthing C.C. Outing to Arundel.

Sunday, August 15th.

Hampshire House P.S. Hindhead. W. F. Moore.
Manchester A.P.S. "Dovedale." W. Stephenson.
Scarborough A.P. and Ciné C. Egton Bridge, joint Outing with York Society
Windlesham C.C. Bramhill Park Outing.
Woolwich P.S. Horsendon Hill and Harrow. Mr. Nunn.
York P.S. Egton Bridge.

Monday, August 16th.

Oldham Equitable P.S. "Gems of English Architecture." T. Burton.
Southampton C.C. Informal.

Tuesday, August 17th.

Hackney P.S. Colour Photography.
Manchester A.P.S. L. & C.P.U. Travelling Exhibition.
Oldham P.S. Council Meeting.

Wednesday, August 18th.

North-West London C.C. A Tour of the City of London.

Exhibitions and Competitions

CURRENT AND
FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in the issue of July 28.

The Amateur Photographer Novices' Competition.—Special prizes of supplies of films. Latest date for entries, September 30. Particulars in this issue.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Nuro Competition.—Cash prizes every month. Special prizes for boys and girls under sixteen. Full particulars obtainable from any photographic dealer, or from Nuro Ltd., Biggleswade, Bedfordshire.

Isle of Man Sixth Annual Amateur Photographic Competition, £300 cash prizes. Open until September 30. (P. A. Clague, Publicity Department, Isle of Man.)

"Daily Mirror" "Nushots" Weekly Photographic Competition. Cash prizes. (The Editor, "Daily Mirror," Fetter Lane, London, E.C.4.)

XVIIe Salon International de Photographie de Belgique.—Open, May-October. (M. Julien Lejeune, 70, Av. Van Becelaere, Boitsfort, Brussels.)

Northern Photographic International and Open Exhibition, 1937.—Open, June 19-August 21. (W. Whitehead, 8, Bullrold Drive, Bradford.)

Eighth Chicago International Salon of Photography.—Open, July 15-September 19. (Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.)

XXXIIe Salon International d'Art Photographique de Paris.—Open, October 2-17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (9e).)

I International Exhibition of The Photo-Press and

Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova 11, Zagreb, Jugoslavia.)

Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Open, September 11-October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)

46th Toronto Salon of Photography.—Open, August 27-September 11. (W. H. Hammond, 2, Gould Street, Toronto, Canada.)

3e Internationale Focus Fotosalon, Amsterdam, Holland.—Open, September 11-26. (Focus, Ltd., Fotosalon, Bloemendaal, Holland.)

Second Western Ontario Salon of Photography.—Entries, August 25; open, September 13-18. (A. E. Adams, 923, Maitland Street, London, Canada.)

London Salon of Photography.—Entries, September 1; open, September 11-October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

First International Competition of Artistic Photographic Pictures, 1937.—Entries, September 1, 1937. ("Camera," Messrs. C. J. Bucher, Ltd. (Publishers), Zurichstrasse, 3/5, Lucerne, Switzerland.)

Fifth Annual Salon, Rockville Centre, N.Y.—Entries, September 1; open, September 11-18. (Dr. M. F. Lee, 74, N. Long Beach Road, Rockville Centre, N.Y.)

Anthracite Salon of Photography, Everhart Museum, Scranton, Penna, U.S.A.—Entries, September 7; open, September 18-October 4. (Salon Director, Everhart Museum, Scranton, Penna, U.S.A.)

The Victorian International Salon.—Entries, September 7; open, October 18-30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Entries September 20; open, October. (Modern

Magyar Fényképezők, VIII, Rákóczi-ut 19, Budapest, Hungary.)

Windlesham Camera Club.—Open, October 21-23. Last day for entries, October 2. (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

Fourth Canadian International Salon of Photographic Art.—Entries, before September 10; open, October 23-November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa Canada.)

Sixth Irish Salon of Photography.—Entries, September 25; open, October 30-November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

"Irish Travel" Photographic Competition, 1937. Cash prizes.—Entries, September 30. (The General Manager (Photo Competition), Irish Tourist Association, 14, Upper O'Connell Street, Dublin, I.F.S.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Entries, October 1; open, October 29-November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16-30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15-30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen, (Hungary).—Entries, November 20; open, January, (Aszmann Ferenc, Ferenc József ut 27, Debrecen, Hungary.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road., Ballard Estate, Bombay, India.)

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

There has recently appeared a new edition—the fourth—of that deservedly popular shilling handbook, "Perfect Negatives," by Dr. Glover, which is No. 1 of the series of N.P. Handbooks. In the new edition the scope has been extended to cover the modern technique involved in making miniature negatives, so that the little book, already very comprehensive, detailed, and informative, may now in addition be regarded as completely up-to-date. It, and its companion volumes, are sold at 1s. each, and may be obtained at 1s. 2d. post free direct from the publishers, The Fountain Press, 19, Cursitor Street, E.C.4.

The new 8-mm. camera just announced by the Bell & Howell Company, 1801, Larchmont Avenue, Chicago, Ill., U.S.A., is literally "palm size" and is known as the Filmo Streamline 8. A new exposure guide is built into the camera, the choice of two speeds is available, and the lens is a Taylor-Hobson 12½-mm. f/2.5, fully corrected for both black-and-white and natural colour film, which is instantly interchangeable with an almost unlimited selection of other lenses. The camera is equipped with two viewfinder masks outlining the exact fields encompassed by these lenses. In addition an inexpensive adapter makes possible the use of this camera with any lens supplied for the Filmo 70 line of instruments.

Stolen.—The following cameras have been stolen from the premises of Messrs. Rudy Starita, of 157, Wardour Street, W.1. Super Nettel No. B22855, fitted with f/2.8 Tessar lens No. 1578902. Ikoflex No. B16432, fitted with f/3.5 Triotar lens No. 1711611. Super Ikonta No. B25657, fitted with f/3.5 Tessar lens No. 1825175. Leica IIIa No. 233240, fitted with f/2 Summar lens No. 353392. Any person into whose hands these cameras may come, or to whom they are offered for sale, should communicate with the police, and with the owners of the cameras at the above address.

"Night Photography with the Miniature Camera" is the title of a recently-published book by Kip Ross, the well-known American press photographer. Although the illustrations are naturally of American scenes, the book contains much information and many suggestions that will be of interest to British photographers who wish to try their hand at similar subjects.

Besides dealing with the many suitable subjects for night photography, chapters are devoted to the choice of apparatus and of films, to the exposures necessary in different circumstances, and to the development and enlarging of the film. The book is sold in this country at 4s. (4s. 2d. post free) and may be obtained from Messrs. Sands Hunter & Co., of 37, Bedford Street, Strand, W.C.2.

The Third Annual Exhibition of the Windlesham Camera Club will be held on October 21st, 22nd and 23rd, 1937, at St. Anne's Hall, Bagshot, Surrey. The exhibition, which will be opened by the Hon. Anthony Asquith at 5 p.m. on Thursday, October 21st, has seven classes, four open, and three for members only. The last day for receiving entries is Saturday, October 2nd. Entry forms and full particulars are obtainable from the Hon. Secretary, Windlesham Camera Club, Hallgrove, Bagshot, Surrey.

We understand that "The Illustrated Weekly of India" will shortly be opening a camera section in its pages. Reading matter submitted for consideration to this publication should be illustrated with clear black-and-white unmounted photographs, suitable for photogravure printing. While text and illustrations should, as far as possible, have a bearing on photographic work in India and the East, the Editor will also be pleased to receive good contributions of a general character. Photographs with a pictorial appeal are also wanted, and in every case where a picture is sent—alone or with an article—it should be accompanied by technical data regarding lens aperture, exposure, camera, plate or film used, etc. The minimum size of prints required is about half-plate, and

articles should be from 400 to 600 words and no more. All material accepted and published will be paid for. Mr. R. Ramaswami of Bombay is in charge of the Camera Section. The address is "The Illustrated Weekly of India," Bombay.

"Profitable Photography," a guide for the amateur who wishes to enter the commercial market, has now reached its second edition. It deals interestingly, and without unnecessary detail, with the type of photograph required for various purposes, with the processing of the negative, and the making and working up of the print. There is a very full list, with addresses, of the various markets in which an amateur may hope to sell his photographs. This book, which is by William Stewart, is published at 2s. 6d. net by Sir Isaac Pitman & Sons Ltd., and can be obtained through any bookseller.

We are asked by the Service Co., Ltd., of 289, High Holborn, W.C.1, to state that an error in the price of the "Robot" camera was made in their advertisement in our issue of the 21st July. The correct price should be £26 10s., the 24 monthly payments being 23s. 9d. per month.

Mr. Arthur G. Dell, 88, Casewick Road, West Norwood, S.E.27, has been awarded the 21s. prize for the best print in the latest Wallace Heaton "Babies" Competition. These weekly competitions for readers of "The A.P." are announced regularly in our advertisement columns.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½ × 3½ × 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

87. Makers' Formulæ : Developers for Criterion Papers—(3)

Developers for Vandyck Warm-Tone Paper.

No. 1.

Metol	15 grs. (1.75 grm.)
Hydroquinone	60 grs. (7 grm.)
Sodium sulphite (anhydrous)	240 grs. (25 grm.)
Sodium carbonate (anhydrous)	178 grs. (18.5 grm.)
Potassium bromide	60 grs. (1.75 grm.)
Water to	20 oz. (1,000 c.c.)

If crystallised sulphite or carbonate is used, take 480 grs. (50 grm.) in place of the amounts shown.

For use, dilute above stock solution with its own bulk of water. For best results this developer should be used at 68° Fahr., and exposure should be so adjusted that development is complete in 1½ mins. at this temperature.

No. 2.

Metol	20 grs. (2.25 grm.)
Hydroquinone	80 grs. (9 grm.)
Sodium sulphite (anhydrous)	270 grs. (30.5 grm.)
Sodium carbonate (anhydrous)	310 grs. (35.25 grm.)
Potassium bromide	480 grs. (53 grm.)
Water up to	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take 540 grs. (61 grm.). If crystallised carbonate is used, take 840 grs. (95 grm.).

For use, dilute with double its own bulk of water. This developer gives warmer tones than formula No. 1.

For best results this developer should be used at 68° Fahr., and the exposure should be so adjusted that the print reaches the correct depth after being developed for 2 to 2½ mins. at this temperature.

3½×2½ REFLEX CAMERAS

WITH the publication on these two pages of a brief description of 3½×2½ reflex cameras, and a list including the prices of each with the various alternative lenses listed by the makers, we approach the conclusion of a rather ambitious scheme. We set ourselves to do no less than to present to our readers a complete list of all cameras and enlargers for pictures of sizes up to and including 3½×2½ inches, together with a brief description setting forth the salient points of each.

The list began in our Miniature Camera Number of March 10th last, in which we published nearly nine closely-printed pages dealing with cameras taking pictures of all "miniature" sizes—that is, of dimensions not over 6×6 cm. (2½ inches square). Although the list included every camera on the British market at the time, cameras introduced since March naturally did not appear in it. These, however, have been or will be reviewed in the weekly feature "Modern Miniature Cameras."

Our Novices' Number of June 2nd continued the list with box cameras of all sizes, and in our Summer Number of July 21st, folding roll-film cameras of size 3½×2½ inches were listed. Folding plate cameras in the 3½×2½ size, described in our issue of July 28th, left no type of camera unrepresented save the reflexes listed below.

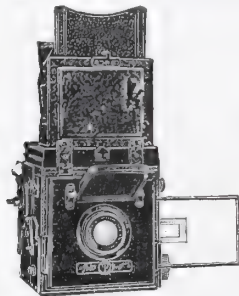
In the Miniature Camera Number we included enlargers for miniature negatives; enlargers for 3½×2½ negatives have yet to come, and we propose to round off the whole with a description and price-list of these in the early autumn, which is the season at which the purchase of an enlarger is most usually contemplated.

The descriptions of reflex cameras given below follow the same lines as the previous reviews, each notice containing, in abbreviated language, the most essential facts about the camera. Entries are arranged in order of increasing price, the cost of the camera with the least expensive lens fitted being taken as "the price" for this purpose. Each entry concludes with the name of maker or importer; for their addresses readers are asked to turn to the advertisement pages.

K.W. REFLEX BOX.—Horizontal box-form reflex camera for roll films, fitted f/6.3 or f/4.5 anastigmat lens in focussing mount. Spring-raised surface-silvered mirror acting in conjunction with metal slit shutter, speeded 1/25th, 1/50th, and 1/100th sec. Dimensions 4½×3½×4½ in., weight 32 oz. Price from £3 13s. 6d.

Sands Hunter Ltd.

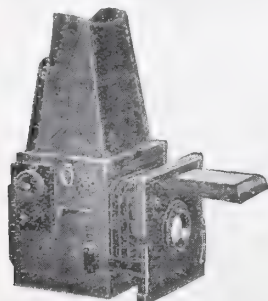
RUBY HORIZONTAL REFLEX.—Horizontal single-lens reflex for plates and film packs. Self-erecting leather hood, manually-operated mirror with control allowing camera to be used upside down. Rack and pinion focussing. Self-capping focal-plane shutter



speeded 1/10th to 1/1,000th sec. Fitted 4½-in. interchangeable lens. Dimensions of camera body 5½×4½×4½ in.; weight, 40 oz. without lens. Prices, with lens, from £9 5s.

Thornton-Pickard Mfg. Co., Ltd.

ENSIGN REFLEX.—Box-form reflex camera for plates and film packs, with focal-plane shutter speeded 1/15th to 1/1,000th sec. Revolving back, light-

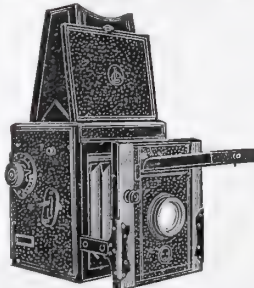


proof during rotation. Focussing by rack and pinion. Interchangeable anastigmat lenses, focal length from 5 in.

upwards. Self-erecting reversible hood. Manually-operated mirror. Dimensions, 6½×6½×6½ in.; weight, 58 oz. Prices from £12, including three plate-holders.

Ensign, Ltd.

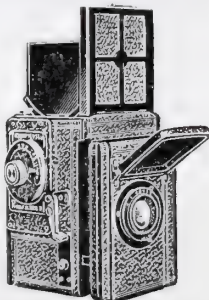
JUNIOR SPECIAL RUBY REFLEX.—Single-lens box-form reflex for plates and film packs. Has long extension by rack and pinion. Manually-operated mirror with catch enabling camera to be used in any position. Self-capping



focal-plane shutter, with Auto-stop giving exposures of 1/10th to 1/1,000th sec. Self locking revolving back. Dimensions of body, 6½×5½×5½ in.; weight, 60 oz. without lens. Price, with lens, from £12.

Thornton-Pickard Mfg. Co., Ltd.

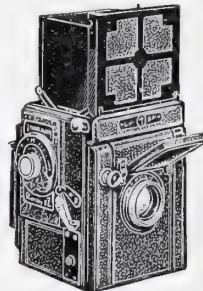
RUBYETTE REFLEX Model I.—Single-lens reflex for upright pictures on plates or film packs. Self-erecting metal focussing hood. Manually-operated mirror with control to allow camera



to be used inverted. Self-capping focal-plane shutter. speeded 1/10th to 1/1,000th sec. Will take any one of selection of 10.5-cm. lenses. Dimensions of camera body, 6½×4½×3½ in.; weight, 48 oz. Price, with lens, from £13 2s. 6d.

Thornton-Pickard Mfg. Co., Ltd.

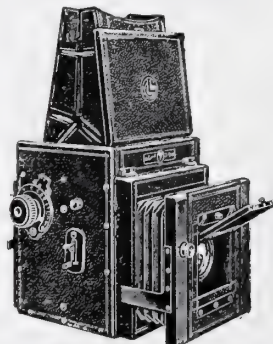
RUBYETTE REFLEX Model 2.—Single-lens reflex for plates and film packs. Specification identical with that of Rubyette Model 1, except that



a revolving back is fitted. Dimensions of camera body, 6½×4½×4 in.; weight, 52 oz. Prices, with lens, from £14 10s.

Thornton-Pickard Mfg. Co., Ltd.

SPECIAL RUBY REFLEX.—Single-lens long-extension reflex for plates and film packs. Specification very similar to that of Junior Special Ruby, but lenses are mounted in sunk lens-box. Shutter improved to allow speeds

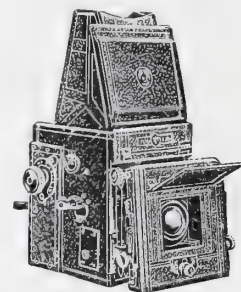


to be set after winding. 5-in. lens fitted as standard. Dimensions of camera body, 6½×6½×5½ in.; weight, 64 oz. without lens. Prices, with lens, from £15 15s.

Thornton-Pickard Mfg. Co., Ltd.

RUBY DE LUXE REFLEX.—Single-lens box-form reflex, for plates and film packs. Specification similar to Special Ruby Reflex, but has double swing front and rising and falling front controlled by rack and pinion. Two inches focussing movement. Dimensions of

camera body, 7×5½×5 in.; weight



64 oz. without lens. Prices, with lens, from £21 5s.

Thornton-Pickard Mfg. Co., Ltd.

SOHO REFLEX.—Single-lens box-form reflex for plates or film packs. Has long extension controlled by rack and pinion. Spring-raised mirror, forming behind it dark chamber permitting the non-self-capping shutter to be wound without fogging the plate. Mirror has ducking movement to avoid back of lens and to prevent jarring of camera.

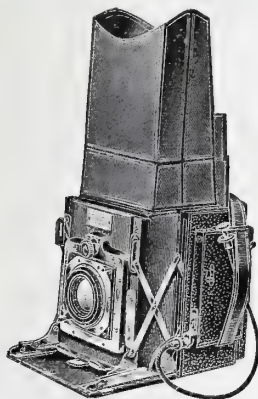


Lens mounted in sunk box. Revolving back, with mask for top focussing screen. Shutter speeded 1/18th to 1/800th sec. Dimensions, 6½×5½×5½ in.; weight, 76 oz. without lens. Price, with lens, from £29.

Soho Ltd.

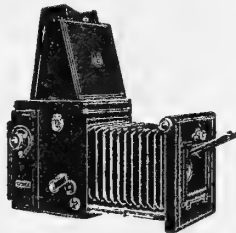
N. & G. FOLDING REFLEX.—Folding reflex camera for plates and film packs. Pull-out front supported on lazy-longs. Lens completely covered by baseboard when closed. Interchangeable lenses, normal focal length about 5½ in. Self-capping focal-plane shutter, speeded 1/10th to 1/800th sec. Spring-raised mirror. Standard model has f/4.5 lens and rising and falling swing front. Special model has f/3.5

or f/2.9 lens, rising front only. Dimensions, Standard model, $6\frac{1}{2} \times 5\frac{1}{2} \times 3\frac{1}{2}$ in.; weight, 60 oz. The Special model is



one inch thicker, and weighs 72 oz. Prices from £47.
Newman & Guardia, Ltd.

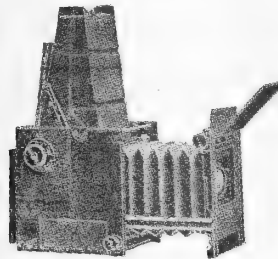
DUPLEX DOUBLE EXTENSION REFLEX.—Box-form reflex camera, for plates and film packs, with long extension up to 10½ in. Focussing by one rack and pinion covering entire extension. Front supported by double baseboard and lazy-tongs. Shutter and



mirror as Ruby de Luxe Reflex. Dimensions of camera body, $7 \times 6\frac{1}{2} \times 5$ in.; weight, 76 oz. without lens. Prices, with lens, from £27 5s.
Thornton-Pickard Mfg. Co., Ltd.

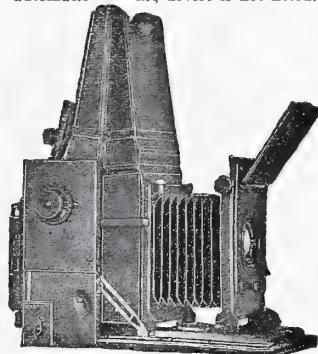
MINEX MODEL A.—Box-form reflex camera, with long extension. Revolving back mechanically coupled with mask on top focussing screen. Spring-raised

mirror set by action of winding shutter. Self-capping focal-plane shutter has speeds 1/1,000th to 3 secs., and speeds can be set before or after winding. Magnifiers fitted in hood. Spare dark slides carried in chamber in camera.



Four-way swing front can be fitted if desired. Range of extension 4 to 10 in. Any suitable lens can be fitted. Dimensions, $6\frac{1}{2} \times 6\frac{1}{2} \times 5$ in.; weight, 88 oz. Price, without lens, £50. Tropical model of brass-bound teak, £20 extra.
Adams & Co. Ltd.

FOLDING MINEX.—Folding reflex camera extending from 5 to 11½ in. by rack and pinion. Specification similar to that of Minex Model A, except that automatic masking device is not fitted.



Dimensions, $7 \times 6\frac{1}{2} \times 4\frac{1}{2}$ in.; weight, 80 oz. Price, without lens, £60. Tropical model in brass-bound teak, £20 extra.
Adams & Co. Ltd.

Prices of $3\frac{1}{2} \times 2\frac{1}{2}$ Reflex Cameras

Camera.	Lens.	Shutter.	Price.
			£ s. d.
K.W. Reflex Box	K.W. anast. f/6.3	3-speed	3 13 6
Ruby Horizontal	Actinar f/4.5	3-speed	5 5 0
	$4\frac{1}{2}$ -in. Dallmeyer		
	f/4.5	Focal-plane	9 5 0
	$4\frac{1}{2}$ -in. Aldis	f/4.5	11 10 0
	$4\frac{1}{2}$ -in. Tessar	f/4.5	13 2 6
	$4\frac{1}{2}$ -in. Xpres	f/4.5	14 15 0
	$4\frac{1}{2}$ -in. Dalmac	f/3.5	15 10 0
	$4\frac{1}{2}$ -in. Tessar	f/3.5	15 15 0
	$4\frac{1}{2}$ -in. Xpres	f/3.5	18 0 0
	$4\frac{1}{2}$ -in. Pentac	f/2.9	18 10 0
Ensign Reflex	None	Focal-plane	9 0 0
	5-in. Aldis-Butcher	f/4.5	12 0 0
	5-in. Dallmeyer Press	f/3.5	15 0 0
	$5\frac{1}{2}$ -in. Xpres	f/4.5	15 10 0
	$5\frac{1}{2}$ -in. Tessar	f/4.5	17 10 0
	$5\frac{1}{2}$ -in. Pentac	f/2.9	22 0 0
	$5\frac{1}{2}$ -in. Xpres	f/2.9	23 10 0
	$5\frac{1}{2}$ -in. Cooke	f/2.5	25 10 0
Junior Special Ruby	None	Focal-plane	9 0 0
	Dallmeyer	f/4.5	12 0 0
	T.-P. Cooke	f/4.5	12 17 0
	Aldis	f/4.5	13 10 0
	Dallmeyer	f/3.5	15 0 0
	Tessar	f/4.5	15 5 0
	Serrac	f/4.5	15 10 0
	10-in. Dallmeyer Popular Telephoto	f/6	16 0 0
	Xpres	f/4.5	16 5 0
	Dalmac	f/3.5	18 0 0
	Tessar	f/3.5	20 10 0
	Xpres	f/3.5	20 12 6
	Pentac	f/2.9	22 0 0
	Xpres	f/2.9	25 0 0
	Cooke	f/2.5	29 1 6
	Bio-Tessar	f/2.8	31 14 0
	Super-Six	f/1.9	48 0 0
Rubyette Model 1	None	Focal-plane	11 0 0
	$4\frac{1}{2}$ -in. Dallmeyer	f/4.5	13 2 6
	$4\frac{1}{2}$ -in. Tessar	f/4.5	16 10 0
	$4\frac{1}{2}$ -in. Xpres	f/4.5	18 5 0
	$4\frac{1}{2}$ -in. Dalmac	f/3.5	19 0 0
	$4\frac{1}{2}$ -in. Tessar	f/3.5	19 5 0
	$4\frac{1}{2}$ -in. Xpres	f/3.5	21 10 0
	$4\frac{1}{2}$ -in. Pentac	f/2.9	21 15 0
Rubyette Model 2	None	Focal-plane	12 10 0
	$4\frac{1}{2}$ -in. Dallmeyer	f/4.5	14 10 0
	$4\frac{1}{2}$ -in. Tessar	f/4.5	18 10 0
	$4\frac{1}{2}$ -in. Xpres	f/4.5	19 15 0
	$4\frac{1}{2}$ -in. Dalmac	f/3.5	20 10 0
	$4\frac{1}{2}$ -in. Tessar	f/3.5	22 10 0
	$4\frac{1}{2}$ -in. Xpres	f/3.5	23 0 0
	$4\frac{1}{2}$ -in. Pentac	f/2.9	23 5 0
Special Ruby	None	Focal-plane	12 0 0
	Dallmeyer	f/4.5	15 15 0
	Aldis	f/4.5	16 10 0
	T.-P. Cooke	f/4.5	16 13 6
	Aldis	f/3.4	17 15 0
	Tessar	f/4.5	18 5 0
	Serrac	f/4.5	18 10 0
	Dallmeyer	f/3.5	18 15 0

Camera.	Lens.	Shutter.	Price.
			£ s. d.
10-in. Popular Telephoto	f/6	Focal-plane	19 0 0
Xpres	f/4.5	Focal-plane	19 5 0
Dalmac	f/3.5	Focal-plane	21 0 0
Tessar	f/3.5	Focal-plane	23 10 0
Xpres	f/3.5	Focal-plane	23 12 6
Pentac	f/2.9	Focal-plane	25 0 0
Xpres	f/2.9	Focal-plane	28 0 0
Cooke	f/2.5	Focal-plane	32 1 6
Bio-Tessar	f/2.8	Focal-plane	34 14 0
Super-Six	f/1.9	Focal-plane	51 0 0
Ruby de Luxe	None	Focal-plane	17 10 0
	Dallmeyer	f/4.5	21 5 0
	Aldis	f/4.5	22 0 0
	T.-P. Cooke	f/4.5	22 3 6
	Aldis	f/3.4	23 5 0
	Tessar	f/4.5	23 15 0
	Serrac	f/4.5	24 0 0
	Dallmeyer	f/3.5	24 5 0
	Xpres	f/4.5	24 15 0
	Dalmac	f/3.5	26 10 0
	Tessar	f/3.5	29 0 0
	Xpres	f/3.5	29 2 6
	Pentac	f/2.9	30 10 0
	Xpres	f/2.9	33 10 0
	Cooke	f/2.5	37 11 6
	Bio-Tessar	f/2.8	40 4 0
	Super-Six	f/1.9	56 10 0
Duplex Double Extension	None	Focal-plane	23 10 0
	Dallmeyer	f/4.5	27 5 0
	Aldis	f/4.5	28 0 0
	T.-P. Cooke	f/4.5	28 3 6
	Aldis	f/3.4	29 5 0
	Tessar	f/4.5	29 15 0
	Serrac	f/4.5	30 0 0
	Dallmeyer	f/3.5	30 5 0
	Xpres	f/4.5	30 15 0
	Dalmac	f/3.5	32 10 0
	Tessar	f/3.5	35 0 0
	Xpres	f/3.5	35 2 6
	Pentac	f/2.9	36 10 0
	Xpres	f/2.9	39 10 0
	Cooke	f/2.5	43 11 6
	Bio-Tessar	f/2.8	46 4 0
	Super-Six	f/1.9	62 10 0
Soho	None	Focal-plane	23 10 0
	$5\frac{1}{2}$ -in. Aldis	f/4.5	29 0 0
	$5\frac{1}{2}$ -in. Aldis	f/3.4	30 5 0
	$5\frac{1}{2}$ -in. Serrac	f/4.5	31 0 0
	$5\frac{1}{2}$ -in. Aviar	f/4.5	32 3 6
	5-in. Dalmac	f/3.5	33 10 0
	$4\frac{1}{2}$ -in. Xpres	f/4.5	33 11 0
	5-in. Pentac	f/2.9	37 10 0
	$5\frac{1}{2}$ -in. Xpres	f/3.5	38 10 0
	$5\frac{1}{2}$ -in. Xpres	f/2.9	42 18 0
	5-in. Cooke	f/2.5	44 13 6
N. & G. Folding Reflex	5-in. Serrac	f/4.5	47 0 0
(Special Model)	5-in. Xpres	f/4.5	47 10 0
	6-in. Dalmac	f/3.5	51 0 0
	$5\frac{1}{2}$ -in. Xpres	f/3.5	53 0 0
	$5\frac{1}{2}$ -in. Pentac	f/2.9	56 0 0
	$5\frac{1}{2}$ -in. Xpres	f/2.9	57 0 0
Minex Model A	None	Focal-plane	50 0 0
(Tropical Model)	None	Focal-plane	70 0 0
Folding Minex	None	Focal-plane	60 0 0
(Tropical Model)	None	Focal-plane	80 0 0

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Glazing Prints.

I have never yet glazed a print, but am anxious to do so. I know that glossy paper is used, and that it is squeegeed on to a ferrotype plate, but I am anxious to know what precautions should be taken to prevent the prints sticking permanently to the plate. B. C. F. (Berkshire.)

Provided the ferrotype plates are clean and the prints are left on them long enough to become absolutely dry, they should almost drop off of their own accord. It is an additional safeguard, before squeegeeing the prints on to the plates, to give them two or three minutes in a 10 per cent solution of formalin, and transfer them straight from this to the plates.

Speed of 9.5-mm. Films.

Into what speed categories (for use with "The A.P." Exposure Tables or Guide) should I put Pathé R.O.F. and Pathé P.S.P. 9.5-mm. ciné films? P. D. (Edinburgh.)

We suggest that you put the R.O.F. Pathé film in the "Rapid," and the P.S.P. film in the "Extra Rapid" categories. In the case of the first-named film the classification may be a shade on the optimistic side.

Stopping Down Enlarger Lens.

I understand that when enlarging f/8 does not always require double the exposure of f/5.6. Could you give me a formula from which I can work out what extra exposure is needed on stopping down? R. H. G. (London.)

The reason that in a condenser enlarger f/8 does not always require double the exposure of f/5.6 is that the condenser projects a beam of light which may be stronger in the middle of the lens than towards the outside. Since this depends on the exact setting of the lamp with respect to the condenser it is not possible to give any formula relating the exposures required for different stops. In a diffuser enlarger relative exposures depend upon the stop in exactly the same way as in a camera.

Smaller Films.

I have a quarter-plate folding camera with f/6 lens of focal length $4\frac{1}{2}$ in. Would it be possible to alter the film-pack adapter to take $3\frac{1}{2} \times 2\frac{1}{2}$ packs? If so, would this upset the focussing of the camera? And would the aperture of the lens remain the same for the smaller size? D. M. (Luton.)

It is sometimes possible to insert a fitting into a film-pack adapter to enable it to take a smaller pack. If this can be done in your case it will not affect the focussing in any way, providing that the extra fitting holds the film pack, as it should, at the same distance from the lens as was the original quarter-plate pack.

The smaller film will, of course, include a smaller amount of subject than before, but the lens-aperture, and consequently the exposure required, will be the same as for the larger size. Your view-finder will have to be marked down in some way to show the reduced angle of view, or you will not know where the boundaries of the picture are going to come.

Fitting a D.V. Finder.

How could I make, or get made, a direct-vision eye-level finder for a Goerz Tenax camera? Is it a difficult or expensive matter? And where should I apply to have the work done? K. N. P. (Dublin.)

There are several forms of direct-vision finders. If you mean a full-size wire-frame finder, this could probably be fitted to your camera, but the only way to find out would be to describe the camera carefully and then consult one of the repairing firms advertising in our columns. If the thing can be done at all one of these firms would do it, quoting you a price beforehand. If you prefer a direct-vision optical finder, these can be obtained at any large dealer's, either in folding or tubular form, and only require to be screwed to the body of the camera.

Three Months Abroad.

I am going to France for three months, and would like to take my camera (an Agfa Speedex O). Shall I have to pay duty on the camera or films when entering France? Or when returning to England? I have no receipt for the camera, nor do I know where it was bought, as it was given to me. G. B. C. (London.)

In going to France for holidays we have never been asked to pay duty even on quite expensive cameras, but we cannot say whether any payment will have to be made if you intend to stay there three months. We should imagine that you will have no difficulty at all in taking the camera through the Customs.

The French Customs do not charge duty on a reasonable number of rolls of film carried by a tourist. You may have some difficulty in getting the camera back into England at the expiry of those three months without paying duty on it.

We suggest that you apply to Messrs. Agfa Photo Ltd., 1/4, Lawrence Street, High Street, London, W.C.2, for an assurance that duty was paid on that camera when it was imported into England. This letter produced at the English Customs on your return would relieve you of any necessity to pay duty again.

Bringing Film Home.

I am going to Germany this summer, and as I normally do my own developing I should prefer to bring my exposed films home and develop them myself. Shall I have to pay duty on bringing them into England? And is there any regulation in Germany against taking undeveloped film out of the country? S. A. P. (Essex.)

We have frequently brought quite large quantities of exposed film back into England from abroad, and have never at any time been asked to pay duty upon it.

We do not think you will have any difficulty in taking undeveloped roll film out of Germany, unless some suspicion should arise that you have been exposing it in the neighbourhood of works of military importance. In that case it might be necessary for you to have it developed in order to prove that your photographs are of no military value.

Exposure at High Altitudes.

I understand that at high altitudes the correct exposure for a film is less than at sea-level. As I shall be spending my holiday among mountains I should be glad if you could tell me by how much my exposures should be reduced below normal. F. C. T. (Derby.)

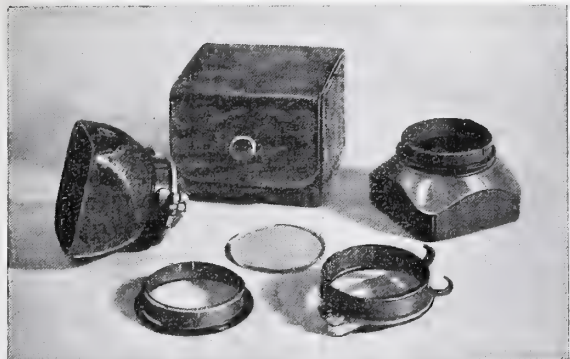
The reduced exposure desirable at high altitudes is due to the fact that there is a great deal of ultra-violet light about, and that the eye, being insensitive to this light, does not make allowance for it when estimating exposures. The effect is noticeable in photographs of all types taken at altitudes over about 6,000 ft., above which height you should halve your exposures.

If you use a yellow filter, which cuts out ultra-violet light, the exposure immediately reverts to that which you would give using the same filter at sea-level.

Under these conditions the factor of the filter is therefore considerably higher than usual.



COMBINED LENS HOOD AND LIGHT FILTER



The "Rhaco" Combined Lens Hood, Light Filter and Filter Holder can be quickly attached to any ordinary lens mount. The "Orthoplan" filter is unmounted and can easily be removed when not required, thus allowing of the lens hood being used without the filter. "Orthoplan" filters are made from optical glass coloured in the mass during manufacture, and ground with plane parallel surfaces.

PRICES :

Model I, to fit lens hood $\frac{3}{4}$ in. to 1 in. diameter, including "Orthoplan" filter and leather case.....	12s. 6d.
Without filter.....	9s. 3d.
Model II, to fit lens hood 1 in. to $1\frac{1}{4}$ in. diameter.....	13s. 9d.
Without filter.....	10s. 0d.
Model III, to fit lens hood $1\frac{1}{4}$ to $1\frac{1}{2}$ in. diameter.....	18s. 9d.
Without filter.....	13s. 0d.

"Orthoplan" Yellow or Green Filter supplied.

Fully detailed complete catalogue free on application.

SANDS HUNTER & Co., Ltd.
37, Bedford Street, Strand, London, W.C.2

Whatever the make of
your camera you will
be helped by reading

THE PHOTOGRAPHER'S GUIDE TO BETTER PICTURES

FROM EXPOSURE TO MOUNTED PRINT

By W. F. F. Shearcroft, B.Sc. Hons., A.I.C.

The Contents deal fully with Exposure ; Latitude and Emulsion Speeds ; Lens Apertures ; Exposure Meters ; Effects of Colours ; Focusing ; Depth of Field ; View-finders ; Development and its Control ; Printing and Enlarging ; Bromide Paper and other Printing Processes ; Trimming and Displaying the Print ; Landscapes ; Snow Scenes ; Architecture ; Speed Work ; Children's Portraits ; Animals and Pets ; Flowers and Plant Life ; Indoor Photography ; Composition ; Costs ; Equipment ; Formulæ, etc.

Cloth
Demy 8vo.

Price **5/-** Net
(By Post 5/6)

Plates and
Diagrams.

THE FOUNTAIN PRESS, 19 CURSITOR ST., LONDON, E.C.4

The advantages of

"Dufaycolor is the most perfect system of additive colour photography yet devised in that it combines the following improvements over all previous processes :

1. Considerable increase in speed, permitting snapshot exposures with ordinary inexpensive cameras under a wide range of conditions.
2. Greater latitude in exposure.
3. Finer and very much less obtrusive colour screen elements.
4. Absence of frilling and blistering.
5. Absence of parallax.
6. Ease with which three-colour separation negatives can be made for preparing colour photographs or colour blocks for machine printing by any process. Monochrome negatives can be made, and from them black and white prints either by contact or by enlargement.
7. Ability to make duplicate transparencies without serious loss of colour."



This is an extract from the Dufaycolor Book which, in addition to a complete description of the process has special sections devoted to:—THE AMATEUR PHOTOGRAPHER; THE MINIATURE CAMERA USER; THE AMATEUR CINEMATOGRAPHER; PORTRAIT PHOTOGRAPHY; COMMERCIAL WORKS and PRESS PHOTOGRAPHY; TECHNICAL, SCIENTIFIC and CLINICAL PHOTOGRAPHY. Readers of Amateur Photographer are invited to apply for a copy of this book (post free 8d.) to Dufay-Chromex Limited, 14-16, Cockspar Street, London, S.W.1.

The London Salon of Photography 1937.

SENDING-IN DAY, Wednesday, September 1st.

THE TWENTY-EIGHTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 11th September, to 9th October, 1937.

CONDITIONS OF ENTRY.

(Please read carefully.)

1. Pictures must not be framed; but may be mounted or unmounted. Each picture must bear on the back clearly written (a) name of artist; (b) number and title of picture, corresponding to particulars on the Entry Form.
 2. When mounts are used they should conform to the following sizes— 25×20 , 20×16 , or 15×12 ; but no mount to exceed 25×20 ; and it is suggested that white or light-toned mounts be employed. Prints may be of any shape or size, provided they do not exceed the limits of the mounts as given above.
 3. All packages of exhibits from abroad must be clearly marked on the outside: "PHOTOGRAPHS FOR EXHIBITION ONLY—NO COMMERCIAL VALUE—TO BE RETURNED TO SENDER." *No prices to be marked on the prints.*
 4. Pictures sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.
 5. Pictures must be sent by post or parcels post, packed flat and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
 6. All pictures for the exhibition must arrive at the above address *on or before* Wednesday, September 1st. Entries may be delivered by hand at the Gallery on that date only.
 7. The Entry Form for pictures from abroad must be sent SEPARATELY by post, together with entry and packing fee of 5s. (this fee covers any number of pictures from one exhibitor). Exhibitors residing in the British Isles may enclose Entry Form and fees with their pictures.
 8. Pictures sent by post will be repacked in the original wrappings and returned, carriage paid, after the close of the exhibition.
 9. As applications are made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify, in the space provided on the Entry Form, whether they have objection to such permission being given. The copyright in all cases remains the property of the authors of the prints.
 10. The Committee assure intending exhibitors that the greatest care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.
- If pictures are sold a Commission of 15% is payable to the Salon.
The submission of pictures will be understood to imply acceptance of the above conditions.
Notification of acceptance of pictures will be sent out as soon as possible.
A Catalogue will be sent to each exhibitor.

Entry Forms and further particulars from the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1

"THE A.P."

Special Competition for Novices

THIS competition is specially for Novices, that is to say, those amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor. The latest date for receiving entries is September 30th.

The copyright of all prints entered remains the property of the authors of the photographs, but the right is reserved by "The A.P." to reproduce the winning prints and any others that may be worthy of mention. The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed to: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

THE NEW *Excelsior* PHOTO-ELECTRIC EXPOSURE METER

- Readings of "stop for speed" or "speed for stop" AT A GLANCE.
- Still or Ciné.

Simplicity and Speed—Easy to read as telling the time by a watch. Only one adjustment.

Compact—Enclosed in a neat leather case.

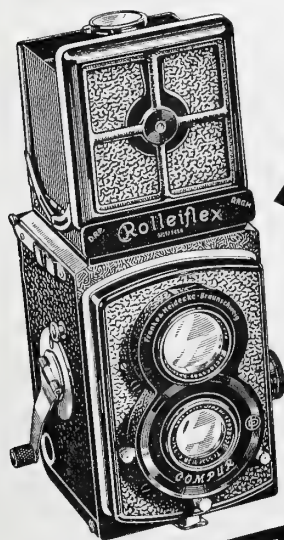
Reliable—Accurate and a real precision instrument.

Interior Pictures—An auxiliary scale for bad lighting conditions.

Still or Ciné—Graduated for both shutter speeds and Ciné Frame Speeds.

Photo-Electric Cell is extremely sensitive, giving exposures from 120 seconds down to 1/2,000th of a second.

Sole Distributors for Great Britain and Ireland:
ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1



TAKE A Rolleiflex

AND COME BACK WITH A SUPERB COLLECTION OF HOLIDAY PHOTOGRAPHS

Simplicity in use—Superlative results—those are the reasons why the Rolleiflex is ideal for holiday photography. You can compose and focus your picture, adjust your aperture and shutter speed all at the same time. Your picture, being full size and right way up, is big enough even to allow you to see changing facial expressions—and tells you exactly when to snap. Gives 12 pictures $2\frac{1}{2} \times 2\frac{1}{2}$ on $3\frac{1}{2} \times 2\frac{1}{2}$ roll film for 1/-, which can be obtained everywhere, and special development is not necessary. One-lever Compur-Rapid shutter, speeded to 1/500th sec., T. and B. Zeiss Tessar f/3.5 lens.....£25

ACTUAL SIZE OF ROLLEIFLEX PICTURE

Your dealer will be pleased to demonstrate the Rolleiflex, or prospectus will be sent on request from the Sole Importers:

R. F. HUNTER LTD. "Celfix House"
51, Gray's Inn Road, LONDON, W.C.1. Phone: Hol. 7311/2/3

DID YOU KNOW...

THAT



Prospectus post free on request.

METALLIC CHEMICAL FOG CAN
SPOIL YOUR BEST NEGATIVES?

Develop them in a

"NIKOR" TANK

and you are guaranteed first-class results every time. Made from spun stainless steel, will withstand the roughest treatment. Easy to use—patent film feed simplifies loading—economical. Rapid in operation. For all miniature films.

No. 1. V.P. (127 film) £2 5 0
No. 2. 3½ x 2½ and Rollei-flex (cord) £2 5 0
No. 3. 35-mm. (Leica, Contax, etc.) £2 5 0

R. F. HUNTER, LTD., Celfix House

51, GRAY'S INN ROAD, LONDON, W.C.1

Phone: Hol. 7311/2

The original
adopter of

I AM CHAMPLIN'S 15

AS A STANDARD DEVELOPER

Your Leica or Contax spool receives my individual attention.

35-mm. spool developed in Champlin 15, Sease I, II, III, straight P.D., Meritol, or what you will, and treated with "Scratch-proof" 3/-
120, or V.P.K., ditto. 1/6

INDIVIDUAL TREATMENT IN CORREX TANKS AND
FINEST RESULTS GUARANTEED.

For safety's sake send your next spool to:

H. STEAD Miniature Processing Specialist, 4, GT. QUEEN STREET, W.C.2

Phone: HOL. 7900.

(2nd door on right from Kingsway.)

11.8.37.

"The Amateur Photographer."
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Tuesday, August 24th.

11.8.37.

"The Amateur Photographer."
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Tuesday, August 24th.

11.8.37.

"The Amateur Photographer."
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Tuesday, August 24th.

11.8.37.

"The Amateur Photographer."
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

11.8.37.

"The Amateur Photographer."
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.



REFLEX-KORELLE

IMPORTANT ANNOUNCEMENT

Two New Models with entirely automatic winding shutter will shortly be available. They will be called Models IA and IIA and prices will be 25/- more than the present Models

I and II. The Model IIA is now available with f/3.5 Zeiss Tessar Lens at £23:15:0

Your dealer will be glad to supply you with this "nearly perfect" camera.

PHOTO-OPTICS LTD., 32, LORD STREET, LIVERPOOL, 2

Grip-fix

PHOTO MOUNTANT

for **CLEAN, QUICK**
and **CERTAIN** mounting

★ A strong, economical, pure white adhesive for amateur and professional photographers. In aluminium containers with brush, 3d., 6d., 9d., 1/-, 1/6 and 2/6.

Manufactured by

HENRY C. STEPHENS LTD.

57, ALDERSGATE STREET, LONDON, E.C.1

Proprietors of Stephens' Inks.



★ Send for particulars
of 'Grip-fix' methods
of dry mounting—hot
or cold process.

33¹⁰/₃ DISCOUNT for CASH ONLY

CLEARANCE OF COUPLED RANGE-FINDER MODELS

£24 Welta Weltur 16-on-3½ x 2½, with coupled range-finder combined in field of view-finder, self-erecting, automatic infinity catch, correct pinion focus (not revolving lens mount), pan. covers, f/2.8 Zeiss Tessar, delayed Compur Rapid to 1/400th sec. Brand new. £16 0 0
£18, as above, but with f/2.9 Schneider anastigmat in delayed Compur, carton, instructions. Brand new £12 0 0
£16 10 0 Welta Solida, 8 or 16 (with mask) on 3½ x 2½ film, long-base coupled range-finder, automatic masking, correct pinion focussing, f/4.5 Zeiss Tessar, delayed Compur. Beautifully finished. Highest German grade. As new, in carton £11 0 0
£16 10 0, as above, but with f/3.8 Schneider Xenar £11 0 0

£13 0 0, as above, but with f/4.5 Schneider Radionar £8 10 0
£12, as above, but with delayed Pronto shutter £7 10 0
£12 10 0 Certo Dolly Super Sport, Film and Plate Model, 16 on (4½ x 6 cm.), or 12 on (6 x 6 cm.) or 4½ x 6 cm. plates, with focussing screen and 3 slides, f/2.9 Meyer anastigmat, delayed Compur. Brand new, in carton. £9 0 0

SECOND-HAND OUTFITS.

Contax I, original type, f/2.8 Tessar, metal focal-plane, 1/25th to 1/1,000th sec., ever-ready case. Very good condition £12 10 0
Ernmann 4½ x 6 cm. Focal-plane Press, f/2.7 Ernstar, 1/20th to 1/1,000th sec., large Newton finder, 9 slides, 12-plate changing-box, hide case. Excellent condition. £9 0 0
Ernmann 3½ x 2½ Focal-plane Press, f/4.5 Zeiss Tessar, 1/10th to 1/1,000th sec., 3 D.D. slides, F.P.A., roll-film holder, leather case. Excellent condition. £8 10 0
Beira II, 24 x 36 mm., coupled range-finder miniature, patent prismatic, highly magnified R.F. image, f/3.5 Leitz Elmar, Compur Rapid to 1/500th, film cutting device, ever-ready case. Equal to new. £13 10 0

BELL'S (RODNEY 3773)

43-45 NEWINGTON BUTTS
LONDON, S.E.11

1 minute "Elephant & Castle."

Close 1 o'clock Thursdays; 9 p.m. Saturdays.

THE SCOTTISH Miniature Specialists

You should try our miniature processing and our enlarging. We make the enlargements on the kind of paper you like best, and they are not made automatically.

When you want to change your camera let us know, we are sure to be able to satisfy you.

The square picture camera is so much in demand just now that some people are finding them difficult to obtain. We have good stocks of

**ROLLEIFLEXES, ROLLEICORDS,
IKOFLEXES and the NEW ZEISS
520/16 Series,**

and also the 530/16 SUPER IKONTA.

YOU CAN GET IT AT ONCE FROM:

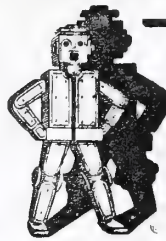
J. B. WATSONS

3, FREDERICK STREET, and
13/15 SHANDWICK PLACE,

EDINBURGH

ROBOT

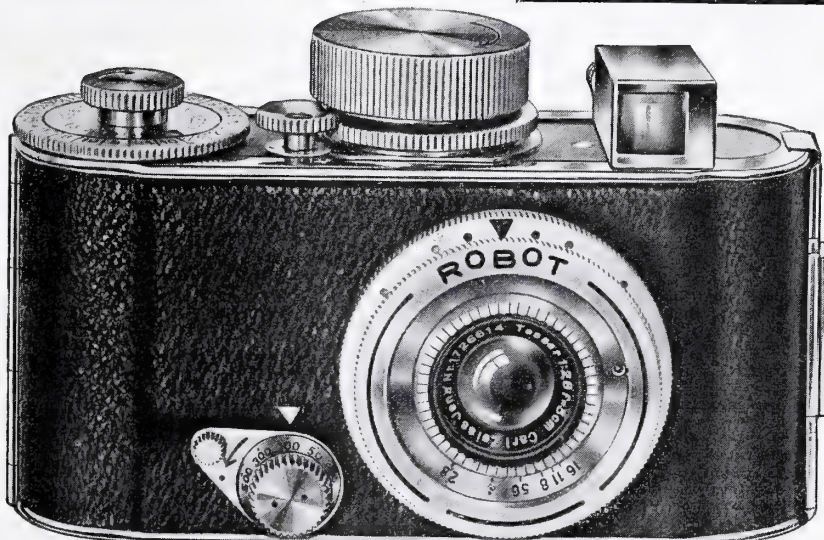
"THE CAMERA THAT THINKS FOR YOU"



THREE MODELS

With ZEISS TESSAR f/2.8
= 3 cm. £29 10 0
With ZEISS TESSAR f/3.5
= 3 cm. £26 10 0
With MEYER PRIMOTAR
f/3.5 = 3 cm. £23 10 0
Interchangeable TELEPHOTO
LENS
SCHNEIDER TELE-XENAR
f/5.5 = 5 cm. £10 0 0

- Shoots sequence pictures with machine-gun speed.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focusing gives needle-sharp definition and supersedes range-finders.
- Takes up to 50 exposures on standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan" to colour film at any moment.
- With motor wound, takes from one up to 24 exposures in quick succession, or singly.
- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives Time and from 1 sec. to 1/500th sec., and all intermediate speeds.
- Weighs 14 oz. Just heavy enough to be held comfortably without risk of movement.
- Overall size only 4½ x 2½ x 2 in.
- Three view-finders in one, including "right-angle" for "candid" work.
- Daylight loading spools available.
- Camera has stainless steel body covered black morocco.
- Interchangeable lenses.



"ROBOT" 53-54 HAYMARKET, LONDON, S.W.1

(H. E. J. Spearman, Sole Concessionaire for Great Britain and the I.F.S.)

Telephone: WHItchall 2662-3.

CA 2608

QUITE NEW!

MAKINA II's

Plaubel's Latest Precision Camera

The only Plate Camera with Coupled Range-finder

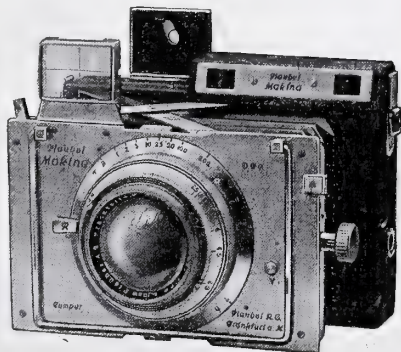
For 6.5 x 9 cm. Plates, 2½ x 3½ in. Films.

ANTICOMAR ANASTIGMAT LENS F/2.9. FOR PLATES, FILM PACKS, OR ROLL FILMS.

**ALUMINIUM
AND CHROME.**

Lenses in
Bayonet
Mount.

PARALLAX
adjustment
to Newton
Finder.



Price, complete with 3 first-quality slides £47 10 0
Tele-Makinar, in leather case, f/4.8 19-cm., extra £22 10 0
Plaubel's New Roll-holder £2 12 6

ILLUSTRATED BROCHURE POST FREE.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN
SQUARE, LONDON, W.1

Phone: GERRARD 2300.

Get the best out of your holiday snaps . . .

If they are Miniatures, develop
with **Johnson's FINE GRAIN.**

20-oz. tins 1/-

Or for Roll Films use **AZOL**, the
developer that has stood the
test for over 30 years. 3-oz.
bottle to make 75-300 ounces 2/-

Fully descriptive leaflets free on application

Enter our Holiday Competition.

50 CASH PRIZES.

Write to
Publicity Dept.

JOHNSON & SONS HENDON
LONDON

Manufacturing Chemists Ltd.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

45

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S.—Agfa Karat; as new, month old, £4.—Below. [0022]

MOUSLEY'S.—Ensign Selfix, f/6.3, perfect, leather case, £2.—Below. [0022]

MOUSLEY'S, 309, Wotton Rd., Birmingham, 6, East 0582. For guaranteed cameras. [0032]

ALLENS.—Model I Rolleicord, f/3.8 Triotar, plate back, 2 slides and case, £11/19/6; Leica Model II, f/2.5 Hektor, filter, portrait lens, copying device, spare spool-chamber, £23/19/6. [0032]

ALLENS.—Latest Kine-Exakta, as new, Tessar f/2.8, £29/10; Robot, as new, Primotar f/3.5, £17/10; Super Ikonta, 8 or 16, Tessar f/4.5, £12/10. [0032]

ALLENS.—Nagel Rolloroy, Elmar f/3.5, case, £7/10; IkoFlex II, Tessar f/3.5, £15/10; Contax I, slow speeds, Tessar f/2.8, £22/10. [0032]

ALLENS for Generous Exchange Allowances, 168, Oldham Rd., Manchester, 4. Closed 7 p.m. Phone, Collyhurst 2980. Callers, make sure you reach Allens. [0037]

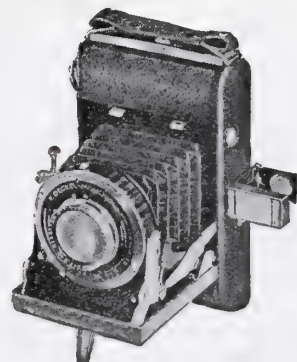
POSTCARD Kodak, Zeiss Tessar f/4.5, Compur shutter, range-finder, perfect condition, combination back with 3 double plate-holders, unused wooden tripod, set 3 Wratten filters in velvet-lined case, leather carrying-case, for quick sale, £17/10; total value over £25.—Alabaster, 20, Albert Rd., Brighton, 1. [8497]

CONTAX II, f/2.8, and Enlarger; outfit cost £54, April, 1937; as new, £40 or nearest offer; deposit system.—Box 2904, c/o "The Amateur Photographer." [8528]

Nothing could be more convenient than one of these most reliable miniature models.

IDEAL FOR HOLIDAY USE

The NORFOLK MINIATURE



This Model, for taking 16 pictures on the popular 2½×3¼ in. film (picture size 4½×6 cm.), is fitted with Compur Rapid shutter, speeds from 1 to 1/400th sec. and Schneider Radionar f/2.9 lens

£7 : 19 : 6

Also available with the Compur Normal shutter, speeds from 1 to 1/250th sec., and f/2.9 Steinheil Cassar lens

£6 : 6 : 0

Payments over 6, 9 or 12 months.

PLEASE WRITE FOR DETAILS OF CAMERA AND ACCESSORIES.

The NEW AGFA KARAT

12 pictures 24×36 mm.

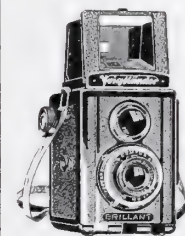


Fine quality f/6.3 anastigmat, shutter speeds of 1/25th, 1/50th, 1/100th sec. and B. Very neat in design, automatic film wind preventing double exposure. Easy to load. Film costs only 1/5 for 12 exposures. Accurate optical finder.

£5 : 5 : 0

Payments over 6, 9 or 12 months.

The NEW VOIGTLANDER BRILLIANT (VG)



A greatly improved model of the famous Brilliant cameras, with an unbreakable body of a new synthetic plastic material much stronger than metal. Automatic film transport with automatic film brake preventing double exposure. Special built-in accommodation for yellow filters and portrait Focar lens. Fitted with the wonderful luminous view-finder and the economic method of obtaining twelve exposures 2½ square on the usual 8-exposure 3½×2½ film. With f/3.5 Voigtar anastigmat lens and

a Compur Rapid shutter with speeds from 1 to 1/500th sec., T. and B. Price

£9 : 0 : 0

Developing and Printing by Experts.

SHEFFIELD PHOTO CO. LTD
NORFOLK ROW, (FARGATE)
SHEFFIELD — One minute walk from Town Hall

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

VOIGTLANDER Bessa, f/4.5, Compur, £7/5; never been used, for £4/17/6.—Salmon, High St., Stockton-on-Tees. [8521]

ZEISS Kolibri, 16 on V.P.K., Tessar f/3.5, Compur, case, filter, £5/10; perfect, deposit system.—Box 2906, c/o "The Amateur Photographer." [8530]

3½×2½ T.-P. Special Ruby Reflex, 5-in. f/4.5 Cooke anastigmat, revolving back, 1/15th to 1/1,000th, rising front, 12 slides, R.F.H., F.P.A., case, £5/10.—203, Syon Lane, Osterley. [8533]

EXAKTA Model B, f/3.5 Tessar, E.R. case, filter, extension tubes, etc.; new a month ago; cost £27/10; bargain at £21/10.—Below. [8536]

LEICA, Hektor f/2.9 lens, used for short holiday only; cost £29/5; accept £22.—Below. [8536]

COMPASS, case and chain; guaranteed absolutely as new; cost £31; bargain at £24.—Below. [8536]

CONTAX II, f/2.8 Sonnar, purchased last month for £50/10; guaranteed perfect; offers either with or without part-exchange considered.—Below. [8536]

HIGHEST part-exchange allowances; write for quotations; extended credit terms if required.—B. Salter & Son, 34, Castle St., Shrewsbury. [8531]

VOIGTLANDER Superb, f/3.5 Skopar, in ever-ready case; perfect; cost £19; sell, £12/12.—Eastwood, High St., Maltby, Rotherham. [8537]

EXAKTA B Multispeed, Primoplan f/1.9, E.R. case, filter, lens hood, condition as new, cost £42, sell £27/10; Super Ikonta, Tessar f/3.8, Albada finder, body release, takes 8 or 16 pictures on 3½×2½ film, filter, case, as new, £19, or offers.—A. L. Scawen, 58, Queen St., Newton Abbot. [8537]

1-PLATE, f/5.5 Busch lens, 3 slides, £4/10.—2 Mays, 172, Woodhouse Lane, Leeds, 2. [8539]

CONTAX I, Sonnar f/2, latest type range-finder, E.R. case, Zeiss yellow-green filter, telescopic lens hood; perfect condition, £31.—BM/BCBV, London, W.C.1. [8540]

AT LAST!



A GENUINE REFLEX MINIATURE AT £5 : 12 : 6

ALTIFLEX 6×6 cm. Reflex Focussing Camera

Specification.—Reflex twin, matched lenses, 12 exposures 2½×2½ on 2½×3½ roll film. Smooth lever focussing device, depth-of-focus scale, reflex hood with magnifier, non-slip counting device attached to film winder. Leather-covered metal body. Cable release and neck strap inclusive.

With	PRICES :	Shutter.
Victar f/4.5, Automat 4-speed	£5 12 6	Prontor II Compur
Victar f/4.5	£7 9 6	£28 10 0
Trinar f/4.5	£7 19 6	£29 0 0
Trinar f/3.5	£9 5 0	£10 6 0

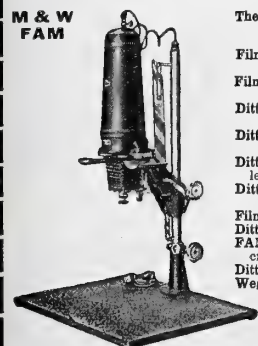
The FAMOUS KEYSTONE "8" Movie Camera

For Colour Pictures or Black-and-White
For single and double width "8"
films.

K-8 with f/3.5 lens	£10 10 0
K-8 with f/1.9 lens	£16 16 0
Additional Telephoto Lens 1½ in.	
f/4.5	£4 4 0
Zip de luxe case	£1 5 0
8-mm. Projectors, 200-watt direct	£13 13 0
500-watt direct	£21 5 0
And a full range of 16-mm. cameras and projectors.	

THE WORLD'S PREMIER M & W ENLARGERS—30 Years of Specialisation.

M & W FAM



The world's most comprehensive range.

Filmars 0, 3×4 cm.	£7 9 6
Filmars 1, 4×4 cm.	£9 13 6
Ditto, to take Leica lens	£6 6 0
Ditto, to take Contax lens	£8 8 0
Ditto, to take Kine-Exakta lens	£6 12 6
Ditto, to take Robot lens	£6 12 6
Filmarex, 6×6 cm.	£11 8 6
Ditto, 6×9 cm.	£17 17 0
FAM (fully automatic), 6×6 cm.	£18 18 0
Ditto, 6×9 cm.	£21 0 0
Wega, 9×12 cm.	£25 0 0
and all professional models.	

15,000 CAMERAS MODERNIZED



"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-mounting on any camera with a tripod bush. 3½×3½".
"KARMA" (combined range and view finder).....32s. 6d.

PANORTHO FILTERS

Dr. H. M. Kellner, the famous scientist and pioneer in optical flats, has written a new brochure advising on the numerous advantages of optical glass filters. Write for free copy.



Our exclusive lines are stocked by all the leading photographic houses in London and the provinces. Write for further details or literature to—

Sole Distributors:

R. E. SCHNEIDER (Dept. 9)
46, FARRINGTON STREET, LONDON, E.C.4
Tel.: HOLBORN 1167

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1.
Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

6×6 Rolleiflex Reflex Twin-Lens Camera, focussing (latest pattern), Tessar f/3.8, Compur one-lever shutter to 1/300th, cable release, £15.
3½×2½ Ensign Special Reflex, focussing, rising front, sky-shade, deep triple detachable hood, revolving back, quick-wind focal-plane shutter, 1/15th to 1/1,000th, fitted Ross Xpres f/4.5, 12 slides, Ensign magnifiers, Ilford screen, leather case; as new, £12.

VEST Pocket Agfa Speedex O Roll Film, direct and brilliant finders, fitted Solinar f/3.9, Compur, 1 to 1/300th, cable release; as new, £4/10.

6×6 Rolleiflex Reflex, fitted Tessar f/3.8, Compur shutter, 1 to 1/300th, cable release, leather case, £13/10.

12 IN. Dallmeyer Dallon Telephoto Lens f/5.6, focussing mount, K 1½ filter, cap and flange; list price £18/15; our price £12.

9.5 Coronet Cine Camera, f/3.5 lens; good order, £2/15.

NEW Cameras.—Agfa Karat Miniature Camera, takes 12 pictures on 35-mm. film, speeded shutter, 1/25th to 1/100th; list price, £5/5.

NEW Robot Miniature Camera, with Zeiss Tessar f/2.8, £29/10.

NEW Rolleicord Model 1a, takes 12 pictures 2½ square on 3½×2½ spool, f/4.5 Triotar lens, Compur shutter to 1/300th, £12/10.

NEW Kine-Exakta, for 36 exposures, Tessar f/2.8, £38/10.

NEW Voigtlander Brilliant, takes 12 exposures 2½ square on 3½×2½ film, f/7.7 lens, 45/-.

NEW Voigtlander Range-finder Bessa Roll Film, f/3.5 anastigmat, £16/10.

NEW Kodak Retina Miniature Camera, Xenar f/3.5 lens, Compur shutter, 36 exposures, £10/10.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

SOHO 4-pl. Reflex, Ross Xpres, 3 slides, F.P.A., case; perfect order, Watkins tank, £13.—Reynolds, 22, Hanbury Rd., Bristol. [8541]

ZEISS Kolibri, Tessar f/3.5, Compur, £6, or nearest.—35, Collingham Place, S.W.5. [8542]

VOIGTLANDER Range-finder Bessa, f/3.5, Compur, £16/10, for £10/17/6; absolutely as new.—Salmon, High St., Stockton-on-Tees. [8522]

REFLEX, Thornton-Pickard, f/3.5, excellent condition, 8 slides, F.P.A., case; cost 19 gns.; accept £7/15; deposit system.—D. Jeans, Palmerston St., Romsey, Hants. [8543]

EXAKTA, £27/10; case, filter, tube; new April, inspection; offers.—Gordon, 88, Seymour St., W.2. [8545]

ROLLEIFLEX 6×6, f/3.5 Tessar, as new, ever-ready case, hood, filter, Proxars, telescopic stand, Correx tank, Avo meter, £19.—Oliver, 31, Jesmond Rd., Hove. [8548]

ZEISS Icarette 3½×2½, f/4.5 Tessar, D.A. Compur, film or plate, D.E., 6 slides, focussing screen, zip case and Distar, £8/15.—Reigo, 7, West Park, Bristol, 8. [8549]

3½×2½ Cocarette Film, f/4.5 Tessar, Compur, leather case, £4/10.—42, Sunnyfield, N.W.7, Mill Hill 3336. [8550]

CONTAX II (new March, 1937), f/3.5 Tessar, E.R. case, £32; 5-cm. f/2 Sonnar, collapsible, £16; 13.5-cm. f/4 Sonnar, £16/10; all in perfect condition.—Box 2913, c/o "The Amateur Photographer." [8552]

3½×2½ Salex Reflex Focal-plane, f/4.5 anastigmat, 32 3 slides, R.F.A. for twelve 2½×2½, 50/-.—Broadway, Cromwell Rd., Sheffield. [8553]

SUPER Nettel I, f/3.5 Tessar, E.R. case; excellent condition, £16.—37, Finland Rd., Brockley. [8554]

ROLLEIFLEX Outfit 6×6 cm., f/3.5 Tessar, latest R automatic model, recently new, without case, with Rolleiflex lens hood and Rolleiflex graduated filter, both in leather cases; instruction booklet; all perfect and in beautiful condition; recently cost £27/10; sell, £18; deposit system.—Box 2941, c/o "The Amateur Photographer." [8557]

VOIGTLANDER Brilliant, f/4.5, Compur, £5/15; for £3/17/6.—Salmon, High St., Stockton-on-Tees. [8523]

"SERVICE" BARGAINS

Hire-purchase terms any article value not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

3½×2½ Agfa Standard, f/6.3 lens, speeded shutter £2 2 0

V.P. Piccolette, f/4.5 Zeiss Tessar, Compur shutter £4 7 6

2½×2½ Super Ikonta, range-finder, f/3.5 Zeiss Tessar, Compur shutter, Albada finder and leather case. Nice condition..... £19 10 0

2½×3½ Selax, f/4.5 Ensar, Trichro shutter..... £2 18 6

V.P. Kodak, Series III f/6.3 anastigmat, Diomatic shutter..... £1 8 6

V.P. Baby Sibyl Roll Film, f/4.5 Zeiss Tessar, N. & G. Precision shutter, leather case. Nice condition £7 7 0

6×6 cm. Automatic Rolleiflex, f/4.5 Zeiss Tessar, Compur and leather case..... £13 19 6

Zeiss Range-finder and purse..... £1 5 0

2½×3½ Optochrom Tank..... 17s. 6d.

A few only.—NEW Unused Labora Tanks, with apron, dark-room loading, 3½×2½..... 12s. 6d.

Dollina Model II, for 35-mm. film, coupled range-finder, f/2.9 Cassar lens, Compur shutter and purse..... £10 7 6

3½×2½ Ensign Autorange, f/4.5 Ensar anastigmat, Trichro speeded shutter and case..... £5 7 6

3½×2½ Super Ikonta, f/4.5 Zeiss Tessar lens, Rapid Compur shutter, leather case..... £15 17 6

3½×2½ Ensign Autorange, f/4.5 Zeiss Tessar, Compur shutter and leather case. Nice condition..... £10 7 6

3½×2½ No. 7 Ensign Carbine, rising front, f/4.5 Ensar anastigmat, Trichro shutter. As new..... £3 3 0

3×2 Cocarette, f/4.5 Zeiss Tessar, Compur shutter. Unsoiled..... £5 7 6

9-cm. f/4 Leitz Elmar, coupled..... £8 10 0

12-in. f/6.5 Dallmeyer Dallon Telephoto Lens, with Compur shutter fitting on reflex..... £7 7 0

12-in. f/6 Dallmeyer Popular Telephoto. As new £5 17 6

Multispeed Exakta, f/2.8 Zeiss Tessar and 6-in. f/5.6 Dallon Telephoto, filters, etc., all in leather case. All as new £30 0 0

Tempiphot Meter and purse..... £2 18 6

3½×2½ Carbine Developing Tank..... 15s. 0d.

3½×2½ Carbine Super Developing Tank. Unsoiled £1 0 0

4.5×6 Sibyl Plate, f/4.5 Tessar, N. & G. Precision shutter, 6 slides, F.P. adapter and leather case..... £7 12 6

5×4 Premo Folding, double extension, R.R. lens, Automat shutter, 3 D.D. slides, case..... £1 10 0

5×4 Graflex Reflex, f/3.5 Cooke anastigmat, 4 D.D. slides, F.P. adapter and case..... £9 9 0

3½×2½ Cameo, double extension, f/7.7 Velos anastigmat, Acme speeded shutter, 3 slides, F.P. adapter..... £1 12 6

3½×2½ Salex Murer Reflex, f/4.5 anastigmat lens, 6 slides and camera case..... £3 10 0

3½×2½ Mentor Folding Reflex, f/4.5 Zeiss Tessar lens, 3 D.D. slides, F.P.A..... £6 12 6

Model II 3½×2½ Plaubel Makina, with range-finder, f/2.9 Plaubel lens, delayed Compur, 3 slides, Plaubel roll-film holder, F.P.A., all in leather case..... £29 10 0

Model III Leica, chrome, f/3.5 Elmar, E.R. case. As new..... £25 0 0

Pair 8×25 mm. Dollond Prism Binoculars, twin focussing, and case..... £2 7 6

4.5×6 cm. Ica Atom, f/4.7 Zeiss Tessar, Dervall shutter, 6 slides, F.P. adapter and leather case..... £2 19 6

3.5-cm. W.A. Elmar f/3.5, coupled..... £5 12 6

Pair Zeiss Telomar 12×40 mm. Prism Binoculars and leather case..... £14 7 6

Phone: Holborn 0664 (3 lines).

Established 1889



289, HIGH HOLBORN, LONDON, W.C.1

SECOND - HAND CINÉ APPARATUS WITH A SIX MONTHS' GUARANTEE!

When you purchase a used movie camera or projector from us, you pay no more for it than you would to any other ciné dealer, and quite often a great deal less. Yet there is a difference! We guarantee every instrument we sell, and should any defects become apparent within six months from the purchase date they will be adjusted promptly and cheerfully. All who deal with us are loud in their applause for our general service, which is unequalled elsewhere.

BELL & HOWELL

- 16-mm. Projector, 200-watt lamp, reverse, still picture device, 2-in. lens, complete with resistance, for all voltages, flex and carrying-case £18 10 0
- 8-mm. Filmo Double-8, speeds 8, 16, 24 and 32, detachable f/2.5 T.T. & H. lens, carrying-case. Indistinguishable from new.....£17 15 0
- 8-mm. Filmo Straight 8, speeds 8, 16, 24 and 32, detachable f/2.5 T.T. & H. lens, de luxe leather case. (Agiacolor will be available for this camera shortly.) As new.....£12 10 0
- 8-mm. Filmo Projector, gear driven, 400-watt lamp, still pictures, specially fitted with 1½-in. lens instead of the usual 1-in., with flex, case, etc. As new£31 0 0

KODAK

- 16-mm. Cine-Kodak BB Junior, f/3.5 Universal focus, direct-vision finder. Indistinguishable from new.....£8 17 6
- 16-mm. Cine-Kodak K, American Model, 100-ft. capacity, 2 speeds, reflex and waist-level finders, f/3.5 Kodak anastigmat, leather case. New condition.....£14 10 0
- 16-mm. Kodascope Model A, 200-watt lamp and Universal resistance, rather ancient but in good running order. Very reliable.....£15 10 0

SIEMENS

- 16-mm. Model B Camera, f/2.8 Busch in focussing mount. Condition perfect£17 10 0
- 16-mm. Home Projector, 200-watt lamp, 2-in. Dallmeyer lens, 230 volts, resistance, flex and case. As new£23 10 0

PATHE 9.5 mm.

- De Luxe Camera, f/3.5 in Universal focussing mount, variable speeds down to 10 frames.....£3 19 6
- Model B, metal body, f/3.5 in Universal mount. Good condition.....£2 19 6
- 200-B Projector, with resistance, case, flex, spare reel. As new.....£12 10 0
- "Home" Model, overhauled by makers, hand-turn, only.....£2 15 0
- "Home" Model, with motor, resistance, super attachment for 300-ft. reels. Perfect condition £5 19 6

BOLEX

- G916 Projector for 16-mm. and 9.5-mm. films, 500-watt lamp (new), resistance, carrying-case. As new. Overhauled by makers.....£33 10 0
- D.A. Model for 16-mm. and 9.5-mm. films, 400-watt lamp, belt driven, take-up with resistance. Very good condition.....£22 10 0
- D.A. Model, as above, but with 250-watt lamp, rather older machine.....£19 10 0
- P.A. Model for 9.5-mm. films only, 250-watt lamp, resistance. Good condition.....£16 15 0

R. G. LEWIS (CINÉ)

"Movie Experts"

202, HIGH HOLBORN, LONDON, W.C.1

(Chancery 7996)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

CAMERAS AND LENSES

ZEISS Ikonta 4½×2½, Tessar f/4.5, Compur delayed action, leather case, Proxar lens, sky filter; bargain, £6, for quick sale.—Gallimore, 306, Stannington Rd., Sheffield, 6. [8556]

3½×2½ Super Ikonta II, f/3.8 Tessar, as new, £20; Contax I, Sonnar f/2, £27/10; Chromium Leica III, Summar f/2, pigskin case, £30; Super Nettel, f/3.5, £12/10.—Below.

KOFLEX II, f/4.5 Novar and case, exactly as new, £8/5; Leica Universal Finder, 45/-; V.P. Super Junoplex Tank, 25/-.—Below.

1-PLATE Britisher Reflex Camera, Aldis f/4.5, 4 3 D.D. slides, leather case; splendid condition, £3/17/6.—Cyril Howe, Cheap St., Bath. [8558]

ROLLEIFLEX, latest, f/3.5 Tessar, Compur Rapid; as new, £18.—9, Broadmead Rd., Folkestone. [8559]

£7/10 T.-P. Rubvette No. 2, 3½×2½, f/4.5, 3 slides, R.F.A., case; perfect condition; super bargain.—Watson, 55, London Rd., Sawbridgeworth, Herts. [8563]

ENSGN Autorange 3½×2½ Film Camera, rise and cross, as new, in maker's carton, leather case, f/4.5; offers.—Stevenson, 30, West Port, Edinburgh. [8565]

LATEST Super Ikonta, Tessar f/3.8, coupled R.F., E.R. case; cost £29; as new, £20.—Box 2954, c/o "The Amateur Photographer." [8566]

N & G. Baby Sibyl Roll Film, case, filter; as new; cost £22/7; accept £15.—Below.

DOLLINA Certo II, E.R. case; as new; listed £15/2/6; bargain at £12.—Below.

SUPER Ikonta No. 530/16P, E.R. case, guaranteed, used 2 films only; cost £30/5; offers with or without part exchange considered.—Below.

FOTH-DERBY, f/3.5, case; excellent condition; cost £6; bargain at £4.—Below.

ROLLEICORD, f/3.8, E.R. case; absolutely as new; purchased only a month ago for £18/10; bargain at £14.—Below.

HIGHEST Part-exchange Allowances for your present camera against any new or second-hand instrument.—B. Salter & Son, 34, Castle St., Shrewsbury. [8560]

LEICA Model IIIa, Elmar f/3.5 lens, with leather case; condition as new; accept £23.—Scagell, 118, Munro Rd., Glasgow. [8570]

LEICA IIIa, chromium, Summar, E.R. case; practically new, £30.—131, Spon St., Coventry. [8572]

N. & G. Folding Reflex 3½×2½, Dallmeyer f/2.9, F.P., case; cost £60; reasonable offers.—Write, 182, Camden Rd., N.W.1. [8573]

AMATEUR Giving Up.—T.-P. Reflex 3½×2½, f/4.5 lens, leather case, good condition, dark-room equipment and accessories; lot £5.—Brett, Latimere, Fleet, Hants. Phone 121. [8574]

FOTH-DERBY, f/2.5, 3×4 cm.; practically new, £4/15.—12, Hamilton Avenue, Ilford. [8575]

ROLLEICORD, Zeiss f/3.8, Proxar lenses, 3 filters, lens hood, ever-ready case, £15; new condition.—Below.

MODEL 5 Victor Camera, 3 lenses, f/1.5 Meyer; good condition, £25.—Below.

MAGNAPRINT Enlarger, Senior, £5.—Bates, 34, Beulah Hill, Norwood, S.E.19. [8576]

£2/17/6 Ross Xpres 6-in. sunk; Cooke Aviar ditto, Sanderson 5×4, Zeiss Protar f/6.3, case, slides, £4/17/6; perfect, deposit.—80, Bawtry Rd. East, Rotherham. [8577]

CONTAX I, Sonnar f/2, fast and slow speeds; perfect condition with E.R. case, £25.—McMillan, 62, Hanover St., Liverpool. [8579]

LEICA III, Summar f/2, indistinguishable from new, £26.—17, Lyndhurst Gardens, Barking. [8580]

SUPER Ikonta, 16 on 3½×2½, f/3.5 Tessar, Compur, purse, filter, shade; sell £18/10; exchange Rolleicord, Rolleiflex.—Hayton, Coombe Lane, Addington, Surrey. [8581]

VOIGTLANDER Rangefinder Bessa, f/3.5, Compur Rapid, case; as new, £12; deposit system.—Billingham, 2, Benn St., Rugby. [8583]

£3/10 Wallace Heaton Zodel 3½×2½ Roll Film and Plate, f/4.5 Convertible, Compur shutter, rising and cross front, double extension, case.—32, Humber Rd., S.E.3. [8584]

WHAT Offers? 2-in. Dallmeyer Projection Lens f/1.8; 6-in. Beck Bynar f/6; 4.75 in. Beck Isostigmat f/5.8.—Below.

BABY Sibyl, Zeiss f/4.5, 2 D.D. slides, F.P.A., case, £6.—Learoyde, Queen's Rd., Sale. [8585]

FOTH-DERBY, f/3.5, focal-plane, unmarked; used once, £4/4.—1, Garrick Gardens, N.17. Deposit system. [8587]

EXAKTA, latest lever-wind Model B, Tessar f/2.8, E.R. case, lens hood; as new, £22/10.—35, Westside, Watford Way, Hendon. [8620]

now with
COUPLED RANGEFINDER

THE SUPER-SPORT DOLLY

IN TWO MODELS.



MODEL A for standard 2½×3½ roll film, takes 6 exposures 2½×1½ or 12 2½×2½. Xenar f/2.8 3-in. lens. Compur delayed-action shutter to 1/250th sec. £15:5:0

MODEL C takes either roll film (as Model A) or 1½×6 cm. plates. Reverse spooling, interchangeable lens. Rangefinder use for film, focusing screen for plates. Xenar f/2.8 3-in. lens, Compur delayed shutter to 1/250th sec. £16:16:0

The latest addition to the

CERTO RANGE

Ask your dealer for catalogue, or write to Sole Importers for

ACTINA Ltd.

CERTO CAMERAS
29, Red Lion Square,
High Holborn, W.C.1

The CAMERA and CINÉ EXCHANGE OF THE MIDLANDS

Stockists of

EVERYTHING PHOTOGRAPHIC GALLOWAYS

Photographic Chemists

VICTORIA SQUARE Opposite G.P.O. Phone: MID. 5670.

BIRMINGHAM



THE NEW PRACTOS

Exposure Meters—Easiest to use. For Stills and Cine. The Practos is the latest and most reliable Optical Exposure Meter. Scientifically designed and specially accurate for Interior and Colour work. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue View-finder.....27/6
Model I (without Finder), ditto.....22/6
"Junior" Model.....15/-
All in Leather Cases.

POLEBROOK HOUSE,
GARNER & JONES LTD. GOLDEN SQUARE, W.1.

MINIATURE BARGAINS

GUARANTEED AS NEW. APPROVAL.
PART EXCHANGES. EASY PAYMENTS.

Leica II, black, f/3.5 Elmar.....	£18 18 0
Leica II, black, f/2.5 Hektor.....	£21 0 0
Leica II, black, f/2 Summar.....	£26 0 0
Leica III, black, f/3.5 Elmar.....	£22 15 0
Leica III, black, f/2.5 Hektor.....	£24 10 0
Leica III, black, f/2 Summar.....	£28 15 0
Leica III, chromium, f/3.5 Elmar.....	£23 10 0
Leica III, chromium, f/2 Summar.....	£30 0 0
Contaflex, f/2.8 Tessar, and E.R. case.....	£43 10 0
Contaflex, f/1.5 Sonnar and E.R. case.....	£60 0 0
Super Ikonta, 530/2UCp, f/3.5 Tessar, 16 on 120	£12 17 6
Super Ikonta, Model 531, Model 2, f/3.5 Tessar, Compur Rapid, with case. Listed £21 10s. 6d.	£15 15 0
Rolleiflex, f/3.5 Tessar, 6×6, with E.R. case	£16 16 0
Mentor Meyer Three-Four, f/3.5 Tessar, 16 on V.P. Compur helical focussing. Cost £17 £8 8 0	£17 8 0
Baldax, f/2.9 Meyer, Compur, 16 on 120.....	£5 17 6
Uniflex Reflex, f/3.5 Meyer, 4½×6 cm. Cost £12 12s.	£7 10 0
Kine-Exakta, f/2.8 Tessar.....	£29 10 0

ACCESSORY BARGAINS

Leica f/3.5 Wide Angle 3.5-cm. Lens.....	£7 7 0
Leica 10.5-cm. f/6.3 Elmar, with sun hood.....	£7 0 0
Leica 13.5-cm. f/4.5 Elmar, coupled.....	£12 17 6
Leica 9-cm. f/4 Elmar, coupled.....	£8 17 6
Leica Weston Exposure Meter, Model 627 £3 3 0	£3 3 0
Leica Kodachrome, short dated, per cassette 8s. 6d.	£8 6 0
Dallin 6-in. f/5.6 Telephoto for Exakta.....	£6 6 0
Contax Universal Finder. Cost £9.....	£6 6 0
Zeiss 13.5-cm. f/4 Sonnar, for Contax. Cost £21	£14 17 6
Vertex Enlarger, for 35-mm., taking Leica lens	£4 10 0
Arka Synchronised Flashlamp Attachment	£1 5 0

CINÉ BARGAINS

Guaranteed. Approval. Easy Payments.

Bell-Howell Straight Eight, f/3.5, 8-mm.....	£12 10 0
B. & H. Coronation Double-Eight, f/2.5.....	£14 17 6
Cine-Kodak 8-mm., f/1.9, with case.....	£11 10 0
Kodascope 8-30 8-mm. Projector.....	£6 6 0
B. & H. Filmo 70DA, f/1.8 Cooke, Mayfair case, latest bronze model, 16-mm.....	£50 0 0
RCA Sound Camera, f/3.5. Cost £95.....	£67 10 0
Cine-Kodak f/3.5 Model BB.....	£7 12 6
Ensign Turret-head 16-mm., f/2.8, case.....	£24 0 0
Zeiss Movikon, f/1.4 Sonnar. Cost £98 10s.	£69 0 0
B. & H. Filmo JJ, 750-watt, case and resistance	£52 10 0
Siemens Superlux, with Astro lens. Cost £90	£49 0 0
Paillard 250-watt Model D, 9.5-mm. and 16-mm.	£18 18 0
Ensign 100-B Projector. Cost £17 10s.....	£10 10 0
Agfa Domestino, complete.....	£8 8 0
Eumig 250-watt 9.5-mm. Projector. Cost £29	£21 0 0
Paillard 250-watt Model P.A., with resistance	£15 0 0
Pathe 200-B, with resistance. Cost £16 15s.....	£11 11 0
Pathe Home Movie, motor, super attachment and dual resistance. Cost £13.....	£6 10 0
Campro, f/3.5 combined Camera-Projector £1 5 0	£10 10s.
Pathe Luxe f/3.5 Motocamera. Cost £10	£3 15 0
Pathe Model B, f/2.8 Meyer. Cost £10 10s.....	£4 18 6
Coronet, f/3.9, latest Model B, with case. Cost 85/-	£2 15 0
Miller, f/1.9, focussing, 3 speeds.....	£6 10 0

Many more. Complete lists post free.

AMATEUR CINÉ SERVICE LTD.

Miniature Camera and Home Movie Specialists.
52, Widmore Rd., Bromley, Kent

Phone: Ravensbourne 0156/7. Hours: 9 a.m. to 8 p.m. Close Trunk call only 1/- after 7 p.m. Wed. 1 p.m.

CAMERAS AND LENSES

3½×2½ Graflex Reflex, Zeiss f/4.5, F.P.A., 3 D.D. slides, case; spotless, £11/10.—3, Dent's Rd., S.W.11. [8591]

VOIGTLANDER Brilliant, f/4.5, Compur, ever-ready case, lens hood, filter; nearly new, £4/15.—Saunders, Cheniston, Hilden Avenue, Tonbridge. [8592]

S ALEX 3½×2½, f/3.8 Meyer, Compur D.A., 6 D. slides, R.F.H., filters, etc., in leather case, £5/10.—Geale, 78, Revelstoke Rd., Southfields, S.W.18. [8593]

1-PLATE T.P. Special Reflex, f/4.5 Xpres, F.P.A., 4 4 T.P. D.D. slides, M.W. adapter, 12 envelopes, Hford filters, leather case, 12-in. Dallmeyer Dallin; good condition, £17.—Box 2967, c/o "The Amateur Photographer." [8596]

1-PLATE, Beck f/6 anastigmat, Lukos shutter, 25/-; 4 another, f/4.5, Compur, 50/-.—Wickhamdale, Stapleton, Bristol. [8598]

3½×2½ Dallmeyer, f/2.9 Pentac, roll film, perfect; 34 cash offers.—63, Merton Hall Rd., S.W.19. [8599]

SUPER Nettel, Tessar f/3.5, Proxar, 2 filters, case, £16/10; Contax Tank, 15/-; Magnaprint Midget Enlarger, f/4.5, £5/10.—Willcocks, 49, King St., Southall. [8601]

RANGEFINDER Bessa, f/3.5 Skopar, case, green filter, Voigtlander lens hood; all as new, £13/10.—Dickinson, 3, Circular Rd., New Moston, Manchester. [8603]

CONTAX II, f/2 Sonnar, E.R. case; definitely new, nearest £40.—Gilling, 101, Leadenhall St., E.C.3. [8604]

VOIGTLANDER Rangefinder Bessa; looks new, f/3.5 Heliar; cost £21; sacrifice, £13/15.—Silver, 83, Rossmore Court, Park Rd., N.W.1. Pad. 2903. Elstree 1644. [8605]

ENSIGN Carbine No. 7, f/4.5, Mulchro shutter, 1 to 1/100th sec., rising and cross, good order, £3/5; Six-20 Duo, 16-on-620, f/4.5, 3-speed shutter, as new, £3/10; Ikonta, 16-on-120, f/6.3 Novar, Dervall shutter, £1/19/6; Voigtlander Avus, f/4.5 Heliar, Compur, rising and cross, double extension, 9 S.M. slides, F.P.A., Tele Dynar f/6.3, case, £8/17/6; Perkeo 3×4 cm., f/3.5 Skopar, Compur, filter, case, as new, £5/17/6; Leica III, f/2.5 Hektor, E.R. case, perfect, £24/10; Six-16 Kodak, f/6.3, as new, 27/6; all on approval against cash; part exchanges.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8606]

ROLLEICORD, f/4.5 Zeiss Triotar lens, Compur shutter to 1/300th, in ready case; perfect condition, 8/10.—Trueman, 6, Sion Hill, Bristol, 8. [8609]

KODAK Regent, Tessar f/4.5, filter, hood; as new, £14.—Box 2958, c/o "The Amateur Photographer." [8611]

IKONTA (16-on-120), f/3.5 Tessar, Compur Rapid, leather case and pouch, £8/17/6; Ombrux, 37/6; indistinguishable from new.—Box 2960, c/o "The Amateur Photographer." [8613]

ZEISS Ermanox Focal-plane, 4½×6 plate, f/1.8 Ernstar, 1/20th to 1/1,000th, helical focussing, 12 slides, Alpha Beta filters in mount, leather case; good condition, £9/10.—Box 2961, c/o "The Amateur Photographer." [8614]

BABY Sibyl, Tessar f/4.5, 6 double slides, cases, F.P. adapter, perfect, £8/15; ¼-pl. Sibyl, Ross Xpres, 17 slides, F.P. adapter, case, tripod board, tripod, £8/17/6.—Box 2962, c/o "The Amateur Photographer." [8615]

GIVING Up.—Contax II, Sonnar f/2, E.R. case; all new condition, sun hood, cassette; accept £35.—Box 2964, c/o "The Amateur Photographer." [8617]

ROLLEICORD II, f/4.5, Compur shutter, with case; excellent condition, £9.—Below.

VOIGTLANDER, Compur, anastigmat Skopar f/4.5, 1/250th (7×4½), complete in zip case, £5/5; "A.P." deposit.—Box 2965, c/o "The Amateur Photographer." [8618]

GUARANTEED as new (purchased July, 1937), 3½×2½ T.P. Reflex, revolving back, f/4.5 Tessar, slides, R.F.H., leather case, £10 or near offer; cost £18/4/6.—38, Harley St., Leigh-on-Sea. [8619]

8-IN. Aldis f/4.5, £8; Complete Aerograph S outfit, £5; Dallmeyer Adjustable Adon, £1.—Box 2905, c/o "The Amateur Photographer." [8529]

LEICA Lenses, coupled, all flawless, 13.5-cm. Hektor, £14/10; 9-cm. Elmar, £9/10; 28-mm. Hektor and special finder, £10/10; approval deposit.—Box 2955, c/o "The Amateur Photographer." [8568]

LEITZ Hektor 13.5-cm. Lens, unused, £14.—W. R. Jones, 100, Dalling Rd., W.6. [8571]

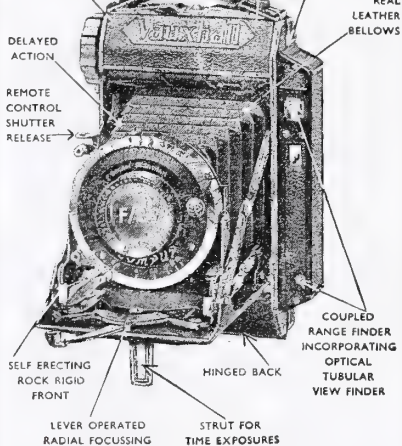
RANGE-FINDER VAUXHALL MINICAM

TAKES 12 OR 16 PICTURES
ON STANDARD 3½×2½ FILM

FINEST MOROCCO
LEATHER COVERING

ALL METAL
BODY

REAL
LEATHER
BELLOWS



THE CAMERA COMPANY are proud to announce this exclusive new Vauxhall Super-Minicam with Coupled Range-finder.

Here is a coupled range-finder miniature, fitted with the finest quality f/2.9 anastigmat lens in delayed-action Compur shutter, selling at a price which YOU can afford. Actually its nearest competitor is approximately 40 per cent higher priced —BUT the Vauxhall has numerous advantages not to be found in other cameras of this type.

For instance, it takes two sizes of picture according to choice—either twelve 2½ in. square or 16 2½×1½ in. Another exclusive feature is the special radial focussing lever which automatically springs back into the infinity position when the camera is closed, thus preventing any possible damage to the camera or focussing mechanism.

PRICE £11 15s. ONLY

Yours for 20/7 down and eleven similar monthly payments.

★ SEND FOR LEAFLET ★

STANDARD MINICAM

(without Coupled Range-finder)

This popular model is of similar construction and specification as the above Super-Minicam, with the exception that it has a direct-vision optical view-finder at the side in place of the coupled range-finder. Also micrometer lens focussing is fitted instead of the radial focussing lever.

PRICES:

2½ square or V.P., f/2.9 anastigmat, Compur shutter **£6 : 19 : 6**

(Or under our SELF-FINANCED Hire Purchase Terms of 12 monthly payments of 12/3.)

Ditto, with Prontor II shutter **£5 : 19 : 6**

(Or under our SELF-FINANCED Hire Purchase Terms of 12 monthly payments of 10/6.)

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, E.C.1.
TELEPHONE: VICTORIA 2482 AND 3483
52, Cheapside, E.C.2. TELEPHONE: CITY 3487

LONDON'S LARGEST STOCK of SECOND-HAND CAMERAS

47404. 4½×3½ T.P. Special Reflex, reversing back, Carl Zeiss f/4.5 Tessar lens, 6 single plate-holders. . . . £7 10 0
 47255. 4½×3½ Kodak Graflex Reflex, Kodak f/4.5 anastigmat lens, 3 double plate-holders. . . . £8 12 6
 47279. 4½×3½ Ensign Special Reflex, revolving back, f/4.5 Aldis-Butcher lens, 6 plate-holders, F.P. holder, leather case. List price £14 10s. For. . . . £8 3 0
 47205. 4½×3½ Kodak Model B Graflex Reflex, double extension, revolving back, Dallmeyer f/2.9 Pentax lens, 4 double plate-holders, film magazine, leather case. All in excellent condition. . . . £27 10 0
 46576. 3½×2½ Thornton-Pickard Junior Ruby Reflex, revolving back, Insto stop, Dallmeyer f/3.5 anastigmat lens, 3 plate-holders. New condition. List price £16 15s. For. . . . £12 13 0
 45775. 3½×2½ Ensign Tropical Reflex, revolving back, Aldis-Butcher f/3. lens, 3 single plate-holders. In new condition. . . . £12 10 0
 46443. 3½×2½ Thornton-Pickard Junior Special Reflex, f/3.5 Cooke lens, 3 single plate-holders. In new condition. List price £15. For. . . . £10 10 0
 46941. 3½×2½ Ensign Special Reflex, revolving back, f/4.5 Aldis-Butcher lens, 3 plate-holders, F.P. holder, leather case. In good condition. . . . £7 12 6
 46996. 3½×2½ Thornton-Pickard Duplex Ruby Reflex, revolving back, long extension, Ross f/3.5 Xpres lens, 3 double plate-holders. In first-class condition. . . . £20 10 0
 45321. 5×4 Adams' Vidor Reflex, revolving back, double extension, 3 double plate-holders, changing-box, without lens. . . . £5 5 0
 2946. 4½×3½ Linhof, all-metal body, revolving back, long extension, rising and swing front, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 3 plate-holders, F.P. holder, leather case. In new condition. . . . £20 12 6
 3535. 9×12 cm. Patent Elmi, single extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 3 plate-holders. . . . £7 12 6
 3609. 5×4 Junior Sanderson, reversing back, long extension, 6-in. Beck Steinhil Orthostigmat lens, Unicum shutter, 4 double plate-holders, case. . . . £2 10 0
 51571. 9×12 cm. Zeiss Ikon Miniphot Enlarger, Carl Zeiss f/4.5 Tessar lens. First-class condition. List price £14 15s. For. . . . £10 15 0

JUST PUBLISHED! "PHOTOGRAPHIC FILTERS and how to use them"

By Count H. C. A. Von Schoenfeldt, A.R.P.S.
 An analysis of colour and colour values in photography.
 72 pages, 18 full-page illustrations. In spiral binding.
 Price 7s. 6d. Postage 6d. extra.

51496. Autoprint Enlarger, fitted with f/6.5 anastigmat lens, suitable for Leica, Contax or 3×4 cm. negatives £4 12 6
 51358. Dremograph 7×5 in. Enlarger, for miniature negatives, f/4.5 anastigmat lens. New condition. List price £25. For. . . . £5 12 6
 45775. 3½×2½ Ensign Tropical Reflex, revolving back, f/3.4 Aldis-Butcher lens, 3 double plate-holders. New condition. . . . £12 10 0
 3610. 4½×3½ Tropical Model Universal, brass-bound tank body, double extension, Goerz f/6.8 Dagor lens, Volute shutter 2 book-form plate-holders, leather case. . . . £7 12 6
 3611. 4½×3½ Zeiss Ikon Triumf, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 6 plate-holders, F.P. holder, case. In excellent condition. . . . £11 17 6
 3618. 4½×3½ Regular Sanderson, f/4.5 Xpres lens, Compur shutter, 3 double plate-holders, F.P. holder, leather case. In good condition. . . . £15 15 0
 3619. 4½×3½ Kilito, double extension, Ross f/6.3 Homocentric lens, Compur shutter, 3 plate-holders, F.P. holder, leather case. . . . £4 12 6
 3621. 4½×3½ Sinclair Una, double extension, revolving back, Ross-Zeiss f/6.3 Convertible anastigmat lens, Compound shutter, 3 double plate-holders, leather case. . . . £11 10 0
 3623. 4½×3½ Regular Sanderson, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 3 double plate-holders, leather case. In good condition. . . . £12 10 0
 45995. 9×12 cm. or 4½×3½ Ensign Reflex, Cooke f/4.5 Aviar lens, F.P. holder, canvas case. . . . £9 12 6
 46142. 9×12 cm. Ihagee Reflex, Meyer Veroplan f/4.5 anastigmat lens, 12 plate-holders, leather case. In good condition. List price £39 10s. For. . . . £12 12 0
 46092. 4½×3½ Monitor Reflex, Carl Zeiss f/4.5 Tessar lens, 3 double plate-holders, F.P. holder, leather case. Original price over £30. For. . . . £12 12 0
 45335. 5×4 Goerz Reflex, reversing back, Goerz f/4.8 Color lens, 3 double plate-holders, case. . . . £7 12 6
 47052. 9×12 cm. Zeiss Ikon Miroflex, Carl Zeiss f/4.5 Tessar and 10-in. Carl Zeiss Tele-Tessar lenses, 6 single plate-holders, F.P. holder, leather case. List price £66 17s. 6d. For. . . . £35 0 0
 46997. 3½×2½ Newman & Guardia Reflex, Ross f/4.5 Xpres lens, and a 10-in. f/5.6 Dallin Telephoto lens, F.P. holder, leather case. . . . £29 10 0
 Special Reproduction Apparatus, for Contax. As new. . . . £4 15 0

Instalment Terms: Add 5 per cent (1/- in £) for 12 equal monthly payments.
 Write for Order Form.

SANDS HUNTER & CO. LTD.
 37, BEDFORD ST. STRAND, W.C2

CINEMATOGRAPH APPARATUS

ILLUSTRATE Camera Bargains include a Campro 9.5-mm. Camera-Projector for 36/-.
 ENSIGN 16-mm. Pockette Camera, with f/3.5, £10 only; 35-mm. Camera, with f/3.5, originally 18 gns., as new, 85/-.
 PROJECTORS of every description; Screens, all sizes; Films in 9.5-mm., 16-mm., 35-mm., at modest prices.

GET our bargain list; better still, call and see our big selection of offerings.

ILLUSTRATE ENTERPRISES, 159, Wardour St., London, W.1 (facing Gaumont's, Oxford St. end).
 Ger. 6889. [8590]

PATHE Motocamera, f/2.5, and tele attachment; cost £18/18; sell £12/12; as new.—Eastwood, High St., Maltby, Rotherham. [8538]

FOR Sale.—Cine-Kodak Model B Projector, transformer and silver screen; all perfect condition; cost £35.—Write Yallop, 49, Wykeham Rd., Hendon, N.W.4. [8547]

DEKKO, f/1.9 Ross, latest gate; as new; deposit system, £7.—Meikle, Anchorhold, Temple Ewell, Nr. Dover. [8562]

KODAK BB Junior, 16-mm., listed £20; as new, £15.—Groscher, 451, Seven Sisters Rd., N.15. [8567]

£1 Midget Movie Camera-Projector, suit beginner.—McDougall, 42, Lombard St., E.C.3. [8589]

£9/2/6 Dekko, Ross f/1.9, leather case, also Laack f/3.5 Telephoto, Leudi, unused Silver Screen, 4½×3½ ft.—Redford, 53, Parson St., London, N.W.4. [8582]

If you are going in for Cine you cannot do better than one of the following outfits in 16-mm., 9.5-mm. or 8-mm. I will be pleased to take your still camera in part exchange.
 Cine-Kodak BB, f/1.9, filters, case, Kodascope Model C, resistance, £19/10; Pathe H Camera, f/2.5, filter and portrait attachments, Dekko motor-driven projector, super attachment, £9/9; Cine-Kodak Eight, f/1.9, filter, Kodascope 8-30, unscratched, £17; any item sold separately; for colour work I can recommend an Ensign Autokinecam, fitted with f/1.3 Dallmeyer, 3 speeds, 50 or 100 ft., case, £14/10.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8607]

LANTERNS & ENLARGERS

LANCASTER
 ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.
 LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.
 CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; E postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

ENSIGN Magnaprint V.1 Enlarger 3½×2½, f/6.3 anastigmat, £4/5; Dallan Autospeed Washer, 15×12, 15/-; Magnet Hot-plate, 5-in. diameter, 20s volts, 12/6; Dallan Developing Tank, 4-pl., nickel, 11/6; perfect condition.—66, Oldfield Rd., Coventry. [8551]

LANCASTER No. 2 Amplus 2½×3½ Electric Enlarger, Goerz f/6.8 150-mm. anastigmat, £2; Campro Combined 9.5 Camera and Projector, f/3.5 lens, 3 chargers, leather case, £2; or would exchange both for Foth-Derby or similar camera.—Turner, Bury Lane, Epping. [8600]

ENSIGN Magnaprint Enlarger, V.P. or half-V.P., A.F., £7/10, or offer.—Box 2963, c/o "The Amateur Photographer." [8616]

ACCESSORIES

FILM-PACK Adapters, "Rada," most fittings available: V.P. 6/-; 3½×2½ 6/6; 4½×3½ 7/6; 9×12 cm. 8/-; 6×13 cm. 8/-; 10×15 cm. 10/-; also slides and adapters adapting to smaller sizes; lists from Peeling & Van Neck, Ltd., 4-6, Holborn Circus, E.C.1. [0019]

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0088]

KODAK 2½ Daylight Tank, 14/-, or nearest.—Mackrill, 76, Wellesley Rd., Slough. [8527]

STOLEN CAMERAS—

are easily disposed of and seldom recovered by their rightful owners. But theft is only one of the many risks covered by the Norwich Union's Camera Insurance Policy.

It is quite inexpensive to INSURE against ALL RISKS, including Loss by Burglary, Fire, Theft from Person, Loss in Transit or while Travelling, Accidental Damage, etc. Similar policies are also available in respect of Amateur Ciné Apparatus, Binoculars and Field Glasses. Send this coupon for further particulars.

NORWICH UNION

INSURANCE SOCIETIES

CAMERA DEPT., P.O. BOX 4,
 NORWICH, Norfolk.

Without obligation on my part, you may send me full details of your Camera Insurance Policies.

Name.....

Address.....

Camera.....

Present Value.....
 A.P. 12

SPECIAL OFFER!!

FRENCH MANUFACTURER'S
 STOCK OF

8×26 MM. PRISMATIC
 POCKET TELESCOPES



with Case Complete 37/6 EACH
 Post Free
 AT LESS THAN HALF USUAL PRICE
 Weight 7 oz. Length 4½ in.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.
 Telescope House
 63, FARRINGTON ROAD, LONDON, E.C.1

MATHER'S for

CAMERA EXCHANGES
 BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

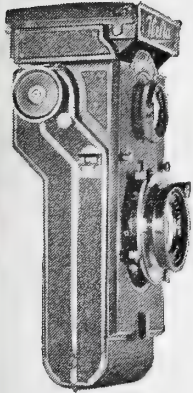
Tel.: BLackfriars 6133. Telegrams: Sensitised M/c

17, JOHN DALTON STREET, MANCHESTER

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

Welta

Superfekta



The only $3\frac{1}{2} \times 2\frac{1}{2}$ in. twin-lens Reflex.

At last it has been possible to produce a modern folding twin-lens reflex to take the full $3\frac{1}{2} \times 2\frac{1}{2}$ in. picture, both horizontally and vertically.

Ingenious folding and reversing movements. Numbering device. Focussing magnifier. All

movements seen and controlled while camera is held ready for use. Takes standard 8-exposure $3\frac{1}{2} \times 2\frac{1}{2}$ in. film. With f/3.8 Meyer Trioplan lenses and Compur D.A. shutter,

£23. 10. 0

With f/3.8 Zeiss Tessar lens and Compur D.A. shutter,

£27. 10. 0

Perfekta



The folding $2\frac{1}{2} \times 2\frac{1}{2}$ in. Reflex.

Takes 12 pictures $2\frac{1}{2} \times 2\frac{1}{2}$ in. on standard $3\frac{1}{2} \times 2\frac{1}{2}$ in. 8-exposure film.

With Meyer Trioplan Anastigmat lenses f/3.5 and Compur shutter.

£14. 10

Send for lists to Sole Importers:
PEELING & VAN NECK LTD.
4/6, Holborn Circus,
London, E.C.1

ACCESSORIES

ROLLEIFLEX 6-cm. Plate Back and 3 slides; as new; cost 73/-; sacrifice at 45/-.—Coleman, Riddings, Lauderdale Rd., Hunton Bridge, Herts. [8546]

TEMPOPHOT Exposure Meter, 35/-; Rolleiflex Iris Stop, 10/-.—Byers, Bootmaker, Lockerbie. [8564]

KODAK Range-finder, 21/-; cost 35/- as new.—Ringrose, 23, King St., Driffeld. [8597]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicord, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Leica, Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—34, Lime St., London, E.C.3. [0015]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

WANTED—V.P. Size Enlarger, contact printer, Foth-Derby Miniature, Sixtus meter.—Best, 18, Chesterton Rd., Cambridge. [8525]

LEICA wanted; Elmar or Summar; also wide-angle lens, Vidom, stereo slide and accessories.—2, Coldstream Rd., Newcastle-on-Tyne. [8532]

ROLL-FILM Holder for Ica Ideal Stereo, 6x13, clip-on.—Williams, 5, St. Mary's Rd., Sheffield. [8555]

LEICA, Telyt with reflex attachment, Xenon f/1.5 lens, stereo taking and viewing devices, cash.—Lownds, The Cottage, Old Lenton, Nottingham. Telephone 75875. [8561]

WANTED—3-pl. Camera, good make, slides immaterial, for cash.—Mackie, 45, Newington Rd., Edinburgh. [8569]

WANTED—Leica or Contax.—J. H. Wills, Trevelyan, Bodmin, Cornwall. [8578]

WANTED—Vertical Condenser Enlarger, Contax or 2 $\frac{1}{2}$, cheap.—Trout, 24, Sandon St., Liverpool. [8586]

IKOFLEX II, latest, ever-ready case, cost £10/11/6, as new, offered with cash for miniature.—33, Wembley Way, Wembley. [8588]

ENLARGER wanted for miniature work, good make; cash only.—Houghton, 89, Nineveh Rd., Handsworth, Birmingham. [8594]

WANTED for Leica, Enlarger, exposure meter, developing tank.—Box 2957, c/o "The Amateur Photographer." [8610]

WANTED—Rolleicord or similar, up to £8.—Box 2959, c/o "The Amateur Photographer." [8612]

MATERIALS

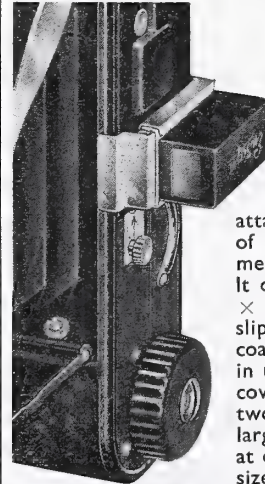
BRIGHTON—Amazing offers in surplus materials: Gaslight Postcards in soft, normal, vigorous and extra-vigorous, offered at 1/6 100; many other serviceable bargains; complete Home Developing and Printing Outfits, 10/-, post paid; interesting lists and samples free; mention "A.P."—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southampton. [0002]

BACKGROUNDS—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

ENSIGN

'CLIP-ON' DIRECT-VISION OPTICAL VIEW-FINDER



Fits ANY Camera

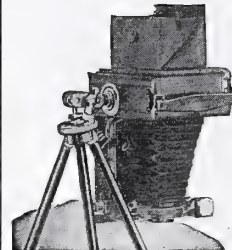
For $2\frac{1}{2} \times 3\frac{1}{2}$ or TWO-ON $2\frac{1}{2} \times 1\frac{1}{2}$ size pictures.

Can be instantly attached to all types of folding cameras by means of a spring clip. It only measures $1\frac{1}{2} \times \frac{3}{4}$ in., and can be slipped into the waistcoat pocket when not in use. The detachable cover is provided with two mask sizes; the larger size, $2\frac{1}{2} \times 3\frac{1}{2}$ in., at one end, the smaller size, for $2\frac{1}{2} \times 1\frac{1}{2}$ in., at

the other. The change from one to the other is effected simply by gripping the cover at both ends, lifting off and reversing.

Price 6/6

UNIVERSAL BALL-AND-SOCKET HEAD



Enables a camera to be set at any angle. Also for using the tripod for supporting the camera in a vertical position for such work as photographing pages direct from books, small objects, coins, maps, and any object which comes within its range.

For use with any camera 3/6

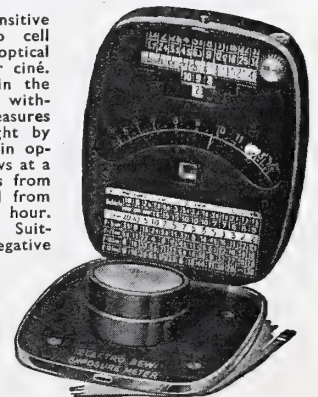
Midget pattern. Very compact.....3/-

New 1937 SUPER-BEWI Photo Electric Exposure Meter

With extra-sensitive everlasting photo cell and combined optical meter for still or ciné. Can be carried in the waistcoat pocket without difficulty. Measures weak interior light by means of a built-in optical meter. Shows at a glance diaphragms from f/1.4 to f/36, and from 1/3,000th sec. to 1 hour. No calculations. Suitable for all negative emulsions. Fitted with depth-of-focus scale.

Super Bewi £5 5 0

Standard Model £4 10 0



ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

5/100ths

EMPHASISING THE FACT THAT OUR DEFERRED TERMS ARE AVAILABLE AT AN ADDITIONAL CHARGE OF FIVE PER CENT ONLY. ANY MAKE OF CAMERA OR ENLARGER MAY BE PURCHASED. THERE ARE NO EMBARRASSING ENQUIRIES OR FORMALITIES WHEN DEALING WITH US.

Some recommended cameras each representing maximum value:—

Agfa Speedex O, V.P., f/3.9 Solinar, Compur to 1/200th sec. £5:5:0
Zeiss Ikon Nettar, 16 on 120, f/4.5 Nettar, Kilo to 1/175th, release on body. £5:12:6
Baldax, 16 on 120, f/3.5 Trioplan, Compur to 1/300th sec. £7:12:6
Ikonflex, 2 1/2 square, f/4.5 Novar, Kilo with D.A. £9:0:0
Ikonta, 2 1/2 square, f/3.5 Novar, Compur to 1/300th sec., release on body. £9:10:0
Certo Super Sport, square or 16 on 120 V.P. plates and film-packs, f/2.9 Trioplan, Compur D.A. £10:10:0
Rolleicord, f/4.5 Triotar, Compur to 1/300th. The very latest. £12:10:0
Super Baldina, 35-mm., f/2.9 Trioplan, Compur to 1/300th sec. £13:5:0
Baldaxette, coupled range-finder, parallax compensation, 16 on 120, f/2.9 Trioplan, Compur to 1/250th sec. £17:15:0
D.A. £20:10:0
Ikonflex, f/3.5 Tessar, Compur Rapid. £27:10:0
Kine-Exakta, f/3.5 Exaktar, F.P. shutter, 1/1,000th to 12 sec., D.A., film cutting device. £31:16:0
Leica III, f/3.5 Elmar, shutter to 1/500th. £50:10:0
Contax II, f/2.8 Sonnar, combined range and view finders, D.A. shutter to 1/1,200th sec.

BUY A NEW ONE, OUR LIBERAL PART-EXCHANGE ALLOWANCES MAKE IT WORTH WHILE.

Pelling & Cross

85, BAKER STREET

Welbeck
9682.

W.1

Business:
9 a.m.—7 p.m.

TO D & P
TRADE

FINISHERS

for Superior Quality Results insist on
OUR NEW DE LUXE GASLIGHT
PAPER

3 1/2 x 2 1/2 SIZE is ONLY 2/- PER GROSS (for quantities).
Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper,
and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips,
Dishes, Films, Chromium and Ferrotypes Plates, etc., etc.

ALLENS

165, OLDHAM ROAD,
MANCHESTER, 4

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3 1/2 x 2 1/2, 8 exposures, 1/2—No. 116 (2 1/2 x 3 1/2) 1/6—4 1/2 x 3 1/2—5 1/2 x 3 1/2 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- 1/2 dozen—8 1/2 x 6 1/2 enlargements, 4/- dozen, 2/9 1/2 dozen—6 1/2 x 4 1/2 enlargements, 2/6 dozen, 1/6 1/2 dozen; extra charges for assorted negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd.,
LEICESTER.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20 x 16 6/3 dozen;

15 x 12 4/3, 12 x 10 7/3 36 sheets; 10 x 8 5/- whole-plate 3/3, 9/6 gross; 1-pl. 2/-, 5/9 gross;

1-pl. 3/6, 4 1/2 x 2 1/2 3/6, 3 1/2 x 2 1/2 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough; double-weight vigorous: 1/1-pl., 3/6 36 sheets;

10 x 8 5/-; 12 x 10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1 1/2 x 2 1/2, 1/6 gross; 3 1/2 x 2 1/2 1/6 72 sheets, 2/6 gross; 4 1/2 x 2 1/2 and

1-pl. 2/- 72 sheets, 3/6 gross; 1-pl. 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: 1-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1-pl., 3 dozen 5/-;

backed 5/9; 3 1/2 x 2 1/2, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1 1/2 x 2 1/2, 9/- dozen; 3 1/2 x 2 1/2, 9/-; 2 1/2 x 4 1/2, 11/-;

6 exposures: 3 1/2 x 4 1/2, 18/-; 5 1/2 x 3 1/2, 21/-.

KALTON Film Packs, H. & D. 350; 3 1/2 x 2 1/2, 3 packs 5/3; 1-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: 1-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9;

1-pl. 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000; 3 1/2 x 2 1/2, 4 dozen 5/4; 1-pl., 3 dozen 5/3; 1-pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1 1/2 x 2 1/2 and 3 1/2 x 2 1/2, 10/- dozen;

2 1/2 x 4 1/2 12/-; 6 exposures, 3 x 2, 8/6.

KALTON Film Packs, H. & D. 2,700; 3 1/2 x 2 1/2, 3 packs 5/9; 1-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10 x 8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; 1-pl., 2/-, 6/6 gross. [0009]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Satisfaction guaranteed: all post paid; catalogue free.

ATTWOOD Roll Films, celluloid, reliable quality, 8 exposures, to fit No. 2 Brownie, sample spool 9d.; No. 29, 6 exposures, 6d.; No. 27, 8 exposures, 6d.; No. 16, 8d.; reduction for quantities.

ATTWOOD.—Flat Films, 600 and 2,000 H.D.: 1-pl. 1/6; P.C. 2/3; 1-pl. 2/9; whole-plate 6/- dozen.

ATTWOOD.—Superfine Bromide and Gaslight Glossy Paper, 3 1/2 x 2 1/2, normal and vigorous: 2/- gross; 5-gross lots, 1/8 gross.

ATTWOOD.—Acme Bromide Postcards, all grades: 25 1/-; 50 1/9, 100 2/9, 500 11/-, 1,000 20/-.

ATTWOOD Chemicals, finest quality: Amidol 1/-; Metol 1/3, Hydroquinone 9d., Pyro 10d. per oz.—Attwood, Hadleigh, Essex. [0025]

"DAILY EXPRESS." First Prize, £300 won on our Bromide de Luxe.—Burt's.

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3 1/2 x 2 1/2, 1/- 72 sheets, 1/10 gross; 4 1/2 x 2 1/2 and 1-pl., 1/9, 2/9 gross; 1-pl., 1/6 36; whole-plate, 2/6 36. [0026]

Buy EMPIRE BRAND

BROMIDE & GASLIGHT PAPERS

FIRST
QUALITY

BRITISH
Throughout



Size.	6	12	36	72	144
3 1/2 x 2 1/2	4d.	10d.	1/6	2/9	5/9
4 1/2 x 3 1/2	5d.	12d.	2/-	3/6	7/6
4 1/2 x 3 1/2	6d.	14d.	2/4	4/1	8/6
5 1/2 x 3 1/2	8d.	1/9	3/2	5/8	1/1
6 1/2 x 4 1/2	7d.	1/-	2/7	4/8	8/6
8 1/2 x 6 1/2	11d.	1/8	4/8	8/6	15/6
10 x 8	1/3	2/4	6/9	12/4	22/6
12 x 10	1/8	3/2	9/2	17/6	33/6
15 x 12	2/7	5/-	14/3	26/6	51/-
20 x 16	4/7	9/-	28/6	51/-	99/-

POSTCARDS, 2/9 100, 22/- 1,000

GLOSSY, SEMI-MATTE, MATTE, Soft, Normal, Vigorous and Extra-Vigorous.

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST
SOUTHAMPTON

HUMPHRYS HAS IT

ESTABLISHED
1840.

Ensign Selfix 20, f/7.7 anastigmat, 8 or 16 on 120. Just as new 35s. 6d.

Coronet Cine Camera 9.5-mm., f/3.9 lens, motor drive. Good condition 30s. 6d.

Folding Kodak No. 3a, postcard size, Achromatic lens, 3-speed shutter. Good condition 10s. 6d.

269-273, Rye Lane, PECKHAM, S.E.15

JUST IMAGINE!!!

A few shillings a week and that Contax or Super Ikonta is yours—your own camera will cover the first payment—no harsh formalities and personal attention to everyone. Why not write to-day.

Phone: EAST 0732.

BRADSHAW'S 61 HYDE ROAD
GORTON MANCHESTER

TURNER CAMERA EXCHANGE

FOR YOUR LEICA and
ALL ITS ACCESSORIES

9 Pink Lane. Phone: 22655 NEWCASTLE
ON-TYNE

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
CINÉ APPARATUS

Tele. 22114. Exchanges,
Generous Allowances.

BOND STREET, LEEDS

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

SAVILLE'S

GUARANTEED BARGAINS

Leica IIIa, chromium, f/2 Summar..... £35 10 0
 Ensign Autorange, f/4.5 Ennar, Compur shutter.
 Very good order £6 12 6
 Cine-Kodak 8 Camera, f/3.5, filter and case £7 17 6
 Rolleicord II, f/3.5 Triotar, Compur. Perfect £14 5 0
 Siemens HS Projector, latest model, 200-watt lamp
 and built-in resistance. As new..... £29 10 0
 Bolex G916 Projector, 500-watt lamp and resistance.
 As new in every way..... £34 0 0
 Super Ikonta 530/16, f/2.8 Tessar and Compur Rapid
 £23 17 6
 Soho Reflex, 3 1/2 x 2 1/2, f/3.5 Dalmac, 3 D.D. slides,
 F.P. adapter and leather case. Unscratched £14 10 0
 Kine-Exakta, f/2.8 Tessar, 1/1,000th sec. to 12 sec.,
 delayed action. Little used..... £30 10 0

HIGHEST PART EXCHANGE ALLOWANCES.
APPROVAL. HIRE PURCHASE.

4, Goodramgate, YORK Tel. 2700.

MATERIALS

ALLEN'S.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLEN'S.—Trade Card for Finishers' List and a free testing samples.—163, Oldham Rd., Manchester, 4. Closed, 7 p.m. [0092]

35-MM. Eastman Super X Panchromatic for Leicas, etc.; guaranteed perfect condition, 25 ft. 2/6, 50 ft. 5/-; any lengths supplied, postage 4d.—Spivey, 165, Lynton Rd., Acton, W.3. [8341]

BROMIDE.—Small bargain lots, highest quality obtainable; samples 6d., list free.—Photos, 3, Chain St., Reading. [8535]

ENLARGEMENTS

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Hunnington. [7349]

1/3 DOZEN. 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Stathan's Superior Speciality: Enlargements of every description; Postcards 2d. each, 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

WE import B. & W. 20x16 in. Enlargements in big lots; samples with rates requested.—Sall Company, Amalner, India. [8195]

GLAZED Enlargements: 1-pl., postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [8608]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

"PAT'S" for Snaps.—Films Developed 3d.; Prints 3 1/2 x 2 1/4 1d.—Pattinson, Knowsley Rd., Bootle, Liverpool. [0014]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, 3 1/2 x 2 1/4 1/9, 4 1/2 x 2 1/2 and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

SOMETHING new, 3 1/2 x 2 1/4 films developed and one 4 1/2 x 3 1/4 plate-marked Velox print for 1/6, worth 3d. each.—Midland Camera Craft, 15, Brading Rd., Leicester. [0034]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7x5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7x5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3 1/2 x 2 1/4 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

PHYSICAL Development of Leica and other 35-mm. films, 2/-; half-V.P. films, 1/-; normal exposure.—Maclean, Lichfield Rd., Brownhills, Walsall. [8415]

1/- Develops and prints any size film; Re-prints 1 1/4d. each.—The London Daily D. & P. Service, 22a, Danehurst St., Fulham, London, S.W.6. [8524]

DEVELOPING, 4d. per film; Printing, 3 1/2 x 2 1/4 1/- dozen; 4 1/2 x 3 1/4 1/3; 1-pl. 1/6; postcards 2d. each, 1/9 dozen; best materials; quick service.—Thompson, 6, Penbury St., Worcester. [8595]

EXPERT Developing and Printing on special grade Selo or Velox Paper, to bring out every detail; every print checked; developing 4 1/4d.; prints 1 1/4d. (120 size).—England, Photo Service, Littleborough, Lanes. [8602]

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including:—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS 165, OLDHAM ROAD, MANCHESTER, 4

COME TO SHARLAND FOR YOUR CINÉ CAMERA

Kodak Cine-8, f/1.9. As new..... £12 5 0
 Bell & Howell Coronation 8, f/2.5..... £15 17 6
 Ditmar 9.5-mm. Cine Camera, Perfect £10 0 0
 Ikofox II, f/3.5 Tessar, E.R. case..... £17 10 0
 Dekko 9.5, f/2.5 lens. As new..... £7 2 6
 Dekko 9.5-mm., f/3.5. Perfect camera £6 5 0
 Kodak 16-mm., f/3.5, cine camera..... £12 17 6
 Eumig Projector 16-mm. Unmarked..... £25 10 0
 One Shop-soiled Dekko Cine Outfit, camera, projector, etc. A bargain..... £10 0 0
 Rolleiflex 6x6. Good condition..... £16 2 6

H. H. SHARLAND
 9/10 Thavies Inn, Holborn Circus, E.C.1
 CENTRAL 6751.

3 1/2 x 2 1/4 Zeiss Nettal Press, f/3.5 Tessar, F.P.S. 1/10th to 1/1,200th 3 D.D. slides. As new. One only. List £41..... £19 10 0
 2 1/2 x 2 1/4 Voigtlander Superb, f/3.5 Skopar, D.A. Compur, velvet-lined case. List £19. As new..... £13 10 0
 3 1/2 x 2 1/4 Ihagee Duplex Plate, f/4.5 Meyer Veraplan, F.P.S. to 1/1,000th, and Compur 1 to 1/250th sec., double extension, 6 slides, F.P.A., leather case. Worth £20. Like new £11 10 0
 3 1/2 x 2 1/4 Norfolk Plate, f/3.5 Zernar, D.A. Compur, double extension, rise and fall, 6 slides, F.P.A., case. As new £4 15 0
 3 1/2 x 2 1/4 Norfolk Plate, f/2.9 Hellynx, etc., as above £5 15 0
 3 1/2 x 2 1/4 Agfa Speedex, f/4.5 anastigmat, D.A. Compur shutter, velvet-lined case. List £6 19s. 6d. As new..... £4 10 0
 3 1/2 x 2 1/4 Kodak C, f/4.5 anastigmat, Prontor shutter, leather case. List £5 14s. As new..... £4 2 6
 Zeiss Deltarintem 8x30 Binoculars, case. As new..... £10 10 0
 Avo Photo-electric Exposure Meter, Model I. Perfect £1 15 0
 Contax Model I (1937), f/2.8 Tessar. List £23 15s. As new £23 10 0

F. E. JONES 3, Breeze Hill, Liverpool, 9

PHOTO SUPPLIES

Simplex 16-mm. Camera..... £16 10 0
 Pathe Motocamera..... £3 0 0
 Campro 9.5-mm. Camera..... £1 15 0
 Kodak Model BB 16-mm..... £10 0 0

T. P. MARTIN, M.P.S., 21, High St., Cardiff

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

Tempoplex Exposure Meter



Provides instantaneously the correct exposure time for any light condition, for films or plates of 17° to 32° Scheiner, for lens apertures from f/1 to f/45, for speeds from 1/1,000th sec. to 30 minutes. Based on the extinction photometer principle. No calculations. Nothing to get out of order. Simplicity in operation. Small and compact, and can be carried comfortably in the waistcoat pocket.

Price, complete with leather case..... 12/6

Stocked by all dealers, or write to:

THE NORSE TRADING CO. (London), LTD.
 37, RATHBONE STREET, LONDON, W.1

BEST RESULTS with difficult work!

Our experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
 LEAMINGTON SPA.

BARGAIN CORNER

Contax, Tessar f/2.8..... £22 0 0
 Super Nettel, Triotar f/3.5..... £14 0 0
 Rolleiflex, Tessar f/3.8..... £14 0 0
 Cine-Kodak 8, Model 60, f/1.9..... £15 0 0
 Pathe Luxe Motocamera, f/3.5..... £3 0 0
 Ensign 3 1/2 x 2 1/4 Roll Film Reflex, and case £4 0 0
 Agfa Speedex O, Solinar f/3.9 lens..... £3 10 0

All Guaranteed Perfect. Exchanges. Deferred Terms.

MARTIN, Chemist, SOUTHAMPTON

"THE AUTOCAR"

The World's Leading Automobile Journal. Every Friday.

4d

Get your
Rolleiflex or Rolleicord
from
Generous allowance for
your present camera.
DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

Voigtländer

BESSA CAMERAS

for care-free holiday snaps.

MIDLAND CAMERA Co. Ltd., 106, Granby St., Leicester

STANDARD
ELECTRIC DARK-ROOM LAMPS Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. **2/6**

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

EVERY DAY we DESPATCH
High-class Developing and Printing.

All Films Developed, 4d.; Printing, $3\frac{1}{2} \times 2\frac{1}{2}$, 1/- doz.; $4\frac{1}{2} \times 2\frac{1}{2}$, 1/6 doz.; Postcards, 2d. each; Large Prints (7x5), 6d.; $3\frac{1}{2} \times 2\frac{1}{2}$ Enlargements from Miniature Negatives, 1/6 doz.

VERARD Studios, 91 Lupus St., SW1

**PART EXCHANGE
HIRE PURCHASE**

George Childe Ltd.

Miniature and Ciné Specialists.
54, ALBION PLACE, LEEDS, 1

Phone: 28261. Open all day Saturday.

LEICA III Chromium, Summar f/2, latest model, used 3 cassettes only. **£33:15**
Cost £40 18s. Positively as new
SIMPLEX Pockette 16-mm. Cine Camera, Ross f/1.9 in focussing mount. **£22:10**
Guaranteed stock-soiled only. Cost £27 10s.
5 days' Approval. Money-back Guarantee.
ROBINSONS
MANCHESTER HOUSE, LOWESTOFT (SOUTH)

J. C. McKECHNIE

LEICA SPECIALIST

AND OTHER HIGH-CLASS CAMERA STOCKIST

5, CASTLE ST., EDINBURGH, 2

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, the Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

REPAIRS to Cameras and Projectors, shutters a speciality.—Watkins, 39, Carr's Lane, Birmingham, 4. MIDland 5959. [7941]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

ORIGINAL System of practical instruction immediately improves pupils' results. Personal or postal.—David Charles, F.R.P.S., 145, Queen's Rd., Wimbledon, S.W.19. [7573]

MISCELLANEOUS

OPERA Glasses, very powerful, for the theatre, the river, the races, etc.; exquisitely finished in imitation mother-of-pearl, packed in velvet case, 5/6, post free; money back if dissatisfied.—Corona, 2, Tamworth Rd., W. Croydon. Dept. 2. [8526]

DUNDEE wants Miniatures in exchange —Good allowances for modern types. All best photographic apparatus supplied. Cameras, Enlargers, Cine-Kodaks, Leicas, Rolleiflex, Foths, Zeiss Ikons, Voigtländers, Ensigns, Agfas, Compass, Exaktas, Baldax.

LINDSAY'S, 3, CASTLE STREET, Phone: 3594. DUNDEE

BRIGHTER PHOTOGRAPHY

By DAVID CHARLES, F.R.P.S.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. There are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing, and over one hundred and sixty illustrations, each numbered and each conveying a really useful hint.

PRICE 2/6 net By post 2/9

LIFFE & SONS LTD.

Dorset House, Stamford St., London, S.E.1

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.

EVERY FRIDAY 4d.

"The Amateur Photographer." 11/8/37.

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

This Coupon to be affixed to back of print.

★ **Watch this space each week for a star bargain**

★ N.G. Sibyl Excelsior, roll film, $4\frac{1}{2} \times 2\frac{1}{2}$ £9 17 6

★ Dollina 3, f/2 Schneider, Xenon, Compur Rapid. Shop-soiled..... £18 18 0

RUDY STARITA

157, Wardour Street, W.1 Ger. 3032

AMATEUR PHOTOGRAPHERS

appreciating quality in

DEVELOPING, PRINTING, ENLARGING

should send your films to COVERDALES of YORK to get the best out of your pictures. As experts in this highly specialised service of photography, and 25 years' solid experience of the D. and P. Trade, our highly-skilled staff of experts will give you the best results every time.

TO MINIATURE CAMERA USERS.

We specialise in fine-grain processing—INDIVIDUAL, CAREFUL and SPECIALISED SERVICE given to any order, and yet we do not charge more than the standard rate.

Post your films to:

COVERDALES
19, PARLIAMENT STREET, YORK

MINIATURE CAMERA BARGAINS

Contax II, Sonnar f/2. As new..... £36 0 0
Contax I, Tessar f/2.8. As new..... £21 10 0
Super Ikonta $3\frac{1}{2} \times 2\frac{1}{2}$, Tessar f/2.8, E.R. case £19 19 0

Kine-Exakta, Tessar f/2.8. As new.... £28 10 0

Dollina II, Cassar f/2.9, coupled range-finder. As new £9 12 6

Wirgin $3\frac{1}{2} \times 2\frac{1}{2}$ Plate, and roll-film adapter, double extension, Meyer f/2.9, leather case.. £9 9 0

Highest Part Exchange Allowances.

Specialist in Miniature Film Developing and Enlarging.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: LEE GREEN 0632

G. E. BECKETT & Co.

BARGAINS IN SHOP-SOILED AND SECOND-HAND CAMERAS.

Ikonta (2 on 20), f/3.5 Novar, Compur shutter. Equal to new £7 17 6

Foth-Derby 3×4 cm., f/2.5 Foth lens. In new condition £5 19 6

Goerz Tenax $3\frac{1}{2} \times 2\frac{1}{2}$, f/3.5 Dogmar, Compur shutter, D.E., 4 slides, velvet-lined case. In good condition.... £8 9 6

Baldi 3×4 cm., f/4.5 Meyer Trioplan, Frontor II. In new condition £4 19 6

Leica Model II, black, f/2.5 Hektor, E.R. case. As new £23 17 6

Retina, f/3.5 Xenar. Shop-soiled only £8 2 6

Super Ikonta £30 2, f/4.5 Tessar, D.A. Rapid Compur. Listed at £19. New and unused £16 17 6

Makina II, f/2.9 Plaubel, coupled range-finder, 3 slides, F.P. adapter, velvet-lined case. Good condition £27 0 0

PART EXCHANGE. HIRE PURCHASE.
77-79, Oxford Road

MANCHESTER, 1

*phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Safe.)

SALANSON LTD.

"Best in the West"

CAMERA BARGAINS

All Guaranteed

3×4 cm. Zeiss Baby Ikonta, f/6.3 anastigmat and leather case £2 12 6
 V.P. Weeny-Ultrix, f/4.5 Tessar, Compur, 3 slides, screen and zip case. £6 7 6
 16-on-2B Wirgin (bakelite model), f/2.9 Radionar, Compur £4 7 6
 As New, Zeiss Super Ikonta, Model II, f/3.5 Tessar, Rapid Compur £20 0 0
 Six-20 Kodak, Model C, f/4.5 anastigmat, Compur £4 17 6
 3½×2½ Agfa Tropical R.F. or Plate, D.E., f/4.5 Solinar, Compur, 3 slides, screen and leather case £3 18 6
 3½×2½ Zeiss Cocarette, f/4.5 anastigmat and leather case £3 5 0
 Model III Contax, as new, f/1.5 Sonnar, E.R. case £60 0 0
 Model I Contax, f/2.8 Tessar, slow-speed shutter, E.R. case £24 15 0
 Model II Leica, f/3.5 Elmar £17 17 0
 3½×2½ T.-P. Reflex, 6-in. f/4.5 Zeiss Tessar, 10 slides £5 17 6
 1-pl. T.-P. Ruby de Luxe, f/4.5 Cooke Aviar, 3 D.D. slides, canvas case £10 10 0

Highest Allowances in Exchange.

Field Glasses—We hold New and Second-hand Stocks.

DEFERRED TERMS ARRANGED.

20, HIGH STREET, BRISTOL
 119, QUEEN ST., CARDIFF

THE 'BALDI' Vest Pocket Camera

Taking 16 pictures
 (3×4 cm.) on the
 usual 8-exp. V.P.
 Roll Film.



A very neat all-metal camera. Fitted with customary fittings, but has, in addition, self-erecting front, patent film winder ensuring rapid change of film and avoiding all possibility of over-winding. The new tubular viewfinder with parallax compensation enables a view to be seen clearly, quickly and in exact focus for close-up.

F/4.5 Vidanar anastigmat, Vario shutter £4 7 6
 F/4.5 Meyer Trioplan anastigmat, Prontor II delayed action £6 2 6
 F/3.5 Meyer Trioplan anastigmat, in Compur shutter £7 0 0
 F/2.9 Meyer Trioplan anastigmat, in Compur shutter £8 0 0

Obtainable at all dealers, or write for complete catalogue to:

THE NORSE TRADING CO. (London), LTD.
 37, Rathbone Street, London, W.1

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

GAMAGES

SECOND-HAND BARGAINS

SUPER IKONTA 8 or 16 on 2½×3½ film, f/4.5 Zeiss Tessar in Compur shutter, special release, coupled distance meter, in ever-ready case. Shop-soiled £19:2:6
 WIRGIN BABY ROLL FILM, f/2.9 Radionar lens, in Compur shutter, 2 exposures on V.P. film, in leather case. As new £5:18:6
 BALDA 1-pl., f/3.5 Trioplan in Compur shutter, double extension, rise and cross, F.P. adapter, 6 dark slides, in solid leather velvet-lined case. Cost over £12 £8:10:0
 ENSIGN 2½×3½ ROLL FILM REFLEX, f/4.5 Tessar, with direct-vision finder. In excellent condition £9:7:6
 VOIGTLANDER INOS, f/4.5 Skopar, in Compur shutter £8:7:6
 PATHE DE LUXE MOTOR CINE CAMERA, sky filter and close-up attachments, in leather case. Cost £12 £5:17:6
 DOLLINA, Xenon f/2 anastigmat lens, in Compur Rapid shutter, in ever-ready case. Almost new. Cost £21 10s. £16:12:6
 ZEISS NETTAR 2½×3½, f/4.5 Nettar lens, in Compur shutter £5:15:0
 ZODELETTE, f/3.5 anastigmat, in Compur shutter, 2 exposures on V.P. film £5:7:6

NEW BARGAIN

WIRGIN 8 or 16 exposures on 2½×3½ Film, f/3.9 Trinar Rodenstock lens in Compur shutter, optical view-finder, pan. windows. 6 Gns.

★ **GAMAGES MAKE THE HIGHEST ALLOWANCE** for cameras, binoculars, telescopes, projectors, etc., in part exchange for other photographic apparatus, and give the easiest of easy terms.

GAMAGES, HOLBORN, LONDON, E.C.1

Telephone: Holborn 8484.

INDEX TO ADVERTISERS:

LONDON.		page
E.		
Ilford Ltd.	.. .. .	Cover 4, xiv
E.C.		
Broadhurst, Clarkson & Co.	.. .. .	xxvi
Camera Co., The	.. .. .	xxv
City Sale & Exchange (1929) Ltd.	.. .. .	ii, iii, vii, xi
Dollond & Aitchison Ltd.	.. .. .	xxxii
Fountain Press	.. .. .	xvii
Game, A. W., Ltd.	.. .. .	xxxi
Peeling & Van Neck, Ltd.	.. .. .	xxvii
Schneider's	.. .. .	xxiii
Sharland, H. H.	.. .. .	xxix
Stephens, Henry C., Ltd.	.. .. .	xx
W.C.		
Actina, Ltd.	.. .. .	xxiv
Cinex Ltd.	.. .. .	vi
Dollond & Aitchison Ltd.	.. .. .	xxxii
Ensign Ltd.	.. .. .	xix, xxvii
Hunter, R. F., Ltd.	.. .. .	viii, xix, xx
Kodak Ltd.	.. .. .	Cover 2
Lewis, R. G.	.. .. .	xv, xxiv
Miscellaneous Trading Co., Ltd.	.. .. .	ix
Sands Hunter & Co., Ltd.	.. .. .	xxvi
Schering Ltd.	.. .. .	xii
Service Co., Ltd., The	.. .. .	xxiii
Stead, H.	.. .. .	xx
Westminster Photographic Exchange Ltd.	.. .. .	iv
W.		
Compass Cameras Ltd.	.. .. .	v
Dallmeyer, J. H., Ltd.	.. .. .	xii
Dollond & Aitchison Ltd.	.. .. .	xxxii
Garner & Jones, Ltd.	.. .. .	xii, xxi, xxiv
Gevaert Ltd.	.. .. .	viii
Heaton, Wallace, Ltd.	.. .. .	Cover 3, i, xi, xiii
Leitz, E. (London)	.. .. .	Cover 1
Norse Trading Co., Ltd.	.. .. .	xxix, xxxi
Pelling & Cross, Ltd.	.. .. .	xxviii
Starita, Rudy	.. .. .	xxx

W		page
Westminster Photographic Exchange Ltd.	.. .. .	iv
Zeiss, Carl, Ltd.	.. .. .	xli
Zeiss Ikon Ltd.	.. .. .	xvi
N.W.		
Johnsons (Mfg. Chemists) Ltd.	.. .. .	xxi
S.W.		
Automatic Coil Winder Co. Ltd.	.. .. .	vi
Camera Co., The	.. .. .	xxv
Dollond & Aitchison Ltd.	.. .. .	xxxii
Dufay-Chromex Ltd.	.. .. .	xvii
Everard Studios	.. .. .	xxx
London Salon of Photography	.. .. .	xxiii
"Robot"	.. .. .	xxi
Westminster Photographic Exchange Ltd.	.. .. .	iv
S.E.		
Bell's	.. .. .	xx
Cobb, Leslie	.. .. .	xxx
Humphrys	.. .. .	xxviii

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

ALTRINCHAM.		
Thornton-Pickard Mfg. Co. Ltd.	.. .. .	i
BIRMINGHAM.		
Coronet Camera Co.	.. .. .	x
Galloways	.. .. .	xxiv
BRISTOL.		
Salanson, H., & Co., Ltd.	.. .. .	xxxi
BROMLEY, KENT.		
Amateur Cine Service	.. .. .	xxv
CARDIFF.		
Martin, T. P.	.. .. .	xxix
Salanson, H., & Co., Ltd.	.. .. .	xxxi
DUNDEE.		
Lindsay's	.. .. .	xxx

EDINBURGH.		
McKechnie, J. C.	.. .. .	xxx
J. B. Watson	.. .. .	xx
LEAMINGTON SPA		
Granville Gulliman & Co., Ltd.	.. .. .	xiii, xxix
LEEDS.		
Childe, George, Ltd.	.. .. .	xxx
Pearson & Denham (Photo) Ltd.	.. .. .	xxviii
LEICESTER.		
Midland Camera Co., Ltd.	.. .. .	xxx
Osborne & Campion	.. .. .	xxviii
LIVERPOOL.		
Jones, F. E.	.. .. .	xxix
Photo-Optics Ltd.	.. .. .	xx
LOWESTOFT.		
Robinson's Cine and Photographic Service	.. .. .	xxx
MANCHESTER.		
Allens Photographic Stores	.. .. .	xxviii, xxix
Beckett, G. E., & Co.	.. .. .	xxx
Bradshaws	.. .. .	xxviii
Mather, E., & Co., Ltd.	.. .. .	xxvi
NEWCASTLE-ON-TYNE.		
Turner, J. H.	.. .. .	xxviii
NORWICH.		
Norwich Union Insurance Societies Ltd.	.. .. .	xxvi
SHEFFIELD.		
Photo Trading Co., Ltd.	.. .. .	xxx
Sheffield Photo Co., Ltd.	.. .. .	xxii
SOUTHAMPTON.		
Martin	.. .. .	xxviii, xxix
SOUTH SHIELDS.		
Dinning's Camera Exchange	.. .. .	xxx
STECHEFORD.		
Criterion Ltd.	.. .. .	x
YORK.		
Coverdale, G., Ltd.	.. .. .	xxx
Saville, John, & Sons	.. .. .	xxix
MULTIPLE BRANCHES.		
Dollond & Aitchison Ltd.	.. .. .	[xxxii]

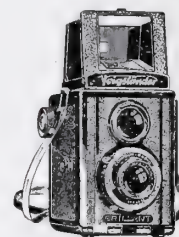
BARGAINS AT DOLLONDS

Dollond & Aitchison Ltd.

Estd. 1750.

Opticians to H.M. Government.

Let Us Send You Hire Purchase Form and Exchange Offer

NEW AND SECOND-HAND CAMERAS, ETC.,
ALSO AVAILABLE ATAvo Meter. As new. List
£3 8s. **£2:10:0**3×4 cm. Zeiss **Kolibri** f/3.5
Novar. Fair **£3:12:6**
conditionWeston **650** Leicameter. As
new **£4:15:0**6×6 **Noviflex**, Victor f/3.5.
Good condition.. **£5:17:6****Balda**, f/2.9 Trioplan, delayed
Compur, 16 on 3½×2½ film. As
new. List **£7:5:0**
£8 15s.4½×3½ Kodak Revolving
Back **Graflex** Reflex B, 6½-in.
Kodak f/4.5, roll-film holder.
Fair condition.. **£7:15:0**Kodak **Retina**, f/3.5 Xenar,
E.R. case. Good **£8:5:0**
condition2.8-cm. Zeiss **Wide Angle**
Lens f/8, for Contax. Good
condition. **£9:12:6**9×12 cm. **Elui**, Tessar f/4.5,
delayed Compur, 3 slides, F.P.
adapter. Very good condition.
List £17. **£9:17:6**5.5-cm. Zeiss **Tessar** f/8 Lens,
for Exakta. As **£9:17:6**
new13.5-cm. **Mektor** Tele Lens
f/4.5, for Leica. As new. List
£18 12s. **£13:10:0**3½×2½ Tropical Zeiss **Dock-**
ruilo, Tessar f/3.5, 2 slides, F.P.
adapter, case. **£16:10:0**
Good condition9-cm. **Thambar** f/2.2 Lens, for
Leica. As new. **£17:15:0**
List £21 19s.3½×2½ **Welta Superfekt**a, f/3.8
Tessar, Compur, 2 filters.
As new. **£18:10:0**2-in. Zeiss **Biolar** f/1.4, coupled
for Leica. Very good con-
dition. List **£26:10:0**
£33 16s.Latest **Contax I**, f/2 Sonnar.
Good condition.. **£31:0:0****Leica III**, Summar f/2. Good
condition **£32:0:0**Zeiss **Contax II**, Sonnar f/2.
Excellent con-
dition. **£42:10:0**Above are at
28 OLD BOND ST.
London, W.1
Telephone: Regent 5048.
Regent 5049.2½×1½ V.P. **Kodak** Series III,
f/6.3 Kodak, Diomatic shutter.
Good condition **£1:17:6**Zeiss **Ikonta** 520, 16 on
3½×2½ roll film, f/6.3 Novar.
Good condition **£3:3:0**3×4 cm. Foth **Derby**, f/3.5
Foth. Good con-
dition3½×2½ **Ensign Speed** Roll
Film Reflex, Ensar f/4.5. Good
condition3×4 cm. Foth **Derby**, f/3.5
Foth. Good con-
dition3×4 cm. Voigtlander **Perkeo**,
Skopar f/4.5, Compur.
Good condition **£4:15:0**3½×2½ **Kodak Six-20**, f/4.5
lens, delayed Com-
pur. As new. **£5:15:0****Balax**, 16 on 3½×2½ film,
f/3.5 Trioplan, Compur. Excel-
lent condition.. **£5:15:0**6-in. **Dallton** Tele f/5.6 and
filter, for Exakta. Good con-
dition. **£5:17:6**3×4 cm. Foth **Derby**, f/2.5
lens, fitted for panchromatic
film. Almost new. **£6:5:0**
List £7 8s. 6d.9.5 **Pathe** Motocamera Luxe,
f/2.9 Zeiss, case, Cinephot
exposure meter. **£7:0:0**
Excellent condition3½×2½ **Ernemann** Focal-
plane, Ernion f/3.5, 3 D.D.
slides, F.P. adapter, case.
Good condition.. **£7:15:0**Cine-Kodak **Eight**, f/3.5 lens.
Almost new **£7:15:0**9.5 **Dekko**, f/1.9 Dallmeier.
Almost new. **£8:15:0**
List £11 18s. 6d.**Welta Solida**, 8 or 16 on
3½×2½ film, coupled range-
finder, Radionar f/4.5, delayed
Compur. Good **£10:17:6**
condition4.5×6 cm. Zeiss **Ikon Dock-**
ruilo, f/2.7 Tessar, 12 slides,
F.P. adapter, case. Good con-
ditionChromium **Leica III**, f/3.5
Elmar, E.R. case. Excellent
condition **£24:15:0****Leica III**, Summar f/2, E.R.
case. Excellent condition. List
£41. **£33:15:0**Above are at
17 Topsfield Parade,
Crouch End, London, N.8
Telephone: Mountview 2410.3×2 **Voigtlander**, Heliar f/4.5,
Compur, case. **£3:3:0**
Good condition3½×2½ **Ensign** Speed Roll Film
Reflex, Aldis-Butcher f/4.5. As
new. **£7:10:0**16-mm. **Kodascope C**, resist-
ance. Good con-
dition. **£7:10:0**3½×2½ Zeiss **Ikonta**, Tessar
f/4.5, Compur-Rapid, 1/400th
sec., case. Shop-
soiled. **£9:9:0**3½×2½ N. & G. New Special
Sibyl, Ross Xpres f/4.5, 3 D.D.
slides, F.P. adapter, case.
Excellent **£10:0:0**
condition. List £233×4 cm. **Pilot**, f/2.8 Tessar,
Compur, case. Good condition.
List £20. **£15:0:0**3½×2½ N. & G. Folding Ref-
lex, Ross Xpres f/4.5, 3 D.D.
slides, F.P.A., 2 filters, case.
Good condition **£18:10:0**16-mm. **Ensign Super** Sixteen,
250-watt, resistance, case. Shop-
soiled. **£20:0:0**16-mm. **Kodascope B**, 250-
watt, resistance, case. Very
good condition **£24:17:6**16-mm. **Siemens Home**, 200-
watt. As new.. **£29:0:0**16-mm. **Siemens Standard**. As
new. **£30:0:0**3½×2½ Zeiss **Miroflex**, 13.5-
cm. Biotessar f/2.8, 10 slides,
case. Good con-
ditionZeiss **Contaflex**, f/2.8 Tessar,
case. Good **£49:10:0**
condition**Gebescop**e A, self-contained,
with prism for S.M.P.E. films.
As new. List **£65:0:0**
£95.**Gebescop**e B, with prism. As
new. List £135 **£90:0:0**Above are at our **Stock**
Exchange Bank,
1 GOPTHALL CHAMBERS
Throgmorton St., London, E.C.2
Telephone: Metropolitan 5351.Any item sent on five days' approval against cash
or C.O.D., or may be seen by appointment at any
of these addresses. Latest literature post free any-
where. Please state requirements4½×3½ **Ensign Carbine**, 5½-in.
Aldis f/7.7, 3-speed, rise and
cross, plate back. **17s.6d.**
Good condition3½×2½ **Apem**, f/6.3 Kershaw,
5-speed. Fair **£1:10:0**
condition3½×2½ **Ensign W.P. Carbine**,
4-in. Ross Homocentric f/6.3,
speeds 1/300th sec., rising
front, case. Very **£2:5:0**
good condition3½×2½ **K.W.** Roll Film Re-
flex, f/6.3 anas-
tigmat. As new **£2:18:6**3½×2½ **Coronet**, f/4.5 Stein.
heil, Compur, rise and cross.
Fair condition.. **£3:15:0**3½×2½ Auto. **Kodak Special**,
f/6.3 Kodak, Compur. Fair
condition3×4 cm. Zeiss Baby **Ikonta**,
Novar f/4.5, delayed
Telma. As new **£4:0:0**3½×2½ **T.-P. Junior** Special
Reflex, revolving back, 5-in.
Cooke f/4.5, 6 slides, F.P.
adapter, case. **£7:7:0**
Good condition3½×2½ Zeiss Double Exten-
sion **Donata 227/3**, Tessar f/4.5,
delayed Compur, F.P. adapter,
6 slides, lens hood, Practos
exposure meter, case. Very
good condition.. **£7:15:0**10×15 cm. Curt **Bentzin**
Revolving Back Folding Reflex,
21-cm. Tessar f/4.5, 6 D.D.
slides, F.P. adapter, case. Good
condition5½×3½ Kodak **Graflex** Reflex,
Ross Xpres f/4.5, F.P. adapter,
case. As new **£10:10:0**Zeiss Super **Ikonta** 530/2
UCPR, Tessar f/4.5, delayed
Compur, 1/400th sec., 8 or 16 on
3½×2½ film, E.R. case. Very
good condition **£14:14:0**16-mm. **Cine-Kodak K**, f/1.9
lens, 2-speed, case. As new **£27:10:0**Above are at
37 BOND ST., LEEDS, 1
Telephone: Leeds 25106.281, Oxford St. W.1.
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
65, Notting Hill Gate, W.11.
191-2, Tottenham Court Rd.
121, Cheapside, E.C.2.
20, Ludgate Hill, E.C.4.
2, Northumberland Avenue,
W.C.2.
66a, Seven Sisters Rd., N.7.
216, Upper Tooting Rd., S.W.17.
62a, Rushey Green, Catford,
S.E.6.
12, George St., Croydon.
30-32, Thames St., Kingston.
537, Pinner Rd., North Harrow.
Watford.—142, St. Albans Rd.
Liverpool.—2, 73 Lord St.
Swansea.—26, Castle St.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Newport (Mon.).—43, Commer-
cial St.
Yeovil. (Boyce), 2, High St.
Salisbury.—(Johnson), 17 and
19, Catherine St.The New Voigtlander
**BRILLIANT
V6**with f/3.5 Voigtar.
Compur Rapid, 1/500th sec.
£9 0 0 cash,
or 12 monthly payments
of 15/9 each.**LATEST
COMPASS
CAMERA
IN STOCK.**

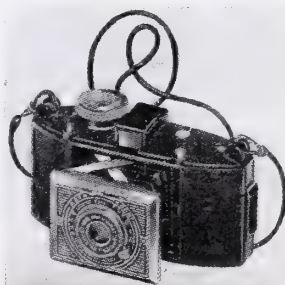
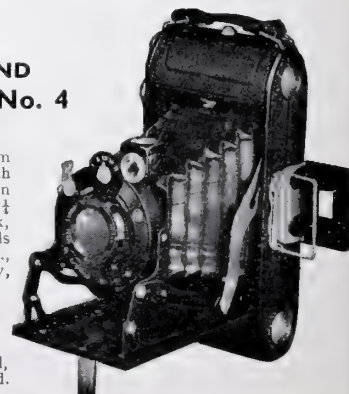
WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.

**DOLLOND
OWL No. 4**

Agfa Karat

12 pictures 24×36 mm. on 35
mm. film, f/6.3 lens, 3-speed,
£5 5 0 cash, or 9/5 with order
and 11 monthly payments of
9/2 each.

WANTED

We pay good prices for Leicas, Rol-
leiflexes, etc. We may have the very
camera you want.General-purpose popular size roll-film
camera of modern design, fitted with
the fast Wray Supar f/4.5 anastigmat in
focussing mount, taking pictures 3½×2½
in., self-erecting front, hinged back,
pressure plate, eye-level finder, speeds
1/25th, 1/50th, 1/100th sec., T. and B.,
flexible release, covered metal body,
6½×3×1½ in.Price **55/-**Brown leather sling case, velvet-lined,
lock and key. Price7s. 6d.

SEE HOW LITTLE IT COSTS FOR A HAPPIER HOLIDAY WITH A CAMERA ON OUR EASY PAYMENT TERMS!



6d. A DAY

buys a
ROLLEICORD
With f/3.5 Zeiss Triotar
£16 10 0 cash.
24 monthly payments of 14/10.



10½d. A DAY

buys a
KINE-EXAKTA
With f/3.5 Exaktar lens
£27 10 0 cash.
24 monthly payments of 24/8.



7d. A DAY

buys a
**RANGE-FINDER
BESSA**

16/10 a month
for 24 months.

With coupled
range-finder,
Compur Rapid
shutter, speeded
to 1/400th sec.,
Skopar f/3.5 lens.
£18 15 0 cash.



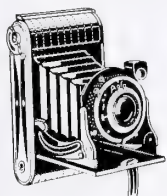
1/3½ A DAY

buys a
ZEISS CONTAX II
With Zeiss Tessar f/3.5
£40 10 0 cash.
24 monthly payments of 38/4.



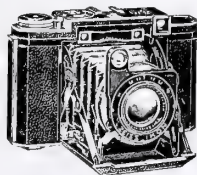
9d. A DAY

buys a
ROLLEIFLEX
With f/3.5 Zeiss Tessar
£25 0 0 cash.
24 monthly payments of 22/5.



3d. A DAY

buys a
V.P. SPEEDEX
£5 5 0 cash.
15 monthly payments of 7/5.



11d. A DAY

buys a
**ZEISS SUPER
IKONTA 530/16**
With f/2.8 Zeiss Tessar lens
£28 12 6 cash.
24 monthly payments of 25/4.



8½d. A DAY

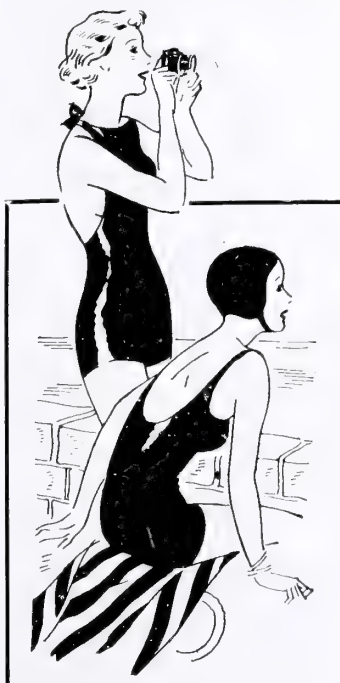
buys a
REFLEX KORELLE II
With f/3.5 Zeiss Tessar.
£22 10 0 cash
24 monthly payments of
20/2.

NEW!

STRIP PRINTS FROM LEICA and OTHER 36-EX- POSURE 35-mm. FILMS.

Here's a chance to
get contact prints at
less than a penny each.
We are doing a full
36-exposure strip of
prints on paper at
2/6 or on transparent
film, so that you can
project them as "stills"
on the cine screen, for
5/- per 36 exposures.
Give this service a trial—
you can always depend
on quality work at Bond
St. These are made in
the finest D. and P.
works in the country.

ASK ABOUT OUR SPECIAL FACILITIES



3-YEAR GUARANTEE

Everything we sell—
new or second-hand—
which costs £10 or more,
is supplied with a printed
three-year guarantee.
Yet another item in the
wonderful Wallace Heaton
service.

W. H. 'STEEL TAPE' POCKET TRIPOD

Designed on the flexible-
steel-rule principle, this
ingenious tripod mea-
sures only 3" 11 in.
closed, and weighs but
12 oz. Extended it
measures 42 in., is
amazingly rigid, and
will support a weight of
over 20 lb. without
collapsing. 17s. 6d.

THE LEADING "MINICAMERA"
AND "CINECAMERA" SPECIALISTS



WALLACE HEATON LTD.

AUTOMAX' (REGD.) PRINTS

We supply "Auto-
max" (Regd.) en-
largements from
minicamera
negatives.

"Automax" (Regd.)
(2½ × 3½) from Leica and
similar size negatives cost
only 2/- a dozen and
"Super Automax"
(3½ × 4½) for 2/6 a dozen.
"Automax Square"
(3½ × 3½) from Rollei-flex,
Ikonflex and similar size
negatives, 2/6 dozen.

GENEROUS EXCHANGES

High allowance on your
used camera in part
exchange for a miniature
model.

Customers' letters quot-
ing comparative allow-
ance have proved our
allowances to be the
best obtainable.

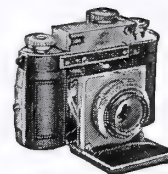
LEITZ F/1.5 Xenon Lens

5-cm. FOCUS

3/7 a month for 24
months.

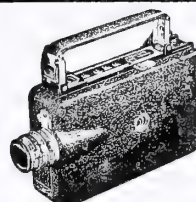
Exquisite definition even
at full aperture. Twice
as fast as the Summar.
Short instantaneous ex-
posures at night and
indoors.

£34:0:0 cash.



7d. A DAY

buys a
DOLLINA II
With f/2.8 Zeiss Tessar lens
£18 18 0 cash.
24 monthly payments of 16/9.



1/3 A DAY

buys a
**MAGNIFICINE
CINÉ-KODAK**
For 16-mm. films. With
f/1.9 lens.
£40 0 0 cash.
24 monthly payments of 35/10.



6d. A DAY

buys a
**FILMO
CORONATION '8'**
With f/3.5 lens
£16 0 0 cash.
24 monthly payments of 14/4.

127 NEW BOND ST. and 47 BERKELEY ST., W.1; 43 KENSINGTON HIGH ST., W.8

Phone: Mayfair 7511 (8 lines).

And 1a, AVERY ROW, W.1; Also City Sale and Exchange (1929), Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, London, E.C.



*"**COME IN!**" she said
 "the water's fine" -- And
 then the camera clicked
 and she **CAME OUT** on*

SELOchrome Extra Fast
 ROLL FILM

Use it for all your snaps —
 they're bound to be better!

Made in England by

ILFORD LIMITED • ILFORD • LONDON

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^p} PHOTOGRAPHER

& CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, August 18th, 1937.

No. 2545.



A Rolleiflex PICTURE

There is no camera to equal the Rolleiflex in the ease with which it captures good pictures. The number of valuable cash prizes won by amateurs using Rolleiflex fully substantiates this claim. Holiday photography with the Rolleiflex is more enjoyable because you can forget technicalities. The $3\frac{1}{2} \times 2\frac{1}{4}$ roll film, which it uses, can be obtained wherever you happen to be, and your spools do not need special development. You get 12 $2\frac{1}{2} \times 2\frac{1}{4}$ pictures on a spool for 1/-. You see your pictures full size right way up and pin-point focussing is quick and easy. It is simple to manipulate—superlative in results. With f/3.5 Zeiss Tessar lens and Compur Rapid shutter speeded to 1/500th sec., T. and B., the Rolleiflex costs only £25.

Prospectus and address of nearest stockist post free from the Sole Importers:

R. F. HUNTER LTD., "CELFIX HOUSE," 51, GRAY'S INN ROAD, LONDON, W.C.1
Phone: Hol. 7311/2.



The artistic use of back-lighting demands much of the photographer and also of his film. The success of the accompanying enlargement (where the sun is only obscured by a single tree) could not have been achieved without the wide tone gradation and full panchromatic quality of Kodak Panatomic film.

KODAK
'PANATOMIC'
FILM
Panchromatic, double-coated, anti-halo

For free film booklet, write to

Mr. A. P. TAYLOR, DEPT. 57B, KODAK LIMITED • KODAK HOUSE • KINGSWAY • LONDON • W.C.2.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

MOTORISTS**... DO YOU REALISE THAT***If you reduce your mileage
by only 60 miles a week***YOU CAN BUY A****Leica****CAMERA—IF YOU BUY IT FROM US**

If you own a "7" you probably hanker after a "10"—if it's a "10" you long for a "14"—and it's not long before you get it. Yet you are content to jog along with an antiquated roll-film camera half as big as a house, because you imagine you can't afford a Leica. This year we have convinced a great number of photographers that Leica photography is easily within their reach. To illustrate how little it costs on Wallace Heaton's e-x-t-e-n-d-e-d payments you would only need to reduce your mileage by 60 miles a week to be able to enjoy Leica photography. Next week-end let your trip be to Worthing instead of Bournemouth—put the difference in cost by and you're on the way to the greatest pleasure in photography. Write us now—ask us to quote you on your present camera. Our easy payment system is absolutely confidential, and each transaction is conducted throughout in the friendliest manner. A day or two after writing you'll be able to have your Leica and get the fullest pleasure out of your motoring.

★ 4/1d. a week buys a **STANDARD LEICA**

F/3.5 Elmar lens. Speeds: 1 sec. to 1/500th. Chromium finish. 36 pictures one loading.

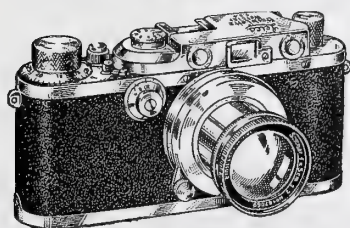
★ 6/3d. a week buys a **LEICA MODEL II**

F/3.5 Elmar lens. Speeds: 1 sec. to 1/500th. Chromium finish. Automatic focussing coupled to lens.

★ On our 24 monthly payment plan. Ask for particulars.

**WALLACE HEATON LTD.****127, NEW BOND STREET, LONDON, W.1****47, BERKELEY STREET, W.1 - 43, KENSINGTON HIGH STREET, W.8**

Also at City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet St.; 54, Lime St.; 84, Aldersgate St.; and 13, The Arcade, Liverpool St., London, E.C.

★ 9/8d. A WEEK BUYS
A LEICA MODEL IIIAAs Model II, but with f/2 Summar
lens, and speeded to 1/1,000th sec.**"HAPPY HOLIDAYS"****New Wallace Heaton
COMPETITION**

Think what a scope a holiday gives for the subject. Pictures beaming with life and laughter can be seen on every side—snap them and send some in! There is no entrance fee. It's an opportunity to win money while you and your friends are having the time of your lives. Originality will score up to a point in your efforts—but good photography is the vital asset. Start thinking about this competition as soon as your holiday train starts off—a good prize may be your reward.

FIRST PRIZE £25 ★ WEEKLY PRIZE 21/-

- All entries to be judged by Wallace Heaton Ltd., whose decision shall be final.
- **AMATEURS ONLY** (Full name, address, title of entry and coupon shown in this advertisement on back of each entry).
- **ANY MAKE OF CAMERA or MATERIALS.** DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE MOUNTED OR UNMOUNTED (not less than 8×6 unmounted is recommended).
- **WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6.** (If a guinea prize-winner for an extra guinea.)
- Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.
- Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks).
- If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made and no entries will be returned unless above is complied with.
- Acceptance of these rules, etc., is a condition of entry.
- A selection of the best entries will be held back at the close of the competition for exhibition in our galleries prior to their return. Our gallery is *always* interesting, call and see it when in Town—free, of course.

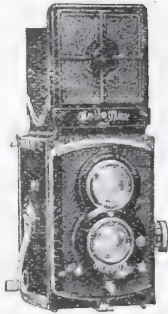
WALLACE HEATON Ltd
127, New Bond St., London, W.1**SUNBATHING COMPETITION—**
last week's winner was:H. S. ATKINSON, 1, Knaresboro
Avenue, Marton, Blackpool.**WALLACE HEATON COMPETITION****COUPON** To be affixed to each
entry. Valid until Com-
petition closes on September 30th, 1937.

Enclosed is my entry for "....." Competition.

I agree to the rules and conditions.

Camera used.....
Signed.....

THE BIGGEST RETAIL FIRM



ROLLEIFLEX

For 22/5 DOWN

and 23 more similar monthly payments or 15 monthly payments of 35/-.

Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3½×2½ roll film.

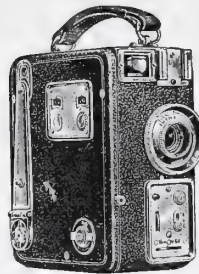
Cash price **£25:0:0**



NEW ROLLEICORD

MODEL 1a. Bigger value than ever. Shows your picture full size and right way up on the ground-glass screen. Takes 12 pictures on 3½×2½ roll film for 1/-. Body beautifully finished in art leather. With Compur shutter and Zeiss Triotar f/4.5 lens. **£12:10:0**

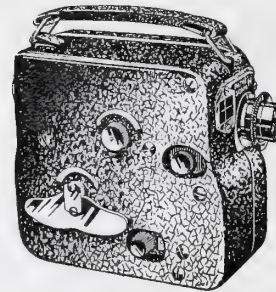
24 monthly payments of 11/3.



Zeiss Ikon MOVIKON '8'

The latest addition to the Zeiss Ikon range. Has all the latest refinements. Small and handy and makes the finest possible quality 8-mm. films. With f/2 Zeiss Sonnar lens.

Cash price **£48:17:6**
24 monthly payments of 43/10.

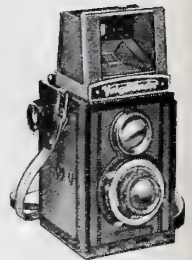


NEW PATHE 'H'

With lens mount for interchangeable lenses.

The new daylight-loading 9.5-mm. movie maker. A neat, compact little instrument making perfect ciné pictures. Why not get one now for your holidays? It is fitted with high-grade f/2.5 lens and costs only..... **£7:0:0**

10/- a month for 15 months.



NEW BRILLIANT

MODEL 6/V. New moulded body of synthetic material—unbendable and unbreakable. Automatic film transport prevents accidental overloading. Built-in "hold all" at the side of camera for filter. Focals lens or exposure meter. Sport finder. With f/2.5 Voigtar lens and Compur Rapid shutter, speeded to 1/500th sec. **£9:0:0**

Cash price 15 monthly payments of 12/8.

GENEROUS EXCHANGES

USED BARGAINS FROM 90/94, FLEET STREET

Swift Microscope, 2/3rds, 1/6th and 1/12th objectives, 2 eyepieces, Abbe condenser and case. Nice order. **£12 17 6**
8× Tourax Prism Binocular, centre screw focussing and leather case. **£5 17 6**
3½×2½ Foth Roll Film, f/4.5, speeded shutter. **£2 7 6**
3½×2½ Cameo, Ross Xpres f/4.5, Compur shutter, double extension, 12 slides, roll-holder and leather case. **£6 15 0**
3½×2½ Voigtlander Roll Film, Skopar f/4.5, Compur sector shutter. Nice order **£3 18 6**
3½×2½ Ensign Speed Roll Film Reflex, Ross Xpres f/4.5, self-capping focal-plane shutter. Nice order **£7 5 0**
V.P. Kodak, Carl Zeiss Tessar f/4.9, Compur shutter, complete in case. **£4 4 0**
12×32 Dollond Standard Prism Binocular, complete in leather case. **£5 19 6**
3½×2½ T.P. Victory Reflex, T.P. Cooke f/4.5, self-capping shutter, 6 slides and case. **£6 15 0**
4½×2½ No. 1a Icarus Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter, complete in leather case. **£5 5 0**
45×107 Verascope, pair of Krauss Zeiss Tessar lenses, fully-speeded shutter, roll-holder, filters and leather case. **£7 10 0**
No. 0 Graphic Roll Film Focal-plane, Cooke f/5.8 anastigmat, focal-plane shutter **£3 2 0**
9.5-mm. Campro Cine Camera and Projector, combined **£1 15 0**
3½×2½ Salex Folding Pocket, f/3.8 Salexon anastigmat, Compur shutter, 6 slides and leather case. **£5 5 0**
4-in. Dallmeyer Popular Enlarging Lens. **£2 7 6**
3½×2½ Ikonta Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter and leather case **£3 8 0**
9×12 cm. and 1-pl. Miroflex Folding Reflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, 6 slides, F.P.A. and leather case. **£24 15 0**
3½×2½ Nettel Deckrullo, Carl Zeiss Tessar f/4.5, focal-plane shutter, and 3 D.D. slides **£18 18 0**
1-pl. Marion's Soho Reflex, Zeiss Tessar f/4.5, swing front, Kershaw focal-plane shutter, F.P.A. and leather case. **£15 15 0**
3½×2½ Trocar Folding Pocket, Carl Zeiss Tessar f/4.5, Compur shutter, double extension, 6 slides, leather case. Nice order. **£8 17 6**
1-pl. Artist's Enlarger, Aldis f/6, long extension, all-way negative carrier, roomy light-chamber and electric fittings. **£10 10 0**
3½×2½ Salex de Luxe Enlarger, Aldis f/6, all-way negative carrier, 4½-in. condenser, roomy light-chamber. **£5 5 0**
3½×2½ Welta Superfektia Roll Film Reflex, revolving model, Carl Zeiss Tessar f/3.5, Compur shutter, focussing and leather case. Excellent condition. **£15 15 0**
3½×2½ Tropical Adoro, Carl Zeiss Tessar f/4.5, Compur shutter, double extension, 3 slides. As new. Cost £22 5s. **£11 2 6**

EVERY ITEM FULLY GUARANTEED!

NEW! DUFAYCOLOR

For 9.5-mm. Cameras.

Daylight-loading. 10s. 6d. for 30 ft. (including processing). First at "City Sale."

BRAND NEW SPECIAL OFFER!

ZEISS IKON

3½×2½ TROPICAL "ADORO"



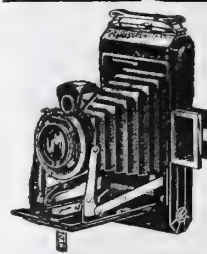
For plates or film packs. Strongly constructed. Double extension. Ivory focussing scale, 6ft. to infinity. Ground-glass focussing screen and deep hood. Rising, falling and cross front, 3 single slides, Compur D.A. shutter and ZEISS TESSAR f/4.5 LENS. List price £22 5s.

Our price **£11:2:6**

15 monthly payments of 15/7.

Our 2-YEAR PAYMENT PLAN

You can enjoy the best camera or ciné camera this year now that our terms have made it so easy for you. Anything over £10 can be had on 24 monthly payments, or anything over 50/- on easy terms according to cash price.



SIX-20 KODAK

Open the back, hinged like a cigarette-case, flick up the spool-holders, snap the film home and you're loaded. 8 exposures on 3½×2½ film. With f/4.5 lens and Compur "8" shutter. **£7:7:0**
Cash price 10/4 a month for 15 months.



KINE-EXAKTA

Built-in ground-glass screen. Focal-plane self-capping shutter, 12 secs. to 1/1,000th sec. with delayed action. Helic focussing from infinity to 3 ft. F/2.8 Zeiss Tessar lens.

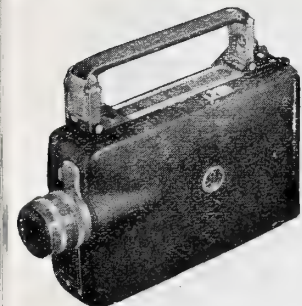
Cash price **£38:10:0**
34/7 a month for 24 months.

CITY SALE AND

90/94, FLEET ST., LONDON, E.C.4

Also at 54, LIME STREET, E.C.3; 84, ALDERSGATE STREET, E.C.1; 13, THE ARCADE, LIVERPOOL STREET, W.1; 43, KENSINGTON HIGH STREET, W.8.

WITH BRITAIN'S BEST RANGE



MAGAZINE CINÉ KODAK

Daylight magazine loading with 16-mm. lens. Fitted with Kodak f/1.9 lens.

Cash price **£40 : 0 : 0**

35/10 a month for 24 months.

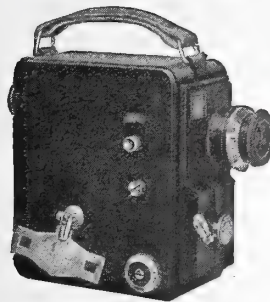


VOIGTLANDER BESSA

The ideal holiday roll-film. Takes 8 or 16 pictures on 3½ x 2½ roll film. Three-point focussing. New rifle-trigger release. F/4.5 Voigtar lens and Compur shutter, speeded to 1/250th sec.

Cash price **£7 : 5 : 0**

10/2 a month for 15 months.

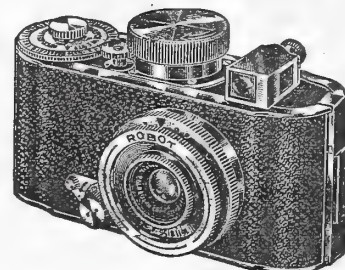


NEW DEKKO 9.5-mm. DE LUXE CINÉ

The only 9.5-mm. camera fitted with speeds from 8 to 64, interchangeable lenses, single picture device, footage indicator, parallax compensation, built-in view-finder and shooting 30 ft. at one winding. With f/2.5 Taylor-Hobson lens.

Cash price **£11 : 15 : 6**

10/7 a month for 24 months.



NEW ROBOT MINICAMERA

Shoots sequence pictures with machine-gun speed. Film winds itself automatically. No double or overlapping exposures possible. Takes up to 50 exposures on standard 35-mm. film. Camera opens in daylight for changing from "pan." to colour film at any moment. Incorporates filter suitable for "pan." or "ortho." films. Three view-finders in one, including "right-angle" for "candida" work. Interchangeable lenses. With Zeiss Tessar f/2.8 -

Cash price **£29 : 10 : 0**

26/6 a month for 24 months.

FREE!

104-PAGE CATALOGUE

Get this list now—it will give you an opportunity to compare the merits of every camera—they are all here with full specifications and illustrations—the list is post free.

SEND AT ONCE!

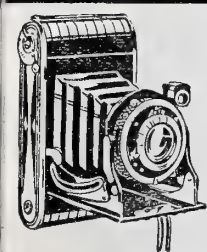


FIRST PAYMENT SECURES!

USED BARGAINS FROM 59/60, CHEAPSIDE

3½ x 2½ Zeiss Cocarette Roll Film, f/4.5 Zeiss Tessar anastigmat, Compur delayed-action sector shutter, complete in leather case..... £7 17 6
3½ x 2½ Ihagge Roll Film, f/4.5 Ihagge anastigmat, Usor shutter, 1 to 1/150th sec., leather case..... £3 7 6
Model I Zeiss Contax Camera, f/2.8 Zeiss Tessar anastigmat, focal-plane shutter, 1 to 1/1,000th sec., complete in ever-ready case..... £23 17 6
Model II Leica Camera, f/3.5 Elmar anastigmat, complete in E.R. case £19 10 0
Model III Leica, chromium, f/2 Summar lens, complete in ever-ready case £32 10 0
6.20 Duo, f/4.5 Kodak anastigmat, delayed-action Prontor shutter, complete in leather case..... £4 12 8
6 x 6 cm. Latest Pattern Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Compur sector Rapid shutter, yellow filter, complete in leather case..... £21 0 0
4 x 4 cm. Rolleiflex, f/3.5 Zeiss Tessar, Compur sector shutter, complete in ever-ready case..... £15 15 0
V.P. Multispeed Ihagge Exakta, f/1.9 Dallmeyer anastigmat, complete in leather case..... £28 17 6
9 x 12 cm. Palmox Focal-plane, f/4.5 Zeiss Tessar anastigmat, 3 D.D. slides, F.P.A. and leather case..... £16 16 0
3½ x 2½ Zeiss Ideal Roll Film, f/4.5 Zeiss Dominar anastigmat, delayed-action Compur sector shutter, rising and cross front, double extension, 6 slides, F.P.A. and leather case..... £6 17 6
4½ x 6 cm. Zeiss Ermanox Focal-plane, f/2 Ernstar anastigmat, self-capping shutter, 1/20th to 1/1,000th sec., 6 slides, F.P.A. and leather case..... £13 17 6
6 x 6 cm. Foth-Flex Reflex, f/3.5 Foth anastigmat, self-capping focal-plane shutter, complete in leather case..... £8 17 6
6 x 6 cm. Voigtlander Brilliant, f/7.7 Voigtar anastigmat, ever-ready case £1 15 0
3½ x 2½ Zeiss Icarette Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, rising and cross front, double extension, plate back, 6 slides, focusing screen, leather case..... £10 17 6
9.5-mm. De Luxe Motocamera, f/2.7 Zeiss Tessar, leather case, filter, etc. List price £22 10s..... £10 15 0
16-mm. Cine-Kodak BB, f/1.9 lens, leather case. As new. List £20..... £13 15 0
Model IIIa Chromium Leica Camera, f/2 Summar lens, complete in ever-ready case..... £35 10 0
Model III Leica Camera (chromium), f/2 Summar, complete in ever-ready case..... £32 17 6
Model I Leica Camera, interchangeable, f/3.5 Elmar lens, complete, with range-finder, 2 spool holders, leather case..... £10 17 6
Ensign Mulex, f/3.5 Ensign anastigmat, coupled range-finder, complete in ever-ready case..... £11 17 6
3½ x 2½ Ensign Autorange, f/4.5 Ensign anastigmat, Prontor II shutter, 1 to 1/250th sec., complete in leather case..... £7 17 6

APPROVAL ON CASH DEPOSIT!



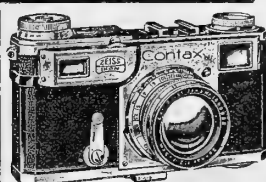
AGFA V.P. SPEEDEX

A handy holiday camera with all the best refinements, including f/3.9 anastigmat lens and Compur shutter. Cash price..... **£5:5:0**

1/5 a month for 15 months.

BEST EXCHANGE ALLOWANCES

We make the highest allowances possibly obtainable on any used apparatus in part exchange for a fresh purchase—let us quote you!



ZEISS CONTAX II

The famous precision mini-camera. With focal-plane shutter speeded to 1/1,250th sec., Zeiss Tessar f/3.5 lens, 36 exposures at a loading.

Cash price **£40:10:0**

36/4 a month for 24 months.

EXCHANGE (1929) LTD.

59/60, CHEAPSIDE, LONDON, E.C.2

REET, E.C.2; and WALLACE HEATON LTD. 127, NEW BOND STREET, W.1; 47, BERKELEY REET, W.8; 1a, AVERY ROW, W.1

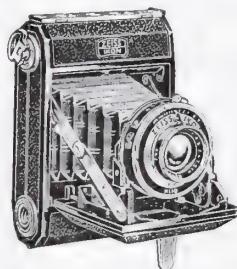
MINIATURE BLAH!

We have **Never** been out of stock of Agfa NEU ISOPAN F or I.S.S. since the day it was first introduced.

Order from "City Sale" now.

The WESTMINSTER Scheme for Out-of-Income Purchase, comprises important exceptional advantages; in simplicity, security — and Protection. Ask for the full Prospectus

NEW ZEISS IKON NETTAR



A Zeiss Ikon product at a more than popular price. For 16 pictures on standard $3\frac{1}{2} \times 2\frac{1}{2}$ film. Quick, self-erecting front. "Two-point setting" for easy focussing, brilliant and direct-vision finders. Shutter release on camera body (on f/4.5 models).

F/6.3 Nettar, Derval 3-speed shutter..... £3:7:6

Ditto, Telma delayed-action shutter..... £4:0:0

F/4.5 Nettar, Klio shutter, 1 to 1/175th sec. (side release)..... £5:12:6

Or 12 monthly payments of 9/10.

VOIGTLANDER BRILLIANT—New Model

A highly popular camera now offered in new de luxe form. Body moulded of special unbreakable material, comprising built-in hold-all for filters, supplementary lenses, etc. Takes 12 pictures $2\frac{1}{2}$ square on normal $3\frac{1}{2} \times 2\frac{1}{2}$ spool. Automatic film wind prevents all risk of overexposure. Lens, f/3.5 Voigtar in Compur Rapid shutter, 1 to 1/500th sec. A special "sports" direct-vision finder greatly facilitates rapid working.

£9

12 monthly payments of 15/9.



BRAND NEW BALDINA Miniature Listed

£11

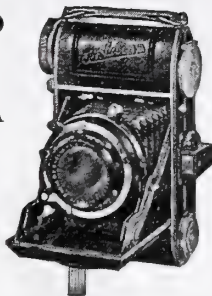
Our Bargain Price

£7:17:6

Over

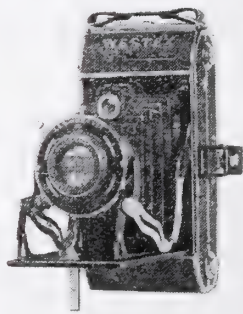
£3

Saved



These BALDINA Miniatures are exceptionally attractive little cameras of marked compactness and high precision workmanship. Takes 36 pictures on standard 35-mm. daylight-loading cassettes. Automatic counting. Lens is f/2.9 Meyer Trioplan with Compur shutter to 1/300th, parallax corrected, tubular finder. Entirely unused, as normally issued by the makers with instruction book, etc., complete.

MORE THAN FAMOUS WESTEX "FOUR-FIVE"



12 monthly payments of 7/9.

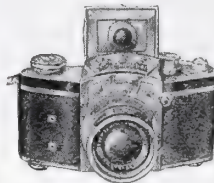
WESTEX JUNIOR

Generally similar, for 8 full-size pictures $3\frac{1}{2} \times 2\frac{1}{2}$, f/6.3 anastigmat, 3-speed T. and B. shutter..... 42s. 6d.

Most remarkable achievement in value. Highest-grade workmanship throughout. For 8 or 16 on normal $2\frac{1}{2} \times 3\frac{1}{2}$ film. Superb f/4.5 anastigmat. Frontor II D.A. shutter, 1 to 1/150th sec., T. and B., 2 finders, panchromatic film windows and every possible refinement. A real bargain.

£4:8:9

NEW KINE-EXAKTA



Takes standard 24×36 mm. 36-exposure film. Shutter setting and film transport at one winding, speeds, 1/11,000th to 12 secs. Easily interchangeable

lens mount, bayonet fitting. Built-in provision for dividing film allowing separate development of any number of exposures. With Tessar f/2.8..... £38:10:0

12 monthly payments of 67/6, 24 of 33/9

With other lenses from..... £27 10 0

MAGNIFICENT DISPLAY OF CINÉ CAMERAS, 8, 9.5 and 16 mm.—and Projectors, etc.

AT THE FOUR WESTMINSTERS

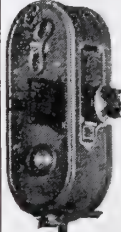
MAGAZINE CINÉ-KODAK 8-mm.



Chargers loaded with 50-ft. 16-mm. films inserted in 3 seconds. Film instantly interchangeable, e.g., Kodachrome to black-and-white and vice-versa, without any loss of footage. F/1.9 Kodak anastigmat, also option of four telephotos 2 to 6 in. universal finder. Ask for full description, or call and see. Complete in leather case £40

12 monthly payments of 70/-, 24 of 35/-

KEYSTONE 8-mm. Ciné Camera



(Takes new Kodachrome Colour Film.)

Slips easily into coat pocket. Weighs only 28 oz. Simple and economical. Everything made easy. Quickly interchangeable f/3.5 lens.... £10:10:0

12 monthly payments of 19/2, 24 of 9/8.

Or f/1.9 model £16:16:0

12 monthly payments of 20/5, 24 of 14/9.

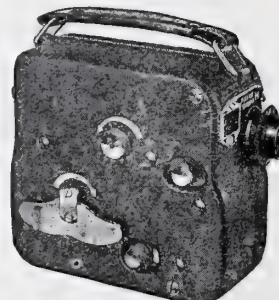
New Model TEMPiPHOT Exposure Meter



New and improved, sensitivity increased four times, but fully retains original lightness and compactness. Covers all conditions from brightest outdoor to dimmest interiors. Including purse.. £4:5:0

Amplifier, £1 17 6 extra.

PATHESCOPE "H" 9.5-mm. Motocamera



(New model with interchangeable lens mounting.)

Remarkably compact, simple to handle, easily loaded in few seconds. Size $4\frac{1}{2}$ in. square, $2\frac{1}{2}$ in. thick. Weighs only $2\frac{1}{2}$ lb. F/2.3 anastigmat..... £7:0:0

12 monthly payments of 12/3.

2-in. Berthiot Telephoto, focussing mount to fit..... £5:0:0

12 monthly payments of 8/9.

Interchangeable mounting fitted to existing Patheoscope "H"..... 14/-

ZEISS IKON 8-mm. Movikon Ciné Camera



For both single 8-mm. and "double-8." With f/2.8 Sonnar. Three speeds, 8, 16 and 64 frames per sec. Finder usable at right-angles. Delayed-action release. Fine production with many notable features

£48:17:6

12 monthly payments of 85/6, 24 of 42/9.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

24, Charing Cross Road, W.C.2

TEMple Bar 7165

also 81, Strand, W.C.2 TEMple Bar 9773-4

111, Oxford Street, W.1 GERrard 1432

119, Victoria Street, S.W.1 VICToria 0669

EASY PAYMENTS

Anything over 50/- on 9 monthly payments; between £5 and £10 on 15 monthly payments; £1 or over, on 24 monthly payments. Five days' free approval to post-buyers against full cash deposit.



Don't miss the Boat



GENEROUS EXCHANGES

Let us quote on your used apparatus in part payment for your fresh purchase.

GET ONE OF THESE

AMAZING HOLIDAY BARGAINS

ALL USED BUT GUARANTEED — ANYTHING OVER 50/- ON EASY TERMS

Model I Leitz Leica, f/3.5 Elmar, L/case, Perfect... £19 10 0
13.5 Coupled Hektor Lens for above... £12 17 6
3½ × 2½ Miraplot Vertical Enlarger, f/6.3 anas., electric fittings... £6 7 6
4-pl. T.-P. Mahogany Enlarger, condenser, good obj., electric fittings, etc... £5 2 6
3½ × 2½ Super Ikonia, f/2.8 Tessar, ever-ready case... £23 10 0
V.P. Aria Speeder, f/3.9 Solinar, Compur, L/case... £4 2 6
Remington Portable Typewriter, As new... £8 17 6
4-pl. T.-P. Reflex, revolv. back, f/2.9 Plaubel Anticomar, 4 slides, F.P.A., L/case. Cost £24... £11 17 6
3½ × 2½ Ensign Roll Film Speed Reflex, f/4.5 Ensign anas., L/case... £4 7 6
3½ × 2½ Ensign Autorange, f/4.5 Ensign anas., Mulchro shutter, L/case... £6 15 0
Six-20 Kodak Duo, f/3.5 Zeiss Tessar, Compur... £8 17 6
6 × 6 Super Ikonia, f/3.5 Zeiss Tessar, filter, hood, Proxar, L/case... £21 0 0
3½ × 2½ Horizontal Soho Reflex, f/4.5 Zeiss Tessar, F.P.A., L/case... £4 7 6
6 × 6 Voigtlander Brilliant, f/4.5 Skopar, Compur, L/case... £4 2 6
6 × 6 Latest Rolleiflex, f/3.5 Tessar, high-speed Compur shutter, hood, L/case... £21 10 0
3 × 4 cm. Geuchre Roll Film, f/2.9 Meyer Trioplan, Compur, purse... £5 15 0
9.5-mm. Campro Combined Cine Camera and Projector, L/case... 30s. 0d.
3½ × 2½ Compact Roll Film, f/2.9 Corygon anas., Compur shutter... £4 17 6
G916 Bolex Cine Projector, 500-watt lamp, adjustable resistance, case. As new... £28 10 0
Leitz Valoy Vertical Enlarger, electric fittings... £7 7 0
4-pl. Horizontal Enlarger, f/6.3 Cooke anas., electric fittings, condenser, etc... £4 17 6
520/2 Super Ikonia, f/4.5 Tessar, Rapid Compur shutter, L/case... £19 7 6
4-pl. T.-P. Reflex, f/2.5 Cooke anas., 8 slides, F.P.A., roll-holder, case... £8 17 6

Six-20 Duo Kodak, f/4.5 Kodak anas., D.A. Pronto shutter... £4 2 6
Dekko 9.5-mm. Cine Camera, f/1.9 Dallmeyer anas., 3-in. f/3.5 Ross Tele... £12 5 0
3½ × 2½ A.P.M. Reflex, revolv. back, f/4.5 Cooke anas., 6 slides, F.P.A... £4 17 6
9.5-mm. Ensign Cine Projector and case... £11 17 6
3½ × 2½ Ensign Autospeed, focal-plane shutter, f/4.5 Ensign anas., L/case... £6 6 0
531 16-ex. on 3½ × 2½ Super Ikonia, f/3.5 Tessar, Rapid Compur shutter, ever-ready case... £18 18 0
P.C.N. & G. Sibyl, f/4.5 Zeiss Tessar, 6 slides... £5 17 6
C.D.V. Tenax, f/6.8 Dagor, Compur, F.P.A., L/case. As new... £3 7 6

Beautiful Micro. Outfit for General and Pond Work, viz., Microscope by Ross on heavy brass stand, inclinable to horizontal, fine and coarse adjustment, triple nosepiece, mechanical stage, rack substage, swing-out Abbe condenser with iris, 1½-in. and 3-in. Stanley's achromatic objective, 1/6th and 2/3rds objectives, 1/12th Watson oil immersion, 3 eyepieces, analyser and polariser, Beale camera lucida, pond collecting stick with weed-cutting hook, Russell's condenser, turntable for slides, mounting table, mahogany cabinet, numerous tubes, accessories, mounting glasses, etc. Price... £25 0 0
3½ × 2½ Double Ex. Ikonia Roll Film, f/4.5 Tessar, Compur plate back, 3 slides... £9 7 6
3½ × 2½ Murer Revolv. Back Reflex, f/4.5 anas., 6 slides, F.P.A... £4 7 6

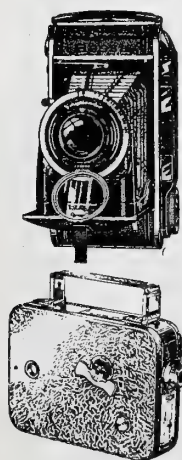
4-pl. T.-P. Press Collapsible Focal-plane, f/4.5 anas., F.P.A., 3 slides, Leitz range-finder, 12-in. f/5.6 Dallmeyer Telephone... £21 10 0
Compass Camera, f/3.5 Kern anas., case... £21 10 0
Pathe Model B Motocamera, f/3.5 anas., also Kid Projector with resistance... £5 5 0
Pathe Home Movie Cine Projector, type C motor, group resistance, super reel... £6 6 0
4-pl. Pressman Reflex, revolv. back, f/4.5 anas., 9 slides, F.P.A... £9 17 6

35-mm. Edinex Roll Film, f/2.9 Radionar anas., Compur ever-ready case, range-finder, synchronised flash outfit... £13 15 0
3½ × 2½ Ensign Special Reflex, revolv. back, f/4.5 Aldis anas., 6 slides, F.P.A., roll-holder, hood, L/case... £7 7 0
Model I Leitz Leica, f/3.5 anas., purse... £7 17 6
4-pl. Sanderson Hand and Stand, f/8 Symmetrical, Unicam, 3 book-form slides, 3 double plate-holders, L/case... £4 7 6
Model O Kodascope Projector, 100-watt lamp, adjustable resistance... £5 15 0
Several Good Microscopes, at bargain prices. Details on application.

3½ × 2½ Revolv. Back Graflex Reflex, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A... £7 7 0
Model K Cine-Kodak, f/1.9 anas., purse... £22 10 0
V.P. Multi-speed Exakta Roll Film Reflex, f/2.8 Carl Zeiss Tessar, synchronised flash, filter, lens hood, L/case... £23 10 0
V.P. Multi-speed Exakta, f/3.5 Ihagee anas... £16 0 0
2½ square Welia Perfecta Folding Reflex, f/3.5 Hugo-Meyer, anas., Compur... £19 17 6
2½ × 2½ Rolleicord, f/4.5 Zeiss Triotar, L/case... £10 7 6
2½ × 2½ Cocarotte Roll Film, f/4.5 Carl Zeiss Tessar, Compur, L/case... £7 17 6
3½ × 2½ Zeiss Ikonia, f/4.5 Carl Zeiss Tessar, Compur, L/case... £8 17 6

16-ex. on 3½ × 2½ Balda Roll Film, f/2.9 Hugo-Meyer Trioplan, Compur... £7 10 0
3½ × 2½ T.-P. Reflex, revolv. back, self-capping shutter, Voigtlander Heliar lens f/4.5, Mackenzie slide, 6 envelopes, 1 D.D. slide... £4 17 6
16-mm. Filmo, taking No. 121, f/3.5 T.T. & H. lens. As new... £16 7 8
4-pl. Regular Sanderson, f/4.5 Carl Zeiss Tessar, Compound, 3 D.D. slides, Distar, L/case... £9 17 6
4-pl. Voigtlander Tourist, f/4.5 Heliar, D.A. Compur, F.P.A. Unsouled. Cost £21... £15 15 0
16-ex. on Zeiss Ikonia, f/4.5 Novar, D.A. Compur... £4 17 6
Pathe de Luxe Cine Camera, f/2.5 Hermagis lens, tele lens, L/case... £11 17 6
Several Pairs of High-grade Prismatic Binoculars, at bargain prices. Special list on application.

WE ALSO STOCK ALL THE LATEST AND BEST APPARATUS



Range-finder BESSA

16/10 A MONTH for 24 months

With coupled range-finder, Compur Rapid shutter speeded to 1/400th sec., Skopar f/3.5 lens.

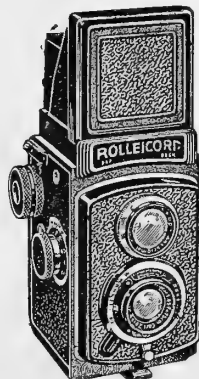
Cash price £18:15:0

Ciné-Kodak "8"

9/- A MONTH for 24 months

With fixed-focus f/3.5 lens, exposure guide, footage indicator and eye-level finders. Holds 25 ft. of special film, only half the width of which is exposed at a time.

Cash price £10:0:0



NEW MODEL Ia ROLLEICORD

Takes 12 pictures on 3½ × 2½ roll film for 1/-, shows the picture full size and right way up on the ground-glass screen. Easy to use, easy to get dead-sharp focusing. Built to the well-known Rolleiflex standard. Has art leather-covered body. Fitted with f/4.5 Zeiss Triotar lens and Compur shutter.

Cash price £12:10:0

24 monthly payments of 11/3

Rolleicord Model II, winner of many prizes in last year's photographic competitions. With f/4.5 Zeiss Triotar lens and Compur shutter speeded to 1/800th sec., T. and B.

Cash price £14:10:0

24 monthly payments of 13/-

9.5-mm. DUFAYCOLOR Now in stock. Daylight loading in standard 30-ft. chargers. 10/6 per 30 ft. including processing.

CERTO "Super-Sport"

11/4 A MONTH for 24 months

Takes 12 or 16 pictures on 3½ × 2½ 8-exposure roll film. Metal body, leather bellows. With f/3.8 Zeiss Tessar lens and Compur shutter.

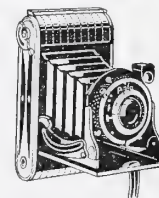
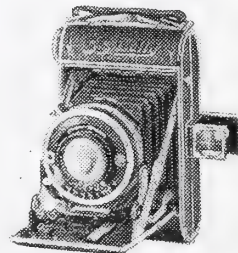
Cash price £12:12:0

AGFA V.P. SPEEDEX

7/5 A MONTH for 15 months

A handy holiday camera with all the best refinements, including f/3.9 anastigmat lens and Compur shutter.

Cash price £5:5:0



SEND FOR LATEST 104-PAGE CATALOGUE

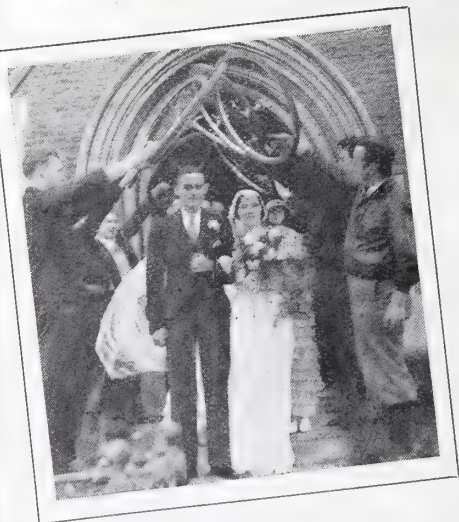
FREE AND POST FREE

CITY SALE & EXCHANGE (1929) LTD. 54 LIME ST. LONDON E.C.3

Also at 84, ALDERSGATE STREET, E.C.1; 59/60, CHEAPSIDE, E.C.2; 90/94, FLEET STREET, E.C.4; and 13, THE ARCADE, LIVERPOOL STREET, E.C.2; Also at WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

SNAPS LIKE THIS MAKE MONEY



FOR
YOU
!

This simple picture, taken by a member of our Free-Lance Services, and costing just a few pennies, has already earned £7 11s. 3d. as follows:—

Daily Express 17s. 6d. reproduction fee	Daily Mail 17s. 6d. reproduction fee
Daily Herald 17s. 6d. " " Cyclist 12s. 6d. " "	
News Chronicle 17s. 6d. " " Copies sold privately £2 11s. 3d. " "	
Advertising Fee . . 17s. 6d.	

ORGANISED COLLABORATION INVALUABLE

This same amateur photographer, utilising J.P.D. Services, and under our organised guidance, has earned £80 from his camera during the comparatively short period he has been associated with us. The pictures are taken in spare time only, and he freely admits that before being shown by us how to get the type of human interest pictures Editors crave, he knew absolutely nothing about either a camera or camera journalism. Complete credit for his success is unreservedly accorded our Organisation.

VAST MARKET. J.P.D. Photo Services are available to any amateur photographer who genuinely desires to produce saleable pictures in his or her spare time. Some 6,000 British Newspapers, Magazines and Advertisers buy literally hundreds of thousands of photos every year. This fine, permanent market is open to those who know what to take, and **How** and **Where** to sell.

We show you **What, How** and **Where** through the medium of our established Fleet Street facilities. You too can emulate the Member's accomplishment described above. No special camera, equipment or previous experience is required.

VALUABLE OFFER. Every amateur photographer should investigate this intensely interesting means of making an otherwise expensive hobby pay for itself. It would give us pleasure to send to you upon request a complimentary copy of our helpful book entitled "Making Money with Your Camera." No obligation on your part, of course. We will also send you full information as to scale of payment for photographs.

SEND US YOUR PHOTOS. You are invited to submit to us a selection of your present photographs, some of which may possess journalistic worth. In any event we will freely give you our opinion as to their potential value. Call personally, or write, using coupon.

VALUABLE COUPON

Journalistic Photo. Distributors Ltd., Dept. HU.
Ludgate House, Fleet Street, London, E.C.4

Sirs,—Please send me free and without obligation your fully illustrated book "Making Money with Your Camera," also scale of payment for pictures and particulars of J.P.D. Free-Lance Services. I enclose selection of my snaps; kindly let me know their journalistic rating (cross out latter sentence if not applicable).

Name.....
(Print plainly in pencil; ink will blot).

Address.....
(Please enclose 3d. stamps to help pay postage.)

TO OVERSEAS AMATEUR PHOTOGRAPHERS

Your inquiries are cordially invited.



PHOTO-ELECTRIC METERS

FOR EVERY PHOTOGRAPHIC NEED



The NEW SUPER-SENSITIVE METER

Gives direct readings in relatively dark interiors as well as very bright exteriors. Scale clearly shows readings, from 1/1,000th sec. to 4 minutes. The "Sixtus" has no tables, yet it is capable of use with any film from 6 DIN. 17° Scheiner to 21 DIN. 32° Scheiner and with lenses from F/1.4 to F/45. It is self-contained in bakelite ever-ready case from which it is not removed when in use. Weighs 5 oz. and measures 2½ x 2 x 1 in.

Price 5 gns.

FOR THE LEICA

A model specially calibrated, covering the individual shutter and iris readings, is now obtainable.

Price 5 gns.

Further details on request from

J. H. DALLMEYER LTD.

31, MORTIMER ST., OXFORD ST., LONDON, W.1

Works: Willesden, N.W.10

Phone: Museum 6022-3-4



Reduced facsimile

TRADE MARK 'TABLOID' BRAND

TRADE MARK 'RYTOL' BRAND Universal Developer

Infuses quality into negatives and prints

Each carton makes 100 ounces developer

1/9

From all Photographic Chemists and Dealers

Write for "'Tabloid' Guide to Photography"

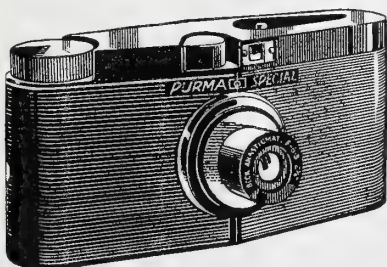


BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1
Pho. 1664

Copyright

PURMA SPECIAL

**A NEW KIND OF MINIATURE CAMERA
EASIEST TO USE · CHEAPEST TO RUN
OFFERS A WIDE RANGE OF PHOTO-
GRAPHY FOR THE LOW COST OF 50/-**



Purma Portrait Attachment, 3/6. Ever-ready leather carrying-case with shoulder strap, 10/6. Carrying sling, 2/6.



Enlargement from a PURMA SPECIAL picture. Actual size of contact print is $1\frac{1}{2} \times 1\frac{1}{2}$.

The cleverness of the design of the PURMA SPECIAL lies in the absence of knobs to turn and gadgets to confuse—and in its ability to produce good photographs in all weathers. Tests have proved it. Nothing could be simpler to operate. There is no focussing—everything from 12 ft. to infinity is dead sharp—no lens aperture or speed dial to set—no calculations of any kind.

The highly efficient all-metal focal-plane shutter has three speeds capable of dealing with poorly-lighted subjects up to the quickest action. The speeds are $1/25$ th, $1/150$ th and $1/450$ th sec. The adjustment of speed is automatic—decided by one of three ways of holding the camera. A fast $f/6.3$ lens. 16 pictures ($1\frac{1}{2} \times 1\frac{1}{2}$) on ordinary vest-pocket roll film for 1/-.

With the Purma Special no opportunities are lost. Remember there are no adjustments to make—the camera is always ready for action—you just hold it up and shoot—as simple as that—and as quick. And you can get clear, crisp pictures every time.

Write for special illustrated brochure and name of nearest stockist from Sole Concessionaires:

R. F. HUNTER LTD. "Celfix House,"
51, Gray's Inn Road, LONDON, W.C.1

Phone: Hol. 7311/2.



A FREE book - for every photographer, amateur and professional!

**A copy of this fine publication plus a voucher
worth 6d. to 3/- if you post the coupon below**

This new up-to-the-minute, illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulae, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD.

Telephone: HOLBORN 5688.

PUBLISHING DEPARTMENT.

Please send me a free copy of the New Illustrated "Granville Guide," plus free voucher worth 6d. to 3/-.

Name.....

Address.....

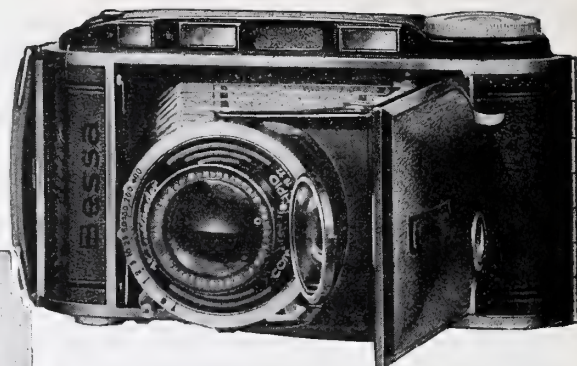
.....A.P.

Granville

**PHOTOGRAPHIC
PRODUCTS**

GRANVILLE GULLIFANT & CO. LTD. LEAMINGTON SPA

The **Voigtländer** RANGEFINDER BESSA
... a Camera that looks
after everything for you!



THE Rangefinder Bessa has every imaginable feature for accuracy with ease. Focussing is merely a matter of glancing through the coupled rangefinder and turning a wheel—you see when the picture is in focus, and you take it instantly with the unique Bessa trigger-release which is fitted under the baseboard. The Bessa is held in both hands at eye-level, with no risk of shakiness. An interchangeable built-in light filter, mask for half-size pictures, Compur-rapid delayed-action shutter and a Voigtländer f/3.5 anastigmat lens, combine to make the Rangefinder Bessa amazing value.

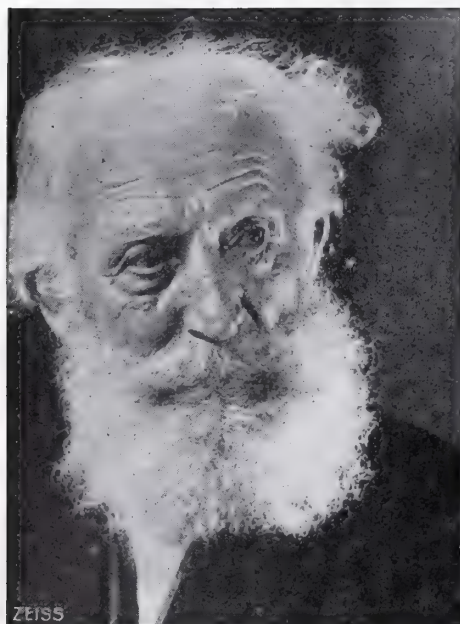
See it at your dealers—or send for the Rangefinder Bessa Brochure—now!

- For 8 exposures $3\frac{1}{2} \times 2\frac{1}{4}$ or 16 half-size, £16 10 0 with f/3.5 Helomar lens. Other models at £18 15 0 and £21 0 0.

SCHERING LTD. (Voigtländer Dept. A),
185/192, High Holborn, London, W.C.1

Voigtländer

BESSAPAN FILM FOR TRUE-TO-NATURE TONES.



CARL ZEISS
LONDON LTD



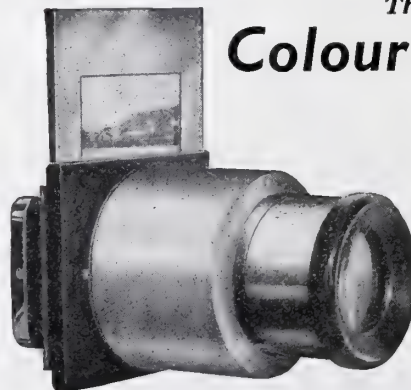
for fine portraiture use
A ZEISS OBJECTIVE
the eagle eye of your camera

Illustrated catalogue P.51 free on request from :—
CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1

**A NEW DEVICE for VIEWING
MINIATURE COLOUR FILMS**

Made with Leica, Contax, Retina, etc., Cameras.

The
Colour-Scoper



The new Colour-Scoper shows colour films, also ordinary transparencies, at their very best. Colour films and ordinary positives appear in remarkable perspective, and are seen on so large a scale that all the minute details can be clearly discerned.

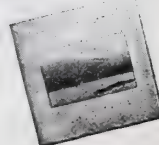
PRICE 21/-
NOW READY.

THE COLOUR-SCOPER METAL FRAME.

The colour films are placed very simply and quickly into the frame by means of the new type of mask. Two thin glass plates—the best protection that exists—shield the films from damage. The frame is 2×2 in. (5×5 cm.) in size, and fits the Colour-Scoper as well as the slide carrier of miniature projection lanterns.

25 Colour-Scoper Frames (metal) in box.. 15s. 0d.

Obtainable through any Dealer.

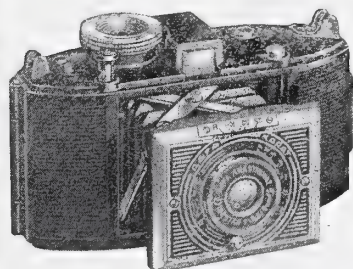


SANDS HUNTER & CO., LTD.
37, BEDFORD STREET, STRAND, LONDON, W.C.2

THE AMAZING EFFICIENCY OF THE

*Agfa Karat*PERMITS LOADING AND
6 SHOTS WITHIN 20 SECONDS

The essence of successful action photography is getting your shot in at exactly the right moment. Completely reloading the Agfa Karat and taking a succession of shots is only a matter of a few seconds. You just drop in the cassette, pull out an inch or so of film, place on the sprocket, clip it down, shut the camera and shoot away. This can be done in less time than it takes to read it. No waiting until you can run off 36 shots. 12 exposures and out comes the cassette ready for developing. Other features include automatic lock, preventing double or blank exposures.



Automatic picture counter. A good quality f/6.3 lens, 'Automat' shutter giving 1/25th, 1/50th, 1/100th, T. and B. Optical viewfinder. Snap-open action and convenient placing of all controls. And a quality and finish of a camera costing much more than its cash price of £5 5s.

**YOURS FOR
7/5 A MONTH**
15 monthly payments.

WALLACE HEATON LTD.

127, NEW BOND ST., W.1; 47, Berkeley St., W.1; 43, Kensington High St., W.8

CITY SALE & EXCHANGE (1929) LTD

90/94, Fleet St., E.C.4; 59/60, Cheapside, E.C.2; 54, Lime St., E.C.3; 84, Aldersgate St., E.C.1

"EXAKTA"**Miniature Reflex**

For V.P. Films, 4×6.5 cm. PRECISION WORKMANSHIP.

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 13 secs. delayed action from 1/1,000th to 6 secs.

Prices for "MULTI-SPEED" Model B.

Exakta anastigmat f/3.5.....	£19 10 0
Zeiss Tessar anastigmat f/3.5.....	£23 10 0
Zeiss Tessar anastigmat f/2.8.....	£27 10 0
Meyer Primoplan f/1.9.....	£39 10 0

Extra:

Tele-Megor Hugo Meyer 15-cm.....	£11 10 0
Ever-ready Case.....	20s. 0d.
Square-form Ditto, with Divisions.....	25s. 0d.

ADAPTING RINGS FOR CLOSE-UPS:

Tube A, for 15 inches.....	6s. 6d.
Tube B, for 10 inches.....	£s. 6d.

Illustrated Brochure of Cameras and Accessories post free.

GARNER & JONES LTD., POLEBROOK HOUSE,
Golden Square, LONDON, W.1

Phone: GERRARD 2300.

*Don't forget
that f1.000 snap*

NURO
£3,000
SNAP
Competition

All you have to do—load your camera with **NURO** Film

Choose your best print, on the back put your name and address and the name and address of the dealer from whom you bought the film—Then send it, together with the empty carton, to Messrs. Nuro Ltd, Biggleswade, Beds.

NURO FILM

STANDARD PRICES AND SIZES

**THE ONLY FILM MADE
FROM START TO FINISH
IN THIS COUNTRY**



NURO (BIGGLESWADE) LTD BIGGLESWADE BEDS

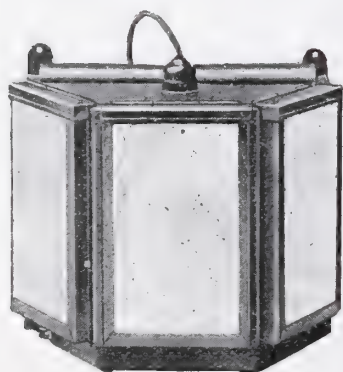
Increase **YOUR CAMERA'S** **CAPABILITIES**

with these **ILFORD**
aids to **Finer Photography**



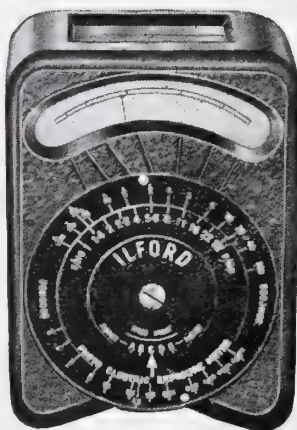
ILFORD COLOUR FILTERS

There is a wide range of Ilford colour filters for landscape and general photography, whilst filters for special purposes can be supplied to order. Prices according to size. Write for leaflet, "Ilford Colour Filters and Adjustable Holders."



ILFORD DARKROOM LAMPS AND SAFELIGHTS

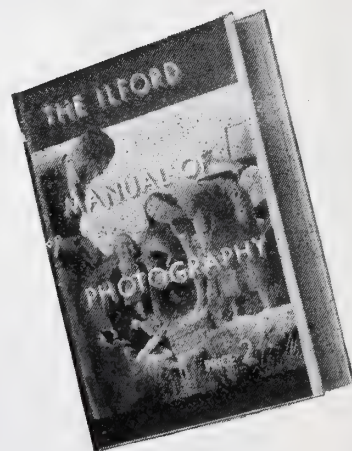
Safeguard good camera work with good darkroom lighting. Ilford darkroom lamps are made in many types, but have one characteristic in common—each ensures a high degree of illumination with perfect safety. Fully descriptive literature sent free on request.



ILFORD PHOTO-ELECTRIC EXPOSURE METER (Model B)

Absolutely accurate exposures improve the work of any camera. Use this Ilford Photo-Electric Meter—the latest, simplest and by far the best of all. It shows instantly the correct exposures for any subject under all conditions. Din, H. & D. and Scheiner speed difficulties overcome by the simple grouping system evolved by Ilford.

Price **£3 - 3 - 0**
in neat leather case.



THE ILFORD MANUAL OF PHOTOGRAPHY

An enlarged and fully illustrated edition written by a staff of experts under the Editorship of Mr. George E. Brown, F.I.C., Hon. F.R.P.S., for 30 years Editor of the British Journal of Photography and the B. J. Almanac. In its 25 chapters every branch of photographic work is covered and important, reliable formulæ given to help you add to your camera's capabilities.

Price **2/-**
from all dealers, or post free 2/6.

ILFORD LIMITED ILFORD LONDON

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, AUGUST 18TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2545.

OUR readers are reminded that the last day for sending in pictures for the London Salon of Photography is Wednesday, September 1st. The Exhibition will again be held at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, and parcels of prints for the Salon may be delivered by hand at that address on or before the above date. While entry forms for pictures from abroad must be sent separately by post, exhibitors residing in the British Isles may enclose them with their pictures. Entry forms are obtainable from the Hon. Secretary at the above address. The Salon opens to the public on Saturday, September 11th and remains open until Saturday, October 9th. The private view will be on Friday, September 10th. All who submit prints will receive an invitation to this function. A note of advice to those sending pictures to the Exhibition is included with every entry form, and in view of the excellent tips it contains is reprinted for the benefit of our readers on another page in this issue.

The Royal Album.

We have already drawn attention to the album of amateurs' photographs of the Coronation celebrations that is being prepared by the Photographic Dealers' Association for presentation to Their Majesties The King and Queen. These photographs have been sent to the P.D.A. from all parts of the country and depict the celebrations from every angle, both by day and by night. The prints that will be finally selected will be specially prepared from the original negatives, and in each case the author will receive a certificate recording the fact that

TOPICS of the Week



IN A CORNISH HARBOUR.

Subjects such as this, and many others, can be found at the seaports and fishing harbours round our shores.

(See article "In Ports and Harbours" in this issue).

his work has been included in the Royal Album. Our readers who submitted prints for "The A.P." Coronation Competition (the awards for which were published last week) will be pleased to know that we have been enabled to place before the selectors a considerable number of the best that were sent to us, and we hope that many will be chosen for the honour. They will receive a communication in due course from the Secretary of the P.D.A. The Album, when completed, will be a notable record by amateur photographers, and Their Majesties will doubtless be greatly interested to see the many phases of what was done in different parts of Great Britain to celebrate the great event.

Amateurs' Failures Fifty Years Ago.

The notes under "If you Prefer Plates," in a recent issue, have led a correspondent to recall some remarks made nearly fifty years ago by Mr. E. J. Wall, for some years editor of "The A.P." Mr. Wall joined the staff in September, 1887, when plates had no rival in the shape of films, and his task was to answer technical questions and help readers out of their difficulties, and many were their difficulties in those early days. After about a year of dealing with troubles connected with exposing, developing, etc., Mr. Wall gave a lecture before one of the London clubs, and some of his remarks and findings make interesting and most peculiar reading to-day. He said that his task of helping amateurs led him to believe that the average amateur got twelve really good negatives from his first hundred exposures; the remaining eighty-eight he classed as: Passable, 25;

fogged, 20; under-exposed, 10; over-exposed, 30; damaged or broken, 3. This does not mean that the plates were faulty—they were, in fact, remarkably good. It means that photography was far more difficult for the amateur than it is to-day.

Sending by Post.

A cry of the heart reaches us from one of those few people—few but relatively many—who stay at home in August while the rest of the family goes to the seaside. Young people being what they are, it is inevitable that after a day or two a post card should arrive to the following effect: "Having a lovely time. In hurry of packing forgot camera. Please send on." It is easy to write such a post card, less easy to do what it asks, or at any rate to do it without misgiving lest something happens to the delicate construction confided to His Majesty's Mails. Cameras being of all shapes and sizes, a standard container for posting purposes is out of the question, but our manufacturers have wonderful ingenuity

and resource, and we wonder whether they could not give us—if they have not already done so—some kind of protective cover, warranted not to exasperate the sender by the difficulty of doing up the package, nor to anger and disappoint the recipient by proving an inadequate shield for the camera against the dangers of postal transmission.

The Over-Photographed Baby.

A couple of proud parents insisted before introducing their offspring to us that we should examine his photographs. He was but eighteen months old, and a little calculation showed, as his photographs straggled their way through two big albums, that he must have been photographed on the average twice every week of his life. He was shown in every conceivable posture, in every mood within the range of a baby's capacity to display, in every position in which the cruelty of fond parents might dispose him. After we had studied all these snapshots, not being allowed to skip any of them, the introduction of the infant came as an anticlimax. Perhaps it was

that the photographs had led us to expect too much, or possibly we had grown tired of the subject before he appeared, or, perhaps again, the many times he had been photographed had left their mark upon him, and he was not the baby he used to be. Anyhow, he seemed flatter than the worst of his portraits, which is an awful warning against photographing a baby too often. The N.S.P.C.C. might well have a department for protecting children against over-use of the camera during infancy.

Pleasures to Come.

We have come across a man, a business man, in London too, who has never seen a moving picture. Well, except once, and that by accident, when he noticed, in passing, a shop window display. But of the vast apparatus for amusement and entertainment which the film reel signifies he knows nothing. He tells us that he has discovered one other person like himself—a yokel in Essex. One rather envies him, just as one envies a man who has never read "Pickwick."

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Condenser or Diffuser.

In enlarging it is held that diffused light reduces contrast in the print as compared with direct condenser light. Why is this, seeing that contrast is in the negative itself? Which is the better form of lighting to use? E. I. (Basingstoke.)

We have often dealt with these points, but the questions you raise are constantly arising and of considerable importance.

It was formerly thought that the best illuminant for an enlarger was an approximation to "a point of light." Some of the rays from this were collected by a condenser and brought to more or less sharp focus at the lens, the position of which had to be adjusted with considerable nicety to secure even illumination.

When the vertical enlarger began to come into use there were reasons for adopting diffused illumination, and with a suitable lamp, reflecting lamp-house and diffusing screen, it is possible to secure even but softened illumination of negatives up to certain sizes even with a single lamp.

Diffused or "scattered" light is naturally weaker than direct and uninterrupted beams of the same original intensity, and the reduction in contrast to which you refer is due to what is known as the Callier effect. Direct condenser light passes uninterruptedly through the clear parts of the negative; where there is a slight deposit of silver the light is slightly scattered; the denser the deposit the greater the scatter. Hence while the shadows are fully exposed the highlights are held back more or less according to density. Hence the greater contrast.

When all the light that reaches the negative is already scattered the additional scatter from the silver deposits is not so marked, and contrast is reduced.

The tendency now is to avoid direct condenser light. Sometimes nothing more is done than to substitute for a clear light a lamp with an opal or semi-opal bulb. A "pearl" bulb may not give sufficient diffusion. In any case further diffusion is often secured by a sheet of finely ground glass, generally between lamp and condenser. There is much to be said, however, for ground glass or matt celluloid in front of the condenser, so that it intervenes between condenser and negative.

When this arrangement is properly made the negative is brilliantly and evenly illuminated, and the effects of blemishes, retouching and grain in the negative are reduced to a minimum.

Sodium Carbonate.

There has been some talk lately about using washing soda in formulae giving soda carbonate. What kinds of carbonate are available? Which is the best? E. J. A. (London.)

Although some samples of commercial washing soda may be good enough for photographic purposes others might be unreliable. The quantities used are so small, and the cost so low that we consider it advisable to use a good standard product as sold for photographic and other purposes.

The formula of the crystal form is $\text{Na}_2\text{CO}_3 \cdot 10\text{H}_2\text{O}$. The crystals should be small and clear, and make a clear solution in water. The anhydrous (dry) form is Na_2CO_3 , that is, there is no water of crystallisation. This dry form must be protected from damp in a well-corked bottle or airtight tin.

In making up formulae 160 grs. of the anhydrous form may be taken as the equivalent of 1 oz. of the crystal form. It dissolves very readily.

Preparing Exhibition Prints

The Autumn Exhibitions will very soon be upon us, and the wise exhibitor will start preparing his entries now unless he has already done so. The suggestions contained in this article should be of considerable value to him in this connection.

It is the ambition of most photographers to see their work displayed upon the walls of the leading photographic exhibitions. This is as it should be, because this is not only a test of the photographer's ability, but also affords a means of comparing his best work with that of other photographers.

The photographer who cherishes the hope of having one or more prints "accepted" by the selecting committees of one of the first-class exhibitions that will be opening during the autumn or early winter months will do well to consider the subject early in the season. It is admitted that some last-minute efforts are successful, but acceptance is more likely if the photographer gives careful attention to the subject well before the closing date. It is possible that faults in a print escape notice when the print is first made, but they very often become evident after the print has been made a little while. Moreover, the photographer is more critical, and therefore more likely to notice weakness, after the first thrill of production has passed.

The Subject.

It is the aim of the selecting committees at all the important photographic exhibitions to display only those prints which are noteworthy. A high standard is set, and this means that many prints which are good examples of straightforward photography fail to secure acceptance. A survey of any modern exhibition will indicate that most of the subject matter is commonplace, but it is in the handling of the subject, or the point of view chosen by the photographer, that personality is exhibited. This applies both to the traditional subject as well as to those seen and treated in the "modern" manner.

The Print.

It need hardly be said that the print needs very careful consideration. There is no process more "artistic" than another, and mastery of the printing process is essential in order that the photographer shall obtain the best results from it; the intending exhibitor will therefore do well to employ the

or coarseness of texture that may escape notice in a print of smaller dimensions.

Exhibition rules suggest, if they do not enforce, light-toned mounts. It is recognised that these are best both for the average print and for the appearance of the exhibition as a whole. A mount of suitable tone and texture can enhance the quality of a

good print, a point that many exhibitors seem to fail to realise. As mounting may be done by an outsider the photographer who is not able to mount his prints neatly will do well to take advantage of professional assistance.

Finally, the photographer should make quite certain that the print is of the finest quality that the negative will give. While the selecting committee are engaged in the inclusion of prints of a pictorial rather than a technical order the latter has consideration if only for the reason that a print of indifferent quality will not only appear less pleasing, but it will certainly fail to make the best of the subject. Small matters may make all the difference between a fine picture and one that just fails to reach its objective.

In General.

The print should be carefully looked over with regard to the rules which govern the exhibition in order to ensure that the conditions are complied with. Special attention should be given to the note concerning the class and the affixing of the author's name, and other details, not forgetting the return postage. Care should also be taken to pack the print securely so that it will reach the selectors in good condition, and stand up to the handling it will receive in transit. And above all, the entry should be dispatched well in advance of the closing date.

- ¶ If you mount your prints cut the mounts the correct size. Do not use heavy cardboard, thick mounting paper is best.
- ¶ Write the title, and under it your name and address in block letters in the left bottom corner of the back of every print or mount.
- ¶ If you must employ an overlay cut-out mount stick it down at the base as well as at the top—otherwise it may get torn or damaged.
- ¶ If your print needs protection when removed from the packing, don't use tissue paper. Use a stout paper and stick it on the back of the mount at the top and fold over to cover the front. See that it is not oversize or it will show when folded back.
- ¶ Do not use large mounts for small prints. As a general rule print size should not be less than 8×6 in. on 12×10 in. mount; 10×8 in. on 15×12 in. mount; 15×12 in. on 20×16 in. mount; and 20×16 in. on a 25×20 in. mount. Do not put a 15×12 in. print landscape way on a 25×20 in. upright mount: instead use a 20×16 in. mount the same way as the print.
- ¶ Read the conditions carefully and compare your entry with the particulars you have written on the entry form before dispatching.
- ¶ Pack your prints adequately, but with no superfluous packing. Send them only by post, parcel post or deliver by hand.

The above notes are a copy of those sent by the London Salon of Photography to intending exhibitors, and the advice contained therein should be of interest to all who are making exhibition prints.

process with which he is most familiar.

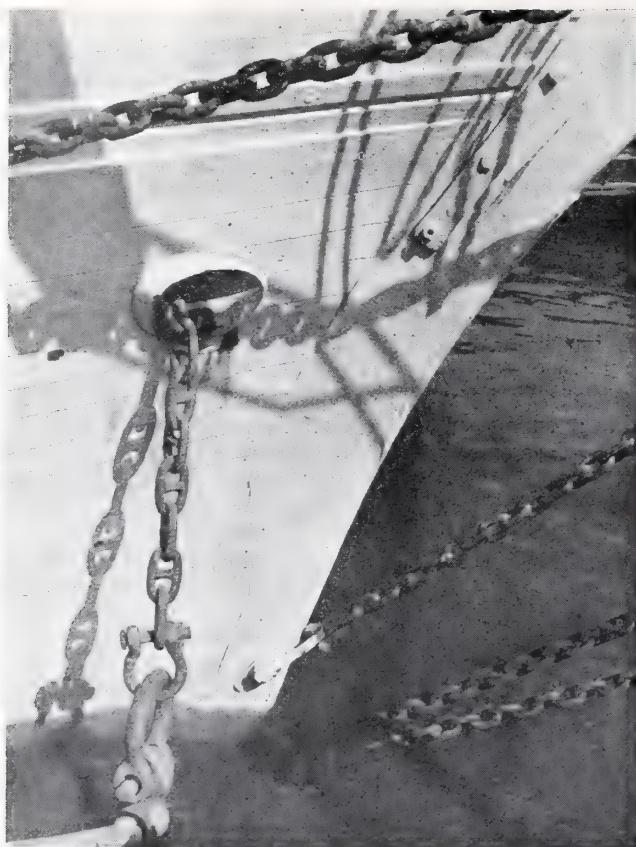
Prints for exhibition walls need to be stronger in tone than those meant to be hung in an ordinary room. Lighting conditions are stronger, and a print that is in the least lacking in depth and tone quite loses its force when seen in competition with others.

Presentation.

The size of the print is also an important matter for consideration. Size is not in itself a merit, but a large print may often convey a better impression of a subject than a small one, especially if the subject is on the large scale. In these days of small negatives the photographer must beware of what may be termed "over-enlargement." The latter brings into prominence grain

In PORTS and

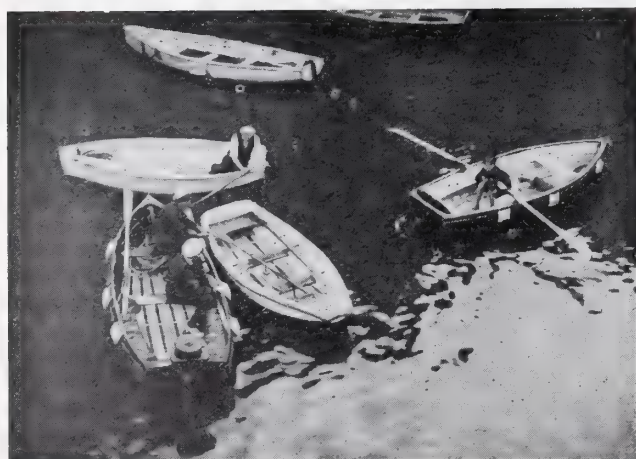
By ALAN E. PURCHES.



WOODEN WALLS.

AT this time of year seaports and harbours, especially the smaller ones where the staple trade is fishing, are enjoying a big influx of holiday-makers. Most of them bring cameras, and of the exposures made it is probable that the large majority are expended on waterside or dockside subjects.

While it would be absurdly untrue to say that any photograph including water is necessarily superior to one that does not, the fact remains that water, whether it be a river, a lake, a harbour or the open sea, is invariably an attraction to every camera user. Villages, towns, and



PASSING THE TIME OF DAY.

landscapes may leave the photographer uninterested, but water, even if it is only the village pond, always seems to call the camera forth from its case.

It is not very easy to say with any certainty wherein lies the universal pictorial appeal of water. Perhaps it is to be sought in the reflections that in one form or another are always present, or perhaps simply in the fact that water is always broken up, if not by reflections, then by ripples or light and shade, and so enables the photographer to escape at once from the recurrent difficulty of "empty foreground."

Of all forms of water, the open sea probably presents the least amount of variation in texture and lighting—except, of course, where foreground studies of waves come



IN AN ANCIENT TRADE.

into the question. From this point of view, in particular, a harbour is an especially good place for picture-making, on account of the variations in light and shade on the water brought about by surrounding buildings and by the wharves themselves. The illustration "Passing the Time of Day" is a good example of this, the darker part of the water being due, apparently, to the reflection of some building or other raised object.

In a harbour, too, the water is always enlivened by incident of one sort or another, and this incident is constantly changing in character and re-forming itself into new

August 18th, 1937

HARBOURS

One of the most profitable localities for picture-making at this time of year is undoubtedly a seaport or fishing town, for few places offer such opportunities for photography as a busy harbour.

and ever more delightful compositions. The grouping of boats in the illustration just referred to is clearly of the evanescent type; a few moments earlier or later would have yielded quite a different picture from the same viewpoint. The same is true of "A Summer Day," and there can be no doubt that in any moderately busy harbour photograph after photograph can be taken of such scenes as these without undue duplication of subject matter or interest.

Although the reproduction is made from the whole negative in "A Summer Day," careful inspection of this little picture will reveal that it contains other pictures within it, these being discoverable by suitable trimming and subsequent enlarging. Two such "subjects within a subject" leap to the eye; both are vertical compositions, one taking the foreground boat on the right as the principal object, while the other centres round the small sailing boat and the reflection of its bare mast. Almost any harbour subject that is as crowded with incident as is this one will reveal unsuspected pictures if looked into carefully. The usual pair of L-shaped cards are



SAFE IN HARBOUR.

vividly brought to mind by no more than a glimpse of water under the bows of a boat.

Even with no water in the picture at all, there is no difficulty in suggesting the sea. "In an Ancient Trade" shows no water, but the juxtaposition of sails and masts with the recently-unloaded cargo tells a story that calls up vivid pictures of deep-sea sailing.

Photographically, a harbour is in many ways an easy place in which to operate. Though boats move fast enough to provide perpetual variation of subject, they do not require either high shutter speeds or even very

quick handling of the camera to catch a picture before it is lost. And the bright light characteristic of the seaside enables a filter and a moderate stop to be used, making focussing extremely easy.



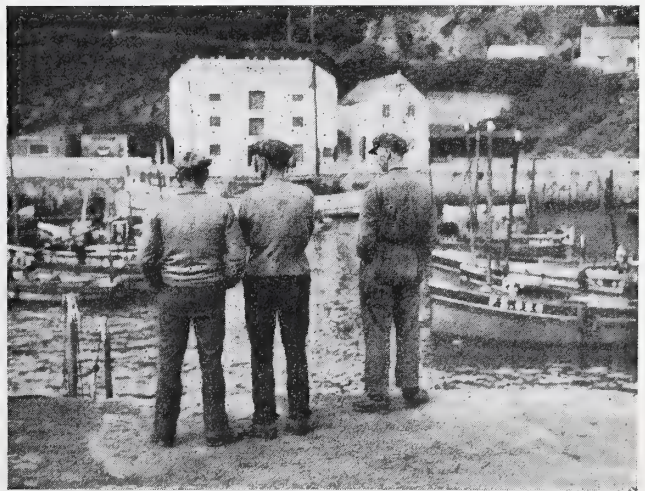
A SUMMER DAY.

a great help to the eye in choosing the best boundaries for the new composition.

The interest of a harbour, however, is not by any means confined to subjects consisting largely of an expanse of water. In "Wooden Walls" and "The Day's Work is Over" very little actual water is visible, but they bring the salt tang of the sea with them none the less. In all forms of picture-making suggestion is at least as important as explicit statement, and the wide ocean can be



BRINGING THE CATCH HOME.



THE DAY'S WORK IS OVER.

Readers' Hints, Tips and Gadgets

DARKENING AN ORDINARY ROOM.

THE blocking out of light in a room only occasionally used as a dark-room appears to be a great difficulty with many amateurs. Each window, of course, presents its own individual problems, because the shape of the frames and the available space round the window may set limits to the possibilities, but the simple arrangement I have used is at least adaptable to most. It may not be new, but it solved the problem for me.

First, I obtained a piece of the cheapest oilcloth I could find, and had it cut so as to cover the window completely and to fill up practically all the available space round it. At each corner I made a diagonal slit as shown in the accompanying sketch.

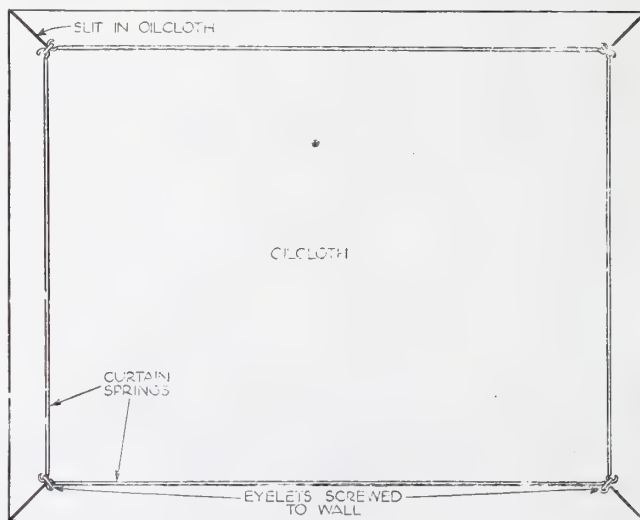
Into the woodwork at the corners of the window I then screwed four ordinary screw-eyes, these being placed so that they came about two inches inside the edge of the oilcloth. The oilcloth was then put into place so that the slits came over the screw-eyes, which were then turned from their original position, parallel with the slits, into that shown in the sketch.

This, I found, held the oilcloth in position fairly well, but a better and more light-tight job was made by obtaining some curtain-springs from the local sixpenny store and stretching them rather tightly along the four sides, as shown. Still more complete exclusion of light can be obtained by glueing plush or felt along the edges of the oilcloth, so that all cracks between it and the window-frame are filled up.

One of the particular advantages of this method of excluding light is that the oilcloth can be put up or taken down in a few

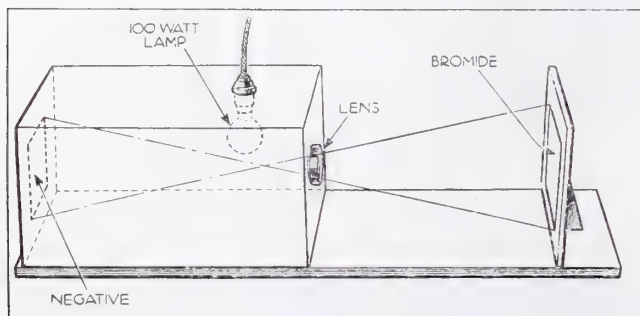
seconds, and except for the screw-eyes the room in ordinary use shows no signs of being convertible into a dark-room.

A. A. SMITH.



PRINTING FROM PAPER NEGATIVES.

PAPER films have been on the market for some time, but the ordinary amateur has no means of printing from them. Special apparatus, too expensive to buy except for the professional printer who is likely to make many hundreds of prints with its aid, is really required.



The printer is, in effect, only an ordinary episcopo, in which a lens projects an image of the brilliantly-illuminated negative. For the usual purpose of giving a show of projected prints, an episcopo is difficult to make solely on the grounds

that it is difficult to get enough illumination to project a picture brilliant enough to be enjoyable to look at. But for printing, brilliance does not really matter; a dim image will print just as well as a bright one provided that sufficient exposure is given. For this purpose, therefore, quite a simple arrangement will serve, and there is no need to have hundreds of watts of light nor a projection-lens of terrific aperture.

The sketch shows, in principle only, the arrangements necessary for making prints, same size or enlarged, by projection from a paper negative. The latter, upside-down for preference, is pinned to the hinged back of the box or lantern shown, and is illuminated by one or more 100-watt lamps. A lens mounted at the right distance (this should be variable for focussing unless one single size of print is deemed enough) throws an image of the negative on to an easel or printing-frame that carries the bromide paper, the image, if the lens is fixed, being focussed by moving the easel back and forth as may be necessary.

Details and dimensions of the lantern are not given; any photographer who is mechanic enough to make up this apparatus for himself will be able to design his own to suit whatever lens he has available. A preliminary experiment, best made by putting a light behind a glass or film negative, or even a postcard with a hole in it, will soon show at what distance from the negative the lens should be to give an image of the required size.

G. W. PRINGLE.

MAKING SURE OF THE TWELFTH PICTURE.

MANY Rolleiflex users have no doubt been disappointed that the twelfth picture is sometimes cut down when the film is developed. This may happen when using Kodak film, and many come to the conclusion that this film is shorter than other makes.

The explanation lies in the fact that the circumference of the Kodak empty spool is greater by about 1/12th of an inch than an Agfa empty spool. When a film is automatically wound on to a Kodak spool the divisions between the pictures are greater than when a spool of lesser circumference is used; i.e., more of the film is used up in the divisions so that there is not enough space for the last picture on the film.

The remedy lies in using an Agfa empty spool to take up the winding of the full spool, or to use a few spare Kodak spools

that have had the circumference reduced through sandpapering the wooden core.

F. E. THOMAS.

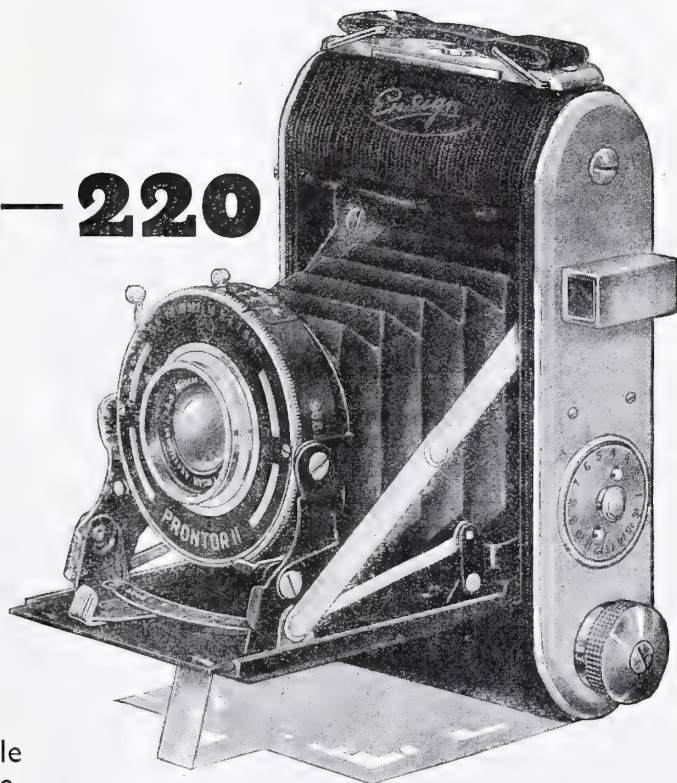


Bristling with Distinctive Features . . .

Ensign

SELFIX—220

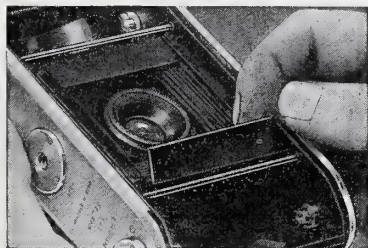
An Outstanding New
BRITISH
PRODUCTION



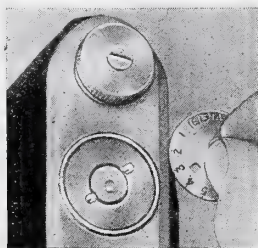
- For 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ in. or 16 $2\frac{1}{4} \times 1\frac{5}{8}$ in. on standard size 20 film.
- Hinged internal "Two-on" mask.
- Direct Optical View Finder with reversible cover providing mask for both sizes of picture.
- Mechanical Film Counting Device, with reversible dial for 12 or 16 exposures.
- Combined Focussing and Depth-of-Focus Scale, operated by radial lever which automatically returns to 'infinity' when the camera is closed.
- Lustre chrome finish. Wonderfully Compact, Light and Easily Pocketable.

PRICES, fitted with

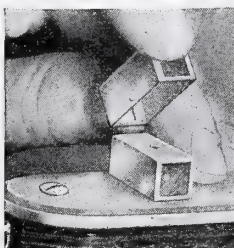
Ensar Anastigmat	f/7.7, 3-speed shutter	£	s.	d.
Ensar	„ f/6.3, 3-speed „	2	15	0
Ensar	„ f/4.5, 3-speed „	3	5	0
Ensar	„ f/4.5, Prontor I „	3	15	0
Ensar	„ f/4.5, „ II „	4	15	0
Ensar	„ f/4.5, Compur „	5	15	0
Multar	„ f/3.5, „ „	6	15	0
Zeiss Tessar	„ f/4.5, „ „	7	15	0
		9	15	0



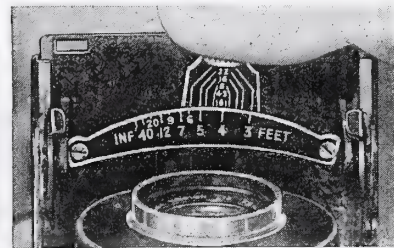
Patent internal folding Masks for 16 exposures.



Mechanical counter reversible scale plate for 12 or 16 pictures.



View-finder with detachable reversible top for two sizes.



Combined focussing lever and depth-of-focus scale.

Made at the **ENSIGN CAMERA WORKS, LONDON**

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1



Look for this sign in
your dealer's window.

The Reflex for Easy Focussing



is the Zeiss Ikon Ikonflex for 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ " on the usual $3\frac{1}{4} \times 2\frac{1}{4}$ " spool. A special feature of the Ikonflex is the focussing screen, consisting of a plano-convex lens ground on the under side, which ensures a brilliantly illuminated picture, even at the corners, with which to focus. Our illustration shows at the top the large magnifier for fine focussing, mounted above the focussing screen. On the left can be seen the back-sight of the direct-vision view-finder, which is also incorporated in the finder hood, and underneath is the automatic picture numbering device for either wood or metal spools. The front plate bearing the camera lens—either Zeiss Tessar or Triotar f/3.5, or Novar f/4.5—and the finder lens is also shown.

Compur Rapid to 1/500th sec., or Compur normal to 1/300th sec., and Derval or Klio shutters are the shutter equipment supplied with the Ikonflex. Prices from £15 12s. 6d. with Zeiss lenses, or from £7 with Zeiss Ikon anastigmats and shutters.

IKOFLEX

You can read all about the Ikonflex in our 32-page illustrated book "Pictures of our Daily Lives," free on request.

All Ikonflex cameras fitted with Compur shutters sold in Great Britain or Ireland at current listed prices carry the three-year guarantee. Ask your dealer for particulars.

ZEISS IKON LTD.

11, Mortimer House, Mortimer St., London, W.1



"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

Sports Photography

By HAROLD BURDEKIN.



BUN-AND-TREACLE RACE.
1/50th at f/5.6. Dull day.

DURING the summer months many opportunities for photographing sporting events of all kinds present themselves to the owners of miniature cameras. It does not matter where one lives, for in the village, town, or seaside resort, sports of some type are bound to take place during periods of the summer months. Archery, Bowls, Cricket, Tennis, Golf, Polo, Athletic Sports, Swimming, Diving, Regattas and Water Sports are some of the subjects which make good pictures.

As in all forms of photography there is a wrong and right way to depict

sporting activities. It is important to remember at the outset that sport of all kinds depends on action, and for successful pictures the action should be shown, or at least suggested, in the picture. I have found that the miniature camera is an excellent instrument for photographing sports. The wide-aperture lens enables one to work at fast shutter-speeds, and the direct-vision view-finder is most helpful in this kind



JUMPING THE TENNIS NET. 1/200th at f/4. Diffused sun.



AT A POINT-TO-POINT. 1/1,000th at f/2. Bright sunshine.

of work as it enables you to follow the action and snap the picture at the critical moment.

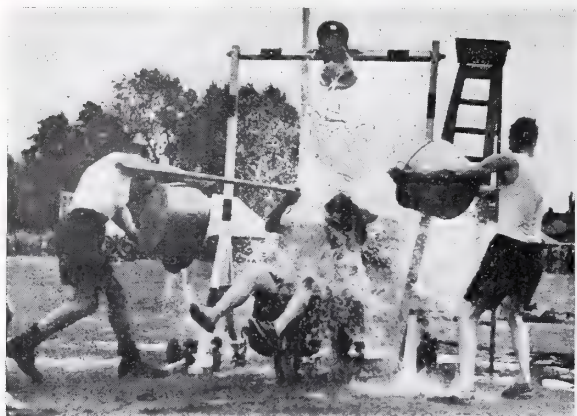
Another great advantage of the miniature camera is that the ordinary lens can be replaced by a long-focus lens in a matter of a few seconds. In a cricket match, for instance, the normal-focus lens renders the figures far too small, but with a long focal-length lens you can obtain some good action pictures of a bowler or batsman. At a regatta, too, it is an easy matter to stand on the shore and fill up the picture-space on your negative with the long-focus lens. You will not need it, of course, for every sporting event; a great number of interesting pictures can be obtained of many subjects with a lens of normal focal length.



DECK TENNIS. 1/100th at f/4, with pale filter. Bright sun.



PUSH-BALL MATCH. 1/50th at f/5.6. Dull day.



TILTING THE BUCKET. 1/250th sec. at f/4. Diffused sun.

the events which are capable of giving striking pictures.

It is impossible in a short article to give full information as to how to photograph every event, but the accompanying pictures will help to illustrate how action has been shown in each picture. The high jump requires a low camera position to give the impression of height and to make the figure stand out well against the background, which in nine cases out of ten should be the sky. Stand slightly to one side or the other of the high jump, and do not start photographing until towards the end of the jumping, when the bar is at its highest point. During the waiting period you will have had time to watch each com-

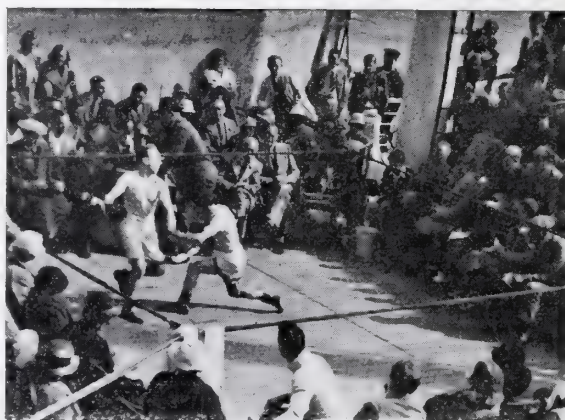
petitor and to note the best action. Some jumpers are far more graceful than others. When you have selected the competitor whom you consider the best from the point of view of a pleasing picture, lie flat on the ground and if possible get the bar and the two uprights against the sky. Wait till the jumper is at the highest spot clear of the bar, and snap. It requires a little practice, for a moment too soon or too late spoils the picture.

It should be noted that at the

top of the jump the figure is momentarily stationary, and it does not require such a fast shutter-speed as if one was photographing the upward or downward motions. If one compares the pictures of the girls jumping over the tennis net with the picture of the horse jumping one can see at a glance what I mean. In the first picture the girls are coming directly towards the camera, and have been caught quite sharply at the highest peak with the compara-

tively slow shutter-speed of 1/200th sec. In the other picture the horse flashed right across the camera and needed an exposure of 1/1,000th sec. to arrest movement. Look at the action of the horse and the man's flying coat.

Sports photography is a most interesting pastime, and the miniature camera is the ideal instrument for catching the high-spots of some of the events. One word about films. It is as well to load the camera with a fast panchromatic film. I have found the new Isopan F excellent, as it is of good speed and is pretty well grain-free. This fast film will enable you to cope with all subjects, even on a dull day, if you have an f/2 lens on your miniature camera.



BOXING ON BOARD A LINER. 1/100th sec. at f/4. Bright sun.

A NOTE ON PARALLAX

IN its photographic sense, parallax is generally taken to mean the difference between the field of view included by the finder and that included by the camera itself. If the finder is three inches above the camera, and the two are mounted so that their optical axes are parallel, the finder will include three inches more of the top of the subject, and three inches less of the base, than will the camera. Three inches more or less of a cathedral or a mountain is not of much importance, being negligible in comparison with the total height of the object. But in taking a close-up of a friend we may so arrange the picture that its top margin comes only three inches above the top of his head, in which case the photograph will show his head just touching the edge of the picture-space.

Correcting the Error.

Except by deliberately restricting the angle of view of the finder, so that it will at no time show the exact area of picture that will be obtained on the negative, the only cure for this error is to tip the finder to an extent depending on the distance of the object taken. The amount of tipping required is such as to make the line of sight of the finder cut that of the camera at the position of the object, whereupon the views included by camera and finder embrace the same amount of an object at the one particular distance for which the correction has been made.

The viewpoints of finder and camera, however, remain different, so that although the field of view at one particular distance is the same, objects at different distances which appear to coincide in the finder will not do so in the camera, and vice versa. An illustration of this can be had by holding up one finger before the face, and observing that when

viewed with the two eyes alternately it appears outlined against different parts of the view beyond.

In trying to take a photograph such as that reproduced here, where the whole point lies in so adjusting the position of the camera as to bring the donkey's rein into the hand of the distant figure, no view-finder, no matter whether it has a parallax correction or not, can be relied upon. If, as is usual, the finder is above the camera lens, it will show the rein somewhere between hand and elbow of the distant figure when the camera would register it as shown here. Alternatively, if the rein came exactly into the hand in the finder, it would appear above it in the finished photograph, taken from a lower viewpoint.

Overcoming Parallax.

Since parallax-correction is useless except for objects at one fixed distance, how are photographs of this sort taken? The answer lies in the use of a single-lens reflex, where the lens giving the finder image also takes the photograph. Or a camera fitted with a focussing screen allowing direct inspection of the camera-image could be used. If a twin-lens reflex or a camera fitted with a view-finder has to be employed, the exact position for the lens is found by moving the camera about until the view seen in the finder is exactly what is required, after which the camera is raised until the taking lens occupies the position of the finder lens.



A subject where parallax would need to be avoided.

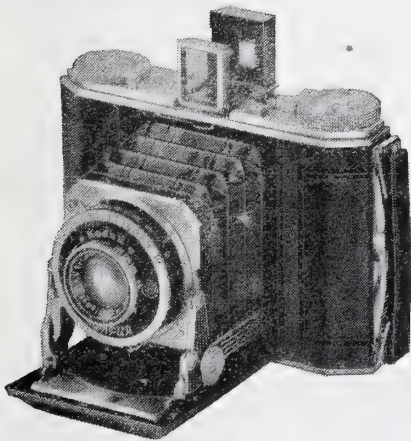
Modern Miniature Cameras

THE NEW SIX-20 DUO KODAK.

THIS is a new model of the Six-20 Duo Kodak, which is a small and portable camera making 16 exposures 4.5×6 cm. in size on a standard 620 film designed for 8 exposures in the $3\frac{1}{2} \times 2\frac{1}{2}$ size. The use of 620 film, which is wound on a metal-cored spool, enables the dimensions of the camera, and particularly its thickness, to be kept below the average for cameras taking this size of picture. The camera measures $5 \times 3\frac{1}{2} \times 1\frac{1}{2}$ in. over all projections, and its weight, when loaded, is 21 oz.

As the illustration shows, the camera is horizontal in design, the baseboard being hinged to one of the long sides of the camera body. Owing to the fact that the picture is taken across the film, this design allows the baseboard to be longer than if the camera opened in the more usual way.

The camera is of the semi-self-erecting type, opening on pressure of a button but requiring a gentle pressure on the baseboard to lock the lens front finally into place. The lens fitted is a fast anastigmat of aperture $f/4.5$ or $f/3.5$, fitted in a Compur shutter, except in



the least expensive model, which has a Kodak shutter speeded $1/25$ th to $1/125$ th second with delayed-action release. In this new model the shutter release is operated through a system of levers from a knob on the camera body, enabling the instrument to be held firmly and comfortably in both hands at eye-level.

This new feature should enable even the comparatively inexperienced to obtain negatives at quite slow shutter speeds without camera shake.

Focussing is performed in the conventional manner by rotation of the front cell of the lens, this being clearly marked with a scale graduated to $\frac{1}{3}$ feet. The front of the camera is unlocked for closing by pressure on a thumb-plate on the front of the baseboard, thus allowing the front to be unlocked and the camera closed in a single movement. The view-finder is of the folding direct-vision optical type, and is of size adequate for comfortable viewing of the subject. The revolving depth-of-focus scale which was fitted to earlier models of this camera is retained, and shows in very graphic form the depth of focus obtained at any aperture, with the camera focussed for any distance marked on the scale. The winding-knob, on the opposite side of the camera, is of flat disc form, thereby maintaining the compactness of the instrument as a whole. A shoe is provided on the top of the camera, into which those who find focussing difficult may slip a Kodak pocket range-finder.

Loading is carried out in the usual manner, the film-chambers being so designed that insertion of the spools is easy and convenient. The lock holding the camera-back closed is of new design, requiring to be lifted up before the camera can be opened. It is therefore quite impossible for the camera to be opened or even unlocked except with deliberate intent. The two red windows controlling the advance of the film are fitted with a sliding cover to ensure that the fastest panchromatic film can be used without danger of fog.

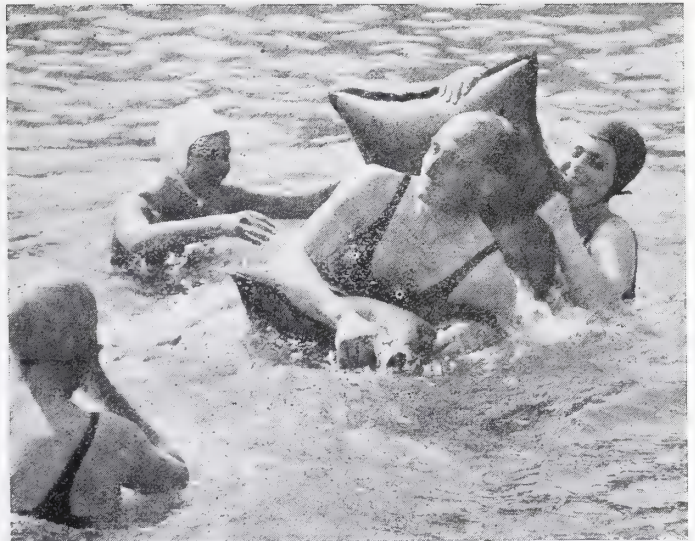
The camera, which is covered with black leather, has all its metal fittings finished in matt chromium plate. With an $f/4.5$ Kodak lens in the 4-speed Kodak shutter described, the new Six-20 Duo Kodak costs £7 10s. Either this or an $f/3.5$ Kodak lens may be had in conjunction with a Compur shutter, while with an $f/3.5$ Tessar in Compur shutter the price is £13 10s. Further particulars of this camera, which is available from any dealer, may be had on application from Messrs. Kodak Ltd., Kingsway, W.C.2.

Miniature Camera Gossip

By LANCELOT VINING.

I HAVE been spending a few days in Cornwall, and while there I amused myself trying out the $7\frac{1}{2}$ -in. $f/6.3$ Tele-Tessar. I was anxious to find out what is the longest focus that can be used in the hand with unipod support without fear of movement, and from the past week's results I think 7 in. will prove to be about the limit. In their hand-book, Messrs. Zeiss say, "The Tele-Tessar is the first of a series of lenses which give too great a magnification to be used with camera in the hand."

As I was at the sea and had nothing but the best of light, I was able to work at $1/200$ th at $f/11$. This week, if I can find the time, I want to extend my tests and see what the results will be at



A ROMP IN THE SEA. Taken with $7\frac{1}{2}$ -in. lens, $1/200$ th at $f/11$, from 300 feet away.

Home Again.

My flash-gun has returned from its long journey to and from New York, and Messrs. Mendelsohn have fitted it with their latest improvement, which makes it possible to work direct on to the Con tax focal-plane shutter, instead of having to use a front-lens shutter limited

to $1/200$ th. In addition I shall be able to use lenses of various focal lengths, which ought to prove very useful.

So far I have only had time to make one or two trial exposures to check synchronisation, which I find perfect. I hope to give it a real test at the London Casino's show and publish one of the results next week.

Nothing Doing.

A reader who has been in Paris writes to ask me if I obtained any pictures of the illuminations on the Seine, and what about publishing some of the results.



ILLUMINATED FOUNTAIN, PLACE DE LA CONCORDE.
2-in. lens, $f/1.5$, $1/25$ th sec., Agfa I.S.S.

slow speeds and whether it is possible to get results at $1/10$ th.

This lens works in conjunction with the range-finder, and I found that the yellow rectangle used when focussing is just about the size of the picture obtained, so that when working on moving objects it was possible to use this and not have to take the eye from the small finder to the Universal above.

I did not obtain any pictures, as although when I was there the Exhibition had been open a month, there were no illuminations worth a penny film either on the Seine or in the grounds during the few days that I was there. So I had to be satisfied with the fountains in the Place de la Concorde. These, brilliantly illuminated at night, make a very attractive sight quite easy to photograph.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

A Londoner's Lido By A. L. M. S.



A SWALLOW DIVE. 1/175th sec., f/4.5, Isochrom F film.

THE many open-air swimming-pools round about London offer the Londoner a chance of some sun-bathing and swimming if the weather is propitious. Most of these pools are modelled on the Continental type of resort, a style fast becoming popular in this country too, and they offer, besides the swimming-pool itself, an expanse of space for sun-bathing and, usually, a restaurant where meals can be had without the trouble of changing back into street clothes.

For the photographer, especially if his camera is an inconspicuous little miniature, these lidos for the Londoner offer considerable attraction. Incident of every kind is there in plenty, if only he can be quick enough to catch it, while divers, swimmers, and users of the chute present subjects at every moment of the day.

The photographs accompanying these notes were all taken during one visit to the Roehampton swimming pool, the camera

used being a Baldi 3×4 cm. miniature with an f/4.5 lens in a Prontor shutter. The maximum speed of this is only 1/175th second, which is hardly fast enough to yield a sharp image of a diver when moving at his fastest. But by exposing just after the diver leaves the board, as in "A Swallow Dive," and keeping the figure a little on the small



TEA-TIME. 1/50th sec., f/8, Isochrom F film.

side, a sufficiently sharp image is easily obtained. Exposing early in the dive has the further advantage that the diver is then seen against the sky instead of being muddled up with a spotty background.

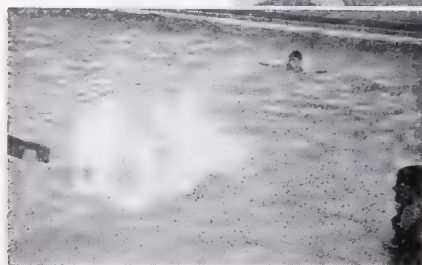
The chute provides a subject for a fast shutter, too, as well as an exercise in timing exposure. In "Down the Chute" the timing is about right, but a faster shutter speed would have been an advantage, as the figure is not quite sharp. In "Splash!"

another photograph like the preceding one was aimed at, but the release was pressed a fraction of a second too late.

Meal-times provide their incidents, too, but "Tea-time" is really another failure. The girl was trying to get a sparrow to eat out of her hand, but he fluttered back behind the tea-cup just at the critical moment, and was gone before I could make a second exposure.



DOWN THE CHUTE. 1/175th sec., f/4.5, Isochrom F film.



SPLASH! 1/175th sec., f/4.5, Isochrom F film.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

A RED FILTER.

I have recently purchased a red filter for my miniature, and have had very disappointing results. It does not seem to render skies any more strongly than quite a pale yellow filter. The film I use is a medium-speed panchromatic; is this the wrong kind of film for a red filter? E. H. D. G. (Essex.)

There is nothing wrong with your choice of film; in fact, a panchromatic film is essential when using a red filter. The only explanation we can think of for your failure to get stronger skies is that you have been using the filter for cases to which it is not applicable. A red filter should darken down a blue sky tremendously, and so give very strong cloud effects indeed, but it will not help in the least in bringing up the clouds if the whole sky is cloudy. In such a case it becomes a question, not of differentiating white from blue, but of differentiating various tones of grey, and for this no colour-filter can possibly be of assistance.

SLOW ENLARGING.

Can you tell me whether you would regard the enclosed miniature negatives as of normal density? I find great difficulty in enlarging them; the light does not appear to be nearly strong enough, although it is adequate for negatives from a V.P. camera which I also possess. A. T. (Potter's Bar.)

The negatives you send are very fully exposed, and, in consequence, are rather dense. Your letter suggests that you are not using a miniature enlarger, and, therefore, when you enlarge from these small negatives you are using only a very small proportion of the total light available. This, combined with the density of the negatives, will tend to make exposures extremely long.

You do not mention whether you use an exposure meter or not, but if you do we should suggest that you reckon the film as being double the speed that you have hitherto taken as correct. (Double an H. & D. number; add 3 to a Scheiner figure, or the numerator of a DIN rating). The decreased exposures resulting will still be quite long enough, and the negatives you get will be easier to enlarge.

FEWER EXPOSURES.

Can you tell me if I can obtain films that will fit my Double-8 camera and give less than 16 exposures to the spool? C. H. A. (Middlesbrough.)

Six-exposure spools for V.P. cameras, which in your camera would give 12 exposures, are offered by all the leading makers. In some cases only medium speed ortho film can be had, but one firm at least offers film of all types in this size. The code number by which you order these six-exposure films is 21. Since the Double-8 camera is built for the standard 8-exposure V.P. film, we cannot guarantee that the 6-exposure film will fit it satisfactorily; for this you will have to consult the makers, Messrs. Ensign, Ltd., 88, High Holborn, W.C.1.

A MATTER OF COMPROMISE.

Can you give me the developer formula for finest grain? There must be no increase in exposure time. H. B. (Birmingham.)

No developer exists which will give grain as fine as the finest obtainable and yet require no increase in exposure time. Plain paraphenylene-diamine gives the finest grain, but requires an increase of exposure up to six times. No extra exposure is required by D76, but the grain is by no means the finest. Between these two extremes there are compromises, such as the Sease III formula, Meritol, buffered borax (the original formula, not D76d), Champlin 15, and so on. You will have to choose your own from among these to get whatever compromise you desire between exposure and fineness of grain.

SPEED OF COLOUR FILM.

Can you give me the speed of the new 35-mm. Agfa-color film for use with the Weston exposure meter Model 650? P. M. C. (Perth.)

We have no reference to the numbers used on the Weston exposure meter of the particular pattern you use, but you can arrive at the desired result by comparison with another film by remembering that the new Agfacolor film is rated by its makers at 7/10ths DIN. It should therefore be given exactly ten times the exposure that would be required by the Agfa Isopan film of speed 17/10ths DIN, or any other film of the same speed.

SUMMER LIGHTNING

By GEORGE SWAIN.

Hot-weather thunderstorms provide quite good subjects for the camera, and this article shows how even a beginner may make successful lightning pictures with quite simple apparatus.

ONE of the traditional jokes about the English weather tells us that the summer we get in this country consists of two fine days and a thunderstorm. During the two fine days, of course, the camera is sure to be busy, but it is not everyone to whom it would occur that the subsequent thunderstorm may also offer an opportunity for making striking pictures.

"As quick as lightning" is so common a phrase that the uninitiated might well be forgiven for wondering whether a camera fitted with a shutter of which the fastest speed is a mere hundredth of a second would be of any use for photographing a lightning-flash. The old hand knows that an attempt to snapshot lightning is very unlikely to succeed, for the flash comes without warning, and is over before the photographer can release his shutter.

Set the Shutter to "Time."

Lightning at night is easy to take with even the simplest camera. The method is to open the shutter, point the camera in the direction from which a flash is likely, and wait for it. When the flash is over, the shutter is closed. During the waiting period no image is impressed on the



Fig. 2. Taken less than a minute after Fig. 1, this flash struck barely fifty yards from the first.

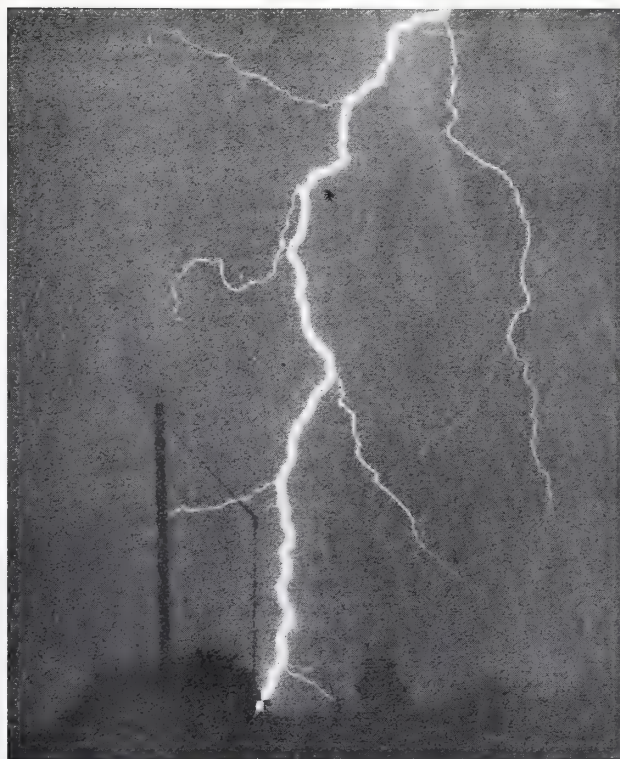


Fig. 1. This flash, which struck some houses only 150 yards from the camera, was taken at $f/3.5$.

film because there is no light to speak of; the length of the effective exposure is the duration of the flash.

If a flash of "sheet lightning" occurs, illuminating the landscape by reflection without there being an actual flash within the field of view of the camera, the film can be regarded as spoilt, and should be wound on before opening the shutter again.

Even a Box Camera will do.

The aperture used does not make much difference to the result so far as the flash itself is concerned; this is bright enough to register satisfactorily even when using the slow lens of a box camera. But a faster lens is an advantage, because it gives a better chance of obtaining an image of the house-tops or trees illuminated by the flash or silhouetted against the lighted sky.

A point to notice is that a flash of lightning very often consists of a whole series of successive flashes along the same path. These follow one another so rapidly that to the eye the whole series appears as one instantaneous flash, but if the camera should be moved, deliberately or accidentally, during the short time the series lasts, the negative may show several parallel flashes, each an exact replica of the others. Movement insufficient to separate the flashes may result simply in a blurred image; the camera should therefore be supported or steadied in some way.

For the two photographs reproduced on this page, the camera was held in the hand, steadiness being obtained by resting the elbows on the edge of an upstairs window. Both flashes reached the ground within 200 yards of the photographer, one of them—Fig. 1—doing some damage to the roofs and chimneys of houses it struck.

It is not every photographer who is lucky enough to find himself so close to the point where a flash strikes, but quite effective lightning pictures can be obtained whenever the storm is not too far away.

SERIES

By
J. P. MUNN.

PHOTOGRAPHS

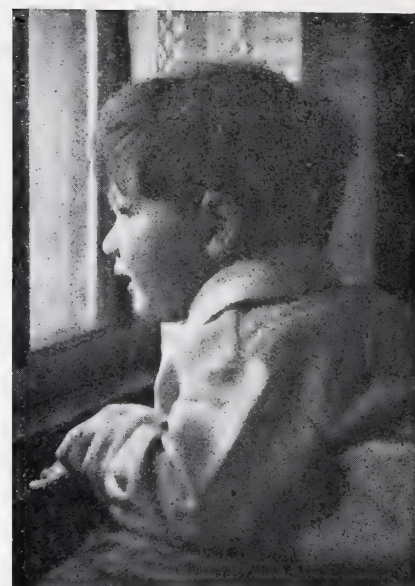
A PART from pictorial landscape work, I think children and animals form by far the most interesting subjects for the camera. Many will assert that they rank first, and certainly their varied expressions, their childish tricks and whims, and their unselfconsciously expressive poses, if recorded in a natural way, are always a source of enjoyment to all.

If of one's own children the more precious these prints obviously become, especially as time goes on, but no matter how we may cherish such individual efforts, a series of four, six or eight pictures is infinitely better. And there is no scarcity of subject matter, either, although a certain amount of thought and consideration is necessary prior to exposing.

The kiddies themselves will furnish ideas for many little pictorial episodes if studied while at play, and it may be that a series can be obtained with little effort. In the main, however,

specially clear and detailed pictures will probably be left in the mind; these are the outstanding ones that should actually be reproduced by photographing your model.

The series reproduced here is fairly complete; there are enough pictures to tell the story, but quite a number more could be added if desired. The eager boy asking his mother for the necessary penny, next opening the garden gate with the penny firmly



NO. 1. "HERE HE COMES, MUMMY."

of a simple sub-title to each picture.

In some instances, provided the same clothes are worn, one or more prints could be utilised for different episodes.

An endeavour should also be made, as in all photography, to keep the work as pictorial as possible, and with this in view the background and lighting should be carefully watched.

It is a moot point which is the best type of camera to use, but one almost essential point is a large viewfinder, either of the direct type or reflex. The focussing reflex is undoubtedly advantageous for "close-ups" unless the worker can judge distances accurately.



NO. 3. "IT DOES LOOK GOOD."

after the germination of an idea, the sequence of events to be portrayed should be thought out and an endeavour made to follow this arrangement.

Choice of the best poses or action to illustrate the story may be made by picturing the whole episode as vividly as possible, and in full detail, in the mind's eye. Four or five



NO. 2. A LOVELY FULL ONE.

clutched in his hand, and then rushing down the road excitedly calling "Stop, Stop," to the ice-cream man—these are three more possible stages of the action that might be shown. But on the whole it is usually better to keep the series short.

Do not be niggardly with the exposures, even to twice or even three times the number of prints actually required, as otherwise the very expressions or attitudes most desired may be missed.

It is possible, after development, that our preconceived idea of the story may undergo a change, for the actual expressions recorded may be a better fit to some slightly altered story. There is nothing detrimental in this, however, so long as the final results tell a little human story without words or at most with the help



NO. 4. "AND IT TASTES GOOD, TOO."

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CCCXCIX.

Mr. A.
GREENWOOD.

From information communicated to our Special Representative.

"I HAVE been interested in photography since my early school-days, my first camera being a box-form quarter-plate magazine type. In those days two or three of us used to club together for a box of plates, and after making the exposures, spent quite an exciting time in a dark cellar developing the results. I never was in the 'button-presser' class, always believing that to get the most out of one's hobby one must do everything oneself, and not in any single instance since taking up photography have I had a negative developed or a print made for me. I by no means regret this course.

"In 1914, when sixteen years of age, I joined the Bradford P.S., and became the proud possessor of my first folding roll-film camera. I think at that time I was the youngest member of the Society, and certainly one of the keenest. Joining a society was certainly the best thing I ever did, and I strongly recommend anyone taking up photography to do the same.

"Up to going to the war in 1916 pictorial photography had little interest to me, my main object being to acquire perfect technique. I lost none of my keenness during the war, however, carrying a V.P.K. most of the time, and having my

copies of 'The A.P.' sent regularly from home. On the few occasions I got home on leave photography was my main occupation, and it certainly took my mind off the war for the time being.

"At the conclusion of hostilities photography came into its own again. Membership of the Society began to increase; I was elected to the Council, and have since been three times President. I took an increased interest in pictorial work, acquired a half-plate camera and began to turn out prints by the carbon process. I then tried various reflex cameras, including the folding type, and began to specialise in street scenes and figure studies. For this class of work I found the quarter-plate reflex ideal.

"From carbon I turned to bromide enlargements and found it was possible to obtain a quality that could not be surpassed by any other process. Whenever possible I favour a straight print, preferring to use every care at the time of exposure to get just the right viewpoint and lighting, and thus avoid any hand-work on negative or print. On occasions I have to resort to oil reinforcement, but prefer not to do so if it can be avoided.

"My favourite camera to-day is a quarter-plate Soho reflex, with Ross Xpres lens and Dallon telephoto. On occasion I use a Rolleiflex and other miniature cameras of which I fully realise the utility. I still think, however, that the full-size reflex outfit takes a lot of beating for serious work."

(A further example of Mr. A. Greenwood's work is reproduced on one of the centre Art pages.)



MORNING SUNSHINE, CAUDEBEC.

A. Greenwood.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SUNBATHER," by E. Schneider.

THERE is a spontaneity and freshness about this picture which, together with its directness and simplicity of statement, makes it a most attractive piece of work. These special qualities, I think, are attributable entirely to the fact that it is an out of door portrait, and, although it may be a matter of opinion, I do not feel that any product of a studio could bring them out to the same degree.

The worker in the studio may have certain advantages. His lighting and setting are wholly under control; he can alter his viewpoint as he wishes, and time, as a rule, is not of very much moment. He is, however, handicapped by a lack of power in the lighting, and the surroundings are scarcely such as to inspire a sense of freedom in the sitter or to impose an impression of spontaneity. But, even if he should be able to induce a perfectly spontaneous expression in his subjects, the chances are that he would find it impossible to get it on account of the length of the exposure necessitated by the weakness of the indoor illumination.

A spontaneous expression is a very transitory thing. Its essence lies in its animation, and, of its nature, it almost always has to be anticipated. The shortest exposure that is generally practicable under ordinary studio conditions is in the neighbourhood of a quarter of a second, and, while this was elapsing, it is very probable not only that the expression would change but that movement of the features would cause a blurring of the image, while, as for anticipation, it scarcely seems a feasible proposition.

Out of doors presents an entirely different state of affairs. With the figure in full sunshine, such as in this instance, an exposure of 1/25th of a second is well within the range of practical politics, and this is short enough to "stop" anything but the

most rapid change of expression. It would permit the exercise of what power of anticipation we might possess, and, with the confidence born of knowledge of the fact, we could make our exposure with the reasonable certainty of securing the utmost measure of spontaneity.

The atmosphere out of doors, too, is quite a different thing to the con-

dition of a studio. Instead of inculcating a feeling of restraint, a sense of freedom is impelled both by the surroundings and the dress, as well as by the fact that the model is surrounded by friends, of whom, no doubt, the photographer is one. Everything tends towards naturalness, and, in such circumstances, the advantages in favour of outdoor portraiture, from this particular aspect, are overwhelming.

With sunshine for the lighting, however, its arrangement calls for not a little management. Its direction cannot be altered at will—as is the case in a studio—and it is the position of the model that has to be considered instead.

But when, as in this instance, the direction is favourable, its singleness of source confers an impression of decision in the rendering of the modelling that is unequalled. The drawing is clean cut and well defined. Besides which, the sunshine has the effect of enhancing the expression of animation and life, and so emphasises the suggestion of spontaneity.

It is, nevertheless, another thing to have to watch, and, while catching a momentary expression may not be too easy a task, it is made more complicated by the fact that the effect of the lighting has to be kept in mind as well. Anything in the nature of deliberate posing, unless the model be very experienced and used to the job, is quite out of the question in view of the consequent loss of spontaneity and the possible incursion of camera-consciousness, so that the question resolves itself into a choice of the angle of view and the selection of the right moment for making the exposure.

How that is decided upon is a matter for one's own ingenuity. Experience usually evolves a technique in the method of working that eventually becomes familiar and gets the results desired, but it is sometimes feasible, among a small circle of intimates, to arrange the preliminaries of posing and lighting with the co-operation of the sitter, and, after they have been completed, to start a round of conversation with the idea of catching the subject as soon as it is absorbed by someone else and its attention is elsewhere.

I rather feel that the subject of our discussion was produced upon lines akin to these, but, even if it were not, it is a manner of working that I know does bring successful results, and, during the present holiday season, the adoption of a similar method may be tried.

"MENTOR."





SUNBATHER.

By E. SCHNEIDER.



A SUNSPLOSHED GATEWAY.

By
A. GREENWOOD.

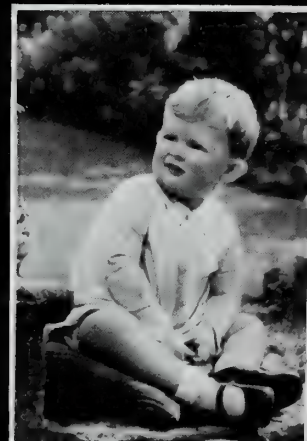
(See article, "How I make my Exhibition Pictures.")



HILLTOP.

(A subject for which a colour filter and lens hood have been used with successful results.)

By H. K. BAKER,



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Joy."
By John R. Wallis.

2.—"The Smoker."
By A. H. L. Myer.

3.—"Portrait."
By A. F. Lovell.

4.—"Ann Veronica."
By N. A. Siggers.

5.—"Portrait."
By W. Beck.

6.—"Michael."
By M. Brown.

7.—"June."
By E. J. Thomas.

8.—"No Byes Here."
By R. E. Newton.

9.—"Portrait."
By R. T. Pickett.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page

BEFORE proceeding to discuss the prints reproduced on the opposite page, I would like to refer to the picture "Sunbather," by E. Schneider, which has been reviewed on another page in my article under the heading of "Pictures in the Making." This effort is by an experienced worker and might be taken as an example of the goal for which the makers of these little prints are striving.

Example and Precept.

In my remarks, I indicated a method of working by which a similar result might be obtained, and these, as far as applicable, may be read in conjunction with what I have to say about the prints on the opposite page; but, having regard to the quality of the work, there was naturally no occasion to refer to those minor aspects of technique which are more or less automatic to the worker of experience.

The beginner—in photography as in most other things—wants to run before he can walk. He wants to turn out a thing like "Sunbather" before he is certain of such things as exposure times, the degree of development to which his negatives should be carried, the technique of making quality prints, or the manipulative details of correct focussing; the avoidance of camera-shake and subject movement; the choice and arrangement of his material and its setting, and its proper placing in the picture space.

And it can't be done. I would not wish to be discouraging, and need scarcely add that, in describing the disabilities which I notice, I do so only with the object of enabling them to be avoided and not with any suspicion of malice; but it is no use blinking the fact that the usual run of prints reproduced on the Beginners' page—good as they may be in their class—do not come anywhere near the standard of the others shown on our centre pages, not because their aim is lower, but simply because their technique is not up to the job.

The Means and the End.

To take Nos. 5 and 9, "Portrait," by W. Beck, and R. T. Pickett's "Portrait" as examples. They bear a superficial resemblance to "Sun-

bather" inasmuch as they both show a large-scale head against the sky, but the harmony of tone in the latter is replaced in No. 5 by an inclination towards excessive vigour and the impression is magnified by the inclusion of that stretch of dark in the setting.

Let that dark be taken away and a softer kind of paper substituted and a good deal of the disability under which the print is labouring would be removed. But it would also be advisable for the model to be turned so that her face got more of the light, and for the patterned dress she is wearing to be changed for one that is appreciably lighter in tone and of an even neutral tint.

Turning the model, however, involves a change in the point of view—that is, if the same aspect of the features is desired—and it may be that with the alteration in the line of sight the placing of the subject against the setting might be improved, but this, of course, is a point that could only be determined on the spot.

Camera-Consciousness.

That there is no visible appearance of camera-consciousness is a good point, and, as far as the judgment of the focussing distance is concerned, it does not seem to be much out; but, with No. 9, there is a lack of decision in the features that might be due either to movement of the subject, shake of the camera, or incorrect focussing.

Which could only definitely be indicated after a scrutiny of the negative under a magnifier. The cause would, however, indicate the steps to be taken to avoid a recurrence, and, as with No. 5, a more frontal lighting would afford better modelling in the features. It would, in this case also, diminish some of the contrast between the figure and the setting, and if, at the same time, that contrast could be further reduced by the choice of a somewhat softer grade of printing paper, all the better.

The setting, nevertheless, does show points of advantage over No. 5, for it is commendably plain and quite without the disfiguring features to which reference has previously been made.

The head is rather too low in the picture space to be comfortable, and would seem much better placed, I think, if half an inch were trimmed from the top.

Outdoor and Indoor.

No. 1, "Joy," by John R. Wallis, is another outdoor effort, and though the little figure is quite well caught and the expression jolly and captivating, the print needs to be scrutinised pretty closely before the fact is seen.

Here, the setting and lighting are badly managed. The first is practically as strong in its contrasts as the face of the child, whose profile, therefore, is scarcely to be seen against it. The head, too, is turned away from the light and this does not help the least little bit, while the line of the far bank, sitting down on the head as it does, creates a most undesirable impression.

The other child portrait, No. 6, "Michael," by M. Brown, is considerably better designed as far as the relationship of figure and background is concerned. The light of the head is quite well displayed against a dark portion of the setting and pose and expression are good and characteristic of a child of that age. I should, however, have preferred that the setting, if no lighter in tone, were more even and less assertive, and would like to see a less plucky rendering.

Judgment in Focussing.

The focussing seems to be correctly judged, and, turning to the indoor efforts, where there is little excuse for any mistake in this direction, I find that something seems to have gone wrong with No. 7, "June," by E. J. Thomas, for neither features nor dress are properly defined.

It rather looks as though the lens had been extended too far, and none of the subject is in focus. Nos. 3 and 4, "Portrait," by A. F. Lovell, and "Ann Veronica," by N. A. Siggers, are better in this respect, but, in both cases, it seems as though the sitters had become thoroughly weary of the proceedings and show it in their expressions. Which all goes to show the wisdom of getting things ready beforehand and being "on the job" as soon as the model appears.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

PHOTOGRAPHY AT THE FAIR.

ABOUT a mile away, on the edge of Epping Forest, is a clearing that has been occupied on Bank Holidays, as long as I can remember, by a "fair"—swings, steam roundabouts, coco-nut shies and all the usual "fun." As it was years since I had collected any photographs here I thought I would try an hour's shooting, and strolled over for the purpose.

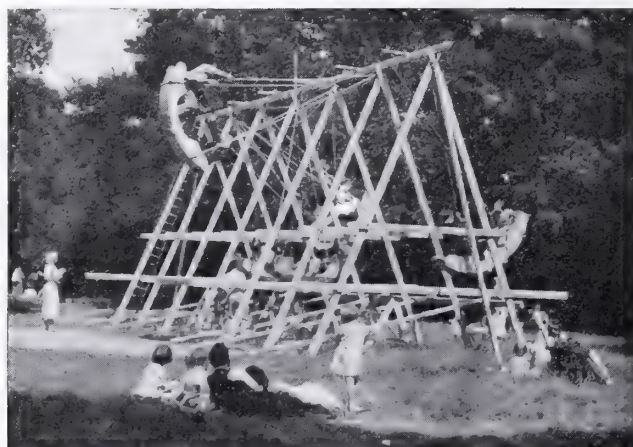


Fig. 1.

It was a surprise not to hear the usual blare of the steam organs from afar; there was instead a sort of continuous sound not unlike that of the sea on a long stretch of shore, which I found was the result of hordes of people eating and drinking. The centre and focus of the whole show was not a fair but a public house, and the density of the crowd was in direct ratio to the strength of the smell of beer.

The fair had vanished except for the half-dozen swing boats shown in Fig. 1. I photographed them in the old-fashioned way, catching some of the boats well up in the air. That is how we were told to do it. The proper way now is to stand nearly under one of the boats, point the camera up and chance the result.

Fig. 4 shows the inadequate remains of the catering section. But there were certainly other sources of supply; for scattered thickly over the face of the earth, in an incredible litter of paper and rubbish, and kicked and trampled on by moving crowds, were hundreds of people "con-



Fig. 2.

suming" beer, ices, shrimps, oranges, jellied eels, toffee apples and any mortal thing that can be gnawed, licked, chewed, sucked or swallowed. This was the fun of the fair.

Close at hand was what I knew for years as one of the numerous forest ponds. Some of these are very attractive. They are the breeding-ground of mosquitoes, which even the dragon-flies cannot keep down; but they are a pleasant feature of a lovely forest.

To provide post-war work this particular pond was enlarged, cleaned out and clay-lined to make a Peter Pan boating lake, and I preferred this to the crowds who were too suggestive of maggots in cheese. The small corner shown in Fig. 2 gives an idea of the congested navigation, and the noise of constant collisions can be heard even above



Fig. 3.



Fig. 4.

the sound of eating and drinking. These little boating subjects are often available, and are quite easy to take even with the simplest of cameras. About $1/25$ th of a second at $f/8$ or $f/11$ will do it.

Fig. 3 suggests that the pond is gradually reverting to its natural beauty. I did several of this sort right against the light. This requires proper shielding of the lens against direct sun rays, and a longer exposure must be given to get some detail in the deep shadows. Movement precludes any slower exposure than $1/25$ th of a second, so



Fig. 5.

that the only course is to open up the lens to $f/6.3$ or larger. It is also necessary in such cases to cut down development time a bit, that is, if the negatives can be given individual treatment.

On the other hand, an open subject like Fig. 5 permits of a stop of about $f/11$, and the trees can be kept dark to show up the figures. If a really good version of such a subject as this is required, the best plan is to make several exposures at intervals, as the arrangement of figures is constantly altering, and some are bound to be better than others.

As in addition to boating there was paddling, model yacht sailing, and even fishing, I am afraid I should not have used the word "pond." It should be Lido. Sorry. But are fairs dying out? W. L. F. W.

Filters and Miniature Photography ^{By} "COMPUR."

IT is nowadays almost impossible for the earnest photographer to derive the fullest satisfaction from his picture-hunting excursions unless he owns at least a small selection of suitable filters. Especially is this the case in miniature photography—where successful enlarging to many diameters is dependent upon the production of finely-graded negatives.

Now, a selection of filters is really necessary, since it is well known that the use of any particular screen is directed by such factors as the kind of light being employed, the nature of the subject matter, the time of the year, the hour of the day and the type of result the amateur is out to secure.

A Useful Selection.

As a basis for individual experiments it may be accepted that some four or five filters (say, pale green, a deeper green, yellow, amber and orange) can with advantage be included in even early equipments. For general guidance, the two former may be used most effectively in early morning and at evening time—more particularly during the early spring and autumn, whilst the others must be more critically used when the sun is higher.

Always, of course, the film in use must be sensitive to the action of colour

screens; and in this respect we are fortunate that the bulk of miniature films are of the pan. and super-pan. varieties.

Care.

Owing to their comparatively small size, miniature camera filters occasionally suffer badly from neglectful handling. There is ever a strong temptation to slip them into the waistcoat or even the trousers pockets—and some have been finally traced to the motorist's "cubby-hole."

As the filters are made with soft glass, the risk of scratching that accompanies such treatment is easily understood, nor is it difficult to imagine how dust and dirt similarly attach themselves to the accessories. A lessening of the real intensity of the light, the "scattering" of incidental rays and a reduction of the sharpness or clarity of image are only three of the deleterious effects of scratches, dust and surface dirt.

Most firms, of course, provide suitable cases for all their miniature-camera filters. Undoubtedly, the most efficient devices are the velvet-lined, metal boxes similar to those which accompany all filters supplied for use with the Kodak "Retina"; these are neither dirt-accumulating nor large—the cased filter taking up little more room than when unprotected.

All the undesirable effects referred to above can also be acquired through carelessness in using the filters—soiling by means of the fingers and thumbs, in putting them on the lens, being by no means uncommon in operation. The correct method of attaching any filter consists in opening the case so that the filter itself can fall easily into a "cup" created by the two first fingers and the thumb of the right hand. In this way, only the metal flange or mount makes contact with the fingers—so that the attachment can be effected quickly and without risk of soiling the filter glass.

After Use.

Much of the foregoing advice applies equally to replacing any filter after use or during a change-over, since a chance opportunity may call for a hasty adjustment that leaves no time for examining the filter.

At all times, too, it is essential to keep the filter cases free from dust and grit. This cannot always be done by periodical cleaning alone, as working by the seaside or in dusty squalls may contaminate both filters and cases in a few seconds. For this reason the screens should be taken from the cases and attached as quickly as possible, care being taken to close the cases again immediately.

MAKING BETTER SNAPSHOTS-11

By DAVID CHARLES.

This article is the eleventh of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.

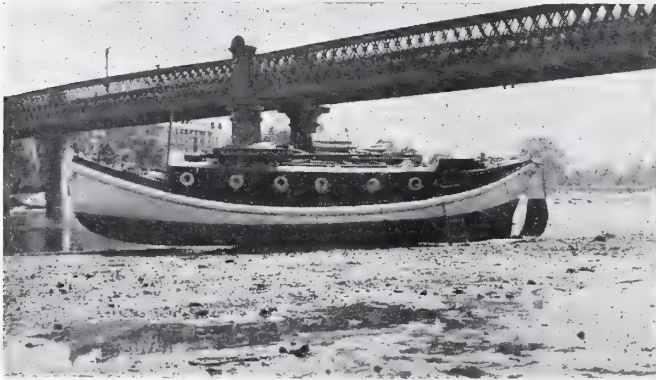


Fig. 1. A stranded boat may be a picture, or it may not. Here it is too much confused with its surroundings.

A BOAT left stranded on the foreshore is a subject at which the beginner with a camera is very apt to take immediate aim without very much consideration as to whether the view of it which chance has brought him is, or is not, likely to make the best picture of it.

It is one of the main purposes of this series of articles to show that some little prospecting for a better viewpoint will often discover a variety of entirely different effects. The value of this present example is not affected by the fact that the stranded boat was photographed, not at the seaside at all, but in the far more cramped conditions of a London suburb by the River Thames. At the sea there is not likely to be an iron bridge immediately behind the boat. But there may be other discordant details which will as surely obscure its sweeping outlines. These lines are the features which, consciously or subconsciously, constitute the appeal of this type of subject. Therefore it is desirable to seek for a viewpoint which gives a suitable background. Such a background will be simple in character, so as to make the lines of the boat stand out.

A Matter of Viewpoint.

By approaching nearer the water's edge, enough space was found between the boat and the uprights of the bridge to enable the latter to be kept entirely out of the picture, as in Fig. 2, and at the same time to secure a more sweeping angle to the boat's lines. From this aspect, too, the curiously-shaped anchor helps to fill the otherwise empty foreground, while the mooring-rope also



Fig. 2. The interesting foreground lends distance to a better outlined boat. With the bridge trimmed off, far nicer than Fig. 1.



Fig. 3. Beware of a near foreground object which will dwarf the main subject.

assists in giving a natural sense of perspective and relief. I have purposely left the portion of the bridge at the top of the print, to show how this exposure was made. A still closer approach would have exaggerated the size of the anchor too much, and it would then have looked stupidly big for a boat which then would have appeared still smaller by contrast. Trimming off the bridge from the top of the print will complete this effort.

Relative Sizes.

This necessity for care in using a foreground object which will be necessarily exaggerated in size by its nearness to the camera is plainly seen from the other side of the same boat, making an attempt to use its dinghy in similar fashion (Fig. 3). The dinghy looks larger than its mother boat! But, having noted this for future guidance, the ever-roving eye of the alert photographer is sure to catch sight of that pool of water in which the boat is partially reflected. Closer examination of this reflection discovers the opportunity for an entirely different picture, that of Fig. 4. By stooping with the camera, the height of the boat is apparently increased; by raising it the pool with its reflection is broadened—giving useful practice in deciding when a satisfactory compromise has been obtained.

Fig. 5 from the same subject is scarcely a picture, in the "exhibition" sense of the word. But it is just the kind of study in lines and masses which forms useful practice for those to make who aspire later on to see their pictures reproduced on the art pages of this journal.



Fig. 4. A reflection in a pool forms a nice exercise in composing the picture, as well as in holding a camera steady at any desired level.



Fig. 5. Making simple studies of "lines and masses" is useful practice for the aspirant to art.

LET ALL MEN KNOW

that we, counting ourselves as being among those who may truly, and with no inward qualms of conscience, style themselves "specialists," we, we repeat, are of all experts most expert in those many and varied matters appertaining to that most wonderful branch of modern science pithily but aptly designated "miniature photography." We say this quite plainly, and with no attempt at gasconading—we admit that good wine needs no bush but, continuing adage-*io*, were we too diligently to hide our light neath a bushel then you, the gracious (certainly) and good (we hope) miniaturists of these Blessed Isles would lose the finest service available for you.

Therefore do we not delay, nor brook of any, in climbing to the housetops to proclaim the fact that we, as specialists, are unsurpassed. Our part-exchange allowances deserve more than that cold and unrevealing adjective "generous," and our hire purchase arrangements are tactful. We account it just as great a pleasure to supply on hire purchase as otherwise, since 'tis the miniaturist we serve, and not his arrangements for settling his own private affairs. We look forward with pleasure to hearing from you. "Try 202 for Service!"

SPECIAL OFFER

We have now in stock three only Compass Cameras which we are obliged to sell as second-hand owing to their having previously been issued, but which are to all intents and purposes brand new, since we have only just received them back from the manufacturers, who have altered them to conform to the specification of the very latest model. The price of the cameras is £19 10s., and as we do not anticipate having them in stock for any length of time, prospective Compass users are advised to get in touch with us at once in order to discuss straight away the exchange of their present miniature apparatus and, if required, the hire purchase arrangements.

LEICAS:

Leica IIIa, f/2 Summar lens, E.R. case. As new £35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new £32 10 0
Leica III, black, f/2 Summar, E.R. case. As new £31 10 0
Leica III, chromium, f/3.5 Elmar, E.R. case. As new £24 17 6
Leica III, black, f/3.5 Elmar, E.R. case. Practically as new £23 17 6
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new £22 15 0
Leica II, black, f/3.5 Elmar. Good condition £19 10 0
Leica Standard Model, chromium, f/3.5 Elmar. Indistinguishable from new £13 10 0
4-cm. f/1.5 Plasmal for the Leica, uncoupled. As new £12 15 0
5-cm. f/1.5 Plasmal for the Leica, uncoupled. As new. Cost approximately £30. £14 10 0
3-in. f/1.5 Plasmal for the Leica, uncoupled. Cost approximately £36. As new £19 10 0

CONTAXES:

Contax Model III, f/2 Sonnar, E.R. case. As new £52 10 0
Contax Model II, f/1.5 Sonnar, E.R. case. As new £55 0 0
Contax Model II, f/2 Sonnar, E.R. case. As new £42 10 0
Contax Model I (this year's pattern), f/2 Sonnar. As new £32 17 6
Contax Model I, as above, but fitted f/2.8 Tessar £25 17 6
Contax, as above, but fitted f/3.5 Tessar. £23 17 6
Contax, old non-slow-speeds model, f/3.5 Tessar. Good condition. £14 17 6
8.5-cm. f/2 Sonnar for the Contax, any model. As new £24 17 6
F/8 Wide-Angle Tessar for the Contax. As new, chromium £9 17 6
Plate Back with 1 slide for Contax I. £2 19 6
Ditto, for Contaflex. £3 7 6
Contameter for the Super Nettel. As new. £6 19 6
4-cm. f/2 Biotar for the Contax. As new. £13 10 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Super Ikonta Model 530/15, f/4.5 Tessar (ideal for colour work). As new. £13 10 0
Another, as above, but with Rapid Compur shutter. As new. £14 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur. As new. £16 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur. As new. £13 18 6
Super Ikonta 530/2, as new, f/4.5 Triotar, Klio shutter £9 17 6
Super Ikonta 530, f/3.5 Tessar, Rapid Compur. As new £14 17 6

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd.:

Super Ikonta 530, f/3.5 Tessar, normal Compur. As new £13 17 6
Super Ikonta 530/16, f/2.8 Tessar, Rapid Compur. As new £23 17 6
Kodak Regent, f/3.8 Xenar, Rapid Compur. As new £13 17 6
Weltur, f/2.9 Radionar, Compur. As new £13 18 6
Baldexette I, f/2.8 Xenar, Compur. Shop-soiled only £15 15 0
Baldaxette I, f/2.8 Xenar, Compur. As new £14 10 0

SPECIAL OFFER.

Super Ikonta 530/2, f/4.5 Tessar, normal Compur. As new £12 7 6
Super Ikonta 530/16, f/3.5 Tessar. Slightly shop-soiled only £18 17 6
Roland, latest chromium model, f/2.7 Plasmal. Rapid Compur. As new £20 10 0
Roll-Op, f/2.8 Anticomar, Rapid Compur. As new £15 17 6
Dollina II, f/2.8 Tessar, Rapid Compur. As new £15 15 0
Model II Super Nettel, f/2.8 Tessar, case. As new £22 17 6
Ensign Multex, f/3.5 Ensar, case. As new £12 17 6

MINIATURE REFLEXES:

Latest Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, Rapid Compur. As new £19 17 6
Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, normal Compur. As new £16 17 6
Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur, case. As new £19 10 0
Rolleicord II, f/3.5 Triotar, ever-ready case. As new £14 10 0
Rolleicord II, f/4.5 Triotar. As new £11 17 6
Rolleicord I, f/3.8 Triotar. As new £11 5 0
Rolleicord I, f/4.5 Triotar, case. Excellent condition £8 10 0
Pilot Reflex, f/3.5 Tessar, Compur. Excellent condition £11 15 0
Welta Perfekta, f/3.5 Trioplan. As new £10 15 0
Contaflex, f/2 Sonnar, ever-ready case. As new £52 10 0
Contaflex, f/1.5 Sonnar, ever-ready case. As new £62 10 0
Lever-wind Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new £26 10 0
5.5-cm. f/8 Wide-Angle Tessar Lens, for the Exakta. As new £9 15 0
Exakta Model B, lever-wind, f/2.8 Tessar. As new £22 17 6
Lever-wind Multispeed Exakta, f/3.5 Exaktar, case. As new £15 10 0
Lever-wind Multispeed Exakta, Dallmeyer f/1.9 Super Six, lens hood and filter. As new £26 10 0
Lever-wind Multispeed Exakta, f/2.8 Tessar and case. As new £22 10 0
Model A Exakta, f/3.5 Tessar. Excellent condition £13 17 6
Korelle Model I, f/2.8 Tessar, case. As new £15 15 0
Korelle I, f/4.5 Enolard. As new £6 10 0

MISCELLANEOUS CAMERAS:

Retina, f/3.5 Xenar, Compur. As new £6 17 6
Beira, f/3.5 Trioplan, Compur. As new £6 17 6
Minifex, f/3.5 Astro, Compur. As new £6 17 6
Minifex, f/3.5 Victor, Vario shutter. As new £2 7 6
Peggy, f/2.7 Plasmal, coupled range-finder, film-cutting device. As new £19 10 0
Peggy, f/2.8 Tessar. As new £20 10 0
Peggy, as above, but with 4 cassettes, filter and E.R. case. Cost £36. £21 17 6

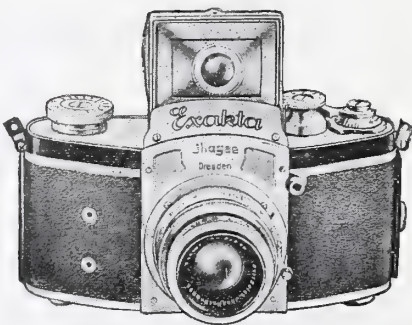
MISCELLANEOUS CAMERAS—contd.:

Kodak Six-20 Duo, f/3.5 Kodak lens, Compur £7 17 6
Dolly Super Sport, f/2.8 Xenar, 3 slides and focussing screen £9 17 6
520 Ikonta, f/3.5 Tessar, Rapid Compur, case. As new £9 17 6
Voigtlander Virtus, f/3.5 Heliar, case. Excellent condition £8 17 6
V.P. Weeny-Ultrix, f/2 Xenon. As new £12 10 0

CAMERAS TAKING 16 on V.P. FILM:

Zeiss Kolibri, f/3.5 Tessar, Compur. Good condition £6 17 6
Plaubel Makinette, f/2.7 Anticomar. Good condition £10 17 6
Voigtlander Perkeo, f/3.5 Skopar, Compur. Good condition £5 15 0
Picochic, f/2.9 Vidanar, Compur. Good condition £4 7 6
Pupille, f/2 Xenon, Compur. Excellent condition £13 17 6
Reflex Attachment for the Pupille. New condition £2 5 0

THE ONLY CAMERA OF ITS CLASS!

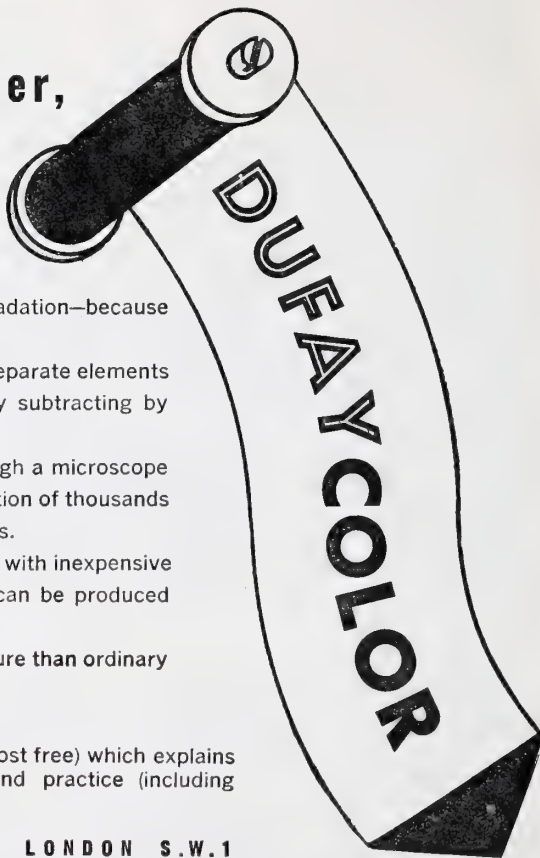


The Kine-Exakta has the distinction of being the only true reflex camera taking solely 35-mm. film; its distinction, however, does not end there! We have not seen any true reflex camera giving such a brilliant screen image before, and it is also a novelty to have a screen image showing a picture twice the actual negative size. The whole specification of the camera is more than one would have thought possible at the price asked; here is just a selection of its beauties: Takes all standard 36-exposure films. Extra magnifier fitted to hood. Interchangeable lenses, in bayonet mounts. Focussing from 3 feet. Lenses interchangeable with film loaded in camera. Automatic film wind and shutter setting. Picture counter. Automatic shutter lock. Special film cutter, to enable the user to use fewer than 36 exposures. The prices asked for this camera are as follows:

Fitted F/3.5 Exaktar..... £27 10 0
F/3.5 Tessar..... £34 10 0
F/2.8 Tessar..... £38 10 0
F/1.9 Primoplan..... £45 0 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.)
(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

The 'additive' process means truer, more brilliant COLOUR



Dufaycolor gives you brilliant results without filters; exquisite gradation—because it is based upon the "additive" process.

In other words, the colour tones are obtained by **adding together** separate elements of the primary colours (red, blue, and green), rather than by subtracting by means of filter layers.

Every colour is alive! Look at a Dufaycolor transparency through a microscope and you will see that its brilliant tints, its subtle hues, are an addition of thousands of elements of red, blue, and green light, in varying proportions.

Dufaycolor is a **fast** film permitting action snapshots in full colour with inexpensive lenses. Duplicate transparencies, and black-and-white prints, can be produced in any quantity.

Put Dufaycolor in your camera. It costs but little more per picture than ordinary film, and it is made in every size. Buy a roll today!

THE DUFAYCOLOR BOOK

Please write for a copy of this book (price 8d post free) which explains precisely and non-technically the theory and practice (including processing and finishing) of Dufaycolor.

DUFAY-CHROMEX LIMITED 14-16 COCKSPUR STREET LONDON S.W.1

THREE MODELS:

(Interchangeable lens)

With ZEISS TESSAR
f/2.8=3 cm. . . £29 10 0

With ZEISS TESSAR
f/3.5=3 cm. . . £26 10 0

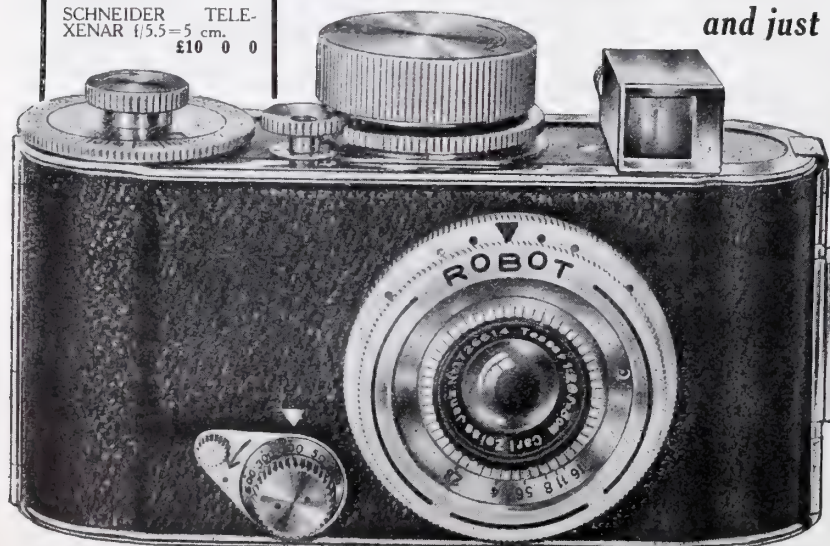
With MEYER PRIMO-
TAR f/3.5=3 cm. . . £23 10 0

Interchangeable TELE-
PHOTO LENS.
SCHNEIDER TELE-
XENAR f/5.5=5 cm. . . £10 0 0

ROBOT

"THE CAMERA THAT THINKS FOR YOU"

and just a few of the many reasons WHY!



- Shoots sequence pictures at machine-gun speed.
- Film winds itself automatically and sets shutter.
- Takes up to 50 exposures on standard 35-mm. film.
- No double or overlapping exposures possible.
- Dual cassette loading permits removal of any part of film at any time.
- Incorporates filter which compensates exposure.
- Shutter gives Time from 1 sec. to 1/500th sec. and all intermediate speeds.
- Lens always in "Ready" position—no time wasted in withdrawing mount. Etc., Etc.

**FULLEST DETAILS GLADLY
SENT ON REQUEST TO:**

ROBOT (H. E. J. Spearman, Sole
Concessionaire for Great
Britain and the I.F.S.)
53-54 HAYMARKET, LONDON, S.W.1

Telephone: WHItchall 2662-3.



CA 2616

SUBJECTS at your Garden Gate

By
D. SWAINE.

RECENTLY I undertook to test a new camera for a friend, and in casting about for subject-matter for the test I found myself wondering why I had never previously thought of the photographic possibilities of our daily callers at the house door.

For the business in hand I selected Saturday morning, usually a busy day for tradesmen, and within an hour had secured these illustrations, which I think easily prove what a wonderful collection could be made if such a pleasant task were to be tackled in a more leisurely fashion. Among younger amateur photographers there is bound to be a certain shyness when first dealing with people, so that such a series would be ideal as an introduction to this class of work, for one's models will, generally speaking, be well known, friendly, and anxious to oblige.

Natural Poses.

Such lack of constraint leads to easy poses and expressions, so that even where a single-figure study is being arranged the effect will be quite natural.



ICE-CREAM MEN.

Exposure 1/50th sec. at f/4.5.

all that is desired. And many houses I know have two milkmen to serve them and perhaps more than one greengrocer.

The Background Difficulty.

Probably the greatest difficulty in making a number of figure studies in a street lies in dealing with the background. This will usually be made up of garden walls, railings, isolated trees and other



THE GREENGROCER ARRIVES.

Exposure 1/50th sec. at f/4.5.

houses. The first step is therefore to try and arrange the lighting on the figure in such a manner that, with the help of differential focussing, it will stand as clear as possible from any unharmonious pattern there may be behind it.

Use Panchromatic Film.

Panchromatic film is necessary, because of the deep red-brown complexions of most of these hardy outdoor workers who call upon us so regularly and cheerfully in all weathers. Also, with the white-coated ones there may be a chance of placing them against the blue sky and using a light filter to bring out the beautiful effect of sunshine.

In spite of the large lens opening necessary for differential focussing it will not be found that the shutter speed need be high except in the case of a white-coated figure. Even on a day of brilliant sunshine a dark object close to the camera will require 1/50th at f/4.5 on fast panchromatic film.

Since, for the sake of isolating the figures, they will have been placed against a contrasting background, it is important



THE WINDOW-CLEANER.

Exposure 1/10th sec. at f/8.

to notice that development must not be carried too far, or the resulting negatives will be so hard that printing, and more especially enlarging, will be difficult.

If a street is particularly unfortunate as regards background it is a good plan to arrange one's figures—if the light is suitable—so that they are viewed against the roadway as it fades into infinity. This often removes the difficulty of spots and patches due to contrasty objects, completely out of focus, behind the figures which are the subject of the picture.

In spite of all the clever photography which is indulged in with a ball of wool or a couple of tumblers as subject matter, human interest is still the greatest force in the picture world, and a collection of prints along the lines suggested will prove a permanent source of pleasure in portfolio or album.



"LEND ME THE KEYS."

Exposure 1/50th sec. at f/3.5.

Amateur Cinematography

Filming the Fun of the Fair By NORMAN DYER.

ROUNABOUTS, coco-nut shies, helter-skelters, and "all you ring you 'ave!" What a chance for the amateur cinematographer! Yes, and what a chance to waste film unless you form some pretty definite plans in your mind before you start. There is usually so much happening that shooting here, there, and everywhere at whatever looks like a good thing invariably results in a hotch-potch of scenes in which nothing stands out.

A Pictorial Introduction.

A shot of the crowd entering the fair, with perhaps a few close-ups of amusing or interesting contrasts, such as the oldest and youngest pleasure-seekers and the most elaborate and the simplest conveyance, will make a good lead up. Then once inside the fair ground be sparing with your film, and keep on the look-out for little incidents which can be shot and inserted later on as relief-spots in the finished film. A kiddie sucking an enormous stick of rock or a man carrying an armful of coco-nuts—he may be only the proprietor of the shy, but a sub-title can easily suggest that he is a visitor whose luck was in—will help to put light and shade into the picture.

Next the roundabouts. A fairly close shot of one taken just as it starts up, so that the movement is not sufficiently rapid to make a blur. Then take a ride on the roundabout and film the fair as you go round; but get a corner of the roundabout (the head of one of the horses and its brass supporting rod, for instance) into the picture, or it will only look like an amateurishly fast "pan." If the light is good enough on the roundabout, you might try a shot directly behind you at some of the other passengers.

Reversed Action.

Then the coco-nut shy or the hoop-là stand. Film a few attempts by customers, and then, choosing a moment when there are plenty of rings on the stand or plenty of balls lying on the ground by the coco-nuts, take a shot with the camera upside-down. Spliced in right way round it will give you a comic effect of the hoops or balls being energetically returned to the spectators by the things they have been throwing at. And isn't it marvellous how unerringly the spectators catch them every time!

Now for a very special attempt. Take a ticket on the scenic railway or switch-back or toboggan or whatever the most thrilling attraction may be, and see that you have a new reel of film in the camera because you won't have time to reload. Settle yourself firmly in a front seat, get your friend to hang on to you, and proceed to film some of the more exciting

runs down precipitous slopes and round dizzy corners. Of course, you will get swung about, and the camera will probably take a few wild dives on its own now and then. But if you invest a whole twenty-five foot length of film on this one attraction you will have as thrilling a set of shots as the most excitement-loving fan could desire.

Then after the ride take a shot of the cars starting, and another of them finishing. If you can get someone to pose for you in a picturesque state of collapse it will make a good silent comment on the thrills just filmed.

Down the Water-chute.

The water-chute will be an easier subject, and both for this and the scenic railway you can, if you wish, fix your camera on a tripod and adjust it to point fairly down the track so that you need not keep your eye glued to the view-finder. But it may get jolted out of place, so take care. A reverse shot of the water-chute boat going up instead of coming down hardly needs suggesting, while a close-up of the fortune-teller's booth might be used effectively to introduce some hilarious sub-titles interspersed with odd bits of family film that you happen to have by you.

You might film a hefty young man doing his best to ring the bell on one of those machines which have to be hit with a mallet, and follow it with a picture of a little toddler bravely swinging a tiny hammer. The latter can easily be taken at home against a nondescript background.

More Incongruities.

Film any likely-looking placards advertising living skeletons, bearded ladies and so forth. Spliced together with shots interspersed of members of the family they will get more laughs than the redoubtable Laurel and Hardy, especially if you put stout Aunt Aggie in as the living skeleton and the family terrier as the bearded lady. Here again get your shots against as plain and non-recognisable a background as possible.

If you have with you a friend who is reasonably handy with a gun, take him to the rifle range and get him to smash a few clay pipes. If you pick a range where no prizes are given the targets will be easy to hit. Film him smashing a pipe or two, and then get a shot in reverse motion showing him apparently making a smashed pipe whole with a shot. If you can get a close-up of a puzzled expression on the face of a baby or a puppy that will be fine.



A harbor scene such as this does not need moving people, or even a moving boat, to convey reality. The rippling water and the restless gulls provide all the movement necessary.

Film Interest

By
G. F. HOUFTON.

FILM interest is probably one of the most difficult problems which the amateur cinematographer has to deal with. By this I do not mean that it is very difficult for him to find subjects in plenty that will interest him, but that it is quite another matter to make up a film which will be on the screen probably fifteen to twenty minutes, and will hold the attention of the audience. We are apt to shoot scenes on subjects which attract ourselves, rather forgetting the fact that they may not appeal to other people.

I have seen several amateur films

projected, and have been a member of various audiences, and in most cases the majority of subjects have been those that particularly interest the photographer himself. Personally I always take great pains to photograph subjects that will not only appeal to myself, but will also hold the interest of other people, and I think this is the secret of a successful show.

I have seen many films which have been entirely spoilt by the presence of a shot which obviously should have been cut out when the film was edited. Surely one reel properly finished leaves a much

better impression on the mind of those who see it than do three or four reels indifferently edited, and not possessing any general interest.

On viewing a film recently taken it is often found that it possesses shots which you know do not interest you particularly, but you may discover that they are very much appreciated by other people. We can probably learn a great deal from the still photographer in this respect. Some of the simplest subjects make a very satisfactory picture in still photography, and the same also applies to a moving picture.

The Week's Meetings

Wednesday, August 18th.

North-West London C.C. A Tour of the City of London.

Thursday, August 19th.

Kinning Park Co-op. C.C. Evening Outing to Port Dundas.
North Middx. P.S. "Sicily via Rome."
Oldham P.S. One-Man Show of Prints. F. Hilton.
Stretford C.C. "The Use of a Miniature Camera." C. E. Taylor.

Friday, August 20th.

Folkestone C.C. Club Meeting.

Saturday, August 21st.

Accrington C.C. Wiswell Moor.
Armley and Wortley P.S. Creskeld Lane to Eccup.
Bristol P.S. Stantonbury.
Hackney P.S. Outing to Bayford.
Harrogate P.S. Ripley. Mr. Riley Fortune.
Hull P.S. Partington. L. Kirk.
Kinning Park Co-op. C.C. Doune.
Letchworth C.C. Shephall. H. Meyer.
Liverpool A.P.A. West Kirby and Hills.
Manchester A.P.S. "Alderley." J. Shaw.
Partick C.C. Langbank and Kilmacollm. W. S. Blair.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Saturday, August 21st (contd.).

Sheffield P.S. Ford via Eckington. J. A. Lloyd.
Stafford P.S. Newport and Vauxhall. W. A. Lynch.
Stockport P.S. Poynton-Pott Shrigley. E. Hilditch.

Sunday, August 22nd.

Blackpool and Fylde P.S. Bibble Valley. B. D. Taylor.
Hanley P.S. Llangollen. E. L. Glossop.
Hornchurch P.S. The Docks.
Oldham Equitable P.S. Chetham's Hospital. A. E. Petrie.

Monday, August 23rd.

Bournemouth C.C. "The Amateur Photographer" Prints of 1935.
Oldham Equitable P.S. Effective Finish for your Best Print.
Southampton C.C. The Twin-lens Camera. R. T. Bruton.
Stourbridge Inst. P.S. Competition—Optional.

Tuesday, August 24th.

Hackney P.S. "A Set Subject"—Competition.
Leicester and Leicestershire P.S. Exhibition of Pictures.
Manchester A.P.S. The Art of the Mediaeval Wood-carver.
Windsorham C.C. "The Thames." H. Felton.
Worthing C.C. General Meeting for Judging Outing Competition Prints.

Exhibitions and Competitions

CURRENT AND
FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules in the issue of July 28.

The Amateur Photographer Novices' Competition.—Special prizes of supplies of films. Latest date for entries, September 30. Particulars in this issue.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of The Amateur Photographer. Full particulars in advertisement page in this issue.

Nuro Competition.—Cash prizes every month. Special prizes for boys and girls under sixteen. Full particulars obtainable from any photographic dealer, or from Nuro Ltd., Biggleswade, Bedfordshire.

Isle of Man Sixth Annual Amateur Photographic Competition, £300 cash prizes. Open until September 30. (P. A. Clague, Publicity Department, Isle of Man.)

"Daily Mirror" "Nushots" Weekly Photographic Competition. Cash prizes. (The Editor, "Daily Mirror," Fetter Lane, London, E.C.4.)

XVIIe Salon Internationale de Photographie de Belgique.—Open, May–October. (M. Julien Lejeune, 70, Av. Van Beelaere, Boitsfort, Brussels.)

Northern Photographic International and Open Exhibition, 1937.—Open, June 19–August 21. (W. Whitehead, 8, Bullrold Drive, Bradford.)

Eighth Chicago International Salon of Photography.—Open, July 15–September 19. (Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.)

XXXIe Salon International d'Art Photographique de Paris.—Open, October 2–17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (9e).)

I International Exhibition of the Photo-Press and Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Jugoslavia.)

Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Open, September 11–October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)

46th Toronto Salon of Photography.—Open, August 27–September 11. (W. H. Hammond, 2, Gould Street, Toronto, Canada.)

3e Internationale Focus Fotosalon, Amsterdam, Holland.—Open, September 11–26. (Focus, Ltd., Fotosalon, Bloemendaal, Holland.)

Second Western Ontario Salon of Photography.—Entries, August 25; open, September 13–18. (A. E. Adams, 923, Maitland Street, London, Canada.)

London Salon of Photography.—Entries, September 1; open, September 11–October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

First International Competition of Artistic Photographic Pictures, 1937.—Entries, September 1, 1937. ("Camera," Messrs. C. J. Bucher, Ltd. (Publishers), Zurichstrasse, 3/5, Lucerne, Switzerland.)

Fifth Annual Salon, Rockville Centre, N.Y.—Entries, September 1; open, September 11–18. (Dr. M. F. Lee, 74, N. Long Beach Road, Rockville Centre, N.Y.)

Anthracite Salon of Photography, Everhart Museum, Scranton, Penna, U.S.A.—Entries, September 7; open, September 18–October 4. (Salon Director, Everhart Museum, Scranton, Penna, U.S.A.)

The Victorian International Salon.—Entries, September 7; open, October 18–30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Entries, September 20; open, October. (Modern Magyar Fényképek, VIII, Rákóczi ut 19, Budapest, Hungary.)

Windsorham Camera Club.—Open, October 21–23. Last day for entries, October 2. (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

Fourth Canadian International Salon of Photography Art.—Entries, before September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photography Art, The National Gallery of Canada, Ottawa, Canada.)

Rotherham Photographic Society Forty-eighth Annual International Exhibition.—Entries, Septem-

ber 20; open, October 12–16 inclusive. (E. G. Alderman, Ruardean, Newton Street, Rotherham, Yorks.)

Sixth Irish Salon of Photography.—Entries, September 25; open, October 30–November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

"Irish Travel" Photographic Competition, 1937. Cash prizes.—Entries, September 30. (The General Manager (Photo Competition), Irish Tourist Association, 14, Upper O'Connell Street, Dublin, I.F.S.)

Cyclists' Touring Club (Metropolitan D.A.) Second Annual Photographic Competition.—Entries, September 30; open, October 28–30. (G. H. Craddock, 9, Lady Margaret Road, Kentish Town, N.W.5.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Entries, October 1; open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc József ut 27, Debrecen, Hungary.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Edinburgh Photographic Society, 76th Annual Open Exhibition.—Open, March 9–April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

FAIR PLAY FOR THE VERTICAL LINES.

SIR,—The comparative width or height of an object on a photograph is in inverse ratio to its distance from the camera, i.e., if a certain gate at 20 feet distance occupies 1 inch width of picture, a similar gate 40 feet away would occupy $\frac{1}{2}$ -inch width. Take the case of a parallel-sided chimney 80 feet horizontal distance from the lens and 60 feet high above lens level. The top of the chimney will be exactly 100 feet actual distance from the lens. If the base occupy 1 inch width of picture the top of the chimney should occupy a width of exactly four-fifths of an inch. The tilted camera will give this correctly, but the rising front will give "apparent" correction, which is actually distortion.

Composing a picture, the top and bottom edges should be the limits of the angle of vision, therefore when the centre of the height is above eye-level the line of sight must adopt an upward inclination. Tilting the camera to the same inclination gives the picture exactly as seen by the eye, however much we may dislike it when we see it on paper, with vertical lines converging. Setting the camera dead level, comparable with a horizontal eye-line, and then using a rising front, gives a false picture of something beyond the range of vision; the result is the unreliable extreme edge of a potentially larger negative made by a wide-angle lens. The abused miniature camera can do exactly the same with a wide-angle lens, afterwards scrapping the unwanted part of the picture.

Admittedly the rising front gives a result comparable to a perspective drawing, but both are wrong. The latter for facility is worked from a vertical picture plane, whereas this plane should be normal to the line of sight. The plane should incline forwards at right angles to the eye-line where the latter necessarily inclines upwards, and the resulting drawing would show converging verticals.

I do not suggest that drawing or photography should be faithful to such niceties—the average eye is not trained to detect vanishing verticals except when depicted on paper, and the normal Chinese or Japanese eye does not recognise perspective even in the horizontals. My argument is that the camera tilted to face the centre of the subject gives the more exact presentation.

Can the camera lie? Yes, when fitted with a rising front.
—Yours, etc., D. WEBSTER ROBERTSON.

PERFORMANCE OF CHEAP CAMERAS.

SIR,—May I be permitted to pass on to your readers a few experiences with regard to miniature camera work?

I do not agree entirely with the statement sometimes made that the excellence of results obtained from cheap miniature cameras fitted with $f/2.9$ lenses is a matter of luck.

This suggests that the lenses themselves vary in quality between poor and excellent, whereas I feel confident in stating that this difference, if it exists, is extremely small.

In my own experience I have found that in nine cases out of ten in which poor definition is obtained the lenses are not set at their proper scale markings for correct focus. This is due simply to the fact that a cut price does not allow for careful testing and final adjustments. This fault is extremely common, and I have personally detected it in no fewer than a dozen different miniature cameras, including one which sells at a price of ten guineas.

The cure is extremely simple, as one merely has to place a piece of ground glass in the place occupied by the negative while the lens is focussed very, very carefully on a well-lighted and well-defined subject at a distance. It will often be found, in carrying out this test, that when one has got a really sharp image on the ground glass, a glance at the focussing scale will reveal the fact that it does not indicate "infinity." All one has to do at this stage is to mark the spot indicated and thereafter set the pointer in front of, or behind, as the case may show, the given markings of the scale an equal amount to the difference between our new infinity mark and the makers' mark.

One can in many instances loosen a check screw and reset the actual scale to the new position, but this depends on the design. "Infinity" is the best distance to work on to make this correction, for obvious reasons.

The greatest fault to look for and to correct at once, is when the makers' setting of infinity is slightly farther away than actual infinity! I have found this on several occasions with disastrous results, as of course *nothing* is in focus at this setting.

After checking all miniature cameras, as described, that pass through my hands I have obtained excellent results regardless of the cost of camera and have not the slightest difficulty in producing sixteen first-class "whole plates" per spool.

As I write I have before me a 12×10 from a fifty-shilling 3×4 cm. camera, which is as good in definition and quality as anyone could desire.

I trust that the foregoing remarks may help some of your readers to improve their results. It is hardly fair to blame the makers every time, as if one cares to look up the prices of lenses and shutters, subtracting these from the cost of some miniature cameras complete, one wonders how the makers can produce a body of any description, let alone pay attention to fine detail.—Yours, etc., A. SPIERS-PURDON.

ENLARGER FOR SEVERAL SIZES.

SIR,—Concerning the enquiry by S. S. (Birmingham) for a dual size enlarger, it may interest him to know that we had a similar difficulty to overcome when equipping our dark-room, as we had to cater for members using P.C. size cameras and half-V.P. at the other end of the scale.

This was easily solved by a chat with Mr. Lancaster, of Messrs. J. Lancaster & Son, Ltd., of Birmingham, who modified his standard P.C. enlarger *at no extra charge*, so that we can get a 13×9 in. print from half-V.P. and "wallpaper size" from a P.C. negative.

By using the open base of the enlarger, we can obtain a print as large as 30×20 in. from half-V.P. when the paper is fixed a few inches from the floor.

In short, we found Mr. Lancaster exceedingly helpful and willing to go to a deal of trouble to supply our special requirements.

The usual disclaimer, please.—Yours, etc.,

W. ALAN NICHOLAS
(Chairman of Committee,
Oldbury Technical School P.S.)

ADAPTING A $\frac{1}{4}$ -PLATE ROLL-FILM CAMERA.

SIR,—I should like to draw attention once again to the price of quarter-plate roll films, which cost 2s. for a six-exposure roll. If this price is compared with that charged for the $4\frac{1}{4} \times 2\frac{1}{2}$ size (1s. 3d. for eight exposures) it is fairly obvious that the makers are endeavouring to make the quarter-plate camera obsolete. This is still more in evidence when one looks at second-hand lists, to see really high-class cameras being practically given away.

I have obtained one of these, and it may interest your readers to know how easily I consider they can be adapted to the $4\frac{1}{4} \times 2\frac{1}{2}$ size of film.

Seeing that $4\frac{1}{4}$ in. is common to both sizes of films, what is required are supports for the $2\frac{1}{2}$ -in. wide spools to enable them being fitted into the $3\frac{1}{4}$ -in. camera spool chamber of a quarter-plate.

Being a wood-turner by trade, I turned four hardwood spool ends, which fit into the $2\frac{1}{2}$ -in. spool, making it up to the length of one of the quarter-plate size. One of these four has to be left with a slot and keypiece for the spool winder to fit into, the other three having just wooden pins to fit into the spools, and a hole the other side, which fits the camera pins.

I have adapted two makes of quarter-plate roll-film cameras in this way; namely, an Ica Nixe and No. 3 Kodak. Of course, the $4\frac{1}{4} \times 2\frac{1}{2}$ film being $\frac{3}{8}$ -in. less in width than one of the quarter-plate size, there is a space left each side, and although now I have riveted two metal runners, one each side, for the $2\frac{1}{2}$ -in. wide film to run on, for a long time I used my camera with adapters only, always finding that the films laid flat when turned into position, also the film numbers are quite easily seen in the red window.—Yours, etc., S. G. MANLEY.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Messrs. Agfa Photo Ltd., of 1-4, Lawrence Street, St. Giles High Street, W.C.2, have just sent a copy of a very informative 64-page illustrated booklet entitled "How to Take Photographs." This publication is a complete elementary textbook on photography, beginning with the fundamental principles in the first twenty-five pages and then continuing with a series of short and very practical articles dealing with the photography of subjects of all types, from landscapes to portraits and sporting events. Even photography by artificial light, indoors and out, is not forgotten. The last twenty pages give a full outline of the processes of development and printing, and are no less practical than the earlier part of the book. As is only natural, frequent reference is made to Agfa cameras and materials, and full details of the characteristics of both films and printing papers of that make are given in compact and convenient form. A copy of "How to Take Photographs" will be sent post free on receipt of a request addressed to Mr. Atkins, at the above address.

Messrs. Pathéscope Ltd. announce that their Motocamera Model H will in future be fitted as standard with an $f/2.5$ lens in interchangeable mount, so allowing of its replacement when required by a lens of longer focal length. This new model, which will be priced at £7, will entirely supersede the models previously offered at £5 5s. and £6 6s. Supplies of a 2-in. $f/3.5$ telephoto lens, giving a two-times linear magnification as compared with the standard lens, are already available. In micro-focussing mount this lens costs £5 5s. The Pathéscope 9.5-mm. "Imp" Projector at £4 12s. 6d. can no longer be supplied, but accessories for it will remain available until further notice. Any further details of this apparatus, together with information as to the new 9.5-mm. films released, can be had on application to Messrs. Pathéscope Ltd., North Circular Road, Cricklewood, N.W.2.

The Camera Company, of 320, Vauxhall Bridge Road, inform us that they have purchased the entire remaining stock of roll film, ciné film, chargers and printing paper from Messrs. P.F.M. Ltd. These goods are being offered at extremely low prices, the price asked for a 30-ft. length of 9.5 Ciné-Comet film being 1s. for the orthochromatic stock and 1s. 3d. for the panchromatic. Coronet and Eumig chargers are offered at 9d. and 1s. 3d. respectively. Readers who are interested are advised to watch our advertisement columns for announcements of the prices of roll film and bromide and gaslight papers.

Stolen between the hours of 6.30 p.m. and 9.15 p.m., on Saturday, the 31st

July, at Berry Hill, Sussex, a Ciné-Kodak 8, Camera No. 9532. Will any reader who may be able to assist in tracing the missing article please communicate with Mr. E. A. Thorogood, 15, Ashcombe Avenue, Surbiton, Surrey.

Mr. D. E. M. Wright informs us that he has now resigned from the secretaryship of the South London Photographic Society, and in future all correspondence should be addressed to the new Secretary, Mr. P. S. Johnston, 67, Kimble Road, Colliers Wood, S.W.19.

The Agfa Club has recently been instituted in order to keep amateurs advised of all the latest developments of photography with Agfa apparatus and materials, and to assist them in any difficulties they may encounter. Free advice on photographic problems is given when required. Would-be members can enrol by sending their name and address, together with a carton belonging to any of the Agfa films, to Mr. Atkins, Messrs. Agfa Photo Ltd., 1-4, Lawrence Street, St. Giles High Street, W.C.2.

Mr. G. A. Forman, the secretary of the St. Helens Camera Club, informs us that he has now changed his address to Wensley, Bleak Hill Road, St. Helens, Lancs.

A course of practical lessons, demonstrations and lectures on Modern Photography will be given on Tuesday evenings at the Highbury Literary Institute. Camera users residing in North London will no doubt be pleased to learn of these forthcoming classes, which commence in September, under the direction of Mr. S. Alfred Dawes. Application should be made to the Highbury Literary Institute, Highbury Grove, N.5.

We have received from the Oxford Photographic Society a copy of their Coronation Souvenir Brochure, which is a very informative and well illustrated little booklet. Apart from general information regarding the Society, which has now been in existence for over ten years, the publication contains many useful articles for the beginner and the more advanced worker, as well as a number of reproductions from the Society's Exhibition. The Hon. Secretary, Mr. Henry R. F. Sturch, Hopewell, Elms Road, Botley, Oxford, will be very pleased to send any particulars to amateur photographers in the district who are interested, and on behalf of the Society extends a very hearty welcome to new members.

Mr. George Guthrie, Capitol Theatre, Queen Street, Cardiff, is the latest winner of the Wallace Heaton Weekly Competition. This is the first of the "Sunbathing Studies," and readers of "The A.P." will find full particulars of this competition each week in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

88. Makers' Formulæ: Developers for Barnet Papers—(1)

M.Q. for Bromide Papers.

Metol	..	10 grs. (1.05 grm.)
Sodium sulphite (anhydrous)	..	175 grs. (18 grm.)
Hydroquinone	..	30 grs. (3.1 grm.)
Sodium carbonate (anhydrous)	..	130 grs. (13.5 grm.)
Potassium bromide	..	10 grs. (1.05 grm.)
Water	..	20 oz. (1,000 c.c.)

If crystallised sulphite and carbonate are used, take 350 grs. (36 grm.) of each.

Development should be complete in $1\frac{1}{2}$ to 2 mins., and the temperature should be maintained at from 60 to 65 degrees Fahr.

Amidol for Bromide Papers.

Amidol	..	50 grs. (5 grm.)
Sodium sulphite (anhydrous)	..	325 grs. (32.5 grm.)
Potassium bromide	..	10 grs. (1 grm.)
Water to	..	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double the above amount.

This developer should be used within 3 days of being made up. Development should take place at 60 to 65 degrees Fahr., and should be complete in $1\frac{1}{2}$ to 2 mins.

Developer for Bar-Gas Paper.

Metol	..	16 grs. (1.8 grm.)
Hydroquinone	..	60 grs. (6.8 grm.)
Sodium sulphite (anhydrous)	..	350 grs. (40 grm.)
Sodium carbonate (anhydrous)	..	220 grs. (25 grm.)
Potassium bromide	..	6 grs. (0.7 grm.)
Water to	..	20 oz. (1,000 c.c.)

If crystallised sulphite and carbonate are used, take respectively 700 grs. (80 grm.) and 600 grs. (68 grm.) in place of the amounts given.

For Vigorous Bar-Gas use the developer undiluted, and develop for 45 secs. at 60 to 65 degrees Fahr.

For Soft Bar-Gas, dilute above developer with its own bulk of water. Development should be complete within 2 mins. at 60 to 65 degrees Fahr.

For colder tones, reduce the potassium bromide to half or even one-quarter of the amount given.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Amateur's Photograph Displayed.

I recently had an enlargement made from a treasured negative under a free enlargement scheme. The firm who did this were chemists. Now in at least two chemists' windows a copy of my print appears, advertising enlargements. As this may prejudice my chance of winning a competition with this photograph, I should like to stop this exhibition, or alternatively be paid for the use of my negative. W. G. M. (Devonshire.)

As the enlargements were apparently made for you for nothing the firm probably reserves the right to use such work as samples, the enlargement supplied to you serving as fee for the loan of your negative and permission to display. If you had paid for the work they would have had no right to make use of your negative in any way.

Press Agencies.

Could you tell me of a reliable agency for submitting photographs to newspapers and magazines? A. P. (London.)

The agencies mentioned below all undertake work of the type that you require.

The Associated Press of Great Britain, Ltd., 2 and 3, Hind Court, Fleet Street, E.C.4; British International Photos, Ltd., 176, Fleet Street; General Photographic Agency, Ltd., 131, Fleet Street; Keystone View Co., 12, Wine Office Court, Fleet Street; Central Press Photos, Ltd., 119, Fleet Street; Sport and General Press Agency, Ltd., 2 and 3, Gough Square, Fleet Street; "Topical" Press Agency, 10-11, Red Lion Court, Fleet Street; Wide World Photos, Salisbury Square House, Salisbury Square, E.C.4; Planet News, Ltd., 3, Johnson's Court, Fleet Street; London Press Photos, 153, Fleet Street; Photopress, Ltd., Johnson's Court, Fleet Street; M.C. Photos, 152, Fleet Street; Express Photos, Ltd., 28-29, Poppins Court, Fleet Street; London News Agency Photos, Ltd., 46, Fleet Street; G. Denes, Field House, Brems Buildings, E.C.4.

Selling Negatives.

I recently submitted some negatives of locomotives to a publishing firm, who have written to ask me what price I want for each negative. They will, I think, be used for making postcards. Can you tell me what the usual price in such circumstances would be? H. K. (Stockport.)

All such matters as that you name are questions of arrangement between the parties concerned. Either you must ask the firm to make an offer, or you must quote a price yourself, but, in either case, it depends upon what value you yourself place your negatives. Probably something like half a guinea would be a reasonable price, unless the negatives have some special value other than as straight record photographs of the subject taken.

Stereoscopic Society.

A letter in a recent issue mentions "The Stereoscopic Society." As I am interested in stereoscopic work, and have a 45 x 107 camera, I should be very glad to know the Society's address. G. M. (Yeovil.)

The secretary of the Stereoscopic Society is Mr. H. J. Mobbs, 89, Green Lane, Edgware, Middx.

Drying Prints.

Can you tell me how I can speed up the drying of prints, and how to prevent them from curling up as they dry? C. F. S. (Salisbury.)

You do not say what paper you are using for your prints, and methods of hastening drying that might be used for some papers would not be suitable for others. Most paper, however, can be safely surface-dried with special blotting-paper sold by photographic dealers. If they are then pinned up by one corner to the edge of a shelf they dry very rapidly, particularly in a warm, dry room. There is no means of preventing their curling, but you will find that prints on double-weight paper curl much less than those on ordinary single-weight paper. Unfortunately, however, they take a good deal longer to dry.

Self-Portraiture.

I should be glad if you would give me some hints on taking a self-portrait. I want to be able to see myself in a mirror at the time of exposure, and also to be sure I am not out of the picture. My shutter has no delayed-action release.

J. L. (Stanmore.)

For taking a self-portrait the lighting, focussing, etc., should be arranged just as though you were taking a portrait of somebody else. If you can obtain a model to act as a substitute for you during the arranging of the camera and lighting you will find it much easier to visualise the results that you will get. Do not put the camera too near, but leave a margin for error, in case you take a position slightly different from that of your model. A mirror placed close to the camera would enable you to observe your own expression, and a long wire release would make it possible for you to fire the shutter yourself.

Moonlight on Water.

I wish to take a photograph of a full moon making a path across the sea. Should I use my largest stop (f/6.8) or should I stop down? And what exposure should I give? I might add I have tried taking "moonlight" pictures by under-exposing in sunlight, but would like to photograph the real thing. K. L. (Eastbourne.)

You are overlooking the fact that when the only illumination is moonlight the exposure must be a long one, and, therefore, you could not photograph moving water. So far from requiring a small stop to make such an attempt, the only chance of success would be with the largest lens apertures made. With such a lens and a super-speed film something possibly might be obtained, but the chances are that the result would not be nearly as good as many of those obtained by sunlight. But if you do not mind water blurred through movement you might like to try your luck with about 1 minute's exposure at f/6.8, using a super-speed panchromatic film.

Quick Drying.

I need to do some quick drying of glass plate negatives and of prints. Can you please tell me the proper procedure? A. T. (Dewsbury.)

To dry your negatives and prints quickly your best plan will be to give them, after the final washing, two or three minutes in a 10 per cent solution of formalin. A considerable amount of heat can then be applied to expedite the drying without danger of melting the gelatine.

Photographing Sunsets.

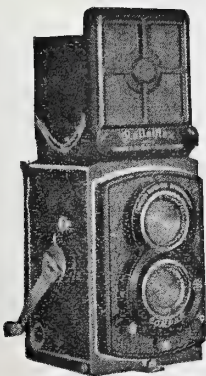
Is it possible to get a good picture of a sunset, seeing that it means letting the sun shine straight into the lens? And will a photo-cell meter indicate correctly for such a subject? And should I use a filter? J. L. H. (Derby.)

You are likely to meet with trouble if you let the sun shine into the lens. It should be more or less obscured by the clouds. A meter will, of course, help you, but if you include more than the sky you must make allowance in the exposure for foreground objects, unless you want them merely as silhouettes. As a rule it is advisable to use panchromatic material, but there is no definite rule as to whether or not a filter will be an advantage.

Beauty and the Best



Rolleiflex



The beautiful workmanship and precision of the Rolleiflex camera, and the beauty of its simplicity of operation are the reasons why it produces such beautiful pictures. The "Daily Herald" 1935 and 1938 big prizes, totalling £5,500—were won by it, and numerous other first prizes. And here's your opportunity to snap beauty with the best. On our new extended payment plan the

ROLLEIFLEX COSTS ONLY 9d. A DAY

Here are some of its features: 12 pictures on 3½ x 2½ roll film for 1/-; enlargement expense eliminated. Simplest, most efficient focussing, with magnifier and ground-glass screen. Picture seen actual size, right way up even during exposure. Instant readiness, with "stop," speed and focussing all in view. Zeiss Tessar 1/8.5 lens, Compur Rapid shutter from 1 to 1/500th sec., T. and B. D.V. finder for speed subjects. Option of plates or cine film. Price £25

The most generous exchange allowances in the trade.

WALLACE HEATON LTD.
127, NEW BOND ST., LONDON, W.1



47, BERKELEY ST., W.1 43, KENSINGTON HIGH ST., W.8

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 84, Aldersgate Street; 54, Lime Street; 13, The Arcade, Liverpool Street, London, E.C.4.

DON'T FORGET

YOUR

BARGAIN CAMERA

FROM

ALDERSGATE ST.



If you want a real "snip" try Aldersgate Street. Our market for exchanges brings in hundreds of well-cared-for instruments — these are resold at pounds below list prices, and, what's more, you can get them on the easiest terms imaginable. Generous exchange allowance on your present camera.

1-pl. Ensign Special Reflex, f/4.5 Ross anastigmat, 12-in. f/6 Dallmeyer Telephoto, revolving back, 6 slides, F.P. adapter and case. Complete with colour filter. Cost £26. £15 0 0

3½ x 2½ Bessa Roll Film, f/4.5 Voigtar, D.A. speeded shutter. Cost £5 7s. 6d. As new. £3 17 6

3a Special Kodak, f/6.8 Dagor, in Compound. £2 12 6

3½ x 2½ Carbine Roll Film, f/7.7 anastigmat, Compound shutter £1 19 6

1a Latest Folding Kodak, Doublet lens. Cost £2 7s. 6d. As new £1 12 6

2a Folding Brownie, R.R. lens. 17s. 6d.

4 x 3 cm. Kolibri, f/3.5 Novar, Telma delayed-action shutter £3 17 6

4½ x 6 Double Extension Voigtlander, f/4.5 Heliar, Compound shutter, 6 slides £4 12 6

3½ x 2½ Icarette, f/4.5 anastigmat, D.A. Compur. £4 17 6

3½ x 2½ Self-erecting Roll Film, f/4.5 Trioplan, D.A. Compur £4 12 6

Pathé de Luxe Motocamera, 9.5 mm., f/3.5 anastigmat, complete in leather case. As new. £7 17 6

Double-claw Pathé Projector, super attachment, motor drive and resistance £7 10 0

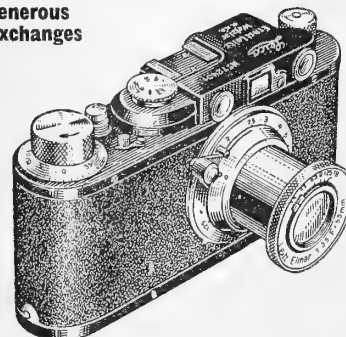
9 x 12 Pamos, f/4.5 Heliar, 6 double slides and leather case £16 16 0

5 x 4 Anschutz, f/4.5 Xpres, 6 double slides and case. £7 17 6

5 x 4 Goerz Folding Reflex, f/6.8 Dagor, 3 slides and case. £2 19 6

5 x 4 N. & G. Special Boxform, f/6.3 Zeiss Tessar, 2 changing-boxes £2 19 6

Generous Exchanges



.. OR A NEW LEICA MODEL II

With a Leica you can enjoy the best photography. It takes up to 36 exposures at a loading—sufficient for a good day's trouble-free snapshotting. The Leica is small, handy, and fits the pocket or lady's handbag. Its optical equipment and shutter speeds are perfect enough

for the widest range of photography. Model II has focal-plane shutter, speeded to 1/500th sec. and f/3.5 Elmar lens. Cash price £27 : 17 : 0

24 monthly payments of 25/-.

LATEST 104-PAGE CATALOGUE POST FREE.

(1929) LTD.

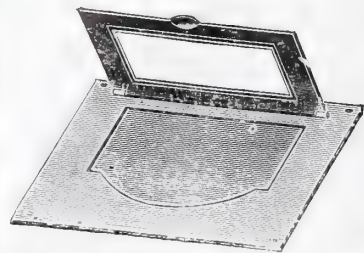
CITY SALE & EXCHANGE

84, ALDERSGATE ST., LONDON, E.C.1

Also at 59/60, CHEAPSIDE; 90/94, FLEET ST.; 64, LIME ST., and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.4. Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 13, AVEY ROW, W.1.

DID YOU KNOW ...

the simplicity of enlarging miniature negatives to $3\frac{1}{2} \times 2\frac{1}{2}$ in. and Postcard size when using the



KINDERMANN METAL FOLDING MASK

Fits on any vertical enlarger and the paper is simply laid into the provided aperture. A perfectly masked border every time, without trouble or care.

Price for $3\frac{1}{2} \times 2\frac{1}{2}$ size ... 3/9

Price for Postcard size ... 6/-

Catalogue free on request.

R. F. HUNTER, LTD., Celfix House

51, GRAY'S INN ROAD, LONDON, W.C.1

Phone: HOL. 7311/2.

The original
adopter of

I AM CHAMPLIN'S 15

AS A STANDARD DEVELOPER

Your Leica or Contax spool receives my individual attention.

35-mm. spool developed in Champlin 15, Sease I, II, III, straight P.D., Meritol, or what you will, and treated with "Scratch-proof" ... 3/-

120, or V.P.K., ditto ... 1/6

INDIVIDUAL TREATMENT IN CORREX TANKS AND
FINEST RESULTS GUARANTEED.

For safety's sake send your next spool to :

H. STEAD Miniature Processing Specialist, 4, GT. QUEEN STREET, W.C.2

Phone: HOL. 7900.

(2nd door on right from Kingsway.)

18/8/37.

"The Amateur Photographer."

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Tuesday, August 31st.

18/8/37.

"The Amateur Photographer."

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Tuesday, August 31st.

18/8/37.

"The Amateur Photographer."

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Tuesday, August 31st.

18/8/37.

"The Amateur Photographer."

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

18/8/37.

"The Amateur Photographer."

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

Besure!!!
use
SUPERFIX
TEST AT OUR EXPENSE
THE QUALITY PASTE

It unobtainable at your usual stationer's, store or dealer's, write to the sole manufacturers for FREE SAMPLE and details of the BETTER MOUNTING METHOD. SUPERFIX is sold in Aluminium containers with brush, 9d., 1/-, 1/6.

Please give your dealer's name when writing.
MIDDLEMASS & CO., LTD., Penryn, Cornwall.

"THE A.P."

Special Competition for Novices

THIS competition is specially for Novices, that is to say, those amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor. The latest date for receiving entries is September 30th.

The copyright of all prints entered remains the property of the authors of the photographs, but the right is reserved by "The A.P." to reproduce the winning prints and any others that may be worthy of mention. The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed to: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

A GOOD CAMERA IS AN INVESTMENT... you can "Bank" on us

Glance at the four selected examples showing the small weekly amounts required on our "Out-of-Income Terms," and realise that the camera you have longed for is as good as yours.

5/6½ a week—22/2 a month—buys Exakta Model B Multispeed, with Tessar f/2.8. Cash price £27 10 0

8/8½ a week—34/10 a month—buys Contax II, Tessar f/2.8. Cash price £43 5 0

4/7 a week—18/4 a month—buys Super Ikonta II, Tessar f/3.5. Cash price £22 15 0

3/3 a week—12/11 a month—buys Wirgin Edinex 24×36 mm., Xenon f/2, Compur Rapid. Cash price £15 0 0

Any apparatus over £10 supplied on 24 monthly payments at cash price plus 7½ per cent; under £10 5 per cent is added, and 9 to 15 monthly payments according to value.

Our Part-Exchange Allowance on your present camera provides the first payment and will probably lessen the subsequent ones. Every transaction receives personal attention, and formalities are reduced to the barest minimum.

WHY NOT WRITE OR CALL TO-DAY,
you will like our service and be glad you did.

BRADSHAW'S 21 HYDE ROAD
GORTON MANCHESTER

Phone: EAST 0732.

APOLOGY

For the second year in succession we find it necessary to apologise for delay in delivery of the "REFLEX-KORELLE."

The demand has far exceeded the supply in spite of every effort on the Manufacturers' part to keep up with it.

We have now received information that further supplies of nearly all models are on the way. The f/2.8 Zeiss Lens will not be available until December, however.

Will those Dealers and Dealers' Customers who have waited more or less patiently for so long kindly accept our thanks and this assurance that the finest of all Reflex Cameras will shortly be in their hands.

PHOTO-OPTICS LTD
32, Lord Street, LIVERPOOL 2.

IMMORTAL MEMORIES

Have you ever reflected that the advent of cinematography has given immortality to those whose memory is enshrined in the celluloid reels of the amateur's private library? His children shall not grow old, nor shall his loved ones die! The human memory is a faithless thing—but the cine camera captures the truth, and perpetuates loveliness, happiness and joy through all one's years! WHY NOT LET US SHOW YOU HOW TO CAPTURE THE ONES YOU LOVE BEST?

We give below a selection of the second-hand equipment we can offer from stock—and should be delighted to supply any of it on hire purchase. Of course, we should be only too pleased to take your present outfit in part exchange.

BELL & HOWELL

16-mm. Projector, 200-watt lamp, reverse, still-picture device, 2-in. lens, complete with resistance for all voltages, flex and carrying-case £18 10 0

8-mm. Filmo Double-8, speeds 8, 16, 24 and 32, detachable f/2.5 T.T. & H. lens, carrying-case. Indistinguishable from new. £17 15 0

8-mm. Filmo Straight 8, speeds 8, 16, 24 and 32, detachable f/2.5 T.T. & H. lens, de luxe leather case (Agfacolor will be available for this camera shortly). As new. £12 10 0

16-mm. Filmo 70a, speeds 8, 16, f/3.5 T.T. & H. lens, complete with case. In splendid condition £15 0 0

KODAK

16-mm. Cine-Kodak BB Junior, f/3.5 Universal focus, direct-vision finder. Indistinguishable from new £8 17 6

16-mm. Kodascope Model A, 200-watt lamp and Universal resistance, rather ancient but in good running order. Very reliable. £15 10 0

16-mm. Model B Cine-Kodak, f/3.5 Kodak anastigmat, complete with case. £6 10 0

16-mm. Model C Kodascope Projector, 100-watt lamp, complete with resistance, 200-250 v. £8 17 6

SIEMENS

16-mm. Model B Camera, f/2.8 Busch in focussing mount. Condition perfect. £17 10 0

16-mm. Home Projector, 200-watt lamp, 2-in. Dallmeyer lens, 230 volts, resistance, flex and case. As new. £23 10 0

16-mm. Standard Projector, powerful light, resistance for 230 v. (interchangeable). Special model built for hard wear. £46 0 0

PATHE 9.5-mm.

Model B, metal body, f/3.5 in Universal mount. Good condition. £2 19 6

De Luxe Model, with f/2.7 Tessar lens. As new £9 10 0

200-B Projector, with resistance, case, flex, spare reel. As new. £12 10 0

"Home" Model, overhauled by makers, hand turn only. £2 15 0

"Home" Model, with motor, resistance, super attachment for 300-ft. reels. Perfect condition £5 19 6

BOLEX

16-mm. Camera Model H, with turret head, removable tri-focal view-finder, hand turn in addition to spring motor, many other features, with f/1.5 Dallmeyer Speed and carrying-case. As new £38 10 0

G916 Projector for 16-mm. and 9.5-mm. films, 500-watt lamp (new), resistance, carrying-case. As new. Overhauled by makers. £33 10 0

G916 Projector, as above, but without case. Condition not quite as good. £30 10 0

D.A. Model for 16-mm. and 9.5-mm. films, 400-watt lamp, belt driven, take-up with resistance. Very good condition. £22 10 0

D.A. Model, as above, but with 250-watt lamp, rather older machine. £19 10 0

P.A. Model for 9.5-mm. films only, 250-watt lamp, resistance. Good condition. £15 10 0

MISCELLANEOUS

16-mm. Agfa Projector, 100-watt lamp, built-in resistance. Very sturdy machine £20 0 0

16-mm. Ensign Alpha, 100-watt lamp, complete with resistance and metal carrying-case £8 10 0

16-mm. Ensign 100-B Projector, 100-watt lamp, complete with resistance. £10 10 0

R. G. LEWIS (CINÉ)

"Movie Experts"

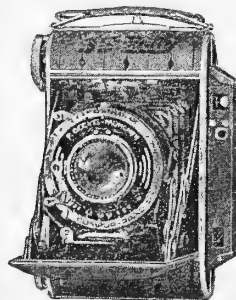
202, HIGH HOLBORN, LONDON, W.C.1
(Chancery 7996)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

now with
COUPLED RANGEFINDER

THE SUPER-SPORT DOLLY

IN TWO MODELS.



MODEL A for standard 2½×3½ roll film, takes 16 exposures 2½×1½ or 12 2½×2½. Xenar f/2.8 3-in. lens. Compur delayed-action shutter to 1/250th sec. £15:5:0

MODEL C takes either roll film (as Model A) or 4½×6 cm. plates. Reverse spooling. Interchangeable lens. Rangefinder use for film, focussing screen for plates. Xenar f/2.8 3-in. lens. Compur delayed shutter 1/250th sec. £16:16:0

The latest addition to the

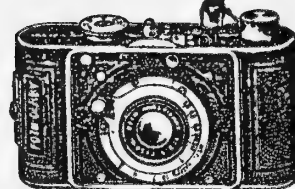
CERTO RANGE

Ask your dealer for catalogue, or write to Sole Importers for

ACTINA Ltd.

CERTO CAMERAS
29, Red Lion Square,
High Holborn, W.C.1

Foth-Derby



The roll-film camera with
focal-plane delayed-action
shutter.

Takes 16 pictures on standard 8-exposure V.P. Roll Film. Shutter speeded from 1/25th to 1/500th sec. The Unique Camera of remarkable value.

With Foth Anastigmat Lens F/3.5,

£5.5.0

With Foth Anastigmat Lens F/2.5,

£7.5.0

Send for lists to the Sole Importers:

PEELING & VAN NECK LTD.
4/6, Holborn Circus, London, E.C.1

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less 2/6
2d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

THE fun of the family party, the joy, the goodwill, the action, will be lost unless a living record is produced.

Make permanent the daily doings of your holiday with a Ciné Camera.

WE OFFER—

THE NEW FILMO CORONATION EIGHT



Smallest and lightest of movie cameras. Takes 50 ft. of 8-mm. film. Loading by daylight, built-in exposure calculator, four operating speeds—8, 16, 24, 32 frames per sec. Interchangeable lenses. Built into a rigid, non-warping, die-cast aluminium-alloy housing. Designed to give a lifetime of dependable service. With Anate 12½-mm. f/3.5 lens

£16:0:0

THE NEW PATHÉSCOPE "H" CAMERA

For 9.5-mm. film.



Compact in design. Perfect in operation. Fitted with an f/2.5 anastigmat lens in an interchangeable mount. Single-picture device for trick work and snapshotting. Self-closing shutter. All metal, with black ripple finish.

£7:0:0

Interchangeable Telephoto lens f/3.5, in focussing mount, giving four times area magnification.

£5:5:0

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S.—Kodak Folder, new, 116 size, self-erecting, 30/—Below.

MOUSLEY'S.—Zeiss Ikon Ikonoflex, f/4.5 Novar, Klio shutter, D.A., leather case; perfect, £7/10.—Below.

MOUSLEY'S, 309, Witton Rd., Birmingham, 6, for Exchanges. [0032]

ALLENS.—Super Nettel I. Tessar f/2.8, £17; Kodak Regent, Tessar f/4.5, E.R. case, £13/19/6; Plate Back and 2 slides for Rolleiflex, £2.

ALLENS.—Leica Model II, Hektor f/2.5, filter, Portrait lens, copying device, spare spool-chamber, £23/10.

ALLENS.—Super Ikonta, 8 or 16, Tessar f/4.5, £12/10; Ikonoflex II, Tessar f/3.5, £15/19/6; Nagel Rolloxy, Elmar f/3.5, case, £7/10; Contax I, slow speeds, Tessar f/2.8, £22.

ALLENS.—Wanted to purchase for cash, Miniature Cameras—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

ENSGN Carbine No. 6, Zeiss Tessar f/6.3, Compur, case; perfect condition, £4.—Gardner-Smith, Jesus College, Cambridge. [8544]

CONTAX II, f/2 Sonnar, E.R. case; definitely new, nearest £40.—Gilling, 101, Leadenhall St., E.C.3. [8604]

VOIGTLANDER Rangefinder Bessa, looks new, f/3.5 Heliar, cost £21; sacrifice, £13/15.—Silver, 83, Rossmore Court, Park Rd., N.W.1. Pad. 2903. Elstree 1644. [8605]

AVO SMETHURST METER



Ensures perfectly-matched shots throughout every reel, true colour rendering on colour film under all conditions. Ensures perfect modelling and contrast to be obtained in artificial light. Simple to use. Enables beginners and advanced workers to obtain effect shots with certainty and ease.

Complete with instructions in ever-ready morocco leather case with carrying cord £4:4:0

SELECTED BARGAINS

379. 16-mm. Model V Victor Cinecamera, turret head, f/2.9 Triple anastigmat Dallmeyer lens, 5 speeds. Price, £36 0 0

412. 16-mm. Cine-Kodak Model B, f/1.9 lens, also 78-mm. f/4.5 Kodak Telephoto lens, and finder with hood and caps, also leather case. Price, £21 0 0

413. Arla Domestino Projector 16-mm., very compact, 100-watt, complete with carrying-case. Shop-soiled only. Special offer. Price, £18 6 0

433. 16-mm. Bell & Howell Filmo 75 Camera and leather case, equipped with f/1.3 Cooke Special lens. Very good condition. Price, £18 18 0

434. 16-mm. Cine-Kodak Model B, f/3.5 lens and leather sling case. Very good condition. Price, £8 18 6

437. Model B Geoscope 16 mm., complete with twin speakers. Just overhauled. List £135. Price, £78 0 0

439. Miller 9.5 Cinecamera, f/1.5 Dallmeyer 20-mm. Speed lens, 5 speeds, footage indicator, with leather case. Good condition. Price, £9 10 0

448. 9.5-mm. Pathescope De Luxe Motocamera, f/2.7 Zeiss Tessar lens. Price, £6 6 0

ESTABLISHED OVER HALF A CENTURY.

SHEFFIELD PHOTO CO. LTD.

Grams: 6, NORFOLK ROW Phone: 22079
Photo, SHEFFIELD, 1 (2 lines).
Sheffield.

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, after receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **LILFE & SONS LTD.**, and crossed. Notes being untraceable if lost in transit should not be sent as remittances.

& Co.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

FOR Sale.—6×6 Automatic Rolleiflex Camera, property of late Ralph Ince, director Warner Bros. Pictures, practically new, with Zeiss Tessar f/3.5 lens in Compur shutter.—E. A. Hertz, 150, Regent St., W.1. [8621]

LEICA II, black, coupled range-finder, Summar f/2, ever-ready case, coupled 5-cm. Elmar lens, lens hood, filter, 3 cassettes, Correx tank; first £27 secures.—Russell, 4, West George St., Glasgow. [8622]

ROLLEIFLEX 2½×2½, marvellous opportunity, fitted f/3.8 Tessar, twin Proxar lenses, filter, lens hood, velvet-lined leather case; cost £28; will take £12 or near offer for quick sale.—Box 2972, c/o "The Amateur Photographer." [8623]

AGFA Speedex, f/8.8, 3½×2½, case, Rhaco finder, tripod, case; as new, 30/-.—59, Newminster Rd., Newcastle-on-Tyne. [8624]

KODAK Retina, f/3.5 Xenar; good condition, £8 or nearest.—44, Wray Avenue, Ilford. [8625]

FOTH-DERBY, f/3.5, as new, purse, lens cap, filter and clip, Kodak V.P. tank, complete, £4 the lot; deposit.—Armstrong, Manse, Carrbridge, Scotland. [8627]

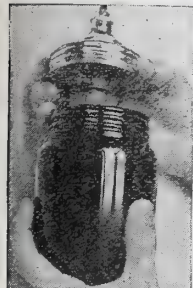
BABY Ikonta, Novar f/6.3, Derval shutter, case; new condition, 45/-.—D. Lawson, Margarets, Haslemere, Surrey. [8628]

LEICA 3, black, f/3.5 Elmar, 5-cm., in ever-ready case, £22; Elmar 9-cm. f/4, in case, £8/17/6; Vidom Universal Finder, in case, £3/5; Filters: Fihel, 10/-; Figro, 10/-; Fipos, 15/-; Angular Bracket, 7/6; Correx Tank, 15/-; Valoy Enlarger, £7; deposit system; the whole of the above equipment is in first-class condition and equal to new.—Morris's, 62, Knowsley St., Bolton, Lancs. [8634]

LEICA Model IIIa, chromium, f/2 Summar, shutter 1 to 1/1,000th, complete, E.R. case, as new, cash price £30; Agta Cine Camera 16 mm., f/3.5 20 mm., with case, excellent condition, £7.—E. M., 8a, Cleve Rd., N.W.6. [8648]

ENSIGN

Dark-Room Gadgets



ELECTRIC LIGHT COVERS

Makes any room a perfect "dark-room." For use on any electric point. Ruby or orange. Small or large. Each,

5/-



SYPHON

Maintains a constant supply of pure water by drawing off the hypo-laden water from the bottom of the washing dish. Ebonite

9d.

FILM SQUEEGEE



Roll films are rapidly dried by drawing them through two chamomise-padded prongs..... 2/3

TRIDENT DEVELOPING WEIGHT

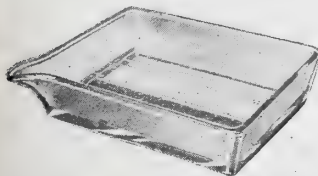
Simplifies development of roll films in lengths and prevents scratching. Porcelain. Takes films up to 3½ in. wide..... 2/6



GLASS DISHES

Robust construction. Will stand up to hard usage remarkably well.

7×5 in. 4/6
9×7 in. 5/6



UNIVERSAL MEASURE

For English and Metric fluid graduations, and for bulk chemicals. Holds 10 oz.

2/9

ENSIGN, Limited
HIGH HOLBORN,
LONDON, W.C.1



CAMERAS AND LENSES

NEGRETTE and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

4½×6 Ernemann Focal-plane Camera, direct finder, quick-wind focal-plane shutter, 1/20th to 1/1,000th, cable release, fitted Ernemann Ernstos f/2, focussing, infra-red filter, micro filter 5, adjustable holder in case, 12 slides, F.P. adapter, leather case; as new, £13.

3½×2½ Voigtlander Prominent Roll Film Camera, 34 coupled range-finder, direct finder, fitted Voigtlander Heliar f/4.5, Compur D.A. shutter, 1 to 1/250th (taking 16 or 8 pictures on 3½×2½ spool); good order, £11/15.

4½×2½ Zeiss Ikon Ikonta Roll Film Camera, 44 direct and brilliant finders, fitted 12-cm. Tessar f/4.5, focussing, Compur D.A. shutter, 1 to 1/250th, £8.

1-PLATE No. 3 Pocket Kodak Roll Film, focussing adjustment rack-rising front, reversible finder, autographic back, fitted 13-cm. Tessar f/6.3, Compur shutter, 1 to 1/250th, cable release, portrait attachment, canvas case, £4/15.

3½×2½ No. 6 Watch Pocket Carbine Roll Film, 34 focussing, rack-rising front, wire frame and brilliant finder, direct finder, fitted Tessar f/6.3, Compur shutter, 1 to 1/300th, cable release, leather case, £4/15.

3½×2½ 6-20 Roll Film Kodak, self-erecting 34 front, reversible finder, Kodak anastigmat f/6.3, speeded shutter, 1/25th to 1/100th, leather case, £2/5.

4½×2½ 6-16 Kodak Roll Film Model C, self-erecting front, reversible and direct finders, fitted K.S. anastigmat f/6.3, O.V. shutter, 1/25th to 1/100th, £2/17/6.

ZEISS Ikon Ikoflex Twin-lens Reflex, fitted 12-cm. Novar anastigmat f/4.5, speeded shutter, 1/25th to 1/100th, cable release; as new, £6/15.

3½×2½ Mentor Sports Reflex, rising front, deep hood, quick-wind focal-plane shutter, 1/14th to 1/1,300th, fitted Meyer Helioplan f/4.5, focussing mount, 3 slides, F.P. adapter, canvas case; fine condition, £8.

3½×2½ Mentor Sports Reflex, deep hood, quick-wind focal-plane shutter, 1/14th to 1/1,000th, fitted Hugo Meyer Plasmat f/2.7, focussing mount, 6 slides, F.P. adapter, leather case; as new, £29/17/6.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTE and ZAMBRA, 122, Regent St., W.1. [0010]

ROLLEIFLEX, non-automatic, 2½×2½, Tessar f/3.8, case, filter, hood; excellent condition, £7/15.—Box 3012, c/o "The Amateur Photographer." [8637]

LEICA IIIa, Summar f/5 cm. 1/2, condition as new, in ever-ready leather case; quick sale, £32.—Seen at Luzac, 46, Great Russell St., W.C.1. [8639]

ROLLEICORD, f/3.8 Triotar, Compur, 1/300th, E.R. case; perfect condition, practically unused, £12/10.—41, Paignton Avenue, Monk-seaton. [8640]

VOIGTLANDER Virtus, for 16 on 8 120 film, f/3.5 Skopar in Compur, filter, deerskin wallet, £7/19/6; cost £10/9/6.—Below.

620 Kodak, f/4.5 Kodak anastigmat, in Compur; as new, £5/15; cost £7/7.—Below.

2C Folding Kodak, f/7.7 anastigmat, rising front, 4-speed shutter; perfect, 30/-; part exchanges; instalments.—Woolons, 254, Hendon Way, London, N.W.4. Phone, HENDON 6263. [8641]

LEICA III, chromium, Summar f/2, E.R. case, yellow and red filters; all as new, £30; no offers.—Redington, 101, High St., Barnstaple. [8643]

3½×2½ Graflex Reflex, f/4.5 and interchangeable f/6.8 Telecentric 9-in. Telephoto, F.P.A., £6/10; Contax 1, Sonnar f/2, case, indistinguishable from new, £28/10.—Below.

ZEISS 2 on 3½×2½, f/4.5 Novar, Dervall shutter, as new, £3/17/6; Zeiss 3½×2½, Novar f/7.7, as new, 35/-; Ditto, f/4.5 Novar, 70/-; Agfa 3½×2½ R.F., f/4.5 and Compur, as new, £4.—Below.

SUPER Ikonta 3½×2½, f/3.8 Tessar, new three weeks ago, £19; Rolleicord, f/4.5, auto. winding, as new, £10.—Cyril Howe, Leading West of England Credit Dealer, Bath. [8644]

FOTH-FLEX, f/3.5 lenses, leather case; first £6/10.—Bird, Watton, Thetford, Norfolk. [8650]

YOUR NEW CAMERA

BY SERVICE DEFERRED TERMS

ENTIRELY FINANCED AND CONTROLLED BY THE SERVICE COY.

TOP PRICE EXCHANGE OFFERS on MODERN CAMERAS



1937 ROLLEICORD MODEL IA

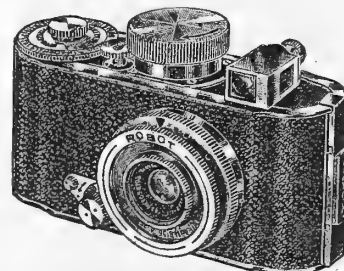
WHAT VALUE!

This instrument needs little introduction, takes 6×6 cm. pictures (12 on 3½×2½), f/4.5 Zeiss Triotar lens, Compur shutter, automatic numbering device with film stop.

£12 : 10 : 0

Or 18 payments of 14/10 per month.

"ROBOT"—The Miniature Dream

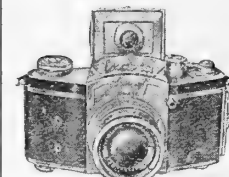


For 35-mm. films up to 50 exposures. Shutter speeds 1 to 1/500th sec. and Time. Built-in filter, automatic film-changing device, "Zone" focussing control, are only a few features of the real "Robot" camera. Let us send you descriptive booklet, "Robot Photography." Post free. Camera prices:

With f/2.8 Zeiss Tessar..... £29 10 0
Or 24 payments of 26/5 per month.
With f/3.5 Zeiss Tessar..... £26 10 0
Or 24 payments of 23/9 per month.

NEW!—KINE-EXAKTA

For 35-mm. film (36 exposures).



With built-in ground-glass screen and combined magnifier. Mechanical control between shutter and film wind, one movement for setting shutter and changing film. Focal-plane self-capping shutter, speeds from 12 sec. to 1/1,000th. Interchangeable lens mounting chromium finish.

	PRICES.	Or 24 monthly payments
With Exaktar f/3.5 lens.....	£27 10 0	24/9
With Tessar f/3.5 lens.....	£34 10 0	30/11
With Tessar f/2.8 lens.....	£38 10 0	34/6
With Zeiss Biotar f/2 lens.....	£55 0 0	49/6
With Primoplan f/1.9 lens.....	£45 0 0	40/4

THE POPULAR BRILLIANT



With the large reflex finder, for 12 exposures 2½×2½. Taking the standard 8-exposure 2½×2½ roll film.

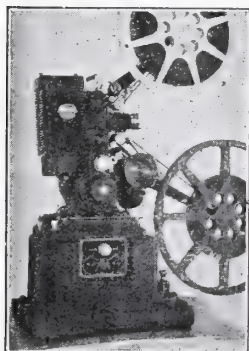
PRICES:
With f/7.7 Voigtar lens..... £2 5
Or 6 equal monthly payments of 8/4
With Voigtar f/6.3..... £3 15 0
Or 9 equal monthly payments of 9/-
With Skopar f/4.5, Compur shutter..... £5 15 0
Or 12 equal monthly payments of 10/-
Extra for Compur Rapid..... £1 0 0
Ever-ready Case for f/7.7 model, 7/6 extra.
Ever-ready Case for f/6.3 and f/4.5 models, 10/- extra.

Phone: Holborn 0664 (3 lines). Established 1889

The Service Company Ltd

289, HIGH HOLBORN, LONDON, W.C.1

The AMPRO 16mm: PRECISION BUILT MOTION-PICTURE EQUIPMENT AMPROSOUND



**750
WATT
MODEL
"N"**
PRICE
£127 10s
COMPLETE.

BUILT TO LAST A LIFETIME

Trouble-free operation. Theatre-clear performance.
A.C. or D.C. without Convertors up to 250 volts.

Projects All Types of SOUND and SILENT FILMS

500-WATT MODEL "M" £115
COMPLETE EQUIPMENT.

NEW CONVERTIBLE



**750
WATT
MODEL
"N/C"**
PRICE
£60
COMPLETE WITH
CARRYING
CASE.

SILENT PROJECTOR

CONVERTIBLE TO SOUND

READY FOR SOUND ASSEMBLY—NOW
or at any future date. Fully described in the
Ampro Catalogue.

FROM YOUR DEALER, or direct by post, Free.

AMPRO "MODEL J.S." SILENT PROJECTOR

Price £42:10:0 Complete with de luxe case

● In case of difficulty in obtaining demonstrations
locally, please write direct to

M.W.DUNSCOMBE LTD
BRISTOL
AMPRO
SALES DEPARTMENT
5, ST. AUGUSTINE'S PARADE, BRISTOL

CAMERAS AND LENSES

LEICA III, chromium, as new, f/3.5 Elmar, £23/10.
—Brown, Hare & Hounds, Minworth, Near
Birmingham. [8651]

CERTO Super Sport "C." Xenar f/2.9, Compur,
3 plate-holders, screen, extension tube, £9/10;
Good Field Glasses, case, 15/—Robinson, 19,
Dickson Rd., S.E.9. [8652]

SUPER Nettel f/2.8, E.R. case, filters; must
sell.—127, Barrs Rd., Old Hill, Staffs. [8653]

KINE-EXAKTA, f/2.8 Tessar, E.R. case; perfect
and nearly new; cost £39/10; bargain at
£27/10.—Below.

LEICA IIIa, f/2 Summar, E.R. case; recently
purchased for £44/10; perfect; bargain at
£33.—Below.

CINE-KODAK 8, and Kodascope 8; used on
demonstration few times only and perfect;
listed at £10/10 each; offers with or without part
exchange considered.—Below.

VOIGTLANDER Rangefinder Bessa, f/3.5 Helomar
lens; cost £16/10 in April; bargain at
£12/15.—Below.

HIGHEST Part Exchange Allowances; save
money by dealing in the provinces.—
B. Salter & Son, 34, Castle St., Shrewsbury. [8654]

CONTAX I, Tessar f/3.5, no slow speeds, perfect
condition, £14; also Enlarger, tank, tripod
and filter.—Lee, 282, High Holborn, W.C.1. [8657]

IKOFLEX, Novar f/4.5, Dervall, leather case.
£4/15; perfect; deposit.—Stubbs, Olveston,
Bristol. [8658]

LATEST Baldi 3x4, Compur Rapid, f/2.9
Meyer, filters, Perplex tank, 8 guineas.—
Phillips, 40 King's Avenue, Bromley, Kent. [8660]

THESE items have been specially selected be-
cause they are "as new": **Leica III**,
f/2.5 Hektor, E.R. case, £24/10; **Reflex Korelle**,
f/2.9 Radionar, F.P. shutter, 1/10th to 1/1,000th,
£8/8; **Perkeo 3x4 cm.**, f/3.5 Skopar, Compur,
filter, purse, £5/17/6; **Contax I**, latest, f/2.8
Tessar, £24; **Etui 3x4 2 1/2**, f/4.5 Tessar, Compur,
6 slides, F.P.A., £8/19/6; **Kodak 616**, f/6.3, 27/6;
Cine-Kodak BB, f/1.9, filter set, case, £14/10;
Cine-Kodak Eight, f/1.9, £9/17/6; the following
are not "as new," but are in good order: **Dall-**
meyer Baby V.P. plates, 3 double slides, F.P.A.,
case, £8/8; **V.P. Reflex 1-pl.**, f/4.5 Aldis, 6
slides, £6; **Butcher's Reflex**, 3 1/2 x 2 1/2 film, f/4.5
Aldis, T. and L. shutter, £2/15; **Selfix**, f/7.7,
27/6; **Keystone Cine 16 mm.**, f/3.5, case, £4/4;
Serenus Camera-Projector, 12/6; **Scheroscope En-**
larger-Focuser, 12/6; **Drem Meter** and case,
12/6; all on appo. against cash; part exchanges.
—L. Mansley, 26, Bradford Rd., Wrenthorne,
Wakefield. [8661]

ROLLEIDSCOPE Stereo, taking standard 120
films, pair Tessar f/4.5, Compur 1 to 1/300th,
T. and B., reflex finder, leather case, also Unis
France viewer, inter-ocular adjustment, Zeiss
lenses, £30 lot; deposit system.—Box 3018, c/o
"The Amateur Photographer." [8662]

SUPER Ikonta 2 1/2 x 2 1/2, f/2.8 Tessar, chromium
model, interlocking device, automatic focus-
sing, ever-ready case, £22.—Taylor, 101, Cranberry
Lane, Darwin. [8664]

JONES, LTD. offer 1937 **Zeca-Flex**, f/3.5
Schneider Xenar; as new, £13/13; real snip;
7 days' approval against cash.—30, Mardol,
Shrewsbury. [8665]

3 1/2 x 2 1/2 Zodel de Luxe, f/3.8, D.A. Compur, 1 to
1/250th, D.E., 4 slides, as new, £4/17/6;
second-hand roll-holder included.—Godwin, 56,
High St., King's Heath, Birmingham. [8668]

KODAK Six-16, Compur, f/4.5, D.A.; as new,
in maker's carton; cost £8; take £5/10.—
Stevenson, 30, West Port, Edinburgh. [8669]

SUPERB, latest, with accessories; cost £22;
accept £16/16.—O. Barleyman, Marks
Tey, Colchester. [8671]

KODAK Model H, f/6.3 anastigmat, Compur,
velvet-lined case; bargain, 30/—Hooper,
Lusty, Newquay. [8673]

3 1/2 x 2 1/2 Agfa Standard, f/6.3, 5-speed, case;
perfect, 33/6.—58, Pollards Hill South,
Norbury. [8674]

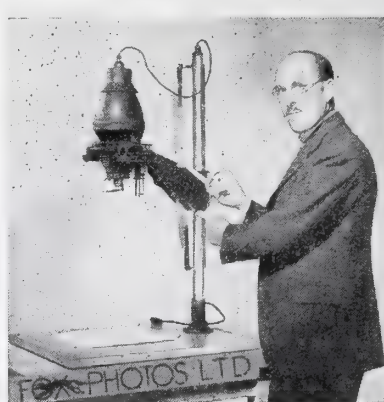
ENSIGN Autorange, Tessar f/4.5, D.A. Compur,
case; perfect. £7/17/6.—15, Hawthorne Avenue,
Neath. [8675]

ROLLEIFLEX 6x6 cm., non-auto., Zeiss Tessar
f/4.5, Compur, leather case; perfect, £6;
deposit system.—Stokes, 34, Strover St., Gilling-
ham, Kent. [8676]

£8/10 Foth-Flex 6x6, twin lens, f/2.5,
F.P.S., 2-1/500th; deposit system.—
End, Wellington, Somerset. [8677]

SUPER Ikonta, new May, 1937, 16 on 3 1/2 x 2 1/2,
Tessar f/3.5, coupled range-finder, E.R. case,
filters, £14/10.—61, Friargate, Derby. [8681]

R. E. SCHNEIDER



Many years of manufacturing and supplying enlargers to a great
many leading houses in this country enable me to recommend
M & W enlargers as the best proposition for SERIOUS AMA-
TEUR AND PROFESSIONAL USERS. Write for free advice
if you are in any doubt as to the model most suitable to your
own personal requirements to MR. HERBERT HISCOCK.

The WORLD'S PREMIER ENLARGERS M & W—30 Years of Specialisation

The world's most comprehensive range.

Filmarius 0, 3x4 cm.	£7 9 6
Filmarius 1, 4x4 cm.	£9 13 6
Ditto, to take Leica lens.	£8 6 0
Ditto, to take Contax lens.	£8 8 0
Ditto, to take Kine-Exakta lens.	£8 12 6
Ditto, to take Robot lens.	£8 12 6
Filmarex, 6x6 cm.	£11 8 6
Ditto, 6x9 cm.	£17 17 0
FAM (fully automatic), 6x6 cm.	£18 18 0
Ditto, 6x9 cm.	£21 0 0
Wega, 9x12 cm.	£25 0 0

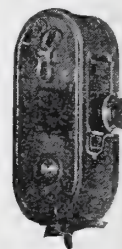
and all professional models.

The FAMOUS KEYSTONE "8" Movie Camera

For Colour Pictures or Black-and-White.
For single and double width "8"
films.

K-8 with f/3.5 lens.	£10 10 0
K-8 with f/1.9 lens.	£18 16 0
Additional Telephoto lens 1 1/2 in. f/4.5.	£4 4 0
Zip de luxe case.	£1 5 0
8-mm. Projectors, 200-watt direct	£13 13 0
500-watt direct.	£21 5 0

And a full range of 16-mm. cameras and
projectors.



NEEDLE-SHARP PHOTOGRAPHS

by exact focussing with the new



**TROFI
FINDER**
£1:1:0

"TROFI" Range-finder, latest optical type, absolutely correct
from 3 ft. to infinity, complete with novel shoe for detachable
screw-in mounting on any camera with a tripod bu.h. 3 1/2 x 2 1/2
"KARMA" (combined range and view finder).....32s. 6d.

PANORTHO FILTERS

Dr. H. M. Kellner, the famous scientist and pioneer in optical
data, has written a new brochure advising on the numerous
advantages of optical glass filters. Write for free copy.



Our exclusive lines are stocked by all the leading photographic
houses in London and the provinces. Write for further details
or literature to:—

Sole Distributors:

R. E. SCHNEIDER (Dept. 9)
46, FARRINGTON STREET, LONDON, E.C.4
Tel.: HOLBORN 1167

REFLEX-KORELLE



For 12 exp. (2 1/2 x 2 1/2)
on 8-exposure 3 1/2 x
2 1/2 roll film, f/3.5
Victar lens
£10 10 0
F/2.9 Victar lens
£11 11 0
F/3.5 Tessar lens
£17 17 0
F/2.8 Tessar lens
£19 19 0
New focal-plane
shutter, 1/25th to
1/500th sec.

ROLLEIFLEX
MANCHESTER
STOCKISTS

Your chance to purchase
one of these cameras.
We will allow approxi-
mately two-thirds price
paid on any modern
Miniature Camera within
12 months old.

Rolleiflex is fitted with
Compur Rapid shutter,
speeded to 1/500th sec.,
T. and B., and f/3.5 Zeiss
Tessar lens, 6 x 6 model
£25 0 0

4 x 4 Model, fitted with
Zeiss Tessar f/2.8, Rapid
Compur to 1/500th
£26 0 0

VOIGTLANDER
SUPERB

Roll Film Reflex Camera.

Takes 12 exposures 2 1/2 x 2 1/2 on
standard 8-exposure 3 1/2 x 2 1/2 film.
Direct-vision view-finder, com-
pensated for parallax.

Fitted with Skopar f/3.5 lens in
delayed-action Compur
shutter..... £17:12:6
Fitted with the famous Heliar
f/3.5 lens..... £19:2:6

"CALLERS, MAKE SURE YOU REACH"

ALLENS 165, OLDHAM ROAD,
MANCHESTER, 4

SAVILLE'S

ZEISS SPECIALISTS

Highest Part Exchange Allowances for your pre-
sent camera against any of the following models.

Contax Model II, with f/2 Sonnar lens and shutter
speeded from 1/120th to 1/200th sec..... £50 10 0
Super Ikonta £30/16, for 12 pictures 2 1/2 x 2 1/2, with
Tessar f/2.8 lens and Compur shutter, coupled range-
finder and film-wind..... £28 12 6
Super Ikonta II, for 16 pictures on usual 3 1/2 x 2 1/2 film,
f/3.5 Tessar lens and Compur Rapid shutter, coupled
range-finder..... £22 15 0
Ikonta £20/10L, for 12 pictures 2 1/2 x 2 1/2 on usual 3 1/2 x 2 1/2
film, with shutter release on body and Novar f/4.5 lens,
Klio shutter..... £7 5 0

EVERY ZEISS MODEL IN STOCK.

Send us your present apparatus and let us quote you a
really super allowance.

4, GOODRAMGATE,

YORK

Tel. 2700.

CAMERAS AND LENSES

CONTAX I, f/2 Sonnar, latest, £25; Contax II,
f/1.5, £48.—Mills Radio, Northfield. [8679]

KODAK 6-20, f/4.5 lens, Compur; as new,
£5/10.—60, Sedley Rise, Loughton. [8682]

3 1/2 x 2 1/2 T.-P. Reflex, f/4.5 Cooke, speeded to
1,000th, revolving back, F.P.A., 6 slides,
rear focussing screen, case; recently overhauled;
£5/10 cash; no offers.—Barnicoat, 10, Woodberry
Down, London, N.4. [8685]

CONTAX, f/2.8 Tessar lens, £8; Zeiss Helinox
Enlarger to P.C., 22/6, both as new.—26,
Rectory Rd., E.12. [8686]

ICA Folding Reflex, 3 1/2 x 2 1/2, f/4.5 Tessar, 3 D.D.'s,
F.P.A., 2 leather cases, Dallan tank; excellent
condition, £12 or offer.—Banfield, 1, Queen's Rd.,
Southend. [8687]

3 1/2 x 2 1/2 Thornton-Pickard Junior Special Reflex,
5-in. Dallmeyer Press f/3.5, revolving back,
1/10th to 1/1,000th, 12 slides, F.P.A., case; good
condition, £7.—Gosford, 32, Chestnut Close, Buck-
hurst Hill, Essex. [8690]

SUPER Ikonta 530/16, f/2.8 Tessar, 2 1/2 square,
latest model, E.R. case, Zeiss hood and filter;
in perfect condition, £22.—79, Copers Cope Rd.,
Beckenham. [8691]

CONTAX II, f/2, E.R. case, as new, £40; a
Universal Case, £3/10.—Currimbhoy, 42, Den-
ning Rd., N.W.3. [8692]

FOTH-FLEX, f/2.5, 6 x 6 cm., focal-plane shutter,
with case; good condition.—12, Hamilton
Avenue, Ilford. [8696]

LEICA IIIa, chromium, Summar f/2, 1/1,000th
second, ever-ready case, 2 film chambers;
almost new, £32.—Blakie, City 7578, 16a, The
Broadway, Hatch End. [8697]

NO. III Leica, chromium, f/2 Summar lens, zip
case, Valoy enlarger, printing frame, Ombrux
exp. meter, developing tank, etc.; complete outfit
as new; cost over £60; will sell for £38.—Taylor,
Bridge Wharf, Chertsey. [8700]

SUPER Ikonta, 16 on 3 1/2 x 2 1/2, f/3.5 Tessar, Com-
pur Rapid, £12/10; deposit system.—Box
3029, c/o "The Amateur Photographer." [8704]

45/- Pilot Reflex 6 x 6, f/6.3, 3-speed; perfect.
—Box 3031, c/o "The Amateur Photo-
grapher." [8706]

BESSA, Compur D.A., 1/400th, 8 or 16, 3 1/2 x 2 1/2,
leather case, Moment filter; as new, in
carton; cost £9/6/6; bargain, £7.—Harper, 121,
High St., Musselburgh. [8708]

FOTET, 16 on V.P., Vidar f/4.5, Ibsor 1 to
1/150th, excellent condition, purse, £3.—
Dowden, Crossways, Park Avenue, Ruimslip. [8709]

A GFA 3 1/2 x 2 1/2, Compur Rapid, Solinar f/4.5, like
new, £5/10; Zeiss 8 x 40 Binoculars, £10/10;
Kodak Junior, f/7.7, 30/-.—BM/HPBC, London,
W.C.1. [8710]

AS New.—Dolly, 8-16 on V.P., f/3.5 Trioplan,
Compur, case, Leudi meter, £5.—Advertiser,
65, Old Meeting St., West Bromwich. [8711]

1-PLATE T.-P. Junior Special Reflex, f/4.5 Cooke
4 anastigmat, revolving back, 12 slides, leather
case, F.P.A., £6 or nearest.—Box 3033, c/o "The
Amateur Photographer." [8712]

ANASTIGMAT Bargains.—Dallmeyer Carfox 8 1/2-in.
f/6.3, 42/-; Aldis 9 1/2-in. f/6.3, 32/-; Berthiot
7 1/2-in., sunk mount, f/4, 82/-; Aldis, semi-sunk
mount, 4-in., f/4.5, 45/-.—Below.

CONDENSER Lenses, all sizes, 4 1/2-in., 10/- pair,
mounted 13/6; some 7-9 in., slightly chipped,
cheap; all anastigmats reground or repolished
cheap; lists on request.—Premier Optical Co.,
63, Bolton Rd., Stratford, London. [8693]

12-IN. Dallmeyer Dallon Telephoto Lens f/4.5,
K2 filter, sky-shade, cost £19/10, for £12;
3-in. Goerz Photomaton Lens f/2, Ilex shutter,
speeded to 1/100th, £3.—Pickering, Chemist, Street,
Som. [8701]

CINEMATOGRAPH APPARATUS

ILLUSTRATA Bargains include Ensign 16-mm. Pockette
Camera, with f/3.5, £10 only; 35-mm. Camera,
with f/3.5, originally 18 gns., as new, 85/-.

PROJECTORS and Cameras of every description;
Screens, all sizes; Films in 9.5-mm., 16-mm.,
35-mm., at modest prices.

GET our bargain list; better still, call and
see our big selection of offerings.

ILLUSTRATA ENTERPRISES, 159, Wardour St.,
London, W.1 (facing Gaumont's, Oxford St. end).
Ger. 6889. [8590]

Sensational
Offer to all
9.5
Enthusiasts

THE CAMERA CO. beg to announce
that they have purchased from the
receivers of the Photographic Film
Manufacturers (now in receivership).

The following is our offer:—

9.5 Ciné Comet Films, not old or out-of-date
stock, but perfectly fresh.

FILMS (30 ft., 9.5 mm.)

Orthochromatic. Cost 2s. 7d. 1/- each

Normal Panchromatic. Cost

3s. 6d. 1/3 "

Super Speed Panchromatic.

Cost 3s. 6d. 1/3 "

Not less than three supplied.

FILM CHARGERS:—

9.5 Coronet Chargers. List

price 2s. 6d. 9d.

9.5 Eumig Chargers. List price

6s. 6d. 1/3

Not less than three supplied.

It will pay you to buy your own chargers at these
ridiculously low prices and you can then load with
any make of film without the necessity of paying
for processing in advance.

APPARATUS

ONE ONLY

PATHE 200-B PROJECTOR.

Apparently used only for demonstration, other-
wise as new. List price £15 .. £10 19 6

ONE ONLY

DEKKO CAMERA.

Late Series f/2.6 anastigmat lens, focussing mount,
apparently used for testing purposes, otherwise
as new. List price £11 5s. 6d. .. £5 19 6

ONE ONLY

DALLMEYER 3-in. F/4 TELEPHOTO LENS.

As new. List 5 guineas .. £3 18 6

TWO ONLY

Model II AVO PHOTO-ELECTRIC METERS.

Apparently new, in box, with instructions.

List £3 3s. .. £2 5 0

OUR OBJECT is to turn this big pur-
chase over quickly,
hence the exceptionally low prices. We are
confident that we shall be overwhelmed with
orders, and we would therefore advise you to
order immediately and

SAVE 60% to 80%

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.

EVERY FRIDAY

4d.

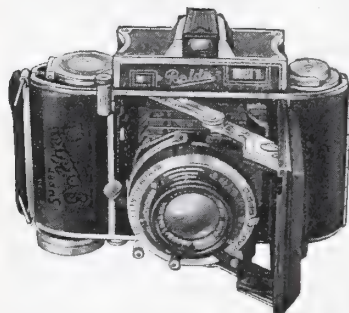
Pelling & Cross

Welbeck 9682. **85, BAKER ST., W.1** Business: 9 a.m.—7 p.m.

WE GUARANTEE THE FOLLOWING OFFERS.
ALL REPRESENT EXTREMELY GOOD VALUE.

Zeiss Nettel Press Camera $3\frac{1}{2} \times \frac{1}{2}$, f/3.5 Tessar, F.P. shutter to 1/1,200th, 3 double slides. As new and perfect.... **£15:15:0**
V.P. Kodak, f/4.9 Tessar, Compur to 1/300th.... **£3:17:6**
Rangefinder Bessa, f/3.5 Skopar, Compur-Rapid, D.A. Extremely good condition.... **£13:10:0**
Leica IIIa, f/2 Summar. Absolutely as new.... **£32:15:0**
Elmar 9-cm. f/4 Lens. Absolutely as new.... **£8:10:0**
Ikoeflex II, f/3.5 Triotar, Compur to 1/300th. us after three weeks' use only. Originally £15 12s. 6d.... **£12:0:0**

An ATTRACTIVE 35-mm. CAMERA at an Attractive Price



SUPER BALDINA

with coupled rangefinder and automatic parallax adjustment.
Automatic counting and film-locking.
Helical focusing.

A VERY COMPACT AND EFFICIENT LITTLE JOB

F/2.9 Trioplan, Compur to 1/300th **£13:5:0**
F/2.8 Tessar, Compur to 1/300th **£18:10:0**
F/2 Schneider Xenon, Compur 1/500th **£19:19:0**

WE WANT SECOND-HAND CAMERAS AND WILL MAKE VERY GENEROUS ALLOWANCES.

Urgently Needed—1-pl. and 1-pl. Sanderson Cameras.

CINEMATOCGRAPH APPARATUS

PATHE Imp Projector, with motor, super attachment, Dekko f/3.5 Wray lens Cine Camera, Lumaplak 40×30 glass-beaded roller screen with stretchers, £9/10 complete, or near offer; deposit system.—Tuffin, Craig-y-don, Gurnard, Cowes. [8630]

WHAT Offers for Blendux Cinemeter and case? as new.—Wyer, Greevegate, Hunstanton. [8631]

16-MM. Zeiss Movikon (only taken few films); this super cine camera is guaranteed exactly as new, and is unmarked; will sell cheap; cost £98/10; good reason for disposal.—Walter E. Higham, F.R.P.S., The Oaks, Clayton-le-Dale, Blackburn. Telephone, Wilpshire 48076. [8635]

DEKKO 9.5, Dallmeyer f/1.9, latest gate; perfect condition; deposit system, £6/15.—E. W. Hiscock, Beechfields, Louvain Rd., Derby. [8638]

KODAK Cine 8, Model 60, with Kodak Telephoto lens $1\frac{1}{2}$ in. f/4.5, combination case, colour filter and titler (Kodak); all in new condition, £25.—Gatehouse, Liss Forest, Hants. [8647]

9.5-MM. Pathe B Motocamera, Meyer Trioplan f/2.8, cost £10/10, sell £3/10; Home Movie Projector, 35/-.—Marsh, 5, Market St., Hoylake. [8670]

£12 Dekko de Luxe, Ross f/1.9, large case; new; approval.—End, Wellington, Som. [8678]

BOLEX Projector Model B, 9 and 16 mm., transformer, £12.—21, Shirehall Close, Hendon, N.W.4. [8683]

DEKKO, f/3.5 Dallmeyer, recently overhauled by manufacturers, carrying-case, two unused films, Imp Projector and resistance, film mender, cement, roll screen, complete outfit, £6.—Lowther, Brown Rigg, Banstead, Surrey. [8688]

PATHE Motrix, f/3.5, parallax finder, lens hood, portrait attachments, filter, 5 chargers; splendid partitioned hide case, titler, £2/5.—69, Chatsworth Rd., London, N.W.2. [8695]

LANTERNS & ENLARGERS

L ANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination. LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372. CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

LEITZ Focomat, fitted Elmar f/3.5; perfect condition, £15.—Russell, 128, Hope St., Glasgow. [8649]

1-PLATE Miraphot, f/7.7, all fittings; excellent condition; genuine bargain, £5/5.—BM/HBBC, London, W.C.1. [8656]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

NESBIT Flashlamp, £3; Special All-metal 5×4 Camera for natural history flashlight work with lens shutter, cost £15, £5/10; Large Kodak Clock, cost £2, £1; Matelux, with stand and spare bulb, £1; Sands Hunter Studio Tripod, 25/-; Professional and Small Agfa Flashlamps, fuses, powder, etc., 25/-; 20 dozen 3×2½ Backed Soft Gradation and Hypersensitive Plates, 25/-; Large Sashalite, 11 new bulbs, cluster fitting, master switch, £1; Two Kodafactor Reflectors, 6 lamps, 15/-; New Avo Exposure Meter, case, £1/18; Ademco Electric Dry Mounting Machine, 240-250 volts, 15/-; all above in perfect condition; inspection invited; no approval or deposit.—N. Temple, Knockdolian Comrie, Perthshire. [8655]

OMBRUX Exposure Meter; as new, 63/-.—Box 3020, c/o "The Amateur Photographer." [8667]

WESTON Universal Exposure Meter, Model 650, and case, as new, £4 or nearest; Nitraphot Reflector on tripod, 500-watt lamp, £1/10 complete.—Box 3034, c/o "The Amateur Photographer." [8713]

BAKER'S of Holborn

Established over 170 years. Will supply anything photographic from a miniature camera to a 15×12.

No. III Leica, f/3.5 Elmar, E.R. case. New condition. £21 0 0

Latest Rolleicord, f/3.5 Triotar and E.R. case. As new. £14 0 0

Zeiss Ikon Cocarette, f/4.5 Tessar, D.A. Compur. Perfect. £6 6 0

No. 7 Carbine, rise and cross front, f/4.5 Ensar, Mulchro shutter and case. £3 17 6

Zeiss Ikon Cocarette 2½×4½, f/6.3 anastigmat, Dervall shutter. New condition. £2 7 6

Ideal Sibyl 3½×2½, f/4.5 Xpres, 2 D.D. slides, F.P. adapter, case and filter. £12 0 0

4½×6 cm. Ernemann Min. Focal-plane, f/4.5 Tessar, 3 slides, F.P. adapter and case. £7 10 0

3½×2½ T.-P. Horizontal Reflex, f/3.5 Dallmeyer, 6 slides, roll-holder, filter and hood. Perfect. £7 7 0

4½×6 cm. Rev. Back Baby Reflex, f/3 Meyer, 3 N. & G. D.D. slides, N. & G. F.P. adapter and case. £10 0 0

1-pl. Ensign Folding Reflex, f/4.5 Tessar, 3 D.D. slides, F.P. adapter and case. New condition. £12 12 0

1-pl. T.-P. De Luxe Triple Extension Reflex, Tessar f/4.5, 3 D.D. slides, F.P. adapter and case. £7 15 0

Adams' 1-pl. Videx, Zeiss Convertible double anastigmat, 3 D.D. slides, F.P. adapter and case. £6 10 0

Materials for all colour processes stocked.

A good selection of second-hand Lenses, Telephoto Lenses, Field Cameras, etc., always in stock.

C. BAKER

244, HIGH HOLBORN, W.C.1

SALANSON LTD.

"Best in the West"

SELECTED CAMERAS from our Large Second-hand Stock

3×4 cm. Foth-Derby, f/3.5 anastigmat £4 7 6
3×4 cm. Roll Film Camera, f/2.9 Victor, Compur £4 17 6
16-on-28 Dallmeyer Dual, f/3.5 Dallmeyer, Compur. £7 15 0
530/2 Super Ikonta, f/4.5 Tessar, D.A. Compur, leather case. £13 17 6
No. 1 Pocket Kodak (Series III), f/4.5 Tessar, Compur. £6 18 6
4½×2½ Ensign Carbine (as new), f/6.3 Ensar, Trichro shutter. £2 7 6
16-mm. Miniflex, f/3.5 Victor, Vario shutter £2 17 6
9×12, 1-pl. Etui, f/4.5 Xenar, Compur, 3 slides £4 12 6
1-pl. Goerz Taro Tenax, double extension, f/6.3 Tenastigmat, Compur, 6 slides, F.P. adapter, leather case. £4 5 0
3½×2½ T.-P. Duplex Reflex, 10½-in. f/3.5 Cooke, Telephoto, filter, 1 D.D. slide and leather case £17 15 0
3½×2½ T.-P. Reflex, f/4.5 Cooke, 3 slides, F.P. adapter, canvas case. £6 10 0
12-in. f/5.6 Dallmeyer Tele Anastigmat £7 17 6
Sixtus Meter. £4 4 0

Highest Exchange Allowances.

High-class Field Glasses, New or Second-hand. Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

A Small Space but Big Bargains

Six months' written guarantee.

Approval. Part Exchanges. Easy Payments. Free Technical Advice Service.

Contax I, f/2.8 Tessar, E.R. case. £23 17 6

Contax I, f/2 Sonnar, E.R. case. £30 17 6

Contax II, chromium, f/2.8 Tessar, E.R. case. £33 17 6

Contaflex, f/1.5 Sonnar, E.R. case, lens hood, in maker's box. Cost £90. £60 0 0

Leica II, black, f/3.5 Elmar, E.R. case. £19 17 6

Leica II, black, f/2 Summar. £26 0 0

Leica II, black, f/2.5 Hektor, E.R. case. £21 17 6

Leica III, black, f/2 Summar, with quick-wind attachment. £31 0 0

Super Ikonta 530/2UCP, f/3.5 Tessar, Compur, 16 on 120 film. £12 17 6

Super Ikonta 531/2, f/3.5 Tessar, Compur Rapid, case. Cost £21 10s. 6d. £15 15 0

Rolleicord, f/3.8 Zeiss. As new. £11 11 0

Mentor Meyer Three-Four, f/3.5 Tessar, Compur, helical focussing, 16 on V.P. £8 8 0

Compass, improved type, with Compass Miniature Tripod. £23 10 0

Kine-Exakta, f/2.8 Tessar, E.R. case. £31 0 0

Many others. Also wide range of slightly used accessories, filters, etc.

AMATEUR CINÉ SERVICE LTD.

52, WIDMORE RD., BROMLEY, KENT

Phone: Ravensbourne 0156/7.

Open until 8 p.m., except Wednesday 1 p.m.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a whole-sale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Brown & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenden, Hyde Park Corner.
LIVERPOOL.	Wands, Ltd., 29, Belfair Street.
LONDON.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
NEWCASTLE-ON-TYNE.	Durbins, 66, Broadway, Ealing, W.5.
NORTHAMPTON.	Durbins, 131, High Street, Putney.
NORWICH.	Brady & Martin, 29, Mosley Street.
NOTTINGHAM.	C. F. Allen, Ltd., Market Place.
RICHMOND (SURREY).	G. E. Gregory, 22, Lower Goat Lane.
SHEFFIELD.	Bassett Greenwood, 19, Bridlesmith Gate.
SHREWSBURY.	Durbins, 38, Hill Street.
	Photo Trading Co., Ltd., 17-19 Change Alley.
	W. J. Jones & Co., Ltd., 30, Mardo.

RAINES Miniature Service DEVELOPING, PRINTING, ENLARGING

All orders receive the advantage of our 50 YEARS' photographic experience.

SEND FOR LIST.

RAINES & CO. (EALING) LTD.
THE STUDIOS, EALING, W.5

Phone: Ealing 3177.

Voigtländer BESSA CAMERAS for care-free holiday snaps.

MIDLAND CAMERA Co. Ltd., 106, Granby St., Leicester

J. C. McKECHNIE LEICA SPECIALIST

AND OTHER HIGH-CLASS CAMERA STOCKIST

5, CASTLE ST., EDINBURGH, 2

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicord, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Leica Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—54, Lime St. London, E.C.3. [0015]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

URGENTLY Required—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature cameras; good cash prices given.—Wainstead Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

WANTED—Leica Model 3 or 3a, f/2 Summar lens, chromium, E.R. case; price and age; no dealers.—Porter, Bridgeway, Whalley, Lancashire. [8626]

WANTED—1-pl. Camera; full particulars and price.—Simpson, 18, Woburn Rd., Blackpool. [8629]

WANTED—1-pl. N. & G. Film Pack Adapter, also Plate-changing Box for N. & G. square reflector or open back Universal de Luxe.—Watson, 10, Stepney Drive, Scarborough. [8632]

MODEL A Autographic Kodak 1-pl., f/6.3, Compur, case; exchange smaller.—Monaghan, Eastwood, Hightown, Liverpool. [8633]

1-PLATE N. & G. Sibyl, f/4.5 Ross Xpres, 4 F.P.A., leather case, 6 single slides; consider part exchange for Miniature; prefer Contax II, Tessar f/3.5.—Box 3011, c/o "The Amateur Photographer." [8636]

WANTED—3½×2½ D.E. Plate, about f/6, 50/- nearest.—Mitchell, 99, Russell Rd., Nottingham. [8642]

WANTED—Enlarger for 35-mm. films, with lens.—Sutcliffe, Regent House, Hebden Bridge. [8645]

WANTED—Stereoscopic Camera, at least f/4.5, for film or F.P.A.; full particulars and cash price.—Box 3013, c/o "The Amateur Photographer." [8646]

WANTED—Rolleicord II or Ia, f/4.5; new condition.—6, Spencer Avenue, Whitefield, Manchester. [8659]

WANTED—Issues of "Amateur Photographer," 3rd June and 22nd July, 1936; reasonable offer if in good condition.—W. Stamp, 8, Scotts Lane, Shortlands, Kent. [8666]

CARRYING-CASE for Model B Cine-Kodak, also set of Filters for f/4.5 Nettar, and cheap Folding 16-on V.P. Camera.—Hooper, Lusty, Newquay. [8672]

WANTED—Exakta (f/2.8), accessories, case, Correx tank.—Stewart, 27, Raploch Avenue, Glasgow, W.4. [8684]

NON-AUTOMATIC Rolleiflex; not at dealer's second-hand price.—Cowin, 9, Oban Rd., Liverpool. [8689]

LEICA III, or IIIa, Valoy, or Focomat, Elang, and accessories; particulars and lowest prices.—89, Boundary Rd., London, N.W.8. [8698]

WANTED—2½×3½ D.E. Folding Plate, f/4.5.—Box 3027, c/o "The Amateur Photographer." [8702]

WANTED for Leica: 3.5-cm., 9-cm., 13.5-cm. Lenses, universal and angle finders, cassettes, moderate price.—Box 3028, c/o "The Amateur Photographer." [8703]

WANTED—9.5 Projector, super attachment, motor.—Box 3030, c/o "The Amateur Photographer." [8705]

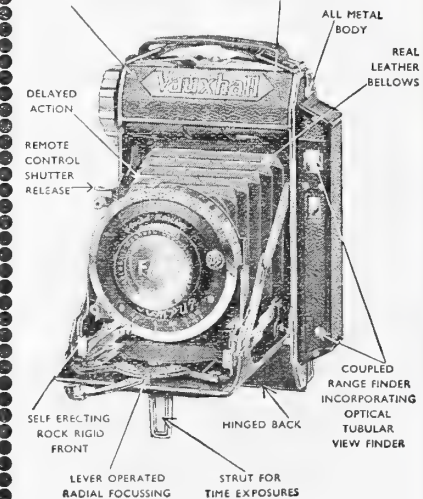
MATERIALS

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southampton. [0002]

RANGE-FINDER VAUXHALL MINICAM

TAKES 12 OR 16 PICTURES
ON STANDARD 3½×2½ FILM

FINEST MOROCCO
LEATHER COVERING



THE CAMERA COMPANY are proud to announce this exclusive new Vauxhall Super-Minicam with Coupled Range-finder.

Here is a coupled range-finder miniature, fitted with the finest quality f/2.9 anastigmat lens in delayed-action Compur shutter, selling at a price which YOU can afford. Actually its nearest competitor is approximately 40 per cent higher priced—BUT the Vauxhall has numerous advantages not to be found in other cameras of this type.

For instance, it takes two sizes of picture according to choice—either twelve 2½ in. square or 16 2½×1½ in. Another exclusive feature is the special radial focussing lever which automatically springs back into the infinity position when the camera is closed, thus preventing any possible damage to the camera or focussing mechanism.

PRICE £11 15s. ONLY

Yours for 20/7 down and eleven similar monthly payments.

★ SEND FOR LEAFLET ★

STANDARD MINICAM

(without Coupled Range-finder)

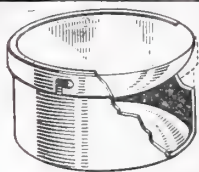
This popular model is of similar construction and specification as the above Super-Minicam, with the exception that it has a direct-vision optical view-finder at the side in place of the coupled range-finder. Also micrometer lens focussing is fitted instead of the radial focussing lever.

PRICES:

2½ square or V.P., f/2.9 anastigmat, Compur shutter **£6 : 19 : 6**
(Or under our SELF-FINANCED Hire Purchase Terms of 12 monthly payments of 12/3.)

Ditto, with Prontor II shutter **£5 : 19 : 6**
(Or under our SELF-FINANCED Hire Purchase Terms of 12 monthly payments of 10/6.)

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d. 1 9	s. d. 6 0
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4 1/2 in.	6 in.	5 0	15 0
5 in.	8 1/2 in.	6 6	17 6
5 1/2 in.	9 in.	9 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.

THE MISCELLANEOUS TRADING CO. LTD.
13, New Oxford Street, London, W.C.1

YOUR

CAMERA

FOR THE HOLIDAYS!

All popular makes in stock, including:
ZEISS, LEICA, ROLLEIFLEX,
ENSIGN, KODAK, EXAKTA, ETC.

Exchanges a Speciality.

GET IT AT

GALLOWAYS

PHOTOGRAPHIC SUPPLIES

VICTORIA SQUARE

Opposite G.P.O.
Phone: MID. 5670.

BIRMINGHAM



YOU CAN SEE YOUR
SUBJECT BETTER
with the



DIRECT-VISION
VIEW FINDER

PRICE
10/-

Obtainable from all Photographic Dealers or

SANDS HUNTER & CO LTD
37 BEDFORD ST LONDON W C 2

AMATEUR PHOTOGRAPHERS

appreciating quality in

DEVELOPING, PRINTING, ENLARGING

should send your films to COVERDALES of YORK to get the best out of your pictures. As experts in this highly specialised service of photography, and 25 years' solid experience of the D. and P. Trade, our highly-skilled staff of experts will give you the best results every time.

TO MINIATURE CAMERA USERS.

We specialise in fine-grain processing—INDIVIDUAL, CAREFUL and SPECIALISED SERVICE given to EVERY order, and yet we do not charge more than the standard rate.

Post your films to:

COVERDALES
19, PARLIAMENT STREET, YORK.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for

photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7;

Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place,

Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours,

9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scottswood Rd.

Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours,

9 to 7; Wednesday, 1; please call.

KALTON, London, 61, Farringdon Rd., E.C.1.

Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne.

Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7;

Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less

postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet,

mat, normal, vigorous, extra vigorous, single-

weight and double-weight: 20x16 6/3 dozen,

15x12 4/3; 12x10 7/3 36 sheets, 10x8 5/-;

whole-plate 3/3, 9/6 gross; 1-pl. 2/-, 5/9 gross;

1-pl. 3/6, 4 1/2 x 2 1/2 3/6, 3 1/2 x 2 1/2 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough:

double-weight vigorous: 1/1-pl., 3/6 36 sheets;

10x8 5/-; 12x10 7/3, 3/- dozen.

KALTON Gaslight Paper: 1 1/2 x 2 1/2, 1/6 gross;

3 1/2 x 2 1/2, 1/6 72 sheets, 2/6 gross; 4 1/2 x 2 1/2 and

1-pl. 2/-, 72 sheets, 3/6 gross; 1-pl. 2/- 36 sheets,

3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36,

9/6 gross.

KALTON Postcards, bromide and gaslight, first

quality, all surfaces: Vigorous, 3/-, 100, 1/9 50.

KALTON Plates: 1-pl., 4 dozen 12/-; Postcard,

4 dozen 8/9, backed 9/9; 1-pl., 3 dozen 5/9,

backed 5/9; 3 1/2 x 2 1/2, 4 dozen 5/-, backed 5/9;

Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures:

1 1/2 x 2 1/2, 9/- dozen; 3 1/2 x 2 1/2, 9/-; 2 1/2 x 4 1/2 11/-;

6 exposures: 3 1/2 x 4 1/2, 18/-; 5 1/2 x 3 1/2, 21/-.

KALTON Film Packs, H. & D. 350: 3 1/2 x 2 1/2, 3

packs 5/3; 1-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600:

1-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9;

1-pl. 2/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D.

2,000: 3 1/2 x 2 1/2, 4 dozen 5/4; 1-pl., 3 dozen

5/3; 1-pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700:

8 exposures, 1 1/2 x 2 1/2 and 3 1/2 x 2 1/2, 10/- dozen;

2 1/2 x 4 1/2 12/-; 6 exposures: 3 x 2, 8/6.

KALTON Film Packs, H. & D. 2,700: 3 1/2 x 2 1/2,

3 packs 5/9; 1-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.;

Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10x8,

36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; 1-pl.,

2/-, 6/6 gross. [0009]

BACKGROUNDS.—Modern Productions, Designs,

3 stamps.—Pemberton's, 2, Thorne Grove,

Marton, Blackpool. [0023]

ATTWOOD PHOTO WORKS, Hadleigh, Essex.

Phone, Hadleigh 58238. Satisfaction guaranteed;

all post paid, catalogue free.

ATTWOOD Roll Films, celluloid, reliable quality,

8 exposures, to fit No. 2 Brownie, sample spool

9d.; No. 29, 6 exposures, 6d.; No. 27, 8

exposures, 6d.; No. 16, 8d.; reduction for

quantities.

ATTWOOD.—Flat Films, 600 and 2,000 H. & D.:

1-pl. 1/6; P.C. 2/3; 1-pl. 2/9; whole-plate

6/- dozen.

ATTWOOD.—Superfine Bromide and Gaslight

Glossy Paper, 3 1/2 x 2 1/2, normal and vigorous:

2/- gross; 5-gross lots, 1/8 gross.

ATTWOOD.—Acme Bromide Postcards, all grades:

25 1/-, 50 1/9, 100 2/9, 500 11/-, 1,000 20/-.

ATTWOOD Chemicals, finest quality: Amidol 1/-,

Metol 1/3, Hydroquinone 9d., Pyro 10d. per

oz.—Attwood, Hadleigh, Essex. [0025]

"DAILY EXPRESS." First Prize, £300 won on

our Bromide de Luxe.—Burt's.

BURT'S for Reliable Plates, Postcards, Papers,

etc.; all goods guaranteed; we pay postage;

send for List A.—Gothic Arcade, Snowhill,

Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigor-

ous and normal; all surfaces: First quality,

1/6 50, 2/9 100; Commercial quality, 1/3 50,

2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous

and normal; all surfaces: 3 1/2 x 2 1/2, 1/- 72

sheets, 1/10 gross; 4 1/2 x 2 1/2 and 1-pl., 1/9, 2/9 gross.

1-pl., 1/6 36; whole-plate, 2/6 36. [0026]

ALLEN.—Super Gaslight (the Quality Paper),

2/1 gross, post 4d.; 12-gross 21/-, post and

packing 1/-.

ALLEN.—Trade Card for Finishers' List and

free testing samples.—168, Oldham Rd.,

Manchester, 4. Closed 7 p.m. [0092]

BALDAX

Roll-film camera for 16 pictures 1 1/2 x 2 1/4 in. on standard 8-exposure 2 1/4 x 3 1/4 in. roll film.



Here is a pocketable

camera. The precision

mechanism and compact

design combine to

produce perfect pictures.

Rapid in use; you

just press a button

and the camera front

springs into position.

All-metal body, leather

covered, nickel fittings

and direct-vision

view-finder. Direct

spring view-finder of

two optical units

enables quick finding

of the picture. Pressure

plate holds film in exact

focal plane during the

exposure. Struts of

entirely new design

assure a rigid grip upon

the lens.

Fitted with

Vidnar 1/4.5 Anastigmat, Vario shutter..... £4 7 6

Meyer Trioplan 1/4.5, Promitor II Delayed-action Shutter (1/175th

sec.)..... £8 2 6

Meyer Trioplan 1/3.5, Compur Shutter (1/300th sec.)... £7 12 6

Meyer Trioplan 1/2.9, Delayed-action Compur Shutter (1/250th

sec.)..... £9 0 0

Obtainable at all dealers, or write for complete catalogue to:

THE NORSE TRADING CO. (London), LTD.

37, Rathbone Street, London, W.1

BARGAIN CORNER

Contax, Tessar f/2.8..... £22 0 0

Super Nettel, Triotar f/3.5..... £14 0 0

Rolleiflex, Tessar f/3.8..... £14 0 0

Cine-Kodak 8, Model 60, f/1.9..... £15 0 0

Pathe Luxe Motocamera, f/3.5..... £3 0 0

Ensign 3 1/2 x 2 1/2 Roll Film Reflex, and case

£4 0 0

Agfa Speedex O, Solinar f/3.9 lens... £3 10 0

All Guaranteed Perfect.

Exchanges. Deferred Terms.

MARTIN, Chemist, SOUTHAMPTON

STANDARD

ELECTRIC DARK-ROOM

LAMPS Available in RED and ORANGE, are the safest and most reliable for dark-room illumination.

Postage 3d.

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD.

Change Alley SHEFFIELD

MATHER'S for

CAMERA EXCHANGES

BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.

17, JOHN DALTON STREET, MANCHESTER

You can have a camera on easy payments spread over one or two years.

Confidential, no harsh enquiries, anything taken in exchange. Wallace

Heaton Ltd. or City Sale and Exchange (1929) Ltd.

"THE YACHTING WORLD"

AND MOTOR BOATING JOURNAL

EVERY FRIDAY 6d.

A New Book which will help you to get the best results with your camera

Brighter Photography

by DAVID CHARLES,
F.R.P.S.

This handy book reveals in a clear, attractive way the secrets of successful photography. Though primarily intended for the novice, it is invaluable to every keen camera user.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint. By simple cross references these illustrations provide a series of clear, concise lessons in the art of making better pictures.

Paper Boards Size $7\frac{1}{2} \times 5$ in.
144 pages

PRICE 2/6 net
By post 2/9

From all leading Booksellers,
or direct from the Publishers

ILIFFE & SONS LTD.
DORSET HOUSE, STAMFORD STREET
LONDON, S.E.1

MATERIALS

BRIGHTON.—Amazing offers in surplus materials: Gaslight Postcards in soft, normal, vigorous and extra-vigorous, offered at 1/6 100; many other serviceable bargains; complete Home Developing and Printing Outfits, 10/6, post paid; interesting lists and samples free; mention "A.P." Kimber's, 105, Queens Rd., Brighton. [0001]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Stathan's Superior Speciality: Enlargements of every description; Postcards 2d. each, 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7349]

WE import B. & W. 20x16 in. Enlargements in big lots; samples with rates requested.—Sali Company, Amalner, India. [8195]

GLAZED Enlargements: $\frac{1}{2}$ -pl., postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [8608]

1/- Dozen, Postcard from small negatives, vignettes included.—Leavesley, 84, Utting Avenue East, Liverpool, 11. [8699]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

"PAT'S" for Snaps.—Films Developed 3d.; Prints $3\frac{1}{2} \times 2\frac{1}{2}$ 1d.—Pattinson, Knowsley Rd., Bootle, Liverpool. [0014]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, $3\frac{1}{2} \times 2\frac{1}{2}$ 1/9, $4\frac{1}{2} \times 2\frac{1}{2}$ and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

SOMETHING New, $3\frac{1}{2} \times 2\frac{1}{2}$ films developed and one $4\frac{1}{2} \times 3\frac{1}{2}$ plate-marked Velox print for 1/6, worth 3d. each.—Midland Camera Craft, 15, Brading Rd., Leicester. [0034]

A BIGGER Photograph looks better.—Your Snapsheets enlarged from any negative to photo 7x5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7x5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, $3\frac{1}{2} \times 2\frac{1}{2}$ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

PHYSICAL Development of Leica and other 35-mm. films, 2/-; Enprints, 3d. each; normal exposure.—Macleane, Lichfield Rd., Brownhills, Walsall. [8416]

1/- Develops and prints any size film; Reprints 1d. each.—The London Daily D. & P. Service, 22a, Danehurst St., Fulham, London, S.W.6. [8524]

EXPERT Developing and Printing on special grade Selo or Velox Paper, to bring out every detail; every print checked; developing 4d.; prints 1d. (120 size).—England, Photo Service, Littleborough, Lancs. [8602]

DEVELOPING, 4d. per film; Printing, $3\frac{1}{2} \times 2\frac{1}{2}$ 1/- dozen; $4\frac{1}{2} \times 2\frac{1}{2}$ 1/3; $\frac{1}{2}$ -pl. 1/6; Postcards 2d. each, 1/9 dozen; best materials; quick service.—Thompson, 6, Penbury St., Worcester. [8680]

FINE Quality Developing and Printing: $3\frac{1}{2} \times 2\frac{1}{2}$ or V.P.K. 9d., $4\frac{1}{2} \times 2\frac{1}{2}$ 1/-; Enlargements: Postcards 1d., $\frac{1}{2}$ -pl. 3d.; personal attention; satisfaction assured.—R. R. Harvey, Normandene, Normanton Drive, Lowestoft. [8694]

TO D & P TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW
DE LUXE



GASLIGHT
PAPER

$3\frac{1}{2} \times 2\frac{1}{2}$ SIZE is ONLY 2/- PER GROSS (for quantities
Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper,
and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

165, OLDHAM ROAD,
ALLEN'S MANCHESTER, 4



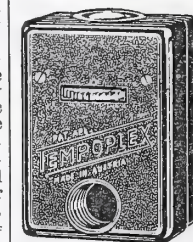
THE NEW PRACTOS

Exposure Meters—Easiest to use. For Stills and Cine. The Practos is the latest and most reliable Optical Exposure Meter. Scientifically designed and specially accurate for Interior and Colour work. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue View-finder.....27/6
Model I (without Finder), ditto.....22/6
"Junior" Model.....15/-
All in Leather Cases.

POLEBROOK HOUSE,
GARNER & JONES LTD. GOLDEN SQUARE, W.1.

Tempoplex Exposure Meter



Provides instantaneously the correct exposure time for any light condition, for films or plates of 17" to 32" Scheiner, for lens apertures from f/1 to f/45, for speeds from 1/1,000th sec. to 30 minutes. Based on the extinction photometer principle. No calculations. Nothing to get out of order. Simplicity in operation. Small and compact, and can be carried comfortably in the waistcoat pocket.

Price, complete with leather case 12/6

Stocked by all dealers, or write to:

THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1

For that
**NEW
CAMERA**

Also
SECOND-HAND CAMERAS
Leading Makes
Highest Exchanges

W. H. TOMKINSON & CO., Ltd.
81, Dale Street LIVERPOOL

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

G. E. BECKETT & Co.**BARGAINS IN SHOP-SOILED AND SECOND-HAND CAMERAS.**

Ikonta (2 on 20), f/3.5 Novar, Compur shutter. Equal to new. £7 17 6
 Foth-Derby 3×4 cm., f/2.5 Foth lens. In new condition £5 19 6
 Goera Tenax 3½×2½, f/3.5 Dogmar, Compur shutter, D.E., 4 slides, velvet-lined case. In good condition. £3 9 6
 Zeiss Nettel 3½×2½ Press, f/4.5 Tessar, 3 double plate-holders. Listed £36 12s. 6d. New and unused £16 16 0
 Leica Model II, black, f/2.5 Hektor, E.R. case. As new £23 17 6
 Super Ikonta 530/2, f/4.5 Tessar, D.A. Rapid Compur. Listed at £19. New and unused. £16 17 6
 Makina II, f/2.9 Plaubel, coupled range-finder, 3 slides, F.P. adapter, velvet-lined case. Good condition £27 0 0

PART EXCHANGE. HIRE PURCHASE.**77-79, Oxford Road****MANCHESTER, 1**

*phone: ARDwick 2232, Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, the Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD. undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

REPAIRS to Cameras and Projectors, shutters a speciality.—Watkins, 39, Carr's Lane, Birmingham, 4. MIDland 5959. [7941]

REFLEX Mirrors Re-silvered, varnished: back return post.—Irving's, 253, Kingston Rd., Teddington. [8383]

PHOTOGRAPHS WANTED

COLLECTOR wishes to exchange Steamer Photographs.—Box 3019, c/o "The Amateur Photographer." [8663]

PHOTOGRAPHS wanted immediately of high artistic merit of following subjects: (a) Happy Child, (b) Contented old lady, (c) Smiling, much wrinkled, old gentleman; reasonable fee paid by Charitable Society for reproduction; send contact prints; unsuitable ones returned.—Box 3032, c/o "The Amateur Photographer." [8707]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

ORIGINAL System of practical instruction immediately improves pupils' results. Personal or postal.—David Charles, F.R.P.S., 145, Queen's Rd., Wimbledon, S.W.19. [7573]

SPECIAL BARGAINS

Contax II, Sonnar f/2, E.R. case. As new. £37 0 0
 Contax II, Sonnar f/2. As new. £36 0 0
 Contax I, Tessar f/2.8. As new. £21 10 0
 Super Ikonta 2½×2½, f/2.8 Tessar, filter, E.R. case, latest model. As new. £20 10 0
 Dollina III, Xenon f/2, Rapid Compur. As new £18 12 6
 Dollina II, Cassar f/2.9. As new. £9 12 6
 Ikonta 3½×2½, Tessar f/4.5, delayed-action Rapid Compur, Albada finder. As new. £15 10 0
 Kinamo Cine Camera 16 mm., Tessar f/2.7. Unused. Shop-soiled. £8 8 0

Highest Part Exchange Allowances.

Specialist in the processing of Miniature Films. Personal attention and demonstrations given to all customers.

LESLIE COBB**422, HIGH STREET, LEWISHAM, S.E.13**

Phone: LEE GREEN 0632

PHOTO SUPPLIES

Ikoflex, f/4.5, Klio 8-speed shutter, leather case £7 10 0
 ½-pl. Pressman Reflex, f/4.5 Cooke F.P.A. £6 10 0
 ½-pl. Popular Pressman Reflex, leather case, F.P.A., f/4.5 Aldis-Butcher. £5 19 6

T. P. MARTIN, M.P.S., 21, High St., Cardiff**FOR QUALITY PHOTOGRAPHY**

3½×2½ SPOOL (8 exposures) DEVELOPED, PRINTED and POSTED to your address, for ONE SHILLING.

ABERDEEN PHOTOGRAPHIC SERVICE Ltd.
 Marischal St., Aberdeen (Est. 15 Years)

BELL'S BARGAINS

Contax II, f/1.5 Sonnar. Little and carefully used. Quite as new. £48 0 0
 Kine-Exakta, latest all-chrome model, f/3.5 anastigmat, ever-ready case. Unsoiled condition. £21 10 0
 Ica Ideal 9×12 cm. or ½-pl., double extension, f/4.5 Tessar, Compur, 3 slides, F.P.A., leather case. Good condition £5 0 0

BELL'S 45, NEWINGTON BUTTS, S.E.11
 (Opposite Spurgeon's Tabernacle.)
 Rodney 3779. Close 1 o'clock Thurs.

PART EXCHANGE HIRE PURCHASE**George Childe Ltd.**

Miniature and Ciné Specialists.

54, ALBION PLACE, LEEDS, 1

Phone: 28261.

Open all day Saturday.

TURNER'S CAMERA EXCHANGE.
FOR YOUR LEICA and ALL ITS ACCESSORIES
NEWCASTLE
 9 Pink Lane. Phone: 22655
 -ON-TYME

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

WALL'S DICTIONARY of PHOTOGRAPHY

and Reference Book for the Amateur and Professional Photographer

Fourteenth Edition—Revised

Edited and largely re-written by
F. J. MORTIMER, Hon. F.R.P.S.

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulae, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

Cloth Boards Size 7½×5 inches, 634 pages

Price 7/6 net By post 8/-

From all leading Booksellers, or direct from the Publishers

ILIFFE & SONS LTD.

Dorset House, Stamford St., London, S.E.1

Get your
Rolleiflex or Rolleicord
 from
DINNING'S 95, FOWLER STREET,
 SOUTH SHIELDS

Generous allowance for your present camera.

ROBINSONS for

Largest Film Library in the Provinces.
SPECIALISTS IN DEVELOPING and ENLARGING

CAMERAS and CINÉ**MANCHESTER HOUSE, LOWESTOFT, S.****GET IT FROM****New and Second-hand Cameras**

BEST POSSIBLE ALLOWANCES.

Give us a call, or send for lists.

F. E. JONES 3, Breeze Hill, LIVERPOOL, 9

"The Amateur Photographer."

18/8/37

SPECIAL NOVICES' COMPETITION

Title.....
 Name and address.....

This Coupon to be affixed to back of print.

★ Watch this space each week for a star bargain

- ★ Rolleicord, f/3.8 Zeiss Triotar, Compur shutter to 1/300th, filter, hood and E.R. case£11 11 0
- ★ Contax II, Zeiss Sonnar f/2. Shop-soiled£39 10 0

RUDY STARITA

157, Wardour Street, W.1 Ger. 3032

CONSULT THE FIRM ESTABLISHED 140 YEARS

Before you purchase or part exchange your Camera, Cine Camera, or Projector, etc. Full stocks of all the leading makes to select from. Best allowances and Strictly Private Hire Purchase Terms. Large stock of New and Second-hand Prism Binoculars and Field Glasses.

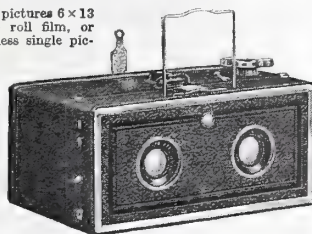
A. FRANKS Ltd.
95/97, Deansgate,
MANCHESTER, 3

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday. 4d

"EHO" STEREO CAMERA FOR ROLL FILMS

For five stereo pictures 6 x 13 cm. on 2½ x 3½ roll film, or for twelve or less single pictures 2½ in. square. Double lens f/11, Time and Instantaneous shutter, brilliant reflecting view-finder, also wire-frame view-finder for using the camera at eye-level, spirit level. Price includes Folding Stereoscope for mounted prints or transparencies.



Price Including Stereoscope

£3:3:0

Wire Shutter Release, 1s. 6d.

Leather Case, with shoulder sling10s. 6d.
Extra 6 x 13 cm. Stereoscope for prints or transparencies, 6s. 0d.

(No catalogue of this camera is issued.) Advertised model only available.

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2

PHOTOGRAPHY MADE EASY

A book of Elementary Instruction, Price 2/-. By post 2/3.
LIFFE & SOXS LTD., Dorset House, Stamford Street, London, S.E.1

EVERY DAY we DESPATCH High-class Developing and Printing.

All Films Developed, 4d.; Printing, 3½ x 2½, 1/- doz.; 4½ x 2½, 1/6 doz.; Postcards, 2d. each; Large Prints (7 x 5), 6d.; 3½ x 2½ Enlargements from Miniature Negatives, 1/6 doz.

VERARD Studios, 91 Lupus St., SW1

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES, CINÉ APPARATUS

Tele.: 22114. Exchanges, Generous Allowances.

BOND STREET, LEEDS

HUMPHRY'S HAS IT ESTABLISHED 1840.

Agfa Speedex 3½ x 2½, f/4.5 Apotar anastigmat, Compur, filter and case. New condition£4 10 0
Baldi, Trioplan anastigmat f/2.9, 16 on 127, Compur. New condition£6 6 0
Zeiss Ikonita, Tessar f/3.5, Rapid Compur, 16 on 120. New condition£9 9 0

269-273, Rye Lane, **PECKHAM, S.E.15**

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

INDEX TO ADVERTISERS:

LONDON.

E.	page
Ilford Ltd.	Cover 4, x

E.C.

Burroughs Wellcome & Co.	vi
Camera Co., The	xxi, xxiii
City Sale & Exchange (1929) Ltd.	ii, iii, v, xv
Dollond & Aitchison Ltd.	xxviii
Journalistic Photo. Distributors Ltd	vi
Peeling & Van Neck, Ltd.	xvii
Schneider's	xx

W.C.

Actina, Ltd.	xvii
Baker, C.	xxii
Dollond & Aitchison Ltd.	xxviii
Ensign, Ltd.	xi, xix
Hunter, R. F., Ltd.	Cover 1, vii, xvi
Kodak Ltd.	Cover 2
Lewis, R. G.	xiii, xvii
Miscellaneous Trading Co., Ltd.	xxiv
Sands Hunter & Co., Ltd.	viii, xxiv, xxvii
Schering Ltd.	viii
Service Co., Ltd., The	xix
Stead, H.	xvi
Westminster Photographic Exchange Ltd.	iv

W.

Dallmeyer, J. H., Ltd.	vi
Dollond & Aitchison Ltd.	xxviii
Garner & Jones, Ltd.	ix, xxv
Heaton, Wallace, Ltd.	Cover 3, i, ix, xv
Norse Trading Co., Ltd.	xxiv, xxv
Pelling & Cross, Ltd.	xxii
Raines & Co. (Ealing) Ltd.	xxiii
Starita, Rudy	xxvii

W.

Westminster Photographic Exchange Ltd.	iv
Zeiss, Carl, Ltd.	viii
Zeiss Ikon Ltd.	xii

S.W.

Camera Co., The	xxi, xxiii
Dollond & Aitchison Ltd.	xxviii
Dufay-Chromex Ltd.	xiv
Everard Studios	xxvii
"Robot"	xiv
Westminster Photographic Exchange Ltd.	iv

S.E.

Bell's	xxvi
Cobb, Leslie	xxvi
Humphrys	xxvii

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

ABERDEEN.

Aberdeen Photographic Service Ltd.	xxvi
-----------------------------------------	------

BIGGLESWADE.

Nuro (Biggleswade) Ltd.	ix
------------------------------	----

BIRMINGHAM.

Galloways	xxiv
----------------	------

BRISTOL.

Dunscombe, M. W., Ltd.	xx
Salanson, H., & Co., Ltd.	xxii

BROMLEY, KENT.

Amateur Cine Service	xxii
---------------------------	------

CARDIFF.

Martin, T. P.	xxvi
Salanson, H., & Co., Ltd.	xxii

EDINBURGH.

McKechnie, J. C.	xxiii
-----------------------	-------

LEAMINGTON SPA.

Granville Gulliman & Co., Ltd.	vii, xxiii
-------------------------------------	------------

LEEDS.

Childe, George, Ltd.	xxvi
Pearson & Denham (Photo) Ltd.	xxvii

LEICESTER.

Midland Camera Co., Ltd.	xxlii
Osborne & Campion	xxvi

LIVERPOOL.

Jones, F. E.	xxvi
Photo-Optics Ltd.	xvii
Tomkinson, W. H., & Co., Ltd.	xxv

LOWESTOFT.

Robinson's Cine and Photographic Service	xxvi
-----------------------------------------------	------

MANCHESTER.

Allens Photographic Stores.	xxi, xxv
Beckett, G. E., & Co.	xxvi
Bradshaw's	xvii
Franks, A., Ltd.	xxvii
Mather, E., & Co., Ltd.	xxiv

NEWCASTLE-ON-TYNE.

Turner, J. H.	xxvi
--------------------	------

PENRYN.

Middlemass & Co., Ltd.	xvi
-----------------------------	-----

SHEFFIELD.

Photo Trading Co., Ltd.	xxiv
Sheffield Photo Co., Ltd.	xviii

SOUTHAMPTON.

Martin	xxiv
-------------	------

SOUTH SHIELDS

Dinning's Camera Exchange	xxvi
--------------------------------	------

YORK.

Coverdale, G., Ltd.	xxiv
Saville, John, & Sons.	xxi

MULTIPLE BRANCHES.

Dollond & Aitchison Ltd.	xxviii
-------------------------------	--------

BARGAINS AT DOLLONDS

Dollond & Aitchison Ltd.

Estd. 1750.

Opticians to H.M. Government.

Let Us Send You Hire Purchase Form and Exchange Offer

NEW AND SECOND-HAND CAMERAS, ETC.,
ALSO AVAILABLE AT

$3\frac{1}{2} \times 2\frac{1}{2}$ Nagel, f/4.5 anastigmat, 3-speed. *Fair* condition **£1:17:6**

Omburx Exposure Meter, case. As new **£2:12:6**

Latest **Avo** Exposure Meter. As new **£3:5:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Agfa** Roll Film Standard, Agfa f/4.5, 5-speed, $\frac{1}{2}$ to $\frac{1}{1000}$ sec., T. and B. *Good* condition **£3:12:6**

3×4 Zeiss Baby **Ikonta**, Novar f/4.5. *Good* condition **£3:12:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ Kodak **Six-20**, Kodak f/4.5, O.P.S. shutter. *Good* condition. List **£3:17:6**

$\frac{1}{5}$ 15s. **Agfa**, f/3.5 lens, case. *Fair* condition **£5:15:0**

6×6 **Rolleiflex**, f/4.5 Tessar, case. *Fair* condition **£8:15:0**

5 -cm. Zeiss Tessar f/2.8 lens, for Contax II. As new. List **£8:17:6**

Rolleicord II, Triotar f/4.5, E.R. case. As new **£9:17:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ Latest **N. & G.** Folding Reflex, $\frac{1}{2}$ -in. Cooke Aviar f/4.5, F.P. adapter, case. *Good* condition **£17:10:0**

16 -mm. Ensign **Simplex** Pocketette, f/2.9 Dallmeyer. As new **£18:10:0**

Chromium **Leica III**, f/2 Summar. As new **£33:0:0**

16 -mm. **Magazine** Cine-Kodak, f/1.9 lens. *Good* condition **£33:0:0**

Chromium **Leica IIIa**, Summar f/2, E.R. As new **£34:0:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Makina II**, coupled range-finder, 10-cm. Anticomar f/2.9, also 21-cm. Tele Makina f/6.3, also 7.3-cm. Rapid wide-angle f/6.8 lens, Compur, 3 slides, F.P. adapter, roll-film holder, 2 supplementary lenses, 2 filters, case. *Good* condition. Cost £70. **£39:10:0**

Contax III, Sonnar f/1.5, E.R. case. *Very good* condition **£59:0:0**

Above are at
28 OLD BOND ST.
London, W.1
Telephone: Regent 5048.
Regent 5049.

$3\frac{1}{2} \times 2\frac{1}{2}$ Reitzschel **Clack**, f/6.3 lens, Isbor shutter, rising front, leather case. *Fairly good* condition **£1:10:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Ensign **Selfix I**, Ensar f/7.7, 3-speed. *Very good* condition **£1:15:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Kodak **6.20**, f/4.5 anastigmat, Compur, case. *Good* condition. Cost **£5:5:0**

Baldax, 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, Trioplan f/3.5, Compur, soft case. *Good* condition. List **£5:5:0**

Rolleicord, f/4.5 Triotar, case. *Good* condition **£7:10:0**

Certo Super Sports Model C, for roll film and plates, for 12 pictures $2\frac{1}{2} \times 2\frac{1}{2}$ or 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, and for plates 4.5×6 cm., Trioplan f/2.9, delayed Compur, 3 slides, screen, case. *Good* condition **£8:2:6**

9×12 cm. Zeiss **Maximar**, double extension, Tessar f/4.5, delayed Compur, 12 slides, 12 cut-film adapters for $4\frac{1}{2} \times 3\frac{1}{2}$, F.P. adapter, case. *Good* condition **£8:7:6**

Zeiss **Ikonta**, for 8 or 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, Tessar f/4.5, delayed Compur. As new **£8:17:6**

$4\frac{1}{2} \times 3\frac{1}{2}$ **Soho** Reflex, revolving back, 15-cm. Voigtlander Helliar f/4.5, 3 D.D. slides, F.P. adapter, case. *Good* condition **£9:2:6**

9.5 **Eumig PIII** Projector. *Very good* condition. List **£12:17:6**

$4\frac{1}{2} \times 3\frac{1}{2}$ Kodak **Graflex** Reflex, 18-cm. Zeiss Tessar f/4.5, 3 D.D. slides, lens hood, case. *Good* condition **£13:17:6**

Zeiss Super **Ikonta**, 8 or 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, Tessar f/4.5, delayed Rapid Compur, $\frac{1}{1000}$ sec. As new **£14:17:6**

Kodak **Regent**, 8 or 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, Tessar f/4.5, Compur, case. As new **£17:0:0**

16 -mm. **Kodascope "L"** Projector, resistance, 2 cases. *Good* condition. List **£50:0:0**

Above are at
73 LORD ST.
LIVERPOOL, 2
Telephone: Bank 4927.

$2\frac{1}{2} \times 1\frac{1}{8}$ **Nettel Piccolette**, Tessar f/4.5, Compur, $\frac{1}{1000}$ sec., negative finder. *Fair* condition **£3:7:6**

$2\frac{1}{2} \times 1\frac{1}{8}$ **Ernemann** Bob V, 3-in. Ernoplast f/4.5, Chronos $\frac{1}{1000}$ sec., rise and cross. *Fair* condition **£3:19:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ Double Extension Ensign **Gameo**, $\frac{1}{2}$ -in. Ross f/4.5, Compur, 6 slides, roll-film holder, leather case. *Fair* condition **£4:5:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ N. & G. Sibyl, Tessar f/4.5, 6 slides, F.P. adapter, case. *Fair* condition **£4:17:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Nagel** Double Extension, f/4.5 Nagel, Compur, 3 slides, F.P. adapter. *Good* condition **£4:17:6**

4.5×6 cm. Goerz **Tenax**, 7.5-cm. Dogmar f/4.5, Compound, $\frac{1}{1250}$ sec., T. and B., 6 slides, F.P. adapter, filter, case. *Good* condition **£4:17:6**

$2\frac{1}{2} \times 1\frac{1}{8}$ Tropical **Nettel Piccolette**, Tessar f/4.5, Compur. *Good* condition **£4:19:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Mentor** Folding Reflex, 12-cm. Tessar f/4.5, 3 slides, F.P. adapter, case. *Fair* condition **£5:17:6**

$4\frac{1}{2} \times 3\frac{1}{2}$ **Apem** Focal-plane, 5-in. Apem f/4.5, 3 D.D. slides, case. *Good* condition **£6:17:6**

$4\frac{1}{2} \times 3\frac{1}{2}$ **Soho** Reflex, revolving back, 13.5-cm. Tessar f/4.5, 3 book-form D.D. slides, case. *Fair* condition **£9:17:6**

$4\frac{1}{2} \times 3\frac{1}{2}$ **T.-P. Junior** Special Reflex, revolving back, 15-cm. Tessar f/4.5, 3 slides, F.P. adapter, case. As new. List **£10:0:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ **T.-P. Press**, 12.5-cm. Anticomar f/2.9, rise and cross, 3 D.D. slides, case. *Very good* condition **£10:10:0**

Above are at
66A SEVEN SISTERS RD.
HOLLOWAY London, N.7
Telephone: North 3573.

$3\frac{1}{2} \times 2\frac{1}{2}$ Series III **Kodak**, f/6.3 anastigmat, Diomatic shutter, leather case. *Very good* condition. Cost **£2:5:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Wallace Heaton **Double Extension**, Zedellar f/3.8, Compur, 3 slides, F.P. adapter, case. *Very good* condition **£3:15:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Zeiss **Ikonta**, Dominar f/4.5, delayed Telma. *Good* condition **£3:17:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Etui**, Radionar f/4.5, Isbor shutter, 3 slides, F.P. adapter. *Very good* condition **£4:4:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ **Ensign** Popular Reflex, reversing back, 6-in. Zeiss Triotar f/4.5, 2 slides, F.P. adapter. *Good* condition **£4:17:6**

9×12 cm. **Bantzin** Focal-plane, 6-in. Busch Omnar f/4.5, D.D. slides, F.P. adapter, case. *Good* condition **£5:5:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Zeiss **Nettar** 515/20, Tessar f/4.5, delayed Compur. *Very good* condition. List **£5:5:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ Kodak Auto. **Graflex** Reflex, 18-cm. Zeiss Tessar f/6.3, 3 D.D. slides, F.P. adapter, case. *Very good* condition **£6:17:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ Series III **Kodak**, Zeiss Tessar f/4.5, delayed Compur, case. As new. List **£7:7:0**

Kodak **Retina**, f/3.5 Xenar, filter, case. As new. List **£7:17:6**

9.5 **Pathe Motocamera** Luxe, f/2.5 Hermagis, also Tele attachment, case. *Good* condition **£8:8:0**

Standard **Leica**, interchangeable 5-cm. Hektor f/2.5, E.R. case. *Very good* condition **£10:10:0**

$4\frac{1}{2} \times 2\frac{1}{2}$ Zeiss Super **Ikonta** 530/15, Tessar f/4.5, delayed Compur, case. *Splendid* condition. Cost **£11:17:6**

Above are at
281 OXFORD ST.
London, W.1
Telephone: Mayfair 0859.

1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
65, Notting Hill Gate, W.11.
191-2, Tottenham Court Rd.
121, Cheapside, E.C.2.
20, Ludgate Hill, E.C.4.
2, Northumberland Avenue,
W.C.2.
17, Topsfield Parade, Crouch
End, N.8.
216, Upper Tooting Rd., S.W.17.
62a, Rushey Green, Catford,
S.E.6.
12, George St., Croydon.
30-32, Thames St., Kingston.
537, Pinner Rd., North Harrow.
Watford.—142, St. Albans Rd.
Leeds.—37, Bond St.
Swansea.—26, Castle St.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Newport (Mon.).—43, Commercial St.
Yeovil.—(Boyce), 2, High St.
Salisbury.—(Johnson), 17 and
19, Catherine St.



The New Voigtlander
**BRILLIANT
V6**

with f/3.5 Voigtar,
Compur Rapid, $\frac{1}{500}$ sec.
£9 0 0 cash,
or 12 monthly payments
of 15/9 each.

**ENSIGN
SELFIX
"220"
IN STOCK.**

WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.

Agfa Karat

12 pictures 24×36 mm. on 35-mm. film, f/6.3 lens, 3-speed, £5 5 0 cash, or 9/5 with order and 11 monthly payments of 9/2 each.

WANTED

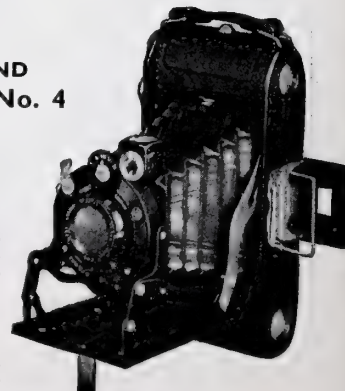
We pay good prices for Leicas, Rolleiflexes, etc. We may have the very camera you want.



General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures $3\frac{1}{2} \times 2\frac{1}{2}$ in., self-erecting front, hinged back, pressure plate, eye-level finder, speeds $\frac{1}{25}$ th, $\frac{1}{50}$ th, $\frac{1}{100}$ th sec., T. and B., flexible release, covered metal body, $6\frac{1}{2} \times 3 \times 1\frac{1}{8}$ in.

Price 55/-

Brown leather sling case, velvet-lined, lock and key. Price.....7s. 6d.

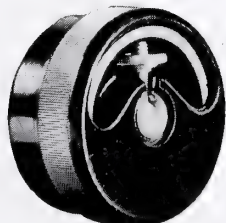


DOLLOND
OWL No. 4

WALLACE HEATON'S HOLIDAY PAGE



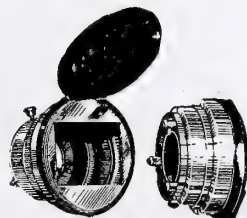
**SHOOT YOUR LANDLADY
BEFORE SHE SHOOTS YOU**
—WITH A LEICA CAMERA,
OF COURSE.



**TRAVEL LIGHT
THIS HOLIDAY**
WITH A

**W.H. STEEL TAPE
POCKET TRIPOD**

Designed on the flexible steel-rule principle, this ingenious tripod measures only 3 1/4 in. closed, and weighs but 12 oz. Extended it measures 42 in., is amazingly rigid and will support a weight of over 20 lb. without collapsing. **17/6**



**FOR SUNLIT WAVES—
ZODEL LENS HOOD**

It enables you to get beautiful pictures even facing the sun or glitter of the silvery sea. You can't get these effects without a lens hood. Easily fixed. Telescopic and folds flat for carrying. State diameter of lens when ordering. Only **7/6**

WARNING

"AUTOMAX" (Regd.) PRINTS

It has been brought to the notice of Master Photo Finishers Ltd. (Wallace Heaton, Managing Director), that a number of firms have been supplying prints of their own under the description of "Automax." Please note that these prints are the particular product of Master Photo Finishers Ltd., and that "Automax" is their registered trade mark. Anyone detected in supplying under the description "Automax" prints which are not made by this Company will be proceeded against.

"Automax" prints can be ordered from Wallace Heaton Ltd., of 127, New Bond Street, London, W.1. and from their branches, also from the branches of City Sale & Exchange (1929) Ltd., and from other dealers who are authorized by Master Photo Finishers Ltd. to retail "Automax" prints. No print is a genuine "Automax" unless it bears the trade mark "Automax" printed on the back.

"Microlux" (Regd.) is also a registered trade mark belonging to Master Photo Finishers.

Here's wishing you (and showing you) all the best for your holiday. If you haven't yet been away we hope it will be fine for you. It **CERTAINLY** will if you come or send to Bond Street first. We have all the ingredients for the best holiday you've ever had. Whether you choose the highest or the lowest priced mini or ciné camera, or if you are still a "roll filmer," there are so many little gadgets and services at Wallace Heaton's that a visit to us before your holiday is nearly as enjoyable as the holiday itself. The items on this page are "not the only pebbles on the beach." Write and tell us your requirements—we shall be happy to help you. Why not send us your present camera in the post? State which make of new camera you're interested in. We will then tell you how much we will allow you on it and give you particulars of our E-X-T-E-N-D-E-D payments.

MAKE IT SOMETHING "LEICA" HOLIDAY

We have every Leica model in stock. Shown here is the **Model IIIa**. Chromium model, speeded to 1/1,000th sec., f/2 Summar lens in collapsible mount, 36 exposures at a loading.

Cash price **£43 : 0 : 0**

24 monthly payments of 38/7.



HAVE A HOLIDAY WITH MINNIE MINNIE WHO? MINICAMERA

Why not a Zeiss Contax? The famous precision instrument speeded to 1/1,250th sec. With f/3.5 Zeiss Tessar lens **£40 10 0**

24 monthly payments of 36/4.



ENTER FOR WALLACE HEATON'S HOLIDAY COMPETITION

It's interesting and topical. You may win £25 cash. See details on page 1 of this issue.



Oh, I **do** like a "Leica" by the seaside!
Oh, I **do** like a "Leica" by the sea!
It's **fun** making pictures on the prom-prom-prom!
While the brass band goes tiddley-om-pom-pom!
Yes, I **do** like a "Leica" by the seaside!
Yes, I **shall** take a "Leica" to the sea!
And as Wallace can't be beaten
I shall **post my films** to Heaton
From the seaside—yes, from the sea!

YOUR HOLIDAY GUIDE

Send 2d. postage for free list of still cameras, ciné cameras, accessories, or anything in which you are interested. It will make it easy to choose the best apparatus for your holiday.

"AUTOMAX" (Regd.) PRINTS

These enable you to get really appreciable size prints from your miniature negatives at the barest margin of extra cost. For example:

"Automax" (2 1/4 x 3 1/4) from Leica and similar size negatives cost only 2/ a dozen.

"Automax Super" (3 1/4 x 4 1/4) for 2/6 a dozen.

"Automax Square" (3 1/4 x 3 1/4) from Rolleiflex, Ikonflex, and similar size negatives, 2/6 a dozen.



WALLACE HEATON LTD.

THE LEADING "MINICAMERA" AND "CINECAMERA" SPECIALISTS.

127, NEW BOND STREET, LONDON, W.1

47, BERKELEY STREET, W.1; 1a, AVERY ROW, W.1; 43, KENSINGTON HIGH STREET, W.8

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



GREAT MINDS THINK A LEICA

—that's why we think you ought to have one.

GET LIFE IN YOUR HOLIDAY PICTURES with a SIEMENS C.8

Takes 25 ft. of double-run 16-mm. film. Four speeds, including slow motion. Automatic depth-of-focus indicator, f/2.5 Busch Glaukar lens

Cash price **£37 : 10 : 0**

24 monthly payments of 33/8.

TAKE the 'COVE' in COLOUR WITH KODACHROME



A POPULAR-PRICED HOLIDAY CAMERA! AGFA V.P. SPEEDEX

3d. A DAY

buys a

V.P. SPEEDEX

£5 : 5 : 0 CASH

15 monthly payments of 7/5.



STRIP PRINTS FROM LEICA and OTHER 36-exposure 35-mm. FILMS

Here's a chance to get contact prints at less than a penny each. We are doing a full 36-exposure strip of prints on paper at 2/6, or on transparent film, so that you can project them as "stills," on the cine screen, for 5/- per 36 exposures. A photo-electric installation ensures uniformity of results, even from widely-differing negatives. Give this service a trial—you can always depend on quality work at Bond St. We have the finest D. & P. works in the country.



Negative on Selo Hypersensitive Panchromatic Roll Film—Alpha Filter.

CAPTURE THE GREATER BEAUTY OF TRUE-TO-COLOUR TONES

The photographer who wishes to improve his work will gain much by changing over to SELO Hypersensitive Panchromatic Roll Film.

Fast enough to ensure sparkling negatives from ultra rapid exposures, even when light is poor, SELO Hypersensitive Panchromatic Roll Film responds to the entire colour range and yields pictures remarkable for the beauty and delicacy of their tonal gradation.

Made in England by ILFORD LIMITED, ILFORD, LONDON



Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, August 25th, 1937.

No. 2546.

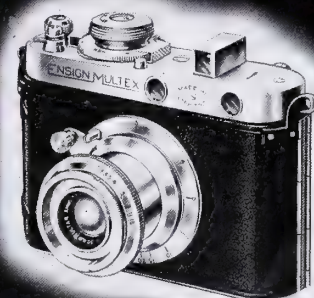


Ideal for close-ups—

ENSIGN MULTEX

All-British Precision Miniature

With Coupled Range Finder Focussing to 21 inches—Takes 14 pictures $1\frac{5}{8} \times 1\frac{1}{4}$ " on size 27 film—Coupled Shutter Setting and Film Winding—Focal Plane Shutter speeded from 1 sec. to 1/1000th. Prices from £19.10.0



See one at your dealers, or write for descriptive brochure to

ENSIGN Limited, HIGH HOLBORN, LONDON, W.C.1

Boats black against the sunset . . . skies
transfigured with a host of tones . . . every
ripple of the quiet water contributing to
the pattern of reflected light. To make a
successful monochrome study of such a scene
demands the wide scale of gradation of

● THE FILM OF SUPERFINE GRAIN · FULLY PANCHROMATIC · DOUBLE-COATED · ANTI-HALO

KODAK 'PANATOMIC' FILM



For all information write to Mr. A. P. Taylor, Dept. 57B.

KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



1937 STEREO PUCK CAMERAS NOW READY

Photographs taken with these cameras and looked at through the Stereo Viewer

23/6 With Viewer.

COME TO LIFE

27/6 with Viewer and Magnifiers.

the real perspective is so wonderful.

GIVES 8 PAIRS OF STEREO PICTURES

on any ordinary $3\frac{1}{4} \times 2\frac{1}{4}$ Film,

AND

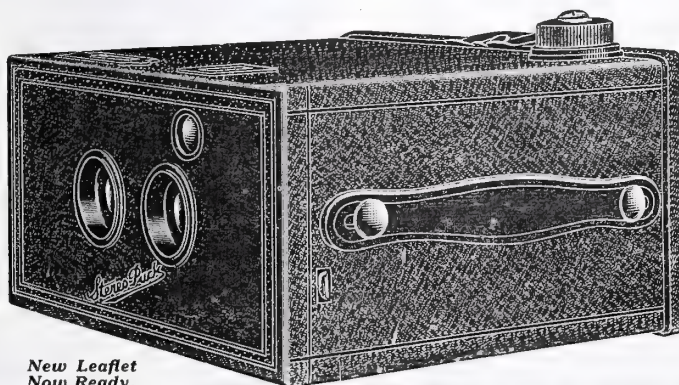
at the small extra charge of 4/6 can be supplied with an adjustment allowing 16 $1\frac{1}{2} \times 2\frac{1}{4}$ single pictures to be taken at will on the same film.

ASK YOUR DEALER FOR A DEMONSTRATION.

THORNTON-PICKARD

ALTRINCHAM, 7

ENGLAND



New Leaflet
Now Ready.



SEND IN YOUR JOLLY SNAPS FOR OUR "HAPPY HOLIDAYS" PHOTOGRAPHIC COMPETITION

Here's a chance to win a good cash prize while enjoying your holiday. Think what happy snaps you can make! Donkey rides, sails round the bay, castles in the sand—snap the true holiday spirit—there's scope whichever way you turn—and there's MONEY for the best pictures. It's a competition which every amateur can enter into whole-heartedly. Don't miss the chance—remember GOOD PHOTOGRAPHY is what the judges are after.

RULES AND CONDITIONS

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS only (full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA OR MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE, MOUNTED OR UNMOUNTED (not less than 8×6 unmounted is recommended). SPOTTING ONLY TO REMOVE DEFECTS (no faking or retouching). WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPY-RIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS (If a guinea prize-winner, for an extra guinea), OR RIGHT TO ONE REPRODUCTION, 10s. 6d. Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd. without further payment. Prizes are 21/- each week and 6 Certificates of Merit. £25 (twenty-five pounds) for the best photograph submitted during the competition (13 weeks). If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry. A selection of the best entries will be held back at the close of the competition for exhibition in our galleries prior to their return. Our gallery is **always** interesting, call and see it when in Town—free, of course.

SUNBATHING COMPETITION. Last week's winner was—
J. E. HOSKINS, 16, SHIRLEY AVE., ACOMB, YORK.

Address your entries to "Happy Holidays"

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

ANY AMATEUR MAY ENTER
USING ANY CAMERA OR MATERIALS

£25 FIRST PRIZE

21/- WEEKLY PRIZE

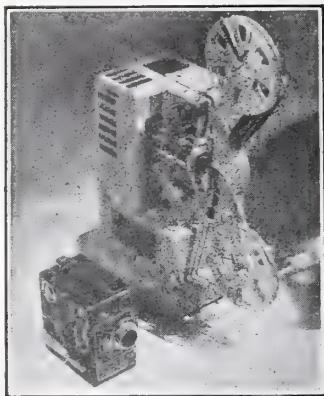
WALLACE HEATON COMPETITION

COUPON to be affixed to each entry.
Valid until Competition closes
on September 30th, 1937.

Enclosed is my entry for "....."
Competition. I agree to the rules and conditions.

Camera used.....

Signed.....



SIEMENS '8' PROJECTOR

With 200-watt 50-volt lamp, combined with the well-known Siemens optical system. With Buech Neostar 25-mm. or 35-mm. lens according to choice. Silent claw mechanism. Adjustable speeds from 10 to 20 pictures per second. Single picture device. Self-contained resistance (100 to 250 volts A.C. or D.C.). Hand and motor rewind.

Cash price £37 : 10 : 0
24 monthly payments of 33/8.

CHEAPSIDE USED BARGAINS

3x4 Zeiss Ikon Roll Film, f/3.5 Tessar, Compur sector shutter, leather case £7 17 6

Model III Leica Camera, f/2 Summar, complete in ever-ready case £32 10 0

Model II Chromium Leica, f/3.5 Elmar anastigmat, complete in ever-ready case £21 17 6

3 1/2 x 2 1/4 Zeiss Super Ikonta, f/3.8 Zeiss Tessar anastigmat, Compur sector shutter, complete in leather case £17 12 0

4 x 4 cm. Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Compur sector shutter, ever-ready case £15 15 0

6 x 6 cm. Foth-Flex Reflex, f/3.5 Foth anastigmat, self-capping shutter, complete in leather case £8 7 6

Ensign Mulex Roll Film, f/3.5 Ensign anastigmat, self-capping focal-plane shutter, complete in ever-ready case £12 17 6

3 1/2 x 2 1/4 Zeiss Icarette Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, complete in leather case £7 17 6

1a Zeiss Icarette Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, rising front, leather case £3 7 6

3 1/2 x 2 1/4 Ensign Autorange Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, 1 to 1/400th sec., complete in leather case £9 5 0

3 x 4 cm. Baldi Roll Film, f/4.5 Vidonar anastigmat, Vario shutter, 1/25th to 1/100th sec., T. and B., leather case £3 5 0

Six-20 Kodak Roll Film, f/11 Doublet lens, leather case £1 9 6

3 1/2 x 2 1/4 Ensign Selix Roll Film, f/3.5 Ensign anastigmat, Trichro shutter, 1/25th to 1/100th sec., T. and B., complete with leather case £1 17 6

Avo Exposure Meter, complete in case £2 2 0

6 x 6 cm. Voigtlander Brilliant Roll Film, f/7.7 Voigtlander anastigmat, speeded shutter, ever-ready case £1 15 0

3 1/2 x 2 1/4 Cartex Roll Film, f/4.5 Meyer anastigmat, Prontor delayed-action shutter, complete in leather case £4 7 6

3 x 4 cm. Baby Box Tencor, f/6.3 Novar anastigmat, complete in leather case £1 6 9

3 1/2 x 2 1/4 Ensign Selix Roll Film, f/4.5 Ensign anastigmat, Trichro speeded shutter, 1/25th to 1/100th sec., T. and B., leather case £2 12 6

6 x 6 cm. Rolleicord Reflex, f/4.5 Zeiss Triotar anastigmat, Compur sector shutter, complete in ever-ready case £8 17 6

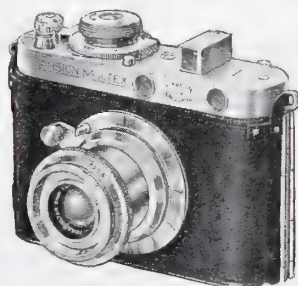
Victor Model 5 16-mm. Camera, 5 speeds, turret head fitted with 1-in. f/2.9, 2-in. f/3.5, and 3-in. f/3.5 anastigmats, complete in case. Perfect order £36 10 0

Latest Model BB Cine-Kodak Junior, f/1.9 lens and case. A first-class outfit £13 10 0

Model A Kodascope, 250-watt, resistance, case. List price £27 £12 17 6

ALL THE BEST APPARATUS FOR

GET YOUR HOLIDAY CAMERA OR YOUR PROJECTOR OR ENLARGER FOR

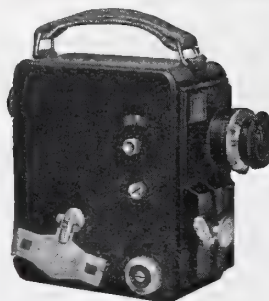


ENSIGN MULEX

British Precision Minicamera. This amazing instrument is actually in stock at "City Sale" branches. It has full-size enclosed view-finder, coupled range-finder and lens, focal-plane shutter, with slow speeds from 1 to 1/15th sec., fast speeds from 1/25th to 1/1,000th. Takes 14 pictures (3 x 4 cm.) on 127 roll film. With f/3.5 Ensign Mulex, in hiduminium mount.

Cash price £19 : 10 : 0

Yours for 17/6 and 23 more similar monthly payments. Or with f/2.9 Ross Xpres, £25 0 0; f/1.9 Ross Xpres, £32 10 0; f/2.8 Zeiss Tessar, £29 10 0; f/2 Zeiss Sonnar, £40 0 0. Two years to pay for any model.



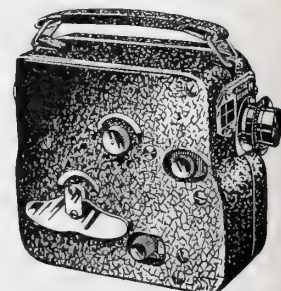
NEW DEKKO

9.5-mm.
DE LUXE CINÉ

The only 9.5-mm. camera fitted with speeds from 8 to 64, interchangeable lenses, single picture device, footage indicator, parallax compensation, built-in view-finder and shooting 30 ft. at one winding. With f/2.5 Taylor-Hobson lens

Cash price £11 : 15 : 6

10/7 a month for 24 months.

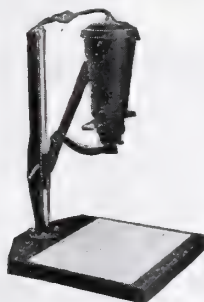


NEW PATHÉ "H"

With lens mount for interchangeable lenses. The new daylight-loading 9.5-mm. movie-maker. A neat, compact little instrument making perfect cine pictures. Why not get one now for your holidays? It is fitted with high-grade f/2.5 lens and costs only

£7 : 0 : 0

10/- a month for 15 months.

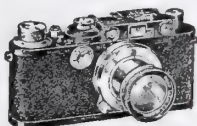


ENSIGN MAGNAPRINT

For all miniature negatives—Ensign Midget, half-V.P., Leica, Contax and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2 1/2-in. condenser. Enlarges Ensign Midget and half-V.P. to all sizes from 2 1/2 x 3 1/2 in. to 15 x 12 in.; other sizes in proportion.

Cash price £9 : 10 : 0

15 monthly payments of 13/4.



LEICA IIIa

38/7 a month for 24 months.

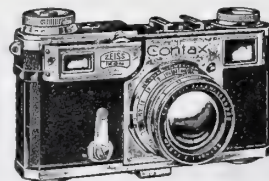
Chromium model, speeded to 1/1,000th sec., f/2 Summar lens in collapsible mount. 36 exposures at a loading.

Cash price £43 : 0 : 0

New Xenon f/1.5 Leitz lens actually in stock.

Confidential EASY TERMS

We make no enquiries from employers, and resort to no harsh formalities whatever. If your purchase costs over £10 you have the option of paying for it on 24, 15 or 9 monthly instalments. If it costs between £5 and £10, we give you 15 or 9 months to pay, or for goods between 50/- and £5, 9 monthly payments.



ZEISS CONTAX II

The famous precision minicamera. With focal-plane shutter speeded to 1/1,250th sec., Zeiss Tessar f/3.5 lens, 36 exposures at a loading.

Cash price £40 : 10 : 0

38/4 a month for 24 months.



NEW ROLLEICORD

Model 1a.

Bigger value than ever. Shows your picture full size and right way up on the ground-glass screen. Takes 12 pictures on 3 1/2 x 2 1/4 roll film for 1/- Body beautifully finished in art leather. With Compur shutter and Zeiss Triotar f/4.5 lens £12 : 10 : 0

24 monthly payments of 11/3.



READ THIS

Bedford.

I feel I must write and thank you for the way you have treated me with regard to the sale of the camera. I am deeply grateful to you for the concern you showed to ensure I had what I wanted, also for the generous terms you allowed me, and I hope to take further advantage of your kind offer at a later date. I will certainly recommend my friends to you."

A. B.

BUY ON A CONFIDENTIAL EASY PLAN FROM THE

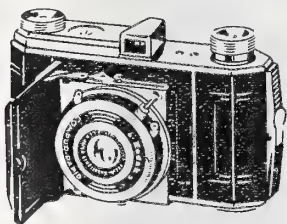
CITY SALE AND

59/60, CHEAPSIDE, LONDON, E.C.2

Also at 54, LIME STREET, E.C.3; 84, ALDERSGATE STREET, E.C.1; 13, THE ARCADE, LIVERPOOL STREET, E.C.2; HIGH STREET, W.

HOLIDAYS AND AFTERWARDS!

THE AFTER-HOLIDAYS SEASON ON OUR FAMOUS 2-YEAR PAYMENT PLAN



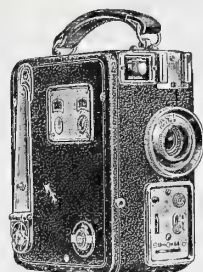
NEW "KODAK" CHROMIUM "RETINA"

Cassette loading with 35-mm. cine film (36 exposures), Compur Rapid shutter, speeded to 1/500th sec., optical finder, depth-of-focus scale. Film counter.

With Ektar f/3.5 lens. **£13 : 0 : 0**

Zeiss Tessar f/3.5 lens **£15 : 0 : 0**

24 monthly payments of 11/9 or 13/6.

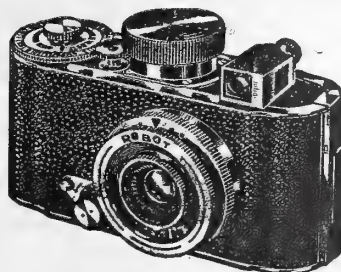


ZEISS MOVIKON "8"

The latest addition to the Zeiss Ikon range. Has all the latest refinements. Small and handy and makes the finest possible quality 8-mm. films. With f/2.5 Zeiss Sonnar lens

Cash price **£48 : 17 : 6**

43/10 a month for 24 months.

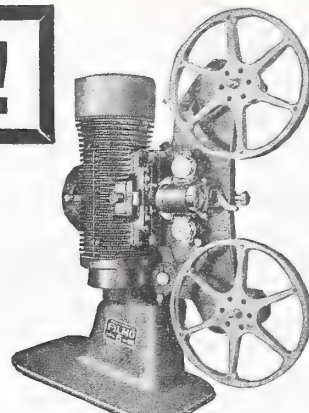


NEW ROBOT MINICAMERA

Shoots sequence pictures with machine-gun speed. Film winds itself automatically. No double or overlapping exposures possible. Takes up to 50 exposures on standard 35-mm. film. Camera opens in daylight for changing from "pan." to colour film at any moment. Incorporates filter suitable for pan. or ortho. films. Three view-finders in one, including "right-angle" for "candid" work. Interchangeable lenses. With Zeiss Tessar f/2.8 lens.

Cash price **£29 : 10 : 0**

26/6 a month for 24 months.



FILMO "8" PROJECTOR

Has most efficient direct lighting system with 400-watt lamp and f/1.6 lens. Flicker is banished by 11-1 shuttle and shutter movement. Automatic rewind, 200-ft. film capacity.

Cash price **£40 : 0 : 0**

£1 16 0 a month for 24 months.



ROLLEIFLEX

For 22/5 down and 23 more similar monthly payments, or 15 monthly payments of 35/-.

Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3 1/2 x 2 1/2 roll film.

Cash price **£25 : 0 : 0**

AND THIS



NEW TEMPIPHOT Model T30/100

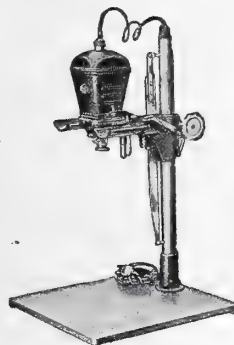
Range of light sensitivity has been quadrupled. Great exactitude for all light measurements for both colour and black-and-white. Angle of vision corresponds to that of the camera. For darkest interiors an amplifying element can be fitted, adding yet more to its enormous strength.

TempiPhot costs £4 0 0

Amplifier 37s. 6d.

Generous Exchanges!

We make the highest allowances possibly obtainable on any used apparatus in part exchange for a fresh purchase—let us quote you!



M & W FAM ENLARGER

Fam III for roll films and plates up to 6 x 6 cm. Double anastigmat f/4.5 9-cm. lens with iris stop, exchangeable against additional lens 6.5-cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

Cash price **£18 : 18 : 0**

24 monthly payments of 17/-.

FREE—104-PAGE CATALOGUE!

Packed with latest cameras, projectors, enlargers, accessories, and everything you are likely to need. Get your copy NOW—post free.

ZEISS "NETTAX"

The moderately-priced Zeiss Ikon 24 x 36 mm. miniature camera. It has interchangeable lens design on the bayonet catch system. Focal-plane shutter, speeded to 1/1,000th sec., and f/3.5 Zeiss Tessar lens.

Cash price **£29 : 5 : 0**

26/3 a month for 24 months.



LARGEST RETAIL FIRM IN GREAT BRITAIN

EXCHANGE (1929) LTD.

90/94, FLEET ST., LONDON, E.C.4

WALLACE HEATON LTD., 127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1; 43, KENSINGTON AVERY ROW, W.1

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

Over £6 Saved!

(£9:17:6 instead of £16:5:0)

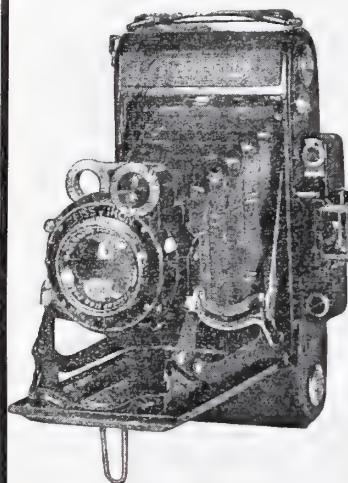
● The WESTMINSTER invite you to participate in yet another GREAT OPPORTUNITY by offering you a strictly limited number only of

ZEISS IKON

Model 530/15

SUPER IKONTAS

Brand New, exactly as originally issued by makers.



The magnificent specification includes ZEISS IKON BUILT-IN REVOLVING WEDGE-RANGE-FINDER, famous Zeiss f/4.5 Triotar anastigmat, Klio shutter, 1/5th to 1/100th sec. and delayed action, optical direct-vision finder, rapid self-erecting front, etc., etc.

● Most attractive Picture Sizes ●

For 8 exposures 4 1/2 x 2 1/2 in. on normal spool, with option of 16 2 1/2 x 2 1/2 by removable mask. Full size is most pleasing shape and generous dimensions; smaller is amply big enough to give good picture of itself, yet exceedingly economical.

WESTMINSTER

Bargain Price

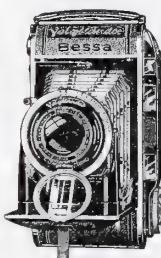
£9 : 17 : 6

12 monthly payments of 17/4.

● In view of this Out-of-Income privilege (quite exceptional with a Special Offer such as this) earliest possible application is strongly urged.

'You'll find you always do much better at the WESTMINSTER' . . .

The service resources and facilities of the Westminsters have always been of a standard particularly their own. Now, more than ever, the outstanding advantages of the Westminster OUT-OF-INCOME Plan—with its exceptional privacy and simplicity, above all, its unique CUSTOMER PROTECTION features—inspire the appreciative comment: 'you always do much better at the WESTMINSTER.'



Takes 8 pictures
3 1/2 x 2 1/2 or 16
2 1/2 x 1 1/2 on standard
3 1/2 x 2 1/2 film

Voigtlander

'BESSA'

Built-in Range-finder.

Unique trigger release under baseboard. Yellow filter permanently attached in folding mount. Quick self-erecting front, depth-of-focus scale.

F/3.5 Helomar anastigmat in delayed-action Compur shutter £16:10:0
to 1/400th sec. 12 monthly payments of 28/11, 24 of 14/6.

F/3.5 Skopar anastigmat shutter as above £18:15:0
12 monthly payments of 32/10, 24 of 18/5.

F/3.5 Heliar anastigmat, shutter as above £21:0:0
12 monthly payments of 36/9, 24 of 18/5.

ROLLEICORD

1a

New Model at Popular Price.



Gives the usual Rolleicord picture 2 1/2 square (12 on normal 3 1/2 x 2 1/2 spool), and comprises most of the noted Rolleicord features. With f/4.5 Zeiss Triotar anastigmat, Compur shutter, 1 to 1/300th sec., T. and B., automatic film winding, metal body with leatherette covering.

£12:10:0

12 monthly payments of 21/11, 24 of 11/-

NEW AGFA

'KARAT'



12 pictures
24 x 36 mm.
(Leica size)
for 1/5.

Special f/6.3 anastigmat of very fine quality. Shutter gives speeds of 1/25th, 1/50th, 1/100th and B., carefully designed for simplicity and maximum results. Automatic film wind renders double exposures impossible; easy loading with self-threading. Most efficient and accurate optical finder.

Only £5:5:0

12 monthly payments of 8/2.

FOTH - DERBY

Favourite Inexpensive Miniature.

Takes 16 pictures 3 x 4 cm. on standard V.P. spool.

F/3.5 or f/2.5 Foth anastigmat, self-capping focal-plane shutter, 1/25th to 1/500th sec. and B., delayed action, optical tubular finder. Very compact and most efficient.

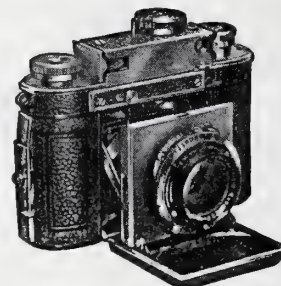
F/3.5 lens £5:8:6

12 monthly payments of 9/6.

F/2.5 lens at £7 8 6



DOLLINA II
Chromium Finish



36 pictures on standard ciné film, daylight-loading, coupled range-finder, combined automatic film wind and exposure lock, Compur Rapid shutter to 1/500th. £15:11:0

F/2.9 Radionar 12 monthly payments of 27/3, 24 of 13/8.

F/2.8 Tessar £18 15 0
12 monthly payments of 32/10, 24 of 16/5.

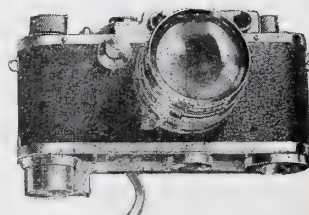
TEMPIPHOT NEW
Exposure Meter MODEL



New and improved, sensitivity increased four times, but fully retains original lightness and compactness. Covers all conditions from brightest outdoor to dimmest interiors. £4:0:0

Extra for Amplifier £1 17 6
Purse Case 5/- extra.

Buy a LEICA at the WESTMINSTER



Model IIIa, shutter speeds 1 to 1/1,000th sec., T. and B., f/2 Summar, with side release (all chromium) £43:0:0

12 monthly payments of 75/3, 24 of 37/8.

As above, but with f/1.5 Xenon £63:0:6

and quick-wind device (as shown) 12 monthly payments of 110/4, 24 of 55/2.

5-cm. Xenon Anastigmat only, £34:0:0

coupled for Leica 12 monthly payments of 59/8, 24 of 29/9.

Quick-wind Device £3 14 6

THE
WESTMINSTER
PHOTOGRAPHIC EXCHANGE LTD.
81, Strand, W.C.2

TEmple Bar 9773-4 (Private Branch Exchange)

Also 111, OXFORD ST., W.1
GERard 1432.

119, VICTORIA ST., S.W.1
VICToria 0669.

24, CHARING X RD., W.C.2
TEmple Bar 7165.

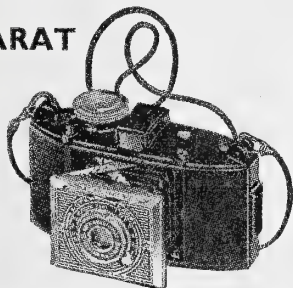
LIME STREET ARE HERE AGAIN WITH THE FINEST BARGAINS EVER!

All the Latest in Stock

AGFA KARAT

7/5 a MONTH
for 15 months.

Takes 12 pictures on 25-mm. film. Fitted with high-grade f/6.3 lens. Optical direct vision finder. Easy loading. Takes clear and sparkling pictures. Ready for action at the touch of a button. **£5:5:0**



NEW ROLLEICORD I A

For 12 pictures on 3½ x 2½ roll film. Shows picture full size and right way up. Built true to the famous Rollei standard. Has art leather covered body. F/4.5 Zeiss Triotar lens and Compur shutter. **£12:10:0**
24 monthly payments of 11/3

Rolleicord II, with f/4.5 Zeiss Triotar lens and Compur shutter speeded to 1/300th sec. T. and B. and extra deep focussing hood. **£14:10:0**

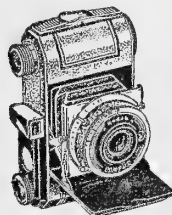


KODAK RETINA

9/5 a MONTH

for 24 months.

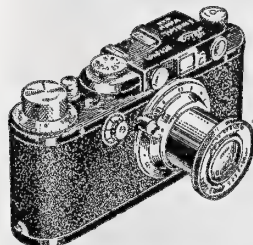
A really dependable Minicamera at a popular price. The Retina was used with great success on the last Mount Everest Expedition. It takes 36 exposures on 35-mm. cine film, and is fitted with high-grade f/3.5 lens. **£10:10:0**



LEICA III

28/6 a MONTH

for 24 months, or 15 monthly payments of 44/7 It is equally suitable for travel, sports, telephoto, or shots in the home or theatre. The negative material is inexpensive, and it takes up to 36 shots in rapid succession if desired. With f/3.5 Elmar lens. Cash price **£31:16:0**



ROLLEIFLEX

22/5 a MONTH

for 24 months.

Shows your picture full size and right way up. This remarkable camera won the "Daily Herald" big first prize in 1935 and 1936, totalling £5,500. Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3½ x 2½ roll film. Cash price **£25:0:0**



9.5-mm. DUFAYCOLOR

Now at Lime Street. 30-ft. spools in standard chargers for 10/6 including processing. Try a spool—it's daylight loading.

ALL USED—BUT FULLY GUARANTEED

Choose now—you can't go wrong—they're all in really splendid condition. Any of them can be had on easy terms as long as it costs over 50/-.

9x12 Microflex, f/4.5 Zeiss Tessar, 3 slides, F.P.A. £25 0 0	3½ x 2½ Double Ex., f/6.8 Saxon anas., Isoo shutter, 4 slides, F.P.A., case £2 17 6
Several Pairs of Good Binoculars and Telescopes, to be cleared at specially low prices. Details on application.	9.5-mm. Campro Cine Outfit, transformer and case £3 3 0
No. 121 Bell-Howell Filmo Cine Camera, f/3.5 Cooke lens £14 7 6	520/2 Super Ikonta, f/3.8 Zeiss Tessar, Rapid Compur, L/case £19 10 0
V.P. Goers Roll Film Tenax, f/6.8 Kalostigmat, speeded shutter, case £2 2 0	13-in. f/5.4 Ross Telecentric, iris £5 17 6
9x12 and 1-pl. Double Ex. Rodenstock Folding, f/3.5 Buryvar anas., Compur, 5 slides, F.P.A., L/case £4 17 6	Latest Compass Camera, f/3.5 Kern anas., purse £22 10 0
Dollina II, f/2.9 Radionar anastigmat, L/case £11 17 6	1-pl. T-P. Reflex, f/3.5 Cooke anas., 8 slides, F.P.A., roll-holder £8 17 6
3½ x 2½ Saxon, double ex., f/3.8 Saxon anastigmat, D.A. Compur, 3 slides £5 2 6	Six-20 Duo Kodak, f/4.5 anas. D.A. Pronto shutter £4 7 6
3½ x 2½ T-P. Horizontal Reflex, f/4.5 Dallmeyer anas., 6 slides, L/case £6 15 0	Dekko Cine Camera, f/1.9 Dallmeyer, 3-in. f/3.5 Ross Tele. £11 17 6
3½ x 2½ Pocket Kodak, f/6.8 anas., speeded shutter, optical outfit and hood £2 10 0	9.5-mm. Ensign Cine Projector, resistance, case £12 17 6
3½ x 2½ T-P. Reflex, revolv. back, Dallmeyer f/3.5 Press anas., 10 slides, F.P.A., L/case £9 17 6	531 Super Ikonta, f/4.5 Zeiss Tessar, Compur, ever-ready case £19 10 0
3½ x 2½ N. & G. Roll Film Sibyl, f/4.5 Zeiss Tessar, high precision shutter, L/case £6 17 6	Sixtus Electric Cell Meter, in case £4 4 0
5-cm. f/2 Summar, for Leica £11 17 6	3½ x 2½ Ensign Autorange Roll Film, focal-plane shutter, f/4.5 Ensign anas., L/case £6 17 6
Model C Kodascope Projector, 100-watt lamp, resistance £7 17 6	1-pl. Mahogany Enlarger, f/7.7 Aldis anas., condenser, electric fittings £5 5 0
Contaflex Reflex, f/2 Sonnar, 13.5 f/4 Sonnar Telephoto, L/case £58 10 0	Leitz Valoy Vertical Enlarger, electric fittings, base easel £7 10 0
1-pl. Sanderson Hand and Stand, f/6.8 Cooke anas., fully-speeded shutter, 4 slides, case £5 17 6	Leitz Vertical Enlarger, earlier pattern, but perfect, condenser, f/3.5 anas., base easel, electric fittings £5 5 0
Blendux Electric Meter, in case 45s. 0d.	1-pl. Zeiss Miraphot Vertical Enlarger, f/4.5 Tessar, base easel, electric fittings. New condition £11 7 6
Weston Universal Electric Meter, purse £4 7 6	1-pl. T-P. Mahogany Enlarger, long ex., 5½-in. condenser, Cooke Series III f/6.5 anas., electric fittings £6 7 6
Bewi Electric Cell Meter, in purse £3 15 0	16-in. Goers Dogmar Lens f/5.5, iris. Unsold. Cost £37 14 10
4½ x 6 Saxon Press Focal-plane, f/4.5 Ebsar, 6 slides, F.P.A. 39s. 6d.	4½ x 6 Vest Pocket Beckell Bijou Reflex, very compact, revolv. back, focal-plane shutter, f/3 Hugo-Meyer anas., 3 slides, F.P.A., f/6.8 Dallmeyer Dallon Telephoto, 9-in. L/case £12 17 6
9.5-mm. Pathe Imp Projector, super-reel attachment, resistance £2 17 6	Latest Model II Chromum-plated Zeiss Contax, f/2 Sonnar, L/case £44 0 0
1-pl. Roll Film Kodak, f/6.8 Dagor lens, Automat, L/case 47s. 6d.	Microscope by Zeiss, coarse and fine adjustment, triple nose-piece, mechanical stage, micrometer readings, also revolving stage, centring screw, Abbe condenser, with rack, substage, 1.4 Aplanat condenser, Zeiss objective Apo. 40, 0.95, Apo. 10, 0.30, Apo. 90, 1.30, three compensating eyepieces, 10x, 20x and 30x, several other accessories, in solid case. List price £90 19s. Unsold. £75 0 0
V.P. Latest Multi-speed Exakta Reflex, f/2.8 Zeiss Tessar, L/case £24 10 0	Model III Zeiss Leica, f/2.9 Summar, ever-ready case £36 0 0
3½ x 2½ Ensign Autorange, f/6.3 Ross Homocentric, Compur, filter, L/case. Specially constructed outfit for critical definition £5 10 0	9-cm. f/4 Elmar, for coupled Leica £9 7 6
Model II Zeiss Leica, f/3.5 Elmar, L/case £19 10 0	Weston Leica Cine Meter £4 4 0
3½ x 2½ and 16-ex. on 3½ x 2½ Zeiss Super Ikonta, f/4.5 Tessar, Compur, L/case £14 17 6	Vidom Finder, for Leica £3 10 0
Several Fine Microscopes by eminent makers at bargain prices. Write for quotations.	13-in. f/4.5 Elmar, coupled for Leica £12 17 6
Whole-plate and Smaller Mahogany Refetching Desk, with drawer, opal reflector, several tools £20s. 0d.	3½ x 2½ Zeiss Miraphot Vertical Enlarger, f/4.5 Tessar, electric fittings, base easel £8 7 6
2½ x 2½ Zeiss Super Ikonta, f/2.8 Zeiss Tessar, ever-ready case £24 10 0	3½ x 2½ Makina, f/2.9 Plaubel Anticomar, Compur, 6 slides, F.P.A., L/case £8 17 6
V.P. Agfa Speedex, f/3.9 Solinar anas., Compur, L/case £4 7 6	45 x 107 Ernemann Stereo Folding Reflex, pair f/4.5 Tessar lenses, 6 slides, F.P.A., L/case £12 17 6
1-pl. T-P. Reflex, revolv. back, f/2.9 Plaubel Anticomar, 4 slides, F.P.A., L/case £11 17 6	45 x 107 Jules Richard Tachyphote, pair good oculars, mechanical action, trays, ambrotype boxes £9 7 6
V.P. Multi-speed Exakta Roll Film Reflex, f/3.5 Ihagee anas. £18 16 0	Complete Leica Outfit, consisting of Model III chromium Leica, f/2 Summar, 9-cm. f/4 Elmar, 20-cm. Telyt f/4.5, with reflex attachment and synchronised release, etc., 13.5-cm. f/4.5 Elmar, 3.5-cm. f/3.5 Elmar, 2 lens hoods for Telyt, 3 filters, Weston Leicameter, Vidom finder, E.R. case, Telyt case and hold-all case, supplementary lens for f/2 Summar, rings, etc. Cost £142 10s. £98 0 0
3½ x 2½ Ensign Autorange, f/4.5 Ensign anas., Mulchro shutter, L/case £9 15 0	3½ x 2½ Makina, f/2.9 Plaubel Anticomar, 6 slides, F.P. adapter, roll-holder £8 17 6
Six-20 Duo Kodak, f/3.5 Zeiss Tessar, Compur £3 7 6	Dallmeyer Adjustable Adon Telephoto Lens £2 5 0
2½ x 2½ Super Ikonta, 11 ex. on, f/3.5 Zeiss Tessar, filter, hood, Proxar, L/case £22 10 0	3½ x 2½ Ensign Reflex, revolv. back, self-capping focal plane shutter, f/4.5 Aldis anas., 3 slides, F.P.A. £7 7 0
3½ x 2½ Compact Soho Reflex, horizontal, f/4.5 Tessar, focal-plane shutter, F.P.A. £4 7 6	3½ x 2½ T-P. Reflex, Cooke f/4.5 anas., 1 D.D. slide, F.P. adapter £7 10 0
3½ x 2½ T-P. Reflex, rev. back, f/4.5 Heliar anas., Mackenzie slide, 12 envelopes, F.P.A., 1 D.D. slide, T-P. magnifier £4 18 6	
Vorltlander Brilliant, Bionar lens £3 10 0	
G918 Bolex Projector, with case £29 10 0	
16-mm. Filmo Cine Projector, adjustable resistance £25 0 0	
16-ex. on Vest Pocket Guechi Roll Film, f/2.9 Meyer Trioplan anas., Compur £5 19 6	

EASY TERMS AND EXCHANGES

Any item costing £10 or over can be had on 24 monthly payments, or anything over 50/- on 9 or 15 monthly payments (according to cash price). Good allowance on your used apparatus in exchange.

(1929) LTD. CITY SALE & EXCHANGE 54, LIME ST., LONDON, E.C.3

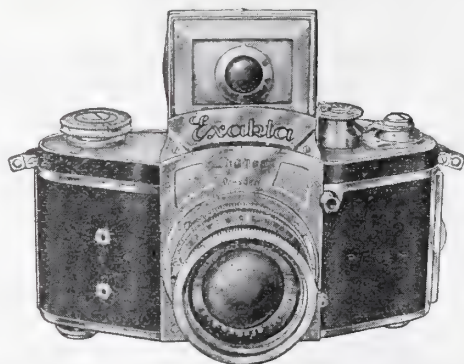
Also at 84, ALDERSGATE STREET; 59/60, CHEAPSIDE; 90/94, FLEET STREET; and 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C.; also WALLAGE HEATON LTD., 127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1; 43, KENSINGTON HIGH STREET, W.8; 1a, AVERY ROW, W.1.

"KINE-EXAKTA"

A real **MINIATURE REFLEX** for all makes perforated Films 24×36 mm. in cassettes or daylight-loading spools.

FOCAL-PLANE SHUTTER

Speeds, 1/1,000th sec. to 12 seconds, or delayed action 1/1,000th sec. to 6 seconds.



PRECISION WORKMANSHIP. CHROMIUM FINISH.
Brilliant Focussing Screen, Magnifies Image Two Diameters.

PRICES:

Exakta Anas., f/3.5, 5.4 cm. - - - £27 : 10 : 0
Tessar Anas., f/2.8, 5 cm. - - - £38 : 10 : 0
Primoplan, f/1.9, 5.8 cm. - - - £45 : 0 : 0
Tessar Anas., f/3.5, 5 cm. (now available) - £34 : 10 : 0
Ever-ready Case 20/-.

Have you received the new Exakta Price List No. 37? If not, ask for one—post free.

GARNER & JONES LTD., POLEBROOK HOUSE,
Golden Square, LONDON, W.1
Phone: GERRARD 2300.

Get the finest grain in your miniature films by using

Johnson's ★ FINE GRAIN or † SUPER FINE GRAIN Developer

* 20 oz. tin, 1/- † 20 oz. tin, 2/-.

Write for full particulars to the manufacturers

Publicity **JOHNSON & SONS** Hendon Way,
Department. Manufacturing Chemists Ltd. London, N.W.4
CHEMICAL MANUFACTURERS TO THE PHOTOGRAPHIC INDUSTRY.

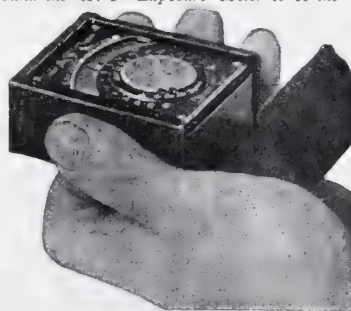
No room for doubt!

You'll never have any doubts about your photographs being successful if you use the "AVO" Exposure Meter. It gives direct indication of correct exposure with unique clearness. Tells you at a glance the correct aperture and shutter speed to use for the light prevailing at the actual moment of taking the photograph. Simple, accurate, easy to read, it leaves no room for doubt about correct exposures.

A USER WRITES: "I have found the 'AVO' Exposure Meter to be the best investment I have made since buying my camera."

5 IMPORTANT POINTS:

- Method of indicating exposure is unique.
- Indicates exposures from 60 secs. to 1/2,000 of a sec.
- Not affected by extraneous light.
- Size 2½×2½×1 in. Held and operated in one hand.
- For Still or Ciné cameras.



BRITISH MADE.

The **'AVO'**
EXPOSURE METER

63/-

With ever-ready case 5/- extra.

From all
photography
stores.

Write for descriptive leaflet to:—
THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO., LTD.
Winder House, Douglas St., London, S.W.1. Telephone: Victoria 3404/7.

DID YOU KNOW... THAT THE HEROTAR LENS



See it at your Rollei dealer's or write for full details from—

in Special Rollei Mount solves for all Rolleiflex and Rolleicord owners the difficult problem of reflections—does away with minor disturbing reflections—greatly diminishes the major ones—allows excellent pictures to be taken. Put a "Herotar" on your Rollei and the photography of glassware, highly-polished surfaces, etc., will become as easy as everyday photography. Complete in leather purse£2 15 0

R.F. HUNTER, LTD., Celfix House

51, GRAY'S INN ROAD, LONDON, W.C.1 Phone: HOL. 7311/2

"The Amateur Photographer,"
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Tuesday, August 31st.

"The Amateur Photographer,"
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Tuesday, August 31st.

"The Amateur Photographer,"
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Tuesday, August 31st.

"The Amateur Photographer,"
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer,"
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

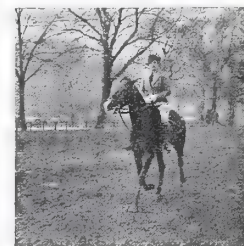


PURMA SPECIAL

THE BEGINNER'S MINIATURE

Ordinarily, to take successful action and high-speed subjects needs some photographic experience and skill. But anyone can get successful action pictures (or any other kind) with a PURMA SPECIAL. Its very special design eliminates focussing, lens and shutter speed setting, and does away with all kinds of calculations. All you have to do is hold up the camera and shoot. The adjustment of the three speeds, 1/25th, 1/150th and 1/450th, is **automatic**—decided by one of three ways of holding the camera. From each roll of ordinary V.P. film costing 1/- you will get 16 clear, sparkling pictures—action—landscape—indoors—and (with a simple attachment) portraits. Fitted f/6.3 Beck lens. With the PURMA SPECIAL you can indulge in the most enjoyable miniature photography at the least expense. For the PURMA SPECIAL camera costs

Actual size of contact print.
Taken 11.30 a.m., winter sunlight,
panchromatic film, medium speed.



ONLY 50/-

Purma Portrait Attachment.....3s. 6d.
Ever-ready leather carrying-case with shoulder strap, 10s. 6d.
Carrying sling2s. 6d.

AT YOUR DEALERS

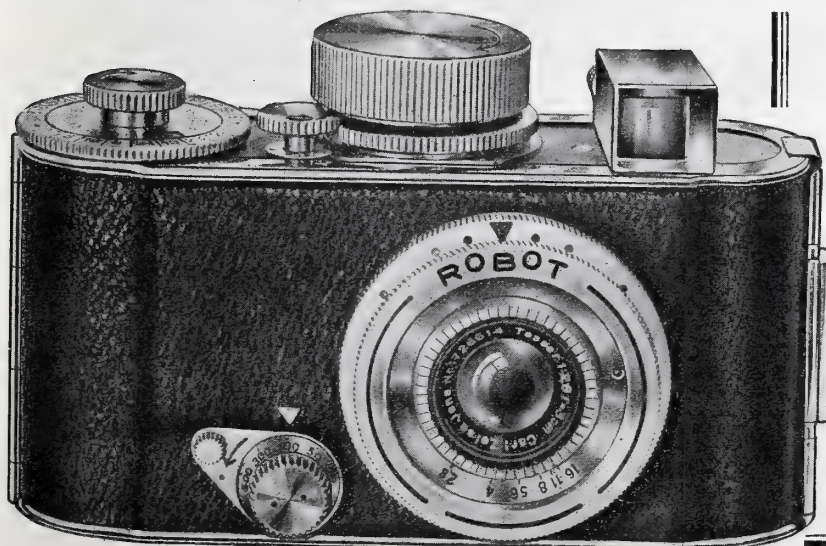
Or special illustrated brochure and name of nearest stockist from the Sole Concessionaires:

R. F. HUNTER LTD. "Celfix House,"

51, GRAY'S INN ROAD, LONDON, W.C.1 Phone: Hol. 7311/2

ROBOT

"THE CAMERA THAT THINKS FOR YOU" — and how!



THREE MODELS

Interchangeable lenses.

With Zeiss Tessar 1/2.8—3 cm.
£29 10 0

With Zeiss Tessar 1/3.5—3 cm.
£26 10 0

With Meyer Primotar 1/3.5—
3 cm..... £23 10 0

Interchangeable Telephoto Lens.
Schneider Tele-Xenar f/5.5—
5 cm..... £10 0 0



- Shoots sequence pictures with machine-gun speed.
- Lens always in "ready" position—no withdrawing necessary.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focusing gives needle-sharp definition and supercedes range finders.
- Takes up to 60 exposures on Standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan." to colour film at any moment.
- With motor wound takes from one up to 24 exposures in quick succession, or singly.
- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives "Time" and from 1 sec. to 1/500th sec.—and all intermediate speeds.
- Weighs 14 oz.—just heavy enough to be held comfortably without risk of movement.
- Overall size only 4½ x 2½ x 2 in.
- Three view-finders in one, including "right-angle" for "candid" work.
- Daylight loading spools available.
- Camera has stainless steel body, covered black morocco.

'ROBOT' (H. E. J. Spearman, Sole Concessionaire for Great Britain and the I.F.S.)
53 & 54, HAYMARKET, LONDON, S.W.1
Telephone: WH11ehall 2662-3.

Take all the swift advantage of the hours

—“TWELFTH NIGHT.”

Make sure the imprint of the fleeting days
Take swift advantage of the passing chance,
The sunlit aisle, the shadowed porch,
The carefree smile, the pensive mood,
Tall peak, vast plain, and vaster sea,
Unbounded cloudland and the gnarled tree.
Let no inspired opportunity escape
Your shutter's well-timed dalliance
Nor fail to make those records positive
Upon the rich warm black of Mezzotone.
Mark how advantages do crowd upon
Your work: The easy toning by development,
The speed that doth approximate unto
A bromide paper's boon rapidity.
Assuredly wide latitude will right
Exposure's faults (if such could ever be!).
Full tonal range of perfect negatives
Is faithfully reflected in the print
Upon a surface Silky Rough or Smooth
Or Grained, or Opal, Lustre—what you will.
And now advantages are added to
By listing Mezzotone at Bromide price.

Criterion MEZZOTONE

**RAPID CHLORO BROMIDE
PAPER & LANTERN PLATES**

Lantern Plates
Per dozen 1/10

From your Dealer, or in any difficulty
direct from

**CRITERION (PLATES
PAPERS
FILMS) LTD.**
STECHFORD, Warwickshire
London: 35, Essex Street, Strand, W.C.2



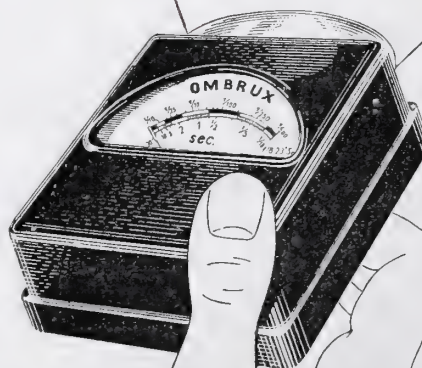
CARL ZEISS
(LONDON LTD)

To catch children unaware and thus obtain a delightfully natural picture, it is necessary to have a modern precision camera—one which can be brought into use without a moment's delay—and a high-aperture lens—

A ZEISS TESSAR LENS

Illustrated catalogue P.51 free on request from:—

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1

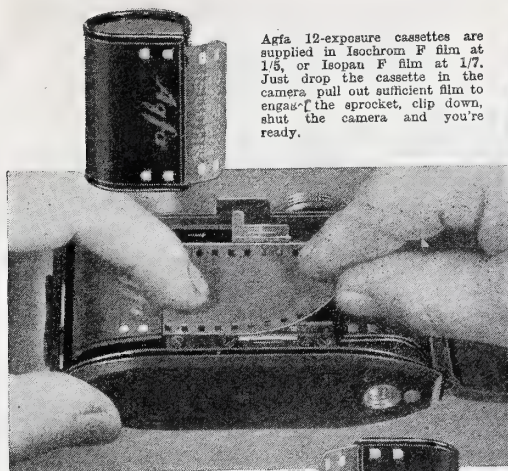


A PHOTO ELECTRIC CELL
OPERATING BEHIND
THE OMBRUX LENS
MEASURES THE LIGHT
ON THE SCENE EXACTLY
AS THE CAMERA LENS
SEES IT.

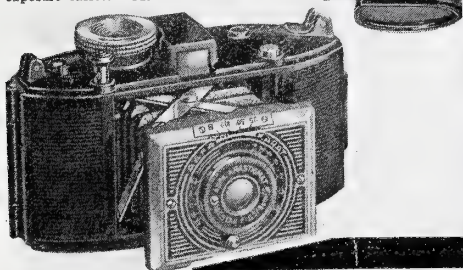
INSTANT, ACCURATE
EXPOSURE READINGS
WITHOUT CALCULATION.
PRESS-BUTTON INCREASES
SENSITIVITY FOR POOR LIGHT
AND INTERIOR WORK.

67/6
IN EVER-READY
LEATHER CASE

J. H. DALLMEYER LTD.
31, MORTIMER STREET, OXFORD STREET, LONDON, W.1
WORKS: DALLMEYER RD., WILLESDEN, N.W. 10.
PHONES: L. MUSEUM 6022-3-4



When exposed you will find the film has wound itself into the opposite cassette, which just lifts out and is ready for developing. Enlargements from these negatives $3\frac{1}{2} \times 2\frac{1}{2}$ 2/- per dozen. Strip prints $3\frac{1}{8}$ for 36, or film positives 5/- for 36. Developing 12-exposure cassettes 9d.



Agfa 12-exposure cassettes are supplied in Isochrom F film at 1/5, or Isopan F film at 1/7. Just drop the cassette in the camera, pull out sufficient film to engage the sprocket, clip down, shut the camera and you're ready.

HOW LONG DOES IT TAKE TO LOAD YOUR PRESENT CAMERA?

THIS REMARKABLE NEW

Agfa Karat

IS EASILY LOADED WITHIN 10 SECONDS

The Agfa Karat has completely overcome the bugbear of laborious and irritating loading. Imagine the occasions when you have had to miss really good pictures because your camera was empty and there was insufficient time for reloading. 10 seconds is not long, and in that time you are completely set up ready for 12 rapid shots with the new Agfa Karat. This virtue does not by any means stand alone—it has a good f/6.3 lens, snaps out into the ready position at a touch of a button. A shutter speeded to 1/100th sec. Takes 12 exposures on 35-mm. film. An automatic lock prevents double or blank exposures. Automatic picture counter. As the "Miniature Camera Magazine" says, "The Karat is really a remarkable little instrument."

Cash **£5:5:0**

YOURS FOR 7/5 A MONTH on 15 monthly payments.

CITY SALE & EXCHANGE LTD. (1929)

59/60, CHEAPSIDE
90/94, FLEET STREET
54, LIME STREET

84, ALDERSGATE STREET
13, THE ARCADE, LIVERPOOL
STREET, LONDON, E.C.

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

also 47, BERKELEY STREET, W.1, and 43, KENSINGTON HIGH STREET, W.8.

A NEW PROJECTOR FOR MINIATURE COLOUR FILMS

"DIAFANT" MODEL O

This new projector for 24 x 36 mm. positives from miniature negatives is an efficient, light and easily portable apparatus for use at home, at the houses of friends or at club meetings and social gatherings.

Equipped with a 100-watt lamp at 12 feet from the screen it throws a brilliantly-illuminated image, measuring 4 ft. 6 in. by 3 ft. It is precision built, beautifully finished and fitted with a lens of fine quality.

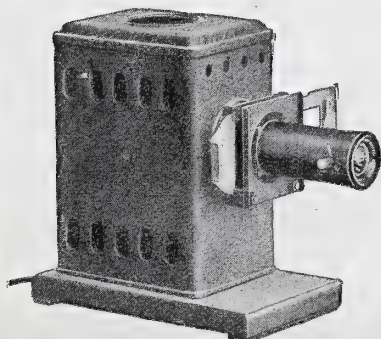
£8:15:0
Lamp extra.

"DIAFANT" MODEL I

Suitable where screen pictures up to 9 ft. wide are required, also for projecting miniature colour films. This instrument is similar to the Diafant Model O in general design, but takes a 250-watt lamp; in view of the larger light intensity the lamphouse is more roomy and a heat-absorbing filter is used in conjunction with the condensing lens.

The slide carrier takes slides 2 in. square with a picture mask of 24 x 36 mm.

£12:15:0
Lamp extra.



SANDS HUNTER & CO., LTD., 37, BEDFORD STREET, STRAND, LONDON, W.C.2

A PLEASURE TO USE — AN ECONOMY TO OWN

There are 5 Brilliant models, from the latest Brilliant V6 with f/3.5 Voigtlander Voigtar lens and Compur-Rapid shutter at £9 to the model illustrated which costs, with f/7.7 Voigtar lens,

45/-



It is difficult to imagine a camera more sensibly designed for ease of manipulation and for the certainty of securing excellent results.

Its large (almost full-size) view-finder is so wonderfully luminous that you can see clearly just what the picture view will be.

Besides, you get 12 pictures 2 1/2 in. square on standard 3 1/2 x 2 1/2 films—12 for the price of 8!

Ask at your dealer's for a demonstration, or write to-day for the interesting Brilliant brochure.

Voigtlander
BRILLIANT

SCHERING LTD. (Voigtlander Dept. A),
185/192, High Holborn, London, W.C.1.



Perfect

YOUR PHOTOGRAPHY
by using **ILFORD**
PANCHROMATIC PLATES

The pictorial quality and interest of **any** picture is greatly enhanced when the negative is made on an Ilford Panchromatic Plate. Sensitive to the full colour range these plates yield tonal gradation of unsurpassed beauty, lovely contrasts in light and shade and true renderings of skies.

Choose from these three Ilford Panchromatic Plates listed below.

*Negative by W. McWilliam
on an Ilford Special Rapid
Panchromatic Plate.*

ILFORD

PANCHROMATIC PLATES

SPECIAL RAPID
H. & D. 400
SOFT GRADATION
H. & D. 700
HYPERSENSITIVE
H. & D. 2500

Made in England by ILFORD LIMITED . ILFORD . LONDON

THE AMATEUR PHOTOGRAPHER

& CINEMATOGRAPHER

EDITOR
F.J.MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, AUGUST 25TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2546.

FIVE weeks hence, on the last day of September, our Special Competition for Novices will close. While no subjects are barred, the intention of the competition is to encourage the beginner by offering generous prizes as an extra incentive to produce really good pictures of the kind of subject a beginner usually takes. The holiday harvest of negatives is likely to deal with just such subjects, and we hope and expect that the pile of entries, already large, will be considerably augmented by prints made during the next five weeks from negatives taken during the holiday period. We would like to announce here, in response to many requests, that we will accept as entries enlargements of the standard "Enprint" size, as made by all photo-finishing firms. These small enlargements from miniature negatives are now being made so universally that they rank, for all everyday purposes, as contact prints, and there must be many users of small cameras who have never even seen a contact print from their negatives. But we would add that this concession is for the convenience of competitors, who will no longer need to have a specially small print made for the competition; it will not be allowed to prejudice in any way the chances of small contact prints already entered. Revised rules of the competition, and details of the prizes offered, appear on an advertisement page in this issue.

Regalia in Colour.

A visit to the Science Museum at South Kensington is specially worth making just now, not only for the television demonstrations which still draw eager queues, but because of the two large panels, one on each

TOPICS of the Week



IN A SUSSEX LANE.

Windmills, still to be found in some parts of the country, may often provide material for a picture.

(See also article "Pictures on Highways and Byways" in this issue.)

side of the entrance, displaying "life size" colour photographs of the Crown Jewels. This work of Colour Photographs Ltd. is admirably done. It brings out the character of the regalia, which is not so much sparkle as sombreness and glowing depth. When one considers the conditions under which the work must have been carried out, and that it is not possible to treat the crowns and sceptres, the swords and spurs of England as one would treat a vase of flowers or a table of plate, it is a wonderful achievement. Most of the reproductions of regalia, alike in magazines and encyclopædias, fall back upon black-and-white representation, but while there are subjects for which black-and-white is preferable to colour, the rendering of jewels is not one of them. It is in colour that these things come to life.

A Joy for Ever.

A recent visit to Belfast, which has been entertaining their Majesties, was regarded in advance with no particular enthusiasm, for Belfast, great city as it is, has no special claims to beauty. But we reckoned without certain things. The boats from England arrive in the harbour in the early morning, and any who undertake the journey should be sure to have their cameras with them when they go out on deck. There are pictures that compose themselves. One of the most beautiful spectacles, almost ethereal in the early morning light, is the line of derricks in the ship-building yards. Graceful, feather-like structures they look, scarcely belonging to the earth. Then, if one is on the Heysham boat which is just in, one may see the Liverpool boat gradually taking shape through the mist. "Splendid

the ships they build, more splendid far the hearts that dare conceive such vastness and such power." In Belfast itself two outstanding things strike the eye. One is the City Hall, which was specially floodlit for the King's visit. The other is the Parliament Building at Stormont, especially the view of it from the beginning of the processional approach.

Children's Preferences.

An interesting social experiment has been made in Chicago among the children attending the elementary schools. The children have been carefully examined as to their pictorial preferences, and the result of the investigation has been to show

that what children like and dislike is not entirely in accord with traditional adult ideas on the subject. There are also pronounced sex differences. The boys were found to favour the action type of picture represented by sea subjects, animals, and historical incidents, while girls liked the non-action type, represented by religious, pet and childhood pictures. The picture among some dozens of well-known works which received the largest number of preferences among boys was a sea picture, "The Fog Warning," by Winslow Homer, and the picture most favoured by the girls was "Madonna of the Chair," by Raphael. Gainsborough's "Blue Boy," which was not very high up

on the list, received an equal number of preferences from boys and girls.

The Funny Little Chap.

A good-natured photographer in an African village, where photography had not been seen before, and where even the looking-glass was unknown, made friends with the native population by taking pictures of them. They were mightily interested, especially one man, the chief of the place, who came to the photographer and told him that he recognised his uncle and his brother and this person and that, but "There is one thing I want to know," he said, "who is the funny little chap in the middle?" It was, of course, the questioner himself.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Single-Coated Films.

For some years now I have noticed that advertisements of films make a great point of their having two or more layers of emulsion, one on top of the other, and I have accepted this as being an advantage in conferring extra latitude. Now, however, I see that single-coated films, having but one layer of emulsion, are put forward as the best. What is the reason for this reversal of policy?

W. M. H. (Oxford.)

The change in policy, such as it is, is due to the fact that certain disadvantages of the multi-coated film have become more important since the advent of the miniature camera. Very small negatives that have to be enlarged many diameters must be much sharper than would ever be necessary with larger negatives, and it is for the sake of the greatest possible sharpness of definition that single-coated films are coming to the fore again—but, of course, for miniature workers only.

The multi-coated film consists broadly of a comparatively slow emulsion capable of giving considerable density, and able to record satisfactorily a very wide range of contrast. It will therefore stand quite considerable exposure without the lights becoming dense and lacking in detail, so that it imparts to the film as a whole the property of latitude in the direction of over-exposure.

On the top of this is laid a thin emulsion of high speed, which has the property of responding to illumination far too faint to produce any developable change in the slower emulsion beneath it. This top layer therefore enables detail to be obtained in the shadows of the picture. On full exposure an emulsion of this kind will give dense, detail-less high-lights, which would obscure the gradation present in the lower layer but for the fact that the thickness of fast emulsion is so small that it simply does not contain silver enough to do any harm in that direction.

Taken alone, the slow emulsion would produce excellent and "snappy" pictures provided the exposure given were long enough; with normal exposure detail in the shadows would be lacking. The fast emulsion by itself would produce a flat, thin negative with full detail in the shadows and very poor gradation in the lights. The two together produce perfect negatives from any exposure that is neither too short for the fast emulsion nor too long for the slow—which means in practice that the finished film offers a very long scale of gradation and a wide latitude in exposure.

So far, the multi-coated film offers nothing but advantages.

To get the latitude, however, the total thickness of emulsion must be comparatively great, and in making its way through towards the celluloid support the light is scattered by the particles of silver bromide of which the emulsion is made up. The image thrown by the lens is therefore a fraction blurred by the time it reaches the depths of the emulsion.

When making negatives of ordinary size this blurring is completely imperceptible, except perhaps when enlarging to an enormous size. Even then, these large prints are viewed from a distance great enough to obscure completely the slight lack of sharpness. But if the negative is tiny, an equal degree of enlargement still produces only a comparatively small print—say 12×10 —which is viewed in the ordinary way from a moderate distance. In these circumstances the blurring due to light-scatter, though still not very important, does just become noticeable if looked for.

Those photographers to whom the utmost possible sharpness is a vital matter are therefore beginning, especially in Germany, to return to a single-coated film in which the layer of emulsion is thin. By so doing, sharpness is gained, but at the cost of making it necessary to expose with much more accuracy than would be needed if the far greater latitude of the multi-coated film were available. Subjects of long tonal range, in which the lights are very many times brighter than the shadows, are particularly difficult to photograph with a film of this type, as it may happen that an exposure only just great enough to render shadow detail satisfactorily is already up to the absolute maximum that can be permitted in the lights. In such a case, of course, there is no latitude at all in exposure, and it will readily be perceived that if the subject had a still greater tonal range it could not be photographed at all without losing either gradation in the lights or detail in the shadows.

While subjects of such great range are uncommon, and in all ordinary cases the single-coated film does allow some latitude in exposure, it will be realised that it requires considerably greater care in handling than the usual multi-coated film. In addition, the latter is usually faster.

For the user of larger cameras—taking negatives of perhaps 4.5×6 cm. or over—the single-coated film does not offer any appreciable advantage to offset its shortcomings. The user of the very small camera must make his own decision as to whether he thinks the improvement in definition is likely to be worth, to him individually, the loss of the undoubted advantages that the multi-coated film has to offer.

Hints on Colour Photography

Although recent improvements in films have brought colour photography within the reach of any ordinary amateur with a snapshot camera, it differs in a few small ways from monochrome work. This article, which draws attention to these differences, will help the reader to make the very most of his holiday snapshots in colour.

FROM the point of view of the man behind the camera, the main difference between a colour film and one intended for ordinary black-and-white work is that the former permits but little latitude in exposure. Unlike ordinary film, which will always give an excellent negative provided it is neither under-exposed nor grossly over-exposed, colour film demands a closely correct exposure if it is to give the best results of which it is capable.

This means more than appears at first sight, because the lack of latitude influences the choice of subject as well as the exposure given; the problem cannot be completely solved by careful use of an accurate exposure meter, but must take subject into consideration too.

An Extreme Example.

Consideration of an extreme case will show why. Imagine we are in a church, looking out through the open doorway into the sunlit churchyard. Inside, even though the wall of the church is of white stone, and the dark wooden door is perhaps sunlit, an exposure meter may demand that one second's exposure be given to record the necessary detail. For the view outside, perhaps 1/100th sec. would be enough.

With ordinary film, an exposure of 1 second, followed by careful development, would give a negative showing good detail in both the interior of the church and the brilliantly-lit churchyard. Even though the latter is over-exposed a hundred times, the detail can still be brought out on the print.

Impossible in Colour.

With colour film, with its small latitude, an over-exposure of a hundred times would be utterly fatal to good colour-rendering, and would probably result in clear celluloid to represent the brilliant lights. The subject, therefore, cannot be taken in colour at all—unless by making two exposures and combining them.

In a lesser degree, any subject showing considerable difference in brightness between its darkest and lightest portions is unsuitable for reproduction in colour. Or if not unsuitable, at least more difficult to take than one where the lighting is

more even, so that the exposure needed to register detail in the shadows is not too much for the brightly-lighted parts of the subject.

An Unimportant Limitation.

This limitation to subjects in which the lighting is not too contrasty would be a serious handicap in black-and-white photography, in which the film records nothing more than differences in brightness between different parts of the subject. If two adjacent objects, such for example as a red flower and a green leaf, had the same brightness, an ordinary photograph would render them as indistinguishable.

Not so a colour film. By virtue of the difference in colour, the red flower would stand out as distinctly from the surrounding leaves in the photograph as it does to the eye, and the result would be a complete success in spite of the flatness of the lighting.

It used to be said that it was impossible to take satisfactory colour pictures on dull days, and while this was to some extent true with the colour material then available, it is no longer the case to-day. The best results are obtained under conditions that are best described as "diffused lighting." The best results will be obtained when the sunshine is screened by light clouds, there being sufficient power in the lighting to cast a faint but distinct shadow. In the case of close-up subjects the best results will be obtained upon dull days. Brilliant sunshine has the effect of producing contrasts too strong for colour work unless shadows can be avoided.

Soft Lighting is Best.

This preference for soft lighting applies to almost all subjects, and especially to out-of-door figure subjects and portraits. A strong lighting has the effect of losing the softer and more delicate colours such as flesh tones, and the colour of costumes. The lighter shades of colour, especially pinks, yellows, and the softer blues, are better reproduced by soft lightings than by brilliant illumination. Strong lighting is better for heavy colours such as deep reds, purples and blues.

Under dull lighting conditions it is better to give a little more exposure than the meter indicates, in order that under-exposure may be avoided.

Lighting and the Result.

Colour photography has often been accused of giving results that, while attractive to the eye, are not true to the colours of the subject. It is very difficult to decide upon this point unless the picture can be compared with the original subject under exactly the same lighting conditions that obtained when the exposure was made. This is rarely possible in the case of daylight, there being so many factors that cause differences in the appearance of the subject. In making a comparison the photographer has to consider both the lighting conditions under which the picture was taken and those under which the transparency is viewed. For example, in the case of subjects photographed towards sunset, the lighting may have a pronounced coloration.

View by Daylight.

As has already been hinted, the light by which the transparency is seen has to be taken into consideration too. This matter has been discussed ever since colour photography first became a practical proposition. Sometimes early transparencies which were brilliant by daylight became almost devoid of colour by incandescent gaslight. While the modern colour film has been considerably improved in this respect, it is safe to say that if the subject was photographed by daylight the transparency is seen at its best either by daylight or by artificial lighting so screened that it is equivalent to daylight. It is for this reason that Dufaycolor transparencies intended for use as lantern slides should be bound up with a sheet of the palest blue Cellophane, or projected through a colour filter in order to compensate for the difference in lighting.

The Final Result.

Provided that the exposure has been correct, and the transparency is not unduly thin or clogged up with an excess of black silver as a result of under or over development, the result ought to be faithful to the colours of the original subject. It will be seen that this depends not only upon the photographer, but also upon the lighting conditions under which the subject is photographed, and those under which the result is examined.

August 25th, 1937

Pictures on

By D. SWAINE.

More Holiday Subjects

is ideal, as the continual change of scene keeps the attention always on the alert for suitable subjects, and prevents that feeling of staleness, and lack of interest in the surroundings, that arises when the same scenes are visited day after day.

With the continual improvement in the roads, photographic opportunities are passing. An improved



AT EASHING, NEAR GODALMING.

FROM a town to the beach, and at the end of the holiday back again to the town. Such is the holiday programme of most people, who spend their time so exclusively by the sea that they never even become aware of the attractions of the countryside so short a distance inland. Yet there is hardly a holiday resort, no matter how large and busy, that is not within very easy reach of country roads and lanes that will offer the photographer picture after picture as he makes his way from one village to another on a day stolen from the delights of the beach.

Those, of course, whose holiday is taken on the roads, motoring, walking or cycling from place to place, will inevitably find on their journeyings many such subjects as those reproduced here. For the photographer, this type of holiday



SUNLIGHT IN OLD SALISBURY.



INTO THE VILLAGE.

High-contrast subjects such as this need shortened development.

road pleases the motorist (fair enough, since he pays for it), but pictorial subjects are rare on arterial roads. Granted that the highway authorities are doing much to minimise the naked ugliness of these new roads, nevertheless they can never bring that joy to the heart of a photographer which is his at the sight of a gentle, tree-lined curve, with sunshine and shadow playing upon an old cottage. There is such a wealth of material! All the year round, too, if one cares; but

Highways and Byways

Country scenes such as this are within easy reach of nearly every holiday resort, and offer an attractive alternative to the more usual pictures of the beach.



THE CORNER HOUSE.

Slow Panchromatic film, K2 filter.

undoubtedly the summer months are the real days of the open road; the days when it becomes a "joy to travel rather than to arrive." And one travels hopefully, for once the mind becomes attuned to the possibilities of this type of picture, there is always the anticipation that rounding the next corner may bring "a beauty" into view.

The holiday period is quite the best time for the photographer who is tied to business during the week. He will find himself in the country during work days, and so will have a good chance of completing a sound composition by the inclusion of a farm cart or a flock of sheep moving to the pastures. Cattle also are always brought in to milk during the afternoon, while haymaking and harvesting will at least give a possibility of finding suitable interest in the right place at the right time. On one or two occasions, having noted a good arrangement of trees and lighting, and seeing work proceeding in the fields a little farther along, I have crossed to enquire if the return to the farm would take the labourers with their teams past the setting



IN A DORSET BYWAY.

I had in mind. If this was so I arranged to return.

Technically, these charming "bits" of highway and byway offer no special problems. But where strong sunshine and heavy shadows enter into the composition development may have to be curtailed considerably, especially if the foreground is one of the untarred lanes still to be found in some country districts. These reflect an immense amount of light when under full sunshine, and unless care is taken in development they will appear as blank white areas in the final print.



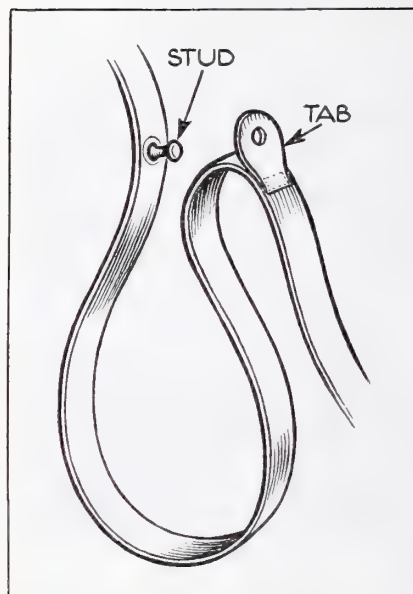
WHERE THE
ROAD ENDS.



THE ROAD OVER THE HEATH. *Slow Panchromatic film, K1 filter.*

Readers' Hints, Tips and Gadgets

A QUICKLY-ADJUSTABLE STRAP.



when in use. Passing round the neck, this strap should be of such a length as to allow the camera to hang at about the level of the top button of the waistcoat. It needs, therefore, to be very much shorter than the carrying-strap.

The illustration shows a means by which the shoulder-strap may be shortened at a moment's notice to form a neck-strap. About halfway along its length, a hole is punched and a stud inserted. Near one end, at a point depending on the exact degree of shortening required, is sewn a leather tab which has a hole to take the stud. The strap can be shortened in a matter of seconds by fastening the loop on to the stud.

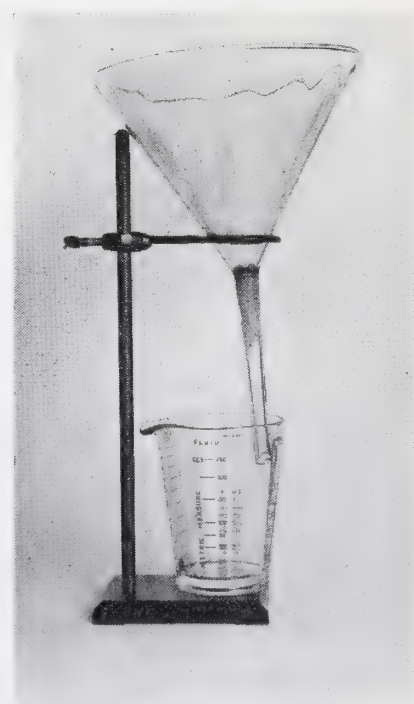
H. BARLOW.

FILTER YOUR SOLUTIONS.

THE black mass in the stalk of the funnel shown in the illustration is a plug of cotton-wool, originally white. It has been used once only to filter a solution made from one pound of acid-fixing salt of good quality. The discoloration gives a very good idea of the amount of foreign matter present.

Dirt of this character seems to be inevitable. The wise photographer filters all his solutions as a matter of routine, so that nothing shall be present in them which could possibly damage the delicate surface of his sensitive materials.

A filter holder of the size to hold the funnel can be constructed easily of a block of wood and stout wire. The one illus-



trated is a better finished affair with adjustable holder, but plain wire bent as requisite will serve the purpose just as well and can be kept at hand for regular use.

H. ASHLEY COX.

MANY cameras nowadays are carried in cases from which they are not removed for use. When just being carried, the strap should pass over one shoulder and allow the camera to hang level with the elbow of the opposite arm. But it is usually preferred, especially with reflex cameras, to have the camera on a neck-strap

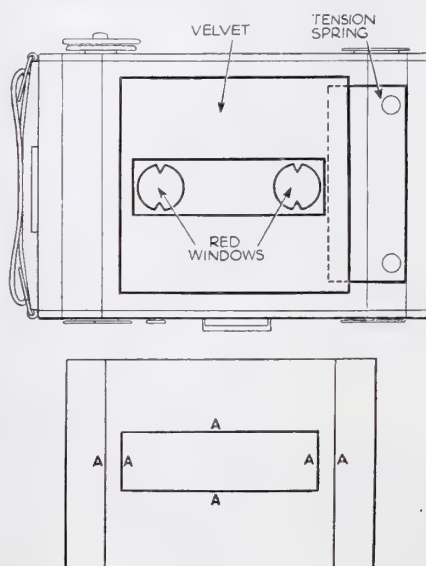
SAFETY WITH PANCHROMATIC FILMS.

BEING the owner of an old model Baby Ikonta which was not safe for pan. film, and getting rather fed up with the window covers provided with the films, I devised the following method of making the camera safe without their use. All the measurements given here are for the Baby Ikonta, but the idea can be adapted to most folding cameras without pressure plate, by suitably altering the measurements.

First cut a piece of thin notepaper 3 in. long by 2 in. wide, and draw two pencil lines $\frac{5}{16}$ ths in. from each end, as at A in the lower drawing. In the middle mark out an oblong $1\frac{7}{8} \times \frac{5}{8}$ in. When cut out this covers the back of the camera, and the oblong space allows the film numbers to be seen through the windows. Obtain half a yard of black ribbon-velvet 2 in. wide and cut off a piece 3 in. long. The paper design is now stuck on to the back of the velvet, design outwards, and given plenty of time to dry. It is necessary to back the velvet with paper before cutting, or it will be found to fray badly.

When dry, the design is cut out with an old safety-razor blade along the lines marked A in the lower drawing. The paper backing is now coated with

glue (I have found "Croid" very satisfactory) and stuck to the back of the



camera. See that the oblong space is an even distance from the red windows

all round. Take great care to get no glue on the face of the velvet and leave the glue at least a day to dry.

When the film is placed in the camera the velvet pressing on the red paper of the film traps any light entering through the windows. I have had the velvet in use in my own camera for over a year now, and have never had any trace of fogging since I fitted it.

To equip other cameras in the same way it is necessary to measure the distance between the back of the camera and the rollers over which the film passes. To do this, cut about six strips of ordinary white postcard $\frac{1}{2}$ in. wide and long enough to lie on the rollers. Stick three of these together and, when dry, lay them on the rollers and close the back of the camera gently. If it shuts normally and the card offers no obstruction, add more strips until gentle resistance is felt just as the back shuts. If it is necessary to add one loose strip, a piece of postcard should be cut as the lower drawing and placed behind the velvet; for two strips two pieces of card will be required behind the velvet, and so on. The three cards stuck together are the thickness required for the velvet and paper.

N. G. THACKRAY.

WHAT WERE YOU ARE YOU SATISFIED? TAUGHT?

If you have already had your holiday, you will by now have learned whether that new camera you bought to take away with you really is worthy of the faith and trust you placed in it. You know now whether the lens covers at full aperture; whether the definition is as sharp at full aperture as you had hoped it would be; whether the shutter is really reliable on all settings; whether the general operation is as speedy and convenient as the camera of your desires should be; whether—ah, well, we could go on indefinitely in this strain; the main thing is

If not, why not? If not, why not let us know all about it? Come to us, lay your head sadly on our breast, and, with heaving shoulders, sob your poor heart out to us! Tell us just why you're feeling "pipped," and let us endeavour, stroking our venerable white whiskers the while, to make sure of your getting a camera really worth having.

We will gladly take your present miniature in part exchange, the allowance representing the deposit against any other camera that may interest you. Any balance payable could then be spread over any period up to two years, and our arrangements for hire purchase are very tactful and friendly. As regards allowances, we have often been told that ours are the very best obtainable anywhere, so why not "Try 202 for Service?"

SPECIAL OFFER

We have now in stock three only Compass Cameras which we are obliged to sell as second-hand owing to their having previously been issued, but which are to all intents and purposes brand new, since we have only just received them back from the manufacturers, who have altered them to conform to the specification of the very latest model. The price of the cameras is £19 10s., and as we do not anticipate having them in stock for any length of time, prospective Compass users are advised to get in touch with us at once in order to discuss straight away the exchange of their present miniature apparatus and, if required, the hire purchase arrangements.

LEICAS :

Leica IIIa, f/2 Summar lens, E.R. case. As new £35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new £32 10 0
Leica III, black, f/2 Summar, E.R. case. As new £31 10 0
Leica III, chromium, f/3.5 Elmar, E.R. case. As new £24 17 6
Leica III, black, f/3.5 Elmar, E.R. case. Practically as new £23 17 6
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new £22 15 0
4-cm. f/1.5 Plasmal for the Leica, uncoupled. As new £12 15 0
5-cm. f/1.5 Plasmal for the Leica, uncoupled. As new. Cost approximately £30. £14 10 0
3-in. f/1.5 Plasmal for the Leica, uncoupled. Cost approximately £36. As new £19 10 0
Hektor f/6.3 2.8-cm. Ultra Wide-angle Lens, chromium. As new £8 10 0
Special Finder for above, chromium plated. As new £2 12 6

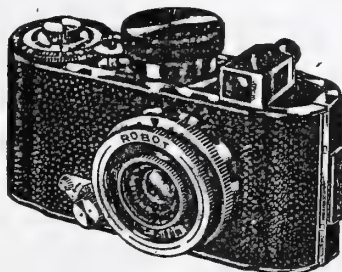
CONTAXES :

Contax Model III, f/2 Sonnar, E.R. case. As new £52 10 0
Contax Model II, f/1.5 Sonnar, E.R. case. As new £55 0 0
Contax Model II, f/2 Sonnar, E.R. case. As new £42 10 0
Contax Model I (this year's pattern), f/2 Sonnar. As new £32 17 6
Contax Model I, as above, but fitted f/2.8 Tessar £25 17 6
Contax, as above, but fitted f/3.5 Tessar. £23 17 6
Contax, old non-slow-speeds model, f/3.5 Tessar. Good condition £14 17 6
8.5-cm. f/2 Sonnar for the Contax, any model. As new £24 17 6
F/8 Wide-angle Tessar for the Contax. As new. Chromium £19 17 6
Plate Back, with 1 slide for Contax I £2 19 6
Ditto, for Contaflex £3 7 6
Contameter for the Super Nettel. As new £6 19 6
4-cm. f/2 Biotar for the Contax. As new £13 10 0
Biogon, in Contaflex mounting, f/2.8, 3.5-cm. As new £16 10 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS :

Super Ikonta, Model 530/15, f/4.5 Tessar (ideal for colour work). As new £13 10 0
Another, as above, but with Rapid Compur shutter. As new £14 0 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur. As new £16 17 6
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur. As new £13 18 6
Super Ikonta 530/2, as new, f/4.5 Triotar, Klio shutter £9 17 6

OH, FRABJOUS JOY!



We're not quite sure whether the incomparable joy of handling the Robot can be called "frabjous," but, whatever you may call it, it's still a joy, and a very real one, at that! The camera really is a pearl without price—a delight for ever!

Write for full particulars right now! The prices range from £23 10s. to £29 10s., and the cameras are more than well worth it.

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd.:

Super Ikonta 530, f/3.5 Tessar, normal Compur. As new £13 17 6
Super Ikonta 530/16, f/2.8 Tessar, Rapid Compur. As new £23 17 6
Weltur, f/2.9 Radionar, Compur. As new £13 18 6
Baldaxette I, f/2.8 Xenar, Compur. Shop-soiled only £15 15 0
Baldaxette II, f/2.8 Xenar, Compur. As new £14 10 0

SPECIAL OFFER.

Super Ikonta 530/2, f/4.5 Tessar, normal Compur. As new £12 7 6
Super Ikonta 530/16, f/3.5 Tessar. Slightly shop-soiled only £18 17 6
Roland, latest chromium model, f/2.7 Plasmal, Rapid Compur. As new £20 10 0
Roll-Op. f/2.8 Anticomar, Rapid Compur. As new £15 17 6
Dollina II, f/2.8 Tessar, Rapid Compur. As new £15 15 0
Model II Super Nettel, f/2.8 Tessar, case. As new £22 17 6
Ensign Multex, f/3.5 Ensar, case. As new £12 17 6

WE 'ANG OUR 'EADS IN SHIME!

Oh, it's cruel 'ard! There we were, so proud of ourselves because we were the first to offer Champlin 15 in concentrated solution, and then some nasty, hypercritical critic decides that he doesn't like the "get-up" of the outfit, or the colour of the solution. However, bowing to the storm of his wrath and righteous indignation, we have produced such a solution, and such a make-up, as would make Harry Champlin proud of us!

Send to-day for a bottle, and try it! All that is necessary is the addition of water to the 100 c.c. of concentrated solution. It is the only superfine grain developer so easy to prepare, and the price is only 4s. 9d. per bottle, with postage 6d. extra.

MINIATURE REFLEXES :

Latest Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, Rapid Compur. As new £19 17 6
Automatic Rolleiflex 4×4 cm., f/2.8 Tessar, normal Compur. As new £16 17 6
Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur, case. As new £19 10 0
Rolleicord II, f/3.5 Triotar, ever-ready case. As new £14 10 0
Rolleicord II, f/4.5 Triotar. As new £11 17 6
Rolleicord I, f/3.8 Triotar. As new £11 5 0
Rolleicord I, f/4.5 Triotar, case. Excellent condition £8 10 0
Pilot Reflex, f/3.5 Tessar, Compur. Excellent condition £11 15 0
Welta Perfekta, f/3.5 Trioplan. As new £10 15 0
Contaflex, f/2 Sonnar, ever-ready case. As new £52 10 0
Contaflex, f/1.5 Sonnar, ever-ready case. As new £62 10 0
Lever-wind Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new £26 10 0
5.5-cm. f/8 Wide-angle Tessar Lens, for the Exakta. As new £9 15 0
Exakta Model B, lever-wind, f/2.8 Tessar. As new £22 17 6
Lever-wind Multispeed Exakta, f/3.5 Exaktar, case. As new £15 10 0
Lever-wind Multispeed Exakta, Dallmeyer f/1.9 Super-Six, lens hood and filter. As new £26 10 0
Lever-wind Multispeed Exakta, f/2.8 Tessar and case. As new £22 10 0
Model A Exakta, f/3.5 Tessar. Excellent condition £13 17 6
Korelle Model I, f/2.8 Tessar, case. As new £15 15 0
Korelle I, f/4.5 Enolard. As new £6 10 0

MISCELLANEOUS CAMERAS :

Retina, f/3.5 Xenar, Compur. As new £6 17 6
Beira, f/3.5 Trioplan, Compur. As new £6 17 6
Miniflex, f/3.5 Astro, Compur. As new £6 17 6
Peggy, f/2.7 Plasmal, coupled range-finder, film-cutting device. As new £19 10 0
Peggy, f/2.8 Tessar. As new £20 10 0
Peggy, as above, but with 4 cassettes, filter and E.R. case. Cost £36 £21 17 6
Dolly Super Sport, f/2.8 Xenar, 3 slides and focussing screen £9 17 6
520 Ikonta, f/3.5 Tessar, Rapid Compur, case. As new £9 17 6
Voigtlander Virtus, f/3.5 Heliar, case. Excellent condition £8 17 6
V.P. Weeny-Ultrix, f/2 Xenon. As new £12 10 0
Welta Gucki, fitted f/2 Xenon, Compur. As new £9 10 0

CAMERAS TAKING 16 on V.P. FILM :

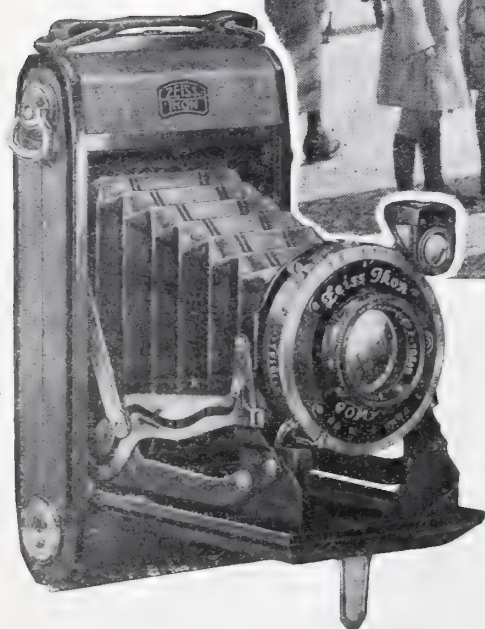
Zeiss Kolibri, f/3.5 Tessar, Compur. Good condition £6 17 6
Plaubel Makinette, f/2.7 Anticomar. Good condition £10 17 6
Voigtlander Perkeo, f/3.5 Skopar, Compur. Good condition £5 15 0
Piccochic, f/2.9 Vidanar, Compur. Good condition £4 7 6
Pupille, f/2 Xenon, Compur. Excellent condition £13 17 6
Reflex Attachment for the Pupille. New condition £2 5 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



Look for this sign in
your dealer's window.



Street Scenes . . .

and similar subjects demand a camera which is ready for use in an instant, and equipped with fast lenses and shutters, if truly natural pictures of the subject are to be made.

The Ikonta is the camera for the job . . . it is 100 per cent self-erecting . . . a touch on a button and the camera springs into position for taking pictures . . . the shutter release on the camera body enables the camera to be held steadily while making exposures, and facilitates taking pictures from eye-level.

The Ikonta is equipped with Compur Normal speeded to 1/300th second or Compur Rapid shutters, to 1/400th or 1/500th second according to size, . . . optical equipment is either the famous Zeiss Tessar f/3.5 or f/4.5, although the new model for $2\frac{1}{4}'' \times 2\frac{1}{4}''$ pictures provides in addition a choice of Zeiss Ikon anastigmats and shutters. The Ikonta is made in a range of picture sizes as listed on the left. A new model for 1937 is the Ikonta $2\frac{1}{4}'' \times 2\frac{1}{4}''$ which takes 12 pictures on the usual $3\frac{1}{4}'' \times 2\frac{1}{4}''$ spool.

IKONTA PRICES

For 16 pictures $2\frac{1}{4}'' \times 1\frac{1}{2}''$ on $3\frac{1}{4}'' \times 2\frac{1}{4}''$ spool :—

*Novar f/3.5, Compur Rapid,£9 10 0
*Tessar f/3.5, Compur Rapid£10 10 0

(*Delivery next month.)

For 12 pictures $2\frac{1}{4}'' \times 2\frac{1}{4}''$ on $3\frac{1}{4}'' \times 2\frac{1}{4}''$ spool :—

Novar f/4.5, Telma£6 12 6
Novar f/4.5, Klio 00.£7 5 0
Novar f/3.5, Compur£9 10 0
Tessar f/3.5, Compur Rapid.£13 0 0

For $3\frac{1}{4}'' \times 2\frac{1}{4}''$ pictures or 16 divided :—

Tessar f/4.5, Compur Rapid.£12 17 6

IKONTA

You will be interested in our prospectus "Pictures of our Daily Lives". Write for a copy.

All Ikonta cameras sold in Great Britain and Ireland at current listed prices fitted with Compur shutters carry the Zeiss Ikon three years' guarantee. Ask your dealer for particulars.



ZEISS IKON LTD., 11, Mortimer House, Mortimer St., London, W.1

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

A HOLIDAY ABROAD By GORDON P. FOSTER.



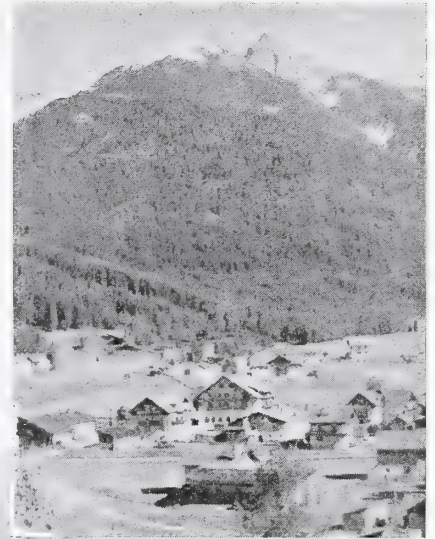
TYROLEAN VILLAGE STREET.
Lans, near Innsbruck.

LAST summer my good fortune to be able to take a holiday abroad suddenly awakened a new interest in life, namely photography. Although I had hardly exposed a dozen films up till then, the knowledge that I should see many beautiful things which possibly I should never see again made me quite determined to bring as much as possible of my holiday home with me in the form of pictures.

As I was intending to move about from place to place, and to do a good deal of

exposures to the roll seemed the smallest of any, so my choice fell on an unpretentious V.P. camera of first-class make.

When travelling abroad the complete unfamiliarity of nearly everything one sees has the effect of stimulating the perceptions to a remarkable extent, and photographic subjects seem to arise at every turn. Even an ordinary everyday suburban house differs in style from its English counterpart, and demands to be added to the collection of holiday records, while away from the larger centres



ACROSS THE VALLEY.
View of Unt-Seefeld.

in consequence look like trees and not, as in so many mountain pictures, like shrubs.

The very essence of "foreignness" is shown by the centre picture, "Tyrolean Landscape." The church, the farmhouse, and the landscape itself have an atmosphere unmistakably un-English, and therefore attractive to the holiday-making visitor.



TYROLEAN LANDSCAPE.
Looking down on Mosern.

of population, where architecture and customs are more individual, subjects are infinitely numerous.

My holiday was spent in the Tyrol, and in the mountains and among villages rather than in the towns. The village street, with the cow drinking at the trough in the foreground, is so different in atmosphere from anything one could find at home that it was impossible to pass by without making an exposure.

Mountains, impressive though they are to the eye, are inclined to be uninteresting unless a foreground is included. Without it, there is nothing to give scale to the view, and in the clear mountain air the mountains look small and near rather than huge and distant. In "Across the Valley" the foreground village corrects this wrong impression, and the trees clothing the mountain-side



WORK ON THE MOUNTAINSIDE.
The Inn Valley, seen from Mosern.

walking, portability in my camera was a matter of considerable moment. My scanty previous efforts had been concerned with a larger camera, but for this trip I decided to start fresh with a better and more pocketable instrument. For the size of picture it takes, a camera using standard V.P. film and making eight



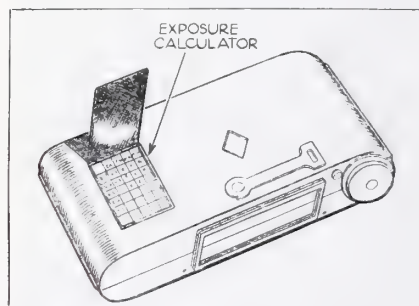
IN OLD INNSBRUCK. The mountain forming the background seems to rise almost from the street itself.

A Miniature Exposure Meter

By
JOHN COLE.

CORRECTNESS of exposure is very necessary in miniature work, but to carry around even the smallest exposure estimator is to destroy one of the great charms of the truly miniature camera—its lack of bulk.

This note describes a bulkless and comprehensive exposure table which, since it is always with the camera, cannot be mislaid. No camera is too small to take it.



With each Selo "pan" film is given a piece of adhesive plaster for fitting over the red window of the camera. It has a circular hole in the middle, and attached to it there is an opaque flap with an adhesive edge. One of these little covers should be saved, and the circular aperture should be enlarged with a sharp penknife to a rectangular opening of 14 mm. x 20 mm. Next a piece of paper should be cut to 2 mm. larger each way (i.e., 16 mm. x 22 mm.). On this piece of paper should be written (preferably in indian ink with a mapping pen, although the writer's was written quite easily with a coarse fountain-pen) the few details shown on the accompanying table. Finally, the paper should be stuck to the adhesive tape

(so that the writing shows through the rectangular aperture) and the adhesive tape stuck to a convenient flat surface on the camera body.

The illustration shows the gadget fitted to an Ensign Midget, one of the smallest of miniatures.

The table, drawn up as shown, gives much more information than is at first sight apparent.

The first column gives the time of day. In point of fact, only the morning figures need be given, since the difference between those and 12 (13 during Summer Time) gives the afternoon figures. Thus, the particulars given for 9 a.m. are valid for 3 p.m., those for 10 a.m. serve till 2 p.m., and so on. The succeeding columns give the apertures that should be used for the various subjects with an exposure of $1/25$ th sec. The exposures in the last column also give fine cloud effects with a $2\times$ filter in use.

The apertures are such that each requires an exposure twice that of the next smaller one to it, i.e., $f/16$ requires twice that of $f/11$, $f/11$ twice that of $f/8$, and $f/8$ twice that of $f/6.3$. Consequently, if an exposure of $1/50$ th requires to be given in any particular circumstance (i.e., a half of $1/25$ th), the next larger aperture than the one indicated is used, e.g., $f/8$ instead of $f/11$.

Again, the figures are based on conditions of bright sunlight. If the sun is obscured by light clouds, twice the exposure is necessary, so that the next larger aperture is used. If the day is dull, a further doubling is called for, and if very dull, still further doubling. If a $2\times$ filter be used, that also necessitates a doubling. Thus it is necessary to remember only that every factor involved (i.e., progressive deterioration in light value, exposure speed and

filter) requires a multiplication by 2—never any other figure.

For example, supposing exposure details are wanted for a middle-distance picture of a lively kiddie, "with" the light, at 10 a.m. on a day when the sun is casting weak shadows. The basic aperture by the table is $f/11$. The next smaller aperture has to be used because the sun is weak. That brings us to $f/8$.

Time	P. Ag.	P.W.	Mid. Ag.	Mid. W.
11-3	6.3	8	11	16
10 & 4	6.3	8	8	11
9 & 5	—	—	—	11
8 & 6	—	—	—	6.3
7 & 7	—	—	—	—

NOTE.—The above table is all that needs to be carried. The user has to remember that:

P. Ag. means portrait against the light.

P.W. means portrait with the light.

Mid. Ag. means middle-distance subject against the light.

Mid. W. means ditto, with the light.

Instead of $1/25$ th at $f/8$ we prefer to use $1/50$ th at $f/6.3$ because nothing slower than $1/50$ th will arrest the child's quick movements. Incidentally, a not unimportant advantage of working always at the slowest permissible speed is that one then automatically works at the smallest possible aperture and secures the greatest depth of focus.

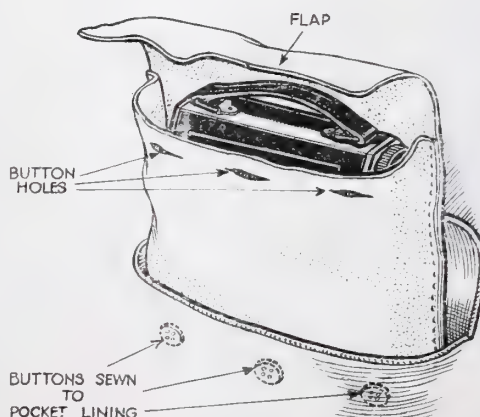
The table here illustrated is for August, and assumes the use of a film of medium speed. The writing out of a fresh table for each month and the fitting of it to the camera is but the matter of a few moments; the figures can be obtained from "The A.P." Monthly Exposure Tables, or any other reliable source.

A Pocket Case for the Miniature Camera

By L. S. P.

THE compactness of most miniature cameras makes them very easy to pocket—without their case. Generally the handsome and excellently made leather cases increase very considerably the overall dimensions of the camera, and the unobtrusive bulge in the pocket becomes a rather bulky article which is a decided nuisance.

In the struggle between care of the camera and the desire for as small a pocketful as possible, expensive models are frequently shoved in without their cases (thus being exposed to all the dust and grit which is always present in the linings of pockets). This does no camera any good, as the following test will show. Most photographers have a magnifying glass of some description in the house. Turn a pocket inside out and study it through the glass.



Nice sort of place to keep an expensive piece of delicate mechanism? Surprising how such stuff gets there? Never put a camera in there again? Well, one way of effecting a compromise is carefully and frequently to brush out one pocket in each suit. If the camera is then always kept to the "clean" pocket, and nothing else is ever put in it—far less harm is likely to result. Some people go a step farther and have a chamois lining made to fit in the pocket, attached by buttonholes to buttons stitched to the pocket lining. This extra lining can be washed frequently, and the only point to note is that it should be fully as deep as the pocket itself, so that the camera weight is taken by the original pocket lining, to avoid "drag" on the garment, which would be a continual reminder of the camera.

August 25th, 1937

Modern Miniature Cameras

THE VAUXHALL SUPER-MINICAM.

THIS new camera is a development of the Vauxhall Miniature reviewed in our issue of May 5th last, the development consisting primarily in adding a coupled range-finder.

The camera uses standard $2\frac{1}{2} \times 3\frac{1}{2}$ film and makes, at the option of the user, either 12 pictures 6×6 cm. or 16 pictures 4.5×6 cm. on each spool. In spite of the comparatively large picture taken, the camera itself is by no means bulky. Its dimensions are $5\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in. over all projections, including the range-finder, and its weight is 23 oz.

The camera is self-erecting, opening to the infinity position on touch of a button. The front of the camera, which is quite rigid when extended, carries a 7.5-cm. Rodenstock Trinar anastigmat of maximum aperture $f/2.9$, mounted in a Compur Normal shutter. This is speeded to $1/250$ th of a second and is fitted with a delay action.

The shutter release is operated by a plunger which projects above the lensfront. In use, this is considerably more convenient than the usual trigger, as it can readily be operated while the camera is held firmly at eye-level with both hands. In this position the third finger of the right hand falls almost naturally on to the release.

Focussing is controlled by a lever projecting from the front of the baseboard. This lever is attached to a slotted plate in such a way that on moving the lever the lens front moves forward as a whole, being carried on a metal chassis sliding over the baseboard.

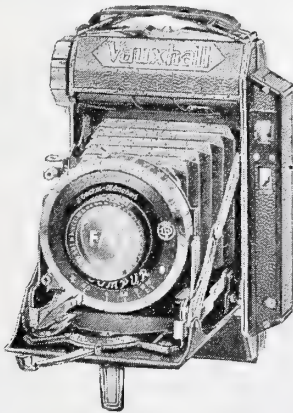
The range-finder, which is operated from the back of this chassis, is of the coincidence type, a brighter rectangle in the centre of the field of view showing a double image of any object upon which the camera is not actually focussed. Objects are seen natural size, neither magnified nor diminished, when viewed through the range-finder.

Focussing by scale can be used as an alternative to focussing by the range-finder if desired, the scale being graduated for distances to 4 ft. A point of interest is that as soon as the side struts are pressed to close the camera, the focussing springs back automatically to infinity. There is, therefore, no danger of straining the camera in any way by attempting to close it with the focussing set for near objects.

The view-finder, which is built into the range-finder casing, has a square mask with the corners indented to indicate the boundaries of the 4.5×6 cm. picture. It is of enclosed optical type, and gives a clear and brilliant image.

When loading the camera it is necessary to decide whether 12 or 16 pictures are to be taken on the spool. In the latter case a small mask provided with the camera has to be fitted into the square picture opening to reduce it to the smaller rectangular shape. Apart from this point the camera is loaded in the conventional manner, self-locking swing-out spool-holders making the insertion of a film easy. The back of the camera is equipped with three windows, one of which is used with spools bearing numbering from 1 to 12 for the production of 6×6 cm. pictures, while the other two are used in the manner customary with the "16-on" camera when making pictures 4.5×6 cm. All three windows are simultaneously opened and closed by a sliding shutter.

The Super-Minicom, which is obtainable only with the lens and shutter equipment described, is sold at £11 15s., which is a very moderate price for a camera with this specification. It is obtainable from The Camera Company, of 320, Vauxhall Bridge Road, S.W.1, and from the same firm's branch at 52, Cheapside, E.C.2.



Miniature Camera Gossip

By LANCELOT VINING.

THE dress rehearsal of the London Casino's new show did not supply as much material for the test of my improved flash-gun as I had hoped, as there were only two or three turns which could not be obtained with the $f/1.5$ unaided. However, I have no complaints, and am very pleased with its easy and sure working. The movements are now reduced to four: placing lamp in holder, setting gun, setting shutter and exposing. I gave the Russian dancers, taken at 30 feet, $1/500$ th at $f/4$, using I.S.S.

I had quite a surprise whilst eating eggs and bacon in the Casino kitchen at 3 a.m. My neighbour, a very charming American blonde, dressed for a heat wave, asked me to compare the speeds of Du Pont Special

of films; here is their latest information.

Each tin of film is sold with a serial number stamped on it. The new series commence with the following numbers: Isochrom F, 392/—; Isopan FF, 397/—; Isopan F, 398/—; Isopan I.S.S., 399/—. Make a note of these numbers and you will know next time you are buying film whether you are getting the old or new series.

In developing, all but the I.S.S. must have 25 to 30 per cent less time than you have been giving the old series, whatever the developer you may be using. You will have to find by experiment what exact reduction will give you the contrast you desire, but I fancy that the 30 per cent will produce a negative of gamma in the region of 0.7. The development time for I.S.S. officially remains as before, but I have found that for my work a 10 per cent reduction for the new series does no harm.

A Rare Handful.

I have now received a $7\frac{1}{8}$ -in. (18-cm.) Sonnar $f/2.8$ for trial. In my first test I exposed with the aid of my unipod as shown in photograph. I was hoping that it would be possible to expose



AN 18-CM. $f/2.8$ LENS ON A CONTAX. Note the support used in an effort to dispense with a tripod.

and I.S.S. You never know who uses a miniature these days.

Agfa New Series Films.

Some weeks ago I asked Messrs. Agfa if it was not possible for them to clear the air a little regarding their new series

in this manner, but results prove that a tripod must be used and it will have to be a very steady one.

I did not find focussing very easy, as the side of the lens cuts into the yellow rectangle of the range-finder. I hope to tell you more about the results next week.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

Portraiture Out of Doors *By S. W. JARVIS.*

MY first portraits, taken indoors by the light of a single 100-watt bulb, on super-speed pan. film, were not at all successful, being coarse and grainy. Even with a fine-grain film, I found that enlargement of about a third of the tiny negative to half-plate size caused a slight but noticeable break-up of the image, which was small on the film owing to my having taken the portraits at 6 ft. distance with a view to ensuring good perspective.

It seemed that a contributing cause of the general unsharpness might be that I was using a light rich in red and rather poor in blue rays. I had read that blue and ultra-violet rays register on the surface of the emulsion, and that red and yellow rays penetrate more deeply, causing in a thick emulsion a slight diffraction or scatter in their passage.

The outcome of a series of experiments was that I chose to use daylight instead of artificial light. Moving closer to my subjects, I found it quite possible to take portraits free from noticeable distortion of perspective at 3 ft. 6 in. Very close close-ups at 2 ft. 6 in. show traces of this fault. Fig. 3 was taken to illustrate the point.

Fig. 2 shows the advantage of posing the subject in the open with only a neutral-tinted sky behind. Fig. 1 was taken in an open-fronted summer-house with a plain sheet as a background. The roof provided a shaded effect, and prevented too much top light.



ABOVE. Fig. 1. Taken in open summer-house at 4 ft. 6 in.

LEFT. Fig. 2. Taken in open at 4 ft. with sky as background.

Both these are from parts of 3x4 cm. Kolibri negatives.



I find it very advisable to use a tripod. A good wooden one perhaps looks a little clumsy below a miniature, but its rigidness at any setting of the legs is a great asset for portrait work.

Another desirable accessory is a range-finder. It can be screwed into the tripod-socket, and will enable the user to secure sharply defined negatives every

time. Any desired degree of diffusion can be obtained later on in the enlarging stage.

The view-finder fitted to the inexpensive miniature usually shows a little less of the subject than will actually be taken, but definite allowance should be made for parallax by making sure that the view-finder includes a good two inches above the picture that is wanted on the negative. There will then be no chance of decapitating your sitter.



Fig. 3. Showing distortion at too short range. Taken at 2 ft. 6 in. with 3x4 cm. Box Tenger.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

A HALF-PLATE ENLARGER.

I have a 1/2-pl. horizontal condenser enlarger, which I should like to use for enlarging from Leica-size negatives. Where can I buy, or how can I improvise, a masking holder with combined focussing magnifier to take 24x36 mm. negatives in strips of four?

R. A. B. (Reading.)

Before you go any farther with your scheme of using a half-plate enlarger for miniature negatives we suggest that you sandwich a negative between two glass plates and make a practical trial of enlarging from it. We think you will then be convinced that the use of this enlarger is going to be, if not impracticable, at least extremely inconvenient.

Two glass plates hinged together by adhesive tape and fitted with a paper mask will make a satisfactory carrier. If you require a focussing magnifier it should be attached to the easel, not to the negative carrier.

DEPTH OF FOCUS.

In a recent article under "Miniature Notes" the author wrote that "the required depth of focus is obtained by adjusting the stop according to the table embossed on a metal plate on the back of the camera." My camera has no such embossed plate; will you please tell me where I can get one?

P. K. E. (Earls Court.)

You do not mention either the make or the size of your camera, but you might be able to get a depth-of-focus table to suit it on application to the makers. There is no such thing as a table that is applicable to all cameras, as your query seems to imply.

If you refer to our Facts and Formulae Nos. 60 and 61 (issues January 27th and February 3rd) you will find instructions for working out a complete depth-of-focus table for any camera.

DAYLIGHT TANK FOR 35-mm. FILM.

Can you tell me how I can develop 36-exposure lengths of 35-mm. film in daylight? Is there any method like the popular daylight-loading tank as used for ordinary roll films?

H. R. (Hendon.)

In our issue of June 2nd last there was a complete list of tanks for developing roll films, and this included 35-mm. film as used in miniature cameras. A description of each tank was given.

There is only one daylight-loading tank for that size film—the Super-Kino, sold by the Norse Trading Co. (London), Ltd., of 37, Rathbone St., W.1. The remaining tanks can be used for development in daylight, although the film has to be put into them in a darkened room or cupboard.

ONLY TWENTY EXPOSED.

I have made 20 exposures with my Leica, and have wound the exposed film back into the cassette. I want to have the exposed part developed and then to go on and use the rest, and several dealers I have asked to do this for me say it cannot be done. Can you help me, please?

H. B. D. (London.)

Each exposure taken with a Leica camera is 38-mm. long, including one space between successive negatives. Twenty negatives will thus occupy a length of 760 mm., and, if you measure off from the film this length, plus an allowance for the trailer used in loading, you can have this part of the film developed by itself. The remaining piece can be retrimmed before reloading.

DOLLINA CAMERAS.

I believe that Messrs. Actina Ltd. are agents only, and not makers, of the Dollina II camera. Could you give me the name and address of the actual makers in Germany?

C. D. B. (Malta.)

You are correct in assuming that Messrs. Actina Ltd. do not manufacture the Dollina II camera. The makers are the Certo-Kamera-Werk A. G., Dresden, Germany.

THE EDINEX CAMERA.

I should be very grateful if you could tell me the make and speed of the shutter used on the Zodel "Edinex" camera (10-guinea model), and the size of picture this camera takes.

A. M. S. (Birmingham.)

The Zodel Edinex camera takes pictures 36x24 mm., and is fitted with a Compur-Normal shutter, speeded from 1 to 1/300th second. This camera was reviewed in our issue of March 31st last, and for further details we would refer you to this review, and to Messrs. Wallace Heaton Ltd., of 127, New Bond Street, W.1 who are agents for the camera in this country.

Leica

 WITH

XENON LENS F/1.5 RAPID WINDER



This equipment is geared to the tempo of modern times. It enables you to take snapshots at night and indoors, with machine-gun rapidity, of your children at play and your pet animals frolicking. How often have you missed such chances which abound but cannot be taken with ordinary equipment. The Leica is the handiest and smartest of miniature cameras. Constantly fostering progress, it copes with every photographic need.

"Leica News and Technique," a bi-monthly illustrated journal, is distributed free of charge to all Leica users in Britain who register their camera number with us. A specimen copy is gladly sent free of charge to anybody interested.

E. LEITZ (LONDON), 20, MORTIMER ST., LONDON, W.1.

COLOUR

is no longer expensive

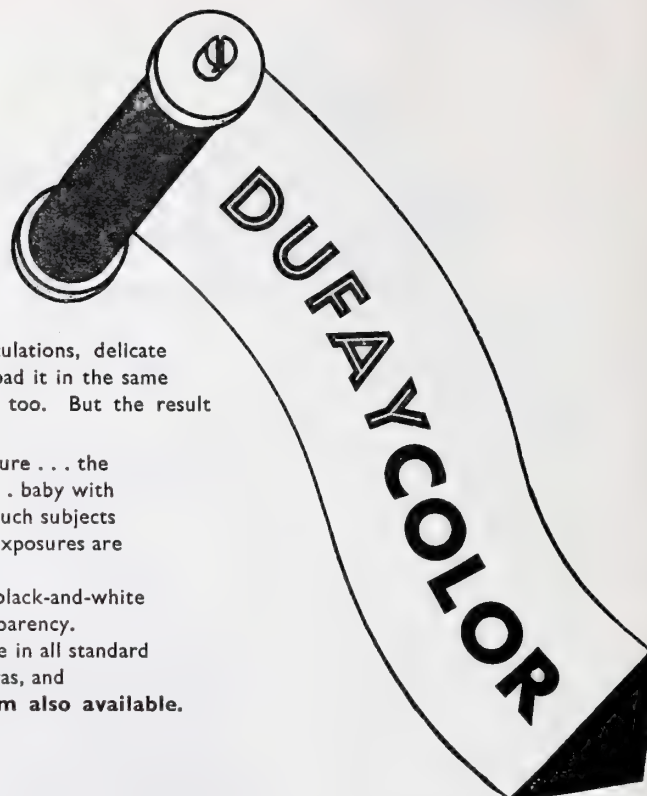
No longer does it mean long exposures, intricate calculations, delicate filters. DUFAYCOLOR does away with all that! You load it in the same way as ordinary film. You expose it in the same way, too. But the result is—natural colour!

DUFAYCOLOR puts the glow of life into the simplest picture... the picnic-party in the hayfield... the roses in your garden... baby with his sand-castle. 1/25 sec. at f.8 gives ample exposure for such subjects in the middle of a sunny day—while on dull days, though exposures are naturally longer, results are equally brilliant and life-like.

Your exposed film is developed by us, and any number of black-and-white prints can be made in addition to the original colour transparency.

Buy a DUFAYCOLOR film or pack today! They are made in all standard sizes, including 35-mm. film for Leica-type miniature cameras, and sub-standard cine film. 16-mm. and 9.5-mm. Ciné Film also available.

Obtainable at all Photographic Dealers.



DUFAY-CHROMEX LIMITED 14-16 COCKSPUR STREET LONDON S.W.1



SCHOOL OF PHOTOGRAPHY

COMMERCIAL
FASHION & COLOUR PHOTOGRAPHY
PORTRAIT
MINIATURE WORK
AEROGRAPH WORK etc.
FOR BOTH PROFESSIONALS & AMATEURS

REIMANN SCHOOL AND STUDIOS

which also teach Display and Exhibition,
Commercial Art, Fashion and Dressmaking

WRITE FOR PROSPECTUS P 19
4/10 REGENCY STREET · LONDON S.W.1

VIC. 3131.

PILOT "6"

ROLL FILM REFLEX



Although amazingly inexpensive, the Pilot "6" is a real reflex camera in every sense of the word, and gives you the same working efficiency as much more costly apparatus. It takes 12 exposures 2½ in. square. Shutter speeds 1/25th, 1/50th and 1/100th sec., also B. and T. Focussing on ground-glass screen with deep hood, a magnifier for fine focussing is provided. Full-size wire frame direct-vision finder for using camera at eye-level. Shoulder strap and wire release. Dimensions 3½ x 4 in. Weight about 22 oz.

No.	PRICE: £ s. d.	No.	PRICE: £ s. d.
13 Pilot 6 with f/6.3 Anastigmat lens, including wire frame finder, cover for the red window, tripod bush, flexible wire shutter release and carrying strap	4 2 6	15 Pilot 6 as above, with f/3.5 Anastigmat lens, with iris diaphragm	7 2 6
14 Pilot 6 as above, with f/4.5 Anastigmat lens with iris diaphragm	5 5 0	16 Leather Carrying Case	0 10 0
		17 Ever-ready Carrying Case	0 15 0
		18 Optochrom Yellow Glass Filter for No. 13	0 10 0
		19 Optochrom Yellow Glass Filter for Nos. 14 or 15	0 12 6

Supplied on Instalment Terms, 5 per cent (1s. in the 2) extra for 12 monthly payments.
Obtainable from any Photo-graphic Dealer.

SANDS HUNTER & CO. LTD.

37, BEDFORD ST. STRAND, W.C.2



SOAKING THE DARTBOARD.
The Volunteer, Sutton Abinger.

TO those of us who eagerly seize every opportunity to get out into the country, the inn is at once our resting and refreshment place and a club to which we are welcomed at our first entrance. In no way, perhaps, can the camera bring back to us more happily our all-too-brief excursions than in a record of "The Inn I Know."

Do you remember that dusty August morning when the sun was noon-hot by ten o'clock, and even the grass

cheese and a long, cooling drink. Isn't that haven worth a picture?

Then there was that little canal-side house you went to, not very optimistically, somehow. You had tea—bread and butter in good old-fashioned style, lettuce from the garden, tomatoes, and plenty of extra hot water with the tea. You stayed on, taking a swim in the water, watching old Harry selling his rather tired bunches of cornflowers in between letting an occasional boat go through the tiny lock. The stars came out, and you were still there. Eventually you stayed the night in the bargee's bedroom, and for the next day you hired a punt which you scrubbed out before breakfast. And all the time you had your camera with you, making records of the inn you knew.

A good many books have been written, and pictures

the day time, and the habitués of the place will be found surprisingly willing to co-operate in helping you to get your pictures (especially if you promise prints, as you should). Take a flash-bulb or two along, for with one of them almost anything is possible—a game of darts, a group of old shepherds come in from the Downs, shove-ha'penny with a thrilled crowd gathered round, or the inglenook where the oldest inhabitant



THE CHEQUERS, IGHTHAM.

takes his nightly pint. It is well to have a word with the proprietor before attempting this kind of work, but if he is consulted—and particularly if you are already known in the house—you will seldom meet with refusal, and can usually count on much help and friendly interest.



THE COB DEN ARMS, COCKING.

made, of the inns of England, yet if none of them is made by you personally, many of your favourite places and happiest memories must necessarily go unrecorded. Photographically, inns are easy things to take, though sometimes it may be a little difficult to get sufficiently far away, if the lane or village street is narrow. If your camera is one of those

which permits of the optional use of a wide angle lens, this difficulty ceases to be serious, and in any street wider than the merest alley you should be able to include all your subject. Use a filter if you can, particularly if the building is thatched or colour-washed, as so many of the most attractive are. And don't forget the interiors.

Many inns are well-lit enough to permit brief interior exposures during



THE THREE CROWNS, WISBOROUGH GREEN.

had an arid, parched look? You managed to take the shadiest route, through a wood here, along a tree-bordered lane there, but all the same by lunch time you were pretty hot, dusty and thirsty. And then round the bend of the road you caught sight of the inn which the map had told you was awaiting you at your journey's end. In two minutes more you were in the bar, cool and dark to your sun-tired eyes, ordering bread and



THE BULL'S HEAD, STRAND-ON-THE-GREEN.

Night Scenes with a Simple Camera

By R. GOODEARL.

NOWADAYS, when we are hearing so much about night photography with super-speed lenses and films, perhaps people with more moderate apparatus are apt to consider themselves out of it. While admitting that it is very fascinating to be able to take snapshots out of doors at night, it is realised that many people, owing to economic reasons, are unable at the moment to secure the fairly expensive cameras and

the exposures will be fairly long and the vibration of the camera likely to arise through wind would certainly cause blurring.

It is difficult to give much idea as to the actual lengths of exposures likely to be required, as conditions vary to a great extent, but some guide may be had from the illustrations. In any case, one or two trial exposures will pave the way.

Exposure Times.

All the photographs shown here were made at an aperture of $f/4.5$, so that the user of a box camera with a lens of about $f/11$, and using panchromatic

vehicles moving in the field of view will make an impression on the film in the form of streaks. A watch must therefore be kept, and the lens capped or covered with a piece of black card during their passage. People walking will not have any effect, although if they stand still for a time a ghost image will result.

Pictures in the Rain.

A wet night will provide interesting foreground reflections, but for protection the camera should be set up in a sheltered position, such as a shop doorway. If the desired viewpoint offers no shelter, the photographer should wear a mackintosh and hold an umbrella over the camera. In this way both he and his instrument will be protected from the weather.



THE LIGHT OF WELCOME.
5 mins., $f/4.5$, Soft Gradation Pan. Plate.

lenses necessary. It is then to these that this article is mainly addressed.

Almost any camera, even the humble box type with single lens, will be suitable, provided that a firm tripod and plenty of time are available.

Preparations in Advance.

If possible a visit should be made beforehand to different spots which are considered likely to yield pictures, and notes should carefully be made as to best viewpoint, times, type of weather needed, and any other points likely to save time and prevent indecision when actually taking the pictures. Care should be taken to see that very powerful lights are not in the field of view or likely to shine on the lens.

A calm evening is generally best for picture-making, as in most cases



THE SWAN INN.
10 mins., $f/4.5$, Soft Gradation Pan. Plate.

film, will have to multiply the times by six. Good results are obtainable on orthochromatic films, but of course the exposures will need to be considerably longer. If plates are used they must be backed, or bad halation will occur.

It must be remembered that when an exposure is being made lighted



THROUGH THE ARCHES. 10 mins., $f/4.5$, Soft Gradation Pan. Plate.



A FOGGY NIGHT.
3 mins., $f/4.5$, Soft Gradation Pan. Plate.

August 25th, 1937

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CD.

Mr. KENNETH I.
JOHNSTONE.

From information communicated to our Special Representative.

"AS a keen student of English Gothic Art, and especially in the form of mediæval wood-carving, I have found in photography an excellent medium for recording interesting examples of the carver's art.

"Architectural detail photography of all kinds requires absolutely perfect technique at every stage from the exposure of the plate to the production of the finished slide or enlargement.

"In the first place, much depends on the careful choice of apparatus, which is not exactly that which is commonly employed for general outdoor work. Owing to the inaccessible position of many of the most interesting subjects, whether interior or exterior, the worker must be prepared to use apparatus with high rising front, telephotographic equipment, and a high and very rigid tripod. Without these and other necessary requirements he will be obliged to restrict his activities to the already well-worn paths.

"My own choice of apparatus is, first, a quarter-plate Sanderson Regular, used mainly for misericords and bench-ends; and, second, a half-plate Gandolfi Imperial, with a rising front of $4\frac{1}{2}$ in. Both cameras take quarter-plates, a quarter-plate film-pack adapter and a $3\frac{1}{4} \times 2\frac{1}{4}$ Plaibel roll-film holder.

"Fortunately, lenses suitable for this special type of work are now readily obtainable second-hand. I use a Zeiss Tessar $4\frac{3}{4}$ in. with both Proxar and Distar attachments; a Ross Homocentric $5\frac{1}{2}$ in. and a Ross-Zeiss Convertible with 8-in. and 14-in. components. In addition to these I have a 13-in. Teleros, and an Adon Adjustable telephoto lens.

"The majority of my negatives are made on quarter-plate film packs, or on $3\frac{1}{4} \times 2\frac{1}{4}$ roll films of Isochrom or Panatomic emulsion; with half-plates in reserve for exterior work and interior work when



PANEL, MILVERTON CHURCH.
K. I. Johnstone.

both a general view and enlarged details are to be secured from the same negative.

"The question of exposure is of paramount importance, and the most useful aid in the circumstances

is to keep a careful record of all exposures made, including the character of the lighting and details of all conditions bearing on exposure.

"For the recording of carved woodwork I make extensive use of electric lighting equipment, both portable and mains-driven. Indeed, the successful photography of many misericords is impossible without the aid of artificial light.

"All plates and films are first desensitised in pinacryptol green, and developed in dilute pyro-soda by inspection, so as to produce a soft negative with an abundance of detail in the shadows.

"For exhibition prints I use 'Clorona' chloro-bromide paper almost exclusively, as it is possible to reproduce the tone and texture of wood or stone with great fidelity. In order to minimise the exposure required in enlarging, I employ a condenser enlarger with a Photoflood bulb as illuminant, the bulb being run in series with a second similar lamp, except during exposure, for economical reasons. Great care is necessary if satisfactory tones are to be obtained by the process, and the exposure, lens aperture, and composition and temperature of developer must all be carefully controlled.

"Retouching is frequently necessary in the case of unwanted high-lights and damaged carvings. This can be readily carried out with matched oil pigments after treatment of the print with poppy oil and purified turpentine, which process, of itself, adds greatly to the brilliance of the finished print."

(A further example of Mr. Johnstone's work is reproduced on one of the centre Art pages.)

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"CHOLESBURY MILL," by Dr. S. D. Jouhar.

GETTING the decidedly strong dark of the mass of the mill against a powerful sky has quite a good deal to do with the undoubted success this picture achieves. And that it is successful is shown by the fact that it secured the first prize in the competition recently organised by Messrs. Wallace Heaton, in connection with which the entries were both numerous and of a high standard.

Its quality and pictorial merit may therefore be taken for granted, but there is a good deal to be learned from the way the subject has been treated, and not a little from the manner in which the tonal scheme has been restricted or simplified.

The mill, in itself, has a fine upstanding shape and its body seems to have been treated with something in the nature of a highly reflective covering of a very dark local colour. With the strong prevailing sunlight, the contrast has been considerably heightened by these conditions so that the main mass is shown in very full tone, which stresses the roundness of the modelling, and the sides, which come against the sky, acquire a most unusual strength.

In between, the reflected light gains an extraordinary intensity. The roof and sails, too, are of a brilliant tone, the effect of which is emphasised by the adjacent darks, and, coming against the nicely graded sky, their isolation is complete and lends them a high degree of significance.

All these features, in different ways, stress the importance of, and so lend attraction to, the mill. In the first place, the eye is attracted by its shape; then by its contrast with the sky, and then by its internal conjunction of extremes of tone. Any strong dark or any strong light tends to attract the attention. Either, standing alone in a scheme of half-tone, is sufficient to endow the

item in which it is manifested with such a degree of importance that, assuming it is reasonably well placed, it is capable of serving the function of providing the centre of interest.

If then, as in this instance, the two extremes occur in the same element, the concentration of interest

also, to ensure its predominance. The attraction is therefore doubled, and, added to this again is the pull of the association suggested by the literary content. That is endowed with the romanticism of another age, and, if it does not actually help the composition, it increases the pictorial interest.

These features, in the main, become apparent when the picture is analysed. They would not, as a rule, enter into consideration when the subject was seen and taken. Then, I feel, they would be more or less instinctively or intuitively appreciated, and, if this interpretation should happen to represent the subject as first approached, the author was fortunate in securing so favourable a lighting, for it is on this that the happy arrangement of the light and shade depends. It may, however, have been the case that, at first sight, conditions were not so good, and, after the surroundings had been studied and a note made of the time when the lighting would be estimated to be at its best, the subject was left for the time being and the scene taken subsequently as the occasion offered.

The latter method, however, involves a capacity for visualising the effect of different conditions and takes a bit of acquiring, but, where the moods of nature or effects of a transitory kind are in question, it is better to make sure of them as they occur, for they seldom, if ever, recur in precisely the way that might be expected.

By whichever method this impression was obtained, however, its virility and appeal are undeniable, but, although it is a very minor point, I rather think the white window frame towards the right is inclined to be too assertive for its position, and toning it down a bit so that it does not hit the eye to the same extent would be wise.

"MENTOR."



so excited is most powerful, so much so that quite considerable liberties could be taken with the placing without impairing the unity of the composition.

But the placing of the mill—off the centre and distant enough from the edge to avoid any suspicion of weakness—is sound, and, quite apart from the concentration of interest exerted by the arrangement of the light and shade, has sufficient force of position,



CHOLESBURY MILL.

(Awarded First Prize in the Wallace Heaton Competition.)

BY DR. S. D. JOUHAR.



MISERICORD, RIPON MINSTER.

By
K. I. JOHNSTONE.

(See article, "How I make my Exhibition Pictures.")



FLOWERS OF THE FIELD.

By E. SCHNEIDER.



2



3



4



5



6

PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Careened."
By J. B. Lancheater.

2.—"Clouds over Snowdonia."
By J. A. Holdcroft.

3.—"The Close of Day."
By J. L. Ward.

4.—"Trees."
By W. Lee.

5.—"Storm Coast."
By L. A. Camp.

6.—"Cloverley Pool."
By W. Renton Rogers.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

WITH the autumn fast approaching, the question of the rendering of colour in monochrome becomes increasingly important, for if we are to get a proper version of the golds and browns and reds of foliage at that season, it is practically essential that panchromatic material, in conjunction with a fully correcting light filter, should be employed.

Autumn Colours.

It may be that some sort of a show can be made with the ordinary run of orthochromatic plates or films if the conditions are favourable, but the results are by no means comparable with those that can readily be secured with the aid of "pans," and I, for one, would not think of going out for subjects in which colour is a feature with anything but plates or films of this latter variety.

Moreover, I would take jolly good care to take a light filter with me as well, knowing full well that if I should encounter a subject which, on account of movement, needed a shorter exposure than could be given with a filter, the material, without a filter, will give as good a rendering as could be obtained on any other kind, and, if colour should predominate, it is a simple matter to slip the screen over the lens. The fact that development has to be carried out in total darkness, no doubt, seems a bit of a drawback to the uninitiated, but the difficulties are largely imaginary, and anyone with any idea of systematic working can soon evolve a method suitable to his equipment and the particular kind of material in use.

Personally, I can load my slides with plates, take them out and put them in the developing dish, flood them with developing mixture and cover them up, or put a film in a tank, just as easily in the dark as I can with a safelight on. Once they are in and covered up, I turn the safelight on, take the time, and after the proper time has elapsed, I switch off and transfer to the fixing bath in total darkness again.

Clouds and "Pans."

I never see a plate or film till it is fixed, and a somewhat lengthy experience has convinced me that this is a much better—and safer—way than developing by inspection.

But the colours of autumn are not yet with us. There is still a little time, for those who have not already done so, to make themselves conversant with the treatment of panchromatic material, and it will be found that, in the rendering of the clouds that may be expected at this time of year or in the next few weeks, they are unrivalled.

No. 2 of the prints reproduced on the opposite page—"Clouds over Snowdonia," by J. A. Holdercroft—shows a pretty good sky, but the subject is fairly open, and, with a correct exposure, there would not be much difficulty in getting the clouds out with any of the modern ortho plates or films. "Pans," perhaps, would do it better, and would lose none of the finer subtleties of tone, but a sky like No. 5, "Storm Coast," by L. A. Camp, could scarcely have been obtained on any but this kind of emulsion and with an appropriate colour screen.

Pluck and Brilliance.

Knowing what the rendering of a subject like No. 2 could be, and comparing it with No. 5, there is no doubt but that, in my opinion, the latter is the better.

It does, as it happens, err on the side of a tendency towards an excess of contrast, but its pluck and brilliance of rendering compare most favourably with the inclination of No. 2 towards flatness, which, more particularly, is evident in the landscape portion of the subject. "Pans" would give an improvement in the representation of the sky, and, at the same time, the distinctions of the landscape would be more decisively depicted.

As far as the excess of contrast in No. 5 is concerned, that could be corrected by the substitution of a softer grade of paper for that employed, but the subject, and the effect, seem to have become popular of late, i.e., if the numbers of it that have been recently received are anything to go by. Still, it is a very good thing, and it is no wonder that it has attracted many exposures.

No. 6, "Cloverley Pool," by W. Renton Rogers, is another effort with a good sky, but in which the rendering of the landscape leaves a good deal

to be desired. The foliage, both near and far, is recorded in too dark a tone and is practically devoid of gradation. A "pan" emulsion, and a screen, would have provided a much improved tonal scheme.

Under-exposure and Over-printing.

Nos. 1 and 3, "Careened," by J. B. Lanchester, and "The Close of Day," by J. L. Ward, seem to me to be flat and muddy and gloomy.

The negatives are not before me, and without a sight of them I cannot be certain, but I have a strong suspicion that a considerable measure of under-exposure is largely responsible for their appearance, together with a degree of over-printing. Under-development may be a contributing factor, but this, again, is a thing that could only be determined from an inspection of the negatives.

It is not a difficult matter to distinguish between the two defects. If the darker parts of the subjects are shown in the negative as clear glass or film and there is little or no difference between them and the unexposed margins, under-exposure is the cause. If, however, the same dark parts show a distinct deposit in comparison with the margins but there is no appreciable density anywhere in the negative, under-development is to be inferred.

Faults and Remedies.

If under-exposure is the fault, there is no remedy but retaking the subject. Under-development, if the degree is not excessive, can be corrected either by the choice of a more vigorous grade of printing paper or by intensification.

With a subject like No. 4, "Trees," by W. Lee, where the trees are shown in silhouette against the sky, a certain amount of under-exposure would be permissible, for detail in the trunk and branches is not needed either to reveal their roundness of form or relieve their depth of tone.

This, however, is an exceptional case, and, in the main, under-exposure is a fault that must be avoided at all costs, for its effects are irremediable. Reference to our monthly tables will provide a good indication of what is needed, and, if there is any doubt about it, give double what you think ought to be given. "MENTOR."

With the Beginners

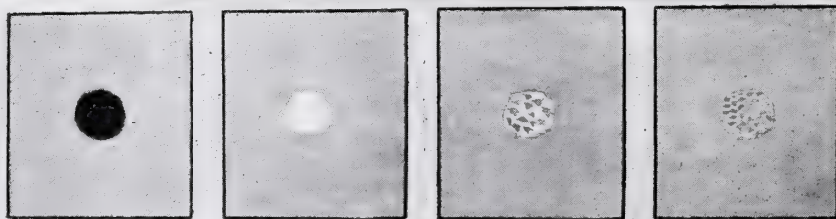
NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

SMALL DEFECTS IN ENLARGEMENTS.

I CANNOT help noticing that in many of the enlargements I see nowadays, and even in those of very moderate dimensions, there is marked deficiency in technical quality. Some of them show no sharper definition anywhere than can be obtained by using a "pinhole" instead of a lens; still more of them have a plentiful crop of spots, both light and dark, all over the picture, as well as even more serious blemishes.

There is no doubt that these defects are often due to making enlargements from very small negatives which are not by any means of the quality demanded in successful miniature work. It is safe to say that the smaller the negative the more perfect must be its quality, in definition, detail, gradation and freedom from even the slightest mechanical defects. Miniature work demands special knowledge and technique, and unless these can be acquired, it is best left alone. Inferior quality in a print cannot be



excused on the ground that the print was made from a tiny negative.

Some of the finest photographs ever produced are the result of miniature apparatus and methods; and whatever the apparatus and methods there is no valid excuse for slipshod work and defective results.

But with all our experience and care we cannot altogether avoid certain blemishes and defects. All we can do is to guard against them as well as we can, and learn to remedy those which do appear.

Recently I was horrified to find on

one of my prints a thumb mark well up to Scotland Yard standards. I set to work on it, and I am sure no one saw a trace of it in the reproduction in one of these articles. The moral is that we must avoid any marks, smears and "dirt" of any kind on our films or on the glasses between which they are sandwiched.

All my enlargements are made through masked sheets of glass, and these also need constant watching. I always keep a polishing cloth at hand, and use it constantly. Now and then I have been caught by a fragment of paper or something of the sort which has got on the glass, and made its mark on one or two prints before I have noticed it. The slightest flaw in the glass will also cause trouble.

In order to get both surfaces of my negatives as clean as possible I find it necessary to use a hardening bath. This in itself does not keep the surface clean, but it enables it to be cleaned without risk of scratches and other damage.

The beginner may prefer to make up an ordinary hypo bath, and then add something to it that will convert it into an acid hardening bath. Such a solution is supplied, for example, by Messrs. Johnson, one ounce being added to each pint of ordinary hypo solution.

Or here is the Ilford formula for a complete fixing bath. In 30 oz. of warm water dissolve $\frac{3}{4}$ lb. hypo and 1 oz. of potassium metabisulphite; and in another 10 oz. of warm water dissolve $\frac{1}{2}$ oz. of chrome alum. When both solutions are cool, add the



August 25th, 1937

second to the first. Always shake up well before use.

At the end of the washing each film can be laid at the bottom of a dish of clean water, and both sides swabbed with a plug of cotton-wool. The surface moisture can be removed with a flat pad of chamois leather, squeezed dry, while the negative is lying on a piece of glass. If it is then pinned up to dry out of the dust, everything possible has been done to keep it clean.

Even then there may be some spots, dark or clear, though most of them will be small. Clear spots, probably caused by dust specks on the film at the time of exposure, should be spotted out. I think the best way of doing this is to touch each one with the point of a fine crowquill ("mapping") pen and indian ink or Johnson's negative dye. A low-power magnifying glass aids this operation.

The idea is that it is easier to deal with light spots on a print than dark ones. These dark ones can be removed with a sharp-pointed lancet, but this removes emulsion as well, and the marks are visible, especially at an angle.

In the diagram the first square

shows an exaggerated rendering on a print of a clear spot in the negative; the second shows the white spot resulting from the blocking up of the pinhole with ink; the third shows the partial filling of the spot with stippled dots; and the fourth shows the finished result. In an actual print there should be no sign of a spot at all.

Many workers use pencils for this retouching, but personally I much prefer water-colour. If the print is to be "doped" afterwards, the water-colour does not shift.

The illustration shows a suitable palette. It has a large central pan, with four smaller ones round it. In one of these I put some water-colour lamp black, which matches ordinary bromide or gaslight prints. This is mixed dark enough to give a full black on the print, and I stir into it a drop or two of gum. In the next division is the same black, without gum. The other two divisions hold a rather warm sepia, one with gum and one without.

Of course the colours dry; but at any time I can take the palette, a brush and a little water, and spot either a black or a warm-tone print,

on either matt or semi-glossy paper. Colours from warm black to brown are matched by mixing more or less brown with black. The required depth of tone is obtained by taking a little pigment and more or less water and working it out on the central division.

The brush is important. Nothing is much use except a good-quality sable, and a No. 1 or a No. 2 is a suitable size.

It is a common mistake to take too much colour in the brush. Only the point of the brush is used, and there should be only enough colour to enable us to make a number of very small dots with the sharp point of the brush. This is known as stippling. Holding the brush nearly upright, its point is applied delicately and repeatedly to the spot to be treated (as suggested in the diagram) until it is no longer visible.

When the work is done, clean the middle of the palette, and put it away out of the dust; wash the brush, draw it to a point, and let it dry naturally.

Once you have acquired the knack you will never tolerate even tiny spots on a print. W. L. F. W.

PHOTOGRAPHY from a MOVING CAR By ERIC HERMAN.

WHEN on a motor tour it is often desired to get some photographs of the scenery whilst the car is in motion. In normal circumstances no one objects if the car is stopped for a moment while the photographer selects and snaps his picture. But if you are on a conducted tour, or on a shore excursion from a cruising liner when there are many cars in the same party, then you must either risk a snap from the moving car or go without the picture altogether.

When taking a photograph, sit loosely upright, not touching the back of the seat, and cradle the camera in your hands at eye-level. A direct viewfinder is practically a necessity for this type of work.

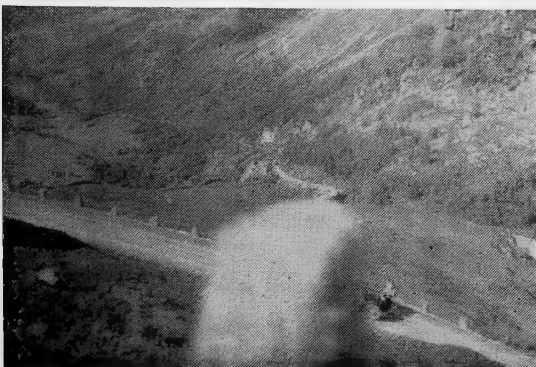


FIG. 1. Foreground obstructions are all too easy to include.

Use the highest shutter speed that the light will allow, and avoid too much foreground when taking distant views. If you wish to take something beside the road, try and get it by pointing the camera forward as you approach, not broadside-on as you go. Avoid also doing what I did when taking Fig. 1—I tried for a snap of another car on the road below us, but made the exposure just as a small stone post appeared; we passed these at such a speed, and they were set so close together, that it was difficult to miss getting one in the picture.

If your shutter is of the three-speed type, use the highest speed of which it is capable, and make the exposure on a turn, when the car is moving more slowly; meanwhile, you will have to swing the camera to avoid movement in the subject; but this "panning," as it is called, can be acquired after a little practice.

If you are travelling by charabanc, sit next to a window, and if possible lower it when making an exposure, in order to avoid taking the picture through the glass.

Should your car be a closed one, without a central seat, interesting snaps can be made from the front seat, through the windscreen, or from the back seat, including the driver's head in the view.

Finally, if your car is fitted with a sunshine roof, try doing what a friend of mine does; he sits on the back of the front seat, with his feet on the seat and his head projecting through the open roof. From this position he has an unobstructed view all round him.



FIG. 2. Even at 1/200th sec. this stream, taken broadside-on, is not really sharp.

MAKING BETTER SNAPSHOTS-12

By DAVID CHARLES.

This article is the twelfth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.

WHEN an attractive action subject such as that depicted here presents itself, it can be made into a very amusing competition among the camera owners present to see who gets the best results.

And such a competition usually turns out to be exceedingly instructive. It may not be the one who knows most about photography who wins. The person who has been used to taking his time over the selection of his viewpoint, the setting of the various adjustments of the



Fig. 1. Action-pictures need as much care with regard to background as any others. This is typical of the hasty shot, or of the beginner's effort.



Fig. 2. By asking her to look round, the whole effect of concentration on the game is lost. A very usual beginner's mistake.



Fig. 3. Accidents will happen, and even the expert may find on development that he has caught an impossibly awkward pose.

camera, and careful, deliberate aiming is very liable to discover when he is at last ready to shoot that the tug-of-war is all over and the combatants have retired from the scene. The excitable person, on the other hand, will be all agog to get his shot in first. He will forget all about observation of the background, and is as likely to face the sun as not. Fig. 1, unless he has "beginner's luck," will represent the measure of his success.

The Expert's Failure.

But, most peculiarly, this



Fig. 3a. This enlargement of part of Fig. 3 shows even more clearly the awkwardness of the pose caught. Also it shows that movement was quite rapid, as the figure is nowhere sharp.

quite unpleasing outline is as likely to come from the camera of a more deliberate worker. It must be remembered that a certain amount of time elapses between the thought, "This is the picture I want," and the fall of the shutter on that scene. Part of that period is occupied with the actual exposure of course. But by far the greater part of the period is occupied



Fig. 4. "Taking the Strain" is a moment of comparative inactivity, giving time for a very rapid check of the desirability of the pose before shooting.

by the action of the brain in making its decision, in issuing its command to the fingers to shoot, in that message travelling down the arm to the fingers, in the fingers accepting the message and performing their function, and in the travel of the exposing lever before the actual exposure takes place.

Time-Lag.

That period is called "time-lag." With some shutters it is slightly longer than with others; with many people it is very much longer than with others. In most people the time-lag between observing the pic-

ture they want and release of the shutter is long enough to let both the girl and the dog entirely change their poses.

Be Prepared.

Even the most practised action-photographer, prepared to seize his opportunities the instant they occur, is subject to the vagaries of fortune. He will not have winners every time, but his proportion of winners will be comparatively high. He is as liable as anyone else to find that a movement even swifter than his own has produced a result like Fig. 3, shown more clearly in the enlarged version of Fig. 3a; but if he is fond of curiosities he can always find a place for it in his album.

For the Deliberate Worker.

There are some who find that their mental and physical make-up fits them best for calmer activities than the rather hectic one of action-photography. And who will say that the picture of the peacemaking gift, after the war was over, has not as good a title to be considered for the prize as even Fig. 4, the best of the action shots?

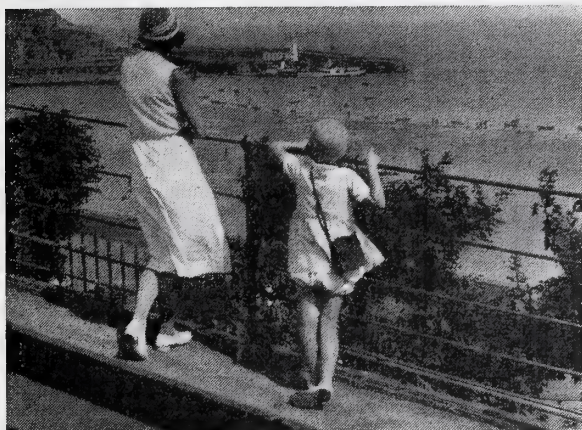


Fig. 5. But the peacemaking after the mimic fight is still easier to photograph, and even the expert snapshotter tends to concentrate on these stationary poses. The result is so much more certain.

Records that are Pictures

By F. W. MURRELL.

Holiday snapshots are often not as interesting as they might be. This article offers some suggestions for their enlivenment by the inclusion of well-posed figures.



LOOKING DOWN ON SCARBOROUGH.

EVERY summer dozens of snapshots are brought home by enthusiastic holiday-makers, to be handed round the family circle and shown to friends as records of places visited. Then they are put into an album or drawer, and forgotten altogether in a few months. The reason is that possibly they do not "live," and that equally good or even better ones can be purchased from stationers' shops in the form of postcards. Hence the bore of seeing the same thing over again in miniature.

By a little forethought these views can be made personal affairs. Try getting your companions in the foreground of every picture. Get them to look at the view you wish to snap or to do something in keeping with the holiday spirit—writing letters, eading, kite-flying, or rock-climbing. Your "records" will then be converted into pictures, bringing back happy memories of pleasant events in pleasant



BESIDE THE HARBOUR AT BRIDLINGTON.

surroundings. It will not be a case of . . . "Let's see, was this Blackpool or Bridlington?" Every picture will be at once located, without titles, by the "incident."

The little girl in the bathing costume is looking at the harpist on a favourite part of Brid-

applies to the other pictures illustrating this article. A general view of the south side of Scarborough with the harbour far beneath has far more appeal by including members of my own family. And the actual task of photographing my friends in conjunction with the places is vastly more interesting than the mere recording of the places alone.

Open views, in particular, require foregrounds, in the absence of which they tend to be very dull indeed unless surmounted with cloud formations of exceptional interest. In front of such a view members of the family tend to be self-conscious intruders visibly acting as foreground, but in the case of the view from Beeston Hill I was lucky in finding a plausible reason for their presence.

Subjects such as these can sometimes be very profitable by entering them in the various "Summer Snapshot" contests which are now so popular. The ordinary view very rarely stands a chance of success, but the same picture infused with "human interest" has its possibilities as a potential prizewinner very greatly enlarged.



A HARPIST ON BRIDLINGTON BEACH.

lington beach. I wanted a picture of this part, with its sea wall upon which such delicious hot chocolate drinks were served after our morning swim. But somehow I did not want a postcardy record. Here we have it then, with the personal appeal as the chief subject in a view full of associations. The same



KITE FLYING ON BEESTON HILL, SHERINGHAM.

THE SAME—with a Difference

By DAPHNE BURTON.

"COMPARISONS are odious," say the copybooks. Nevertheless they are the photographer's salvation. Comparison of his own work with that of the masters shows him how far he has yet to go. Comparison of his present work with that of his past shows his progress. Comparison of different viewpoints and styles for the same subject shows the possibilities of his art.

I have just been looking through a set of child studies. They interested me so much that I thought others might like to see them too. They are illustrative of "that little difference that means so much."

Let us consider them individually for a few moments.

Fig. 1 is definitely a snapshot and rather a poor one at that. It is just the type of thing that appeals to adoring mothers who will instruct their offspring to "look at the camera, darling" as soon as the harassed photographer gets to work. The child is looking at the camera and the self-conscious hand held to the mouth is most unbecom- ing.

Fig. 2 is a distinct improvement. The child is looking



FIG. 1. Just a snapshot.

It is, in short, quite a charming little picture. With no pretensions to serious photography it is one of those delightful studies that are the joy of every photographer.

It should be the aim of every keen photographer to get pictures rather than snapshots whenever a suitable subject presents itself. Make a habit of noticing line whenever a suitable subject presents itself. Make a habit of noticing line even when no photograph is contemplated.

This training of the eye makes the mind quick to take decisions when subjects are to hand. With child photography posing is almost an impossibility. An instantaneous seizing of the desired attitude and expression is essential. Let the child be natural and move naturally. Be so sure of your instrument that a steady flow of easy chatter is no effort for you, and your little subject soon forgets the camera and the most natural results are obtainable.

The great secret of success is patience and speed. Patience to wait for the right moment; speed of action to seize the opportunity immediately it presents itself.



FIG. 2. A vast improvement on Fig. 1.



FIG. 3. The legs are better posed in this print, but the arm is inclined to look stiff.

at the ducks, but her legs are awkwardly drawn up, although her arms give a more attractive line. Fig. 3 shows a better line for the legs, but the arm is ugly, giving an impression of stiffness which is distinctly foreign to the natural charm of the subject.

A vast improvement on the other three is shown by Fig. 4. Here the left leg is slightly more extended and the body more relaxed, giving a feeling of ease. A triangular line runs easily from the left toe to the forehead, down to the right forefinger and back to the foot again. The whole attitude rests the eye. There is nothing to detract from the figure's grace and intentness on the ducks. Subject and object are really connected.



FIG. 4. A satisfactory pose, which is both natural and unaffected.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Two Ideas in One Shot By S. E. L. M.

ALMOST every medium of expression has something to commend it over and above all other media. Literature, with its wealth of similes, metaphors and onomatopoeia, can be made more descriptive than any painting—which, when it does tackle any of these devices, is again somewhat more effective than music can be.

No cinematographer has yet discovered how fully expressive the film can be made; yet enough is known to satisfy us that it is superior in effect and versatility to any other medium. It has movement which can only be suggested in sculpture, painting and photography. It presents the actual picture in a fraction of the time taken by metal type to build up but an arbitrary description. It is relied upon as indisputable evidence in matters ranging from racing details to daylight robbery—the while our critics are being argumentative over the “meaning” of a statue or a symphony, and the printed word in one morning paper denies that which appears in another.

Amongst these less effective media, the cinema rears aloft its head. Let it further show its ability to carry two (or more) ideas within a single one of its basic shots.

Ideas.

By way of explanation, we may say that a film-inspired idea is but an impression created by the shot-content within the mind of an observer. Most directors realise this. They try to make every shot—or series of shots—convey an idea.

One such idea is that of military parade and bravo. And this has been put over so well, in recent ceremonial films, that many of us are still ennobled with stirring emotions. Now, Trivas, in his “*Niemandsland*,” also shows the military—not on parade, not as spectacle, but in the demoralising filth of the trenches. Both his shot and almost any shot from the other films are examples of inspiring one idea through a single shot, albeit the idea of one differs from that of the other.

Double Ideas.

Fritz Lang wanted to go one better. In a single shot, he wanted to suggest both the stirring splendour and all the compassionate horror that real warfare so freely produces. He wanted the shot of two ideas.

So he filmed the parade of soldiers; but he filmed it through the shattered leg of a maimed fighter—who was

placed sufficiently close to the camera to frame a perfect balance for the two ideas.

Yet another side of war is shown in the amateur “*Gaiety of Nations*,” by John Ahearn and G. H. Sewell. In this film (now some years old) we see the profiteers and their gleeful reactions to the ever-rising prices. Pabst, however, shows that the people of his “*Joyless Street*” could not afford to pay these prices for their bare necessities. It was left to Hugh Cuthbertson, in his “*Budget*” film, to bring these two ideas within the compass of a single shot.

Other Ideas.

So far, we have been concerned with combining only two ideas. And although we can conceivably add another to Lang’s shot without destroying its earlier effect, it is felt that further additions would become dangerously subtle.

We have, too, considered our double-purpose shots only in the light of ideas which are opposed one to the other.

Fortunately, there is ample scope for combining sympathetic ideas.

The Academy Cinema, in London, has recently shown a camping “short” in which two such sympathetic ideas are very cleverly conveyed in just one medium-shot. Here, three bathing beauties are playing medicine-ball on the sands. We see their movements and the passing ball only in crisp, long shadows; but the lower half only of one player is materially photographed in the foreground—to inspire the second idea of grace and elegance.

From this and other examples of the double-idea shot, it is obvious that here we have a device which is at once facile, interesting and expressive. It is a device well worthy of investigation, for in the three attributes alone mentioned lies the very quality with which all appealing films are endowed.

Maybe particular problems will require a little thought. But that is something which adds to all the pleasure of filmmaking.



HOOP-LA ON THE BEACH.

This new version of an old game is just the kind of subject that the cinematographer on holiday would welcome as a change from the more usual diversions of the beach.

ACTION SUBJECTS FOR THE AMATEUR CINEMATOGRAPHER

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

FORTHCOMING EVENTS DURING SEPTEMBER, 1937.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Aug. 20-Sept. 4.	Closing matches of Clyde Yachting Season	Dunoon.	Sept. 14.	Widcombe Fair	Widcombe-in-the-Moor, Devon
Aug. 31-Sept. 4.	Open Amateur Golf Tournament	Carnoustie.	" 14.	Calcutta Golf Tournament ..	St. Andrews.
Sept. 1.	Opening of Partridge Shooting Season.		" 14-18.	Northern Counties Archery Tournament	Scarborough.
" 1.	Horse Show	Bath.	" 14-18.	Amateur Golf Tournament ..	Blackpool.
" 1-2.	Race Meeting	Brighton.	" 14-18.	£1,250 Golf Tournament ..	Stoke Poges.
" 1-mid-October.	Autumn Season of Russian Ballet at Covent Garden ..	London.	" 15-17.	Race Meetings	Ayr and Yarmouth.
" 2.	Agricultural Show	Abergavenny.	" 15-16.	Race Meeting	The Curragh, Dublin.
" 2.	Sheep Dog Trials	Chesterfield.	" 15-16.	Argyllshire Highland Gathering	Ayr.
" 3.	Horse and Agricultural Show ..	Minehead.	" 16.	Agricultural Show	Thame.
" 3-4.	Racing	Folkestone.	" 18.	500-miles Motor Race	Brooklands.
" 4.	Royal Automobile Club's Tourist Trophy Race	Belfast.	" 18-25.	Autumn Illuminations	Blackpool.
" 4.	Men's Open Golf Tournament	Kinross.	" 20-21.	Racing	Edinburgh.
" 4.	Highland Games	Pitlochry.	" 22.	Ancient Custom—Black Hats v. White Hats Cricket Match	Ilkley.
" 4 & 6.	England v. Australia (Croquet)	Brighton.	" 22-23.	Race Meeting	Lanark.
" 6.	Racing	Folkestone.	" 23.	East Berks Agricultural Show	Maidenhead.
" 6.	Ancient Custom of Horn Dancing	Abbots Bromley, Staffordshire.	" 25.	Motor Speed Trials	Brighton.
" 6-7.	St. Giles' Fair	Oxford.	" 26.	Gaelic Football—All-Ireland Finals	Dublin.
" 6-10.	Irish Amateur Golf Championship	Dublin.	" 26.	Ancient Pilgrimage to Gougane Barra	Co. Cork.
" 6-18.	Open Croquet Tournament ..	Bournemouth.	" 27.	Race Meeting	Brighton.
" 7-9.	Manx Motor Cycle Grand Prix	Isle of Man.	" 28-29.	Highland Mod	Dundee.
" 7-10.	St. Leger Stakes (Racing) ..	Doncaster.	" 28-29.	Racing	Newmarket.
" 8.	Illuminated Gala	N. Berwick.	" 29-30.	Royal Horticultural Society's Autumn Show at Olympia	London.
" 8.	Dog Show	Athenry, Co. Galway.	" 29.	Royal and Ancient Autumn Golf Tournament	St. Andrews.
" 8.	Horse Show	Brighton.	" 29-30.	Hunt Race Meeting	Perth.
" 9.	Connemara Pony Show	Carna, Co. Galway.	" 29-30.	West Somerset Polo Tournament	Minehead.
" 10.	Ram Sale	Kelso.	" 29-30.	Open Golf Tournament ..	Llandrindod Wells.
" 11.	United Border Hunt Steeplechases	Kelso.	" 29-30.	Great Fair	Neath.
" 11.	Racing	Ripon.	" 29-30.	Sheep Dog Trials	Chesterfield.
" 11.	Motor Hill Climb	Shelsley Walsh.	" 29-30.	Angling Festival	Herne Bay.
" 11.	Phoenix Park Motor Race Grand Prix	Dublin.	" 29-30.	Open Croquet Tournament	Bath.
" 12.	Ancient Pilgrimage to Clonmacnoise	Offaly, Ireland.	" 29-30.	Archery Meeting	Bath.
			" 29-30.	Dr. Johnson's Birthday Celebrations	Lichfield.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Thursday, August 26th.

Armley and Wortley P.S. "Picture Lending from Members' Prints."
Hackney P.S. Outing. Abridge to Lambourne End.
Hampshire House P.S. "Sidelights of Camera Manufacture."
Liverpool A.P.A. Informal Meeting.
North Middlesex P.S. General Discussion.
Stretford C.C. Monthly Exhibition of General Architectural Subjects.

Friday, August 27th.

Folkestone C.C. "Portrait Photography." T. Baglia-White.

Saturday, August 28th.

Aston P.S. Outing to Aston Cantlow.
Bournemouth C.C. Afternoon Outing: Cruise to Wareham.
Bristol P.S. Stapleton Glen.
Hull P.S. Flamborough. J. Smith.
Ipswich and D.P.S. Proposed River Trip on the Orwell.
Leicester and Leicestershire P.S. Outing to Copt Oak and Ulverscroft.
Manchester A.P.S. "Marple." Dr. G. Jessel.
Partick C.C. Clyde Cruising Club, Bardowie. J. C. Baldon.
Sheffield P.S. Hardwick. J. H. Holmes.
Stockport P.S. Wilmslow. P. S. Wilkinson.
Walthamstow and D.P.S. Beginning of Annual Exhibition.
Wimbledon Ciné C. Programme of Films.
Woolwich P.S. Morden College. Mr. Vines.

Sunday, August 29th.

City of L. and Cripplegate P.S. Cobham, Kent. Mr. Philphot.
Hampshire House P.S. Chesham. C. B. Casson.
Ilford P.S. Epping Green and Upland. Mr. Roughton.
North-West London C.C. Outing to Oxford.
Singer C.C. "The Scott Country."
Worthing C.C. Outing to Graffham Common by Car.

Monday, August 30th.

Leeds C.C. Finishing the Exhibition Print.
Oldham Equitable P.S. Dufay Film Demonstration.
Southampton C.C. Monthly Print Competition Evening.

Tuesday, August 31st.

Blackpool and Fylde P.S. Monthly Meeting at H.Q.
Hackney P.S. Portraiture by Artificial Light.
Manchester A.P.S. "The After-Treatment of Negatives."

Wednesday, September 1st.

Blackpool and Fylde P.S. Over Wyre.
Solihull P.S. "The After-Treatment of Negatives."

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

FAIR PLAY FOR THE VERTICAL LINES.

SIR,—I wonder if the letter of Mr. D. Webster Robertson on the above subject will cause painters, draughtsmen and others to amend their ideas and methods in architectural drawing. Architects in particular, having no "artistic licence" to fall back upon, must adopt new methods of drawing elevations. It is evident that everybody is wrong except Mr. Robertson; or at least it is evident if we take his word for it.

I venture to assert (as the saying goes) that neither Mr. Robertson nor anyone else can decide from internal evidence in a photograph whether a rising front was used or not!

If that statement is wrong, it can be proved to be so; if it is right, all these diatribes against the rising front come to naught.

Mr. Robertson gave the example of a chimney-stack with parallel sides, 60 ft. high, and with its base 80 ft. from the lens, and said that the top would be 100 ft. from the lens. The 45th proposition of the first book of Euclid, and the accepted formulae for the mensuration of right-angled triangles, forbid me to dispute his calculation; but I do not accept his conclusion that if the lens gives 1 in. as the width of the base it should give $\frac{4}{5}$ ths of an inch as the width of the top.

Suppose there are two such chimneys laid on the ground base to base, in a straight line parallel to the picture plane. Each of the tops will then be 100 ft. from the lens. I should like Mr. Robertson to tell me how he would manipulate his camera to make the bases 1 in. high and the tops $\frac{4}{5}$ ths in. high. If he can tell me this I shall probably screw up all my rising fronts so that I cannot use them any more.—Yours, etc.,
W. L. F. WASTELL.

NEO-COCCIN RETOUCHING.

SIR,—In connection with your recent note about neo-coccin, may I pass on to others a useful tip for softening the hard edge which is sometimes left after its application to part of a negative.

Neo-coccin is soluble in water, so apply the dye a little deeper than is required, and place the negative for a few minutes in a dish of still water—not running. If it is inspected after two or three minutes it will be noticed that the dye has dissolved out slightly and there is now no hard edge. This leaves a far softer edge than can be obtained by any means with a brush.—Yours, etc.,
H. WARWICK NEVILL.

REVERSE SPOOLING.

SIR,—I have been using this year a camera (Super Sport Dolly) which uses ordinary $3\frac{1}{2} \times 2\frac{1}{4}$ film, and is fitted with a second winding spool, so that a half-finished roll can be removed. While this was intended to facilitate the use of plates, etc., I have found it of inestimable value in using Dufaycolor and hypersensitive films alternatively with ordinary stock.

The use of special films would be greatly encouraged if reverse spooling was a standard fitting, and I would like to suggest to British manufacturers, who have lately produced several good designs, that it would be a good idea to start the fashion before it comes over from Germany.—Yours, etc.,
M. K. KIDD.

SCRATCHED FILMS.

SIR,—I feel that I must write and report a further success for the now famous Baskett's reducer, to which you have been recently giving such prominence.

I have just developed a strip of film for a friend, and was most annoyed to find that something had gone wrong within my developing tank, resulting in several bad scratches running the whole length of the strip, on the back, not the emulsion side.

It seemed to be hopelessly ruined, and I was wondering how I should break the news to the unfortunate owner, when it occurred to me to try to lessen the damage with Baskett's.

I am delighted to be able to say that half an hour's vigorous application completely removed the scratches, and the negatives have yielded excellent enlargements quite free from blemish.

My friend will now never know the truth, and my prestige has been saved.

So once more Baskett's reducer steps into the breach, creating perfect negatives from hopeless ruin. My everlasting gratitude to its "inventor."—Yours, etc.,
L. G. GERMAN.

HYPERSENSITISING WITH MERCURY.

SIR,—The startling claims made for the mercury treatment of emulsions for temporary hypersensitisation appear to have given rise to widely divergent expressions of opinion in the photographic Press. You may therefore be interested in the following extract from a letter I have received from Messrs. Ilford Ltd. in reply to my specific enquiry for their opinion on the subject.

"In reply to your enquiry in regard to the hypersensitising with mercury, some work has been done on this which confirms the claims made that it is possible to double the speed of the emulsion by exposing the plates or films in closed vessels to mercury vapour. On removal from mercury vapour these plates or films gradually assume their original speed, the return to the original speed occupying three or four weeks. We would, however, prefer not to comment on the theory of this."

It would seem that the claims made for this treatment must have a very solid foundation to produce such a statement from so famous a firm of emulsion manufacturers as Messrs. Ilford Ltd.—Yours, etc.,
E. NEWTON SMITH.

FERRICYANIDE STAINS.

SIR,—I daresay that many of your readers from time to time make use of Farmer's reducer to remove unwanted backgrounds from prints, and that if so they may have suffered from the yellow stains this reducer sometimes leaves; as I did myself until I made a discovery.

I found that if the stained area was swabbed with ordinary tincture of iodine and the print immediately dipped in a hypo bath the ferricyanide stain was completely removed. Of course, tincture of iodine is itself a reducer, and should not be allowed to stray over the whole print, but only the already bleached areas.

I hope this tip may be of use, and would finally assure those who try it that the devastating stain of iodine vanishes at once in hypo.—Yours, etc.,
STEPHEN MOGRIDGE.

HELP WANTED.

KIND SIRs,—In England I am new and excuse the English, she is mix.

In the ship he make the little photograph I am much interest. I ask how I make the little photograph and he say a Dripper and a Watamother glass and they have expense.

In England I look and no Dripper and Watamother. The shop peoples say no Dripper. The peoples reading your book I think they tell me where I get a Dripper photograph and a Watamother glass please.—Yours, etc.,
ANTONIO COSIO.

FERRICYANIDE FOR REDUCING.

SIR,—This incident may amuse some of your readers.

I asked for some potassium ferricyanide. Being a chemist's which does the bulk of the trade in ladies' handbags, cosmetics, etc., the assistant stared at me in wonder for a few moments before vanishing behind the partition.

Reappearing with my package, his mind apparently on poison regulations, he asked: "What were you wanting this for, sir?"

With thoughts entirely photographic, I answered "Reducing," and looked at some cheap cameras nearby while he made out the bill.

"I suppose you know it is poison, sir?"

"Oh, yes," I replied, casually, and turned to see a look of astonishment spread over his face.

"Then—" and he paused. We looked at each other for perhaps half a minute, when the "penny dropped" and I realised what he was thinking.

Solemnly I remarked, "Reducing photographs, I should have said."

Sighs of relief escaped the waiting customers as they returned to life, and business went on again as usual.—Yours, etc.,
J. B. BROOMHEAD.

Exhibitions and Competitions CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, August 31. Rules on this page.

The Amateur Photographer Novices' Competition.—Special prizes of supplies of films. Latest date for entries, September 30. Particulars in this issue.

Wallace Heaton Competition.—Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Nuro Competition.—Cash prizes every month. Special prizes for boys and girls under sixteen. Full particulars obtainable from any photographic dealer, or from Nuro Ltd., Biggleswade, Bedfordshire.

Isle of Man Sixth Annual Amateur Photographic Competition, £300 cash prizes. Open, until September 30. (P. A. Clague, Publicity Department, Isle of Man.)

XVIE Salon International de Photographie de Belgique.—Open, May-October. (M. Julien Lejeune, 70, Av. Van Becelaere, Boitsfort, Brussels.)

Eighth Chicago International Salon of Photography.—Open, July 15-September 19. (Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.)

XXXIIE Salon International d'Art Photographique de Paris.—Open, October 2-17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (9e).)

I International Exhibition of the Photo-Press and Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Jugoslavia.)

Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Open, September 11-October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)

46th Toronto Salon of Photography.—Open, August 27-September 11. (W. H. Hammond, 2, Gould Street, Toronto, Canada.)

3e Internationale Focus Fotosalon, Amsterdam,

Holland.—Open, September 11-26. (Focus, Ltd., Fotosalon, Bloemendaal, Holland.)

Second Western Ontario Salon of Photography.—Entries, August 25; open, September 13-18. (A. E. Adams, 923, Maitland Street, London, Canada.)

London Salon of Photography.—Entries, September 1; open, September 11-October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

First International Competition of Artistic Photographic Pictures, 1937.—Entries, September 1, 1937. ("Camera," Messrs. C. J. Bucher, Ltd. (Publishers), Zurichstrasse, 3/5, Lucerne, Switzerland.)

Fifth Annual Salon, Rockville Centre, N.Y.—Entries, September 1; open, September 11-18. (Dr. M. F. Lee, 74, N. Long Beach Road, Rockville Centre, N.Y.)

Anthracite Salon of Photography, Everhart Museum, Scranton, Penna, U.S.A.—Entries, September 7; open, September 18-October 4. (Salon Director, Everhart Museum, Scranton, Penna, U.S.A.)

The Victorian International Salon.—Entries, September 7; open, October 18-30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Entries, September 20; open, October. (Modern Magyar Fényképezők, VIII, Rákóczi-ut 19, Budapest.)

Windesham Camera Club.—Open, October 21-23. Last day for entries, October 2. (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

Fourth Canadian International Salon of Photographic Art.—Entries, before September 10; open, October 23-November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Rotherham Photographic Society Forty-eighth Annual International Exhibition.—Entries, September 20; open, October 12-16 inclusive. (E. G. Alderman, Ruardean, Newton Street, Rotherham, Yorks.)

Sixth Irish Salon of Photography.—Entries, September 25; open, October 30-November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

"Irish Travel" Photographic Competition, 1937. Cash prizes.—Entries, September 30. (The General Manager (Photo Competition), Irish Tourist Association, 14, Upper O'Connell Street, Dublin, I.F.S.)

Cyclists' Touring Club (Metropolitan D.A.) Second Annual Photographic Competition.—Entries, September 30; open, October 28-30. (G. H. Craddock, 9, Lady Margaret Road, Kentish Town, N.W.5.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Entries, October 1; open, October 29-November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16-30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15-30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc József ut 27, Debrecen, Hungary.)

XIe International Fotosalon "Iris".—Open, January, 1938; last day for prints and entry forms, November 30, 1937. (F. Geeraerts, Braderodestr. 22, Antwerp, Belgium.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Leicester and Leicestershire Photographic Society's International Exhibition.—February 21-March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

"The A.P." Monthly Competitions PRIZES AND RULES.

(I) For Advanced Workers.

This class is open to all amateur photographers. First Prize.—One guinea in cash or "A.P." silver plaque (optional).

Second Prize.—Half a guinea in cash or "A.P." bronze plaque (optional).

Third Prize.—Five shillings in cash. A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT. In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

First Prize.—Half a guinea in cash. Second Prize.—Five shillings in cash.

CERTIFICATES OF MERIT. In addition to the general rules (see below), the following conditions apply:—

ADVANCED WORKERS' SECTION.

First Prize.—"Ducks," by Ernest Wm. Chadwick, 12, Linden Avenue, Dewsbury Road, Leeds, 11.

Second Prize.—"Near Broadcasting House," by R. M. Roberts, Cothercott, Evelyn Drive, Pinner, Middlesex.

Third Prize.—"A Corner in Sunshine," by C. Peirpoint, 42, Anson Road, Cricklewood, N.W.2.

Mounting Prize.—"Highland Sheep," by A. S. A. Wooster, Sunny Brae, Booker Lane, High Wycombe, Bucks.

Certificates of Merit.—"Menace," by Donald G. Sheldon, 526, Inglemire Lane, Hull; "A Corner in Lavenham," by H. E. Haase, 10, Gresham Road, E.C.2; "At Low Tide," by Wilfred Turner, Southend, Westminster Road, Hale, Cheshire.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1 and Class 2 respectively.

(1) No print must be larger than 10x8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

First Prize.—Half a guinea in cash. Second Prize.—Five shillings in cash.

CERTIFICATES OF MERIT. In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6x4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be

within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communication on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the August competition is Tuesday, August 31st, and for the September competition, Thursday, September 30th.

"Relaxation," by S. C. Banerji, New Dakbunglow Road, Patna; "Siesta," by Dr. K. J. Talbot, Western Ophthalmic Hospital, Marylebone Road, N.W.1; "The Sentinels—a Floodlight Fantasy," by G. I. Goddard, 77, Croxeted Road, Dulwich, S.E.21; "Mother and Child," by Cyril S. Woolley, 27, Burford Road, Bickley, Kent.

BEGINNERS' SECTION.

First Prize.—"The Approaching Storm," by N. E. Wilson, 80, Northfield, Birmingham.

Second Prize.—"The Argument," by T. B. Somerville, 11, Entwistle Avenue, Davyhulme, Manchester.

Certificates of Merit.—"In Swanmore Park, Arundel," by C. T. Hitchcock, 109, Holdenhurst Road, Bournemouth, Hants; "Outdoor Portrait," by Mrs. Doris Mills, High Street, Lane End, Bucks; "The Bernese Oberland," by A. G. Hagger, 7, Claremont Road, West Kirby, Ches.; "Do I see a Sailor," by Reginald Lionel, 50, Garthorne Road, S.E.23.

AWARDS FOR JULY.

Those awarded Honourable Mention are as follows: J. C. Gilchrist (Pitlochry); (2) Alan Rowley (London, N.12); Miss Edna Marshall (London, S.E.23); A. L. Syed (India); Syd. C. Taylor (Bishop Auckland); C. Pierpoint (London, N.W.2); A. G. Dell (W. Norwood); (2) Mrs. K. M. Parsons (Reading); A. H. Roche (Ealing); Miss S. D. Kooka (India); P. Walshaw (Nelson, Lancs); (2) J. H. Clark (London, S.E.5); G. G. Jagannathadas (Madras); C. S. Webb (Welling, Kent); E. Wm. Chadwick (Leeds); S. E. Briggs (Ilkeston).

INTERMEDIATE SECTION.

First Prize.—"Power," by W. J. G. France, Ben Rhydding, Woodcroft Avenue, Stanmore, Middlesex.

Second Prize.—"The Mooring Rope," by George Crick, 267, Breck Road, Liverpool, 5.

Certificates of Merit.—"Glass," by Dr. M. N. Dalal, 8, Bhoirob Mukerjee Lane, P.O. Belgachia, Calcutta;

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

A new model of the Tempiphot exposure meter, known as Model T30/100, has recently been introduced. Even without the amplifying element, which can be plugged into it when the light is very weak, the Tempiphot is decidedly sensitive, for it will give a distinct reading in a light so poor that an exposure

of 1 sec. is required when using film of speed 29 degrees Scheiner in conjunction with a lens aperture of $f/2$. When the extra element is attached, the sensitivity is increased four times. The meter is particularly easy to read, since the pointer moves against a scale of exposure times. This scale revolves, and is set at the right position by adjusting the external calculator

first to the speed of the film in use (a semi-permanent adjustment this, requiring a definite effort to reset), and secondly to the stop to be employed. Two ranges of sensitivity are provided, in the higher of which the whole face of the cell is exposed to light behind a window of plain glass. On the less sensitive range, for bright light, most of the cell is covered, and the part exposed is shielded by a tube from light not reaching the meter from the actual direction of the subject. A check of accuracy showed that the meter indicated, under several different conditions, exposures that would give well-exposed negatives, and we should in consequence feel every confidence in adopting the exposure times it indicates. The Tempiphot is small, measuring $3\frac{1}{2} \times 2\frac{3}{8}$ in. and is only a shade over three-quarters of an inch thick. At the price of £4 5s., including purse, it may be obtained through any dealer, or from the importers, Messrs. R. F. Hunter, 51, Gray's Inn Road, W.C.1. The amplifier costs £1 17s. 6d. extra.

The Eleventh International Salon of Photography organised by the "Fotografische Kring Iris" will be held in Antwerp in January, 1938. The last day for receiving prints is the 30th November, 1937. The entry forms, which contain full instructions regarding fees and conditions of entry, are now ready for distribution, and we have a limited number at these offices, or readers may apply direct to Mr. F. Geeraerts, Brederodestr. 22, Antwerp, Belgium.

Messrs. Agfa Photo Ltd. have just sent us the latest information in connection with their new series of roll and pack films. We reproduce this information, in abbreviated form, for the use of our readers.

Isochrom. Now known as Isochrom Feinkorn. Speed unchanged, grain finer. Development time reduced by 30 per cent.

Isochrom F. Now known as Isochrom Feinkorn. Speed increased 60 per cent, grain slightly improved, development time reduced 25 per cent.

Isopan. Now known as Isopan Feinkorn. Speed unchanged, grain very much finer, development time reduced 30 per cent.

Isopan I.S.S. 19/10 DIN. Now known as Isopan I.S.S. 21/10 DIN. Speed increased 60 per cent, grain improved, development time unchanged.

Similar information in connection with the miniature (35-mm.) film will be found in "Miniature Camera Gossip" on page 214 of this issue.

One of our readers Mr. F. E. Williams, of East Street, Ipswich, Queensland, Australia, who is a keen amateur photographer of about fifteen years' standing, wishes to correspond with English amateur photographers of either sex, age about 27, who, like himself, are users of the Rolleicord camera.

Colour film for the 9.5-mm. cinematographer is now offered by Messrs. Dufay-Chromex Ltd. This material, which is obtainable in chargers of the normal type (but not in "H" type chargers), costs 10s. 6d., including processing, for a 30-ft. length. Like the latest 16-mm. film, the new material has a reseau pattern of about 1,200 elements per linear inch. No filter is required when taking, nor, of course, when projecting. The speed of the film is the same as that of Dufaycolor film of other varieties. We are very sure that 9.5-mm. cine workers will extend an eager welcome to the new film, which is obtainable from any dealer. For any further information concerning it application should be made to Messrs. Dufay-Chromex Ltd., 14-16, Cockspur Street, S.W.1.

We are informed by the Photographic section of the Dartmouth Literary and Debating Society that there has been a change in the Secretaryship of this society. The Hon. Secretary and Treasurer now is Mr. F. C. Gould, Kia-Yam, Lower Fairview, Dartmouth.

The latest winner in the Wallace Heaton "Sunbathing Studies" Competition is Mr. H. S. Atkinson, 1, Knaresboro Avenue, Marton, Blackpool, to whom the weekly award of 21s. has been made for his print entitled "Sunbathing à la Carte." Full particulars regarding these competitions for readers of "The A.P." are published regularly in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

89. Makers' Formulæ: Developers for Barnet Papers—(2)

Normal M.Q. for Verona Warm-Tone Papers.

Metol	15 grs. (1.55 grm.)
Sodium sulphite (anhydrous) ..	210 grs. (22 grm.)
Hydroquinone	60 grs. (6.25 grm.)
Sodium carbonate (anhydrous) ..	155 grs. (16 grm.)
Water to	20 oz. (1,000 c.c.)

If crystallised sulphite and carbonate are used, take 420 grs. (44 grm.) of each.

For warm-black tones on Verona paper, dilute each 2 oz. (100 c.c.) of the above developer with 1 oz. (50 c.c.) of water, and

add 145 minims (15 c.c.) of 10 per cent potassium bromide solution. Develop at 65 degrees Fahr., at which temperature development should be complete in 3 minutes. The exposure should be kept full.

For Verona de Luxe paper, dilute each 2 oz. (100 c.c.) with 2 oz. (100 c.c.) of water, and add 75 minims (7.5 c.c.) of 10 per cent potassium bromide solution. Use at 65 degrees Fahr., at which temperature development should be complete in 2 minutes. A pleasing range of warm-black tones may be obtained by varying the amount of potassium bromide solution added from 35 to 150 minims (3.5 to 15 c.c.).

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Degraded Tones with Filter.

Is there a tendency for a yellow filter to degrade the tones when using panchromatic film? I can always recognise a negative for which a filter was used; the image seems to lack "snap" and the print seems flat and degraded as compared with one taken without a filter. F. J. S. (London.)

Unless you are so accustomed to completely opaque skies that a negative showing sky-tone seems to you lacking in "snap," we cannot understand how a yellow filter, as such, could be said to degrade the tones of a negative. Some it will lighten and some it will darken, according to their colour, but it should not in any way impair delicacy of gradation or reduce contrast. If it is dirty, scratched, or has lost its polish it may scatter light a little, and so cause a small amount of general fog that would bring about something of the result you describe. Or it might catch the light by projecting farther forward than the lens, or by having a bright patch on the mount, and so cause reflections leading to a similar result. But on none of these suppositions would it be the yellowness that caused the degradation of tone; it would be imperfections in the glass or the mount.

If you could send us a comparison pair of negatives, taken on the same film, of the same subject, with and without the filter, and developed together, we might be able to make some more specific suggestions as to the cause of your trouble.

Copyright.

I have taken some photographs of motor racing. Can these be published without the drivers' permission, or does the copyright belong to them? C. W. (Croydon.)

If you have taken photographs of motor racing we know of no reason why you should not publish the results, as the copyright in the photographs belongs to you. Except for a few special cases, the copyright of any photograph is

vested in the photographer, who may do what he likes with them so long as he causes no damage, commits no libel, and holds nobody up to ridicule or opprobrium by doing so.

Entries to Foreign Exhibitions.

What is the most satisfactory way of sending the necessary entrance fee and return postage when dispatching entries to foreign exhibitions? And how can I determine the amount of return postage required? A. H. R. (Ealing.)

Money can be sent abroad by International Money Order, obtainable at any Post office. The Orders are, of course, made out in sterling. Alternatively, you can simply send a cheque, which you can make out in any currency you like; your bank will debit you with the equivalent in sterling when they pay the cheque. For postage, we suggest you reckon an amount 50 per cent greater than the postage you have to pay when you dispatch your prints. This may in some cases be more than is strictly necessary, but the excess will in any case be small, and can fairly be regarded as reasonable payment for the repacking of your pictures.

Proxar or Tessar?

In a recent issue a camera with a Zeiss Tessar lens was advertised, but in another part of the advertisement was the note "Proxar lens 20/- extra." I am willing to pay the extra for a better lens, but I should like your advice as to the relative merits of the two.

C. E. S. (Newcastle-on-Tyne.)

The Proxar lens to which you refer is not an alternative lens to the Tessar, but is a small supplementary lens which you slip over the Tessar when you wish to focus on objects very close to the camera. If you buy the camera in which you are interested you will therefore obtain it with a Tessar lens, and if you are likely to find a use for it in photographing very near objects, you will buy the Proxar as a separate accessory.

American Films.

Can you tell me, for use with your Monthly Exposure Table, the speed-class into which I ought to put the following Agfa films: Super Plenachrome, Fine-grain Plenachrome, and Superpan? H. G. W. (Canada.)

The films about which you enquire are made on your side of the Atlantic, and we have no reliable data about them here. But so far as we know, the Super-Plenachrome is much the same as the Isochrom film sold over here. The Fine-grain Plenachrome corresponds with Isochrom F., and the Superpan to the Isopan Super-Special (I.S.S.). If you reckon your films as equivalent in speed to these you will at least not be far out, and can, if necessary, revise a little your estimate of speed when you see your first batch of negatives.

Illumination.

I find difficulty in getting even illumination with my condenser enlarger, in which I am using a 100-watt pearl bulb. How could I make this right? R. J. (Chorley.)

Your trouble with the condenser enlarger suggests that the lamp is wrongly adjusted, and should be put either nearer to the condenser or farther from it. You will probably find it easier to get even illumination if you use an opal instead of a pearl bulb. If attention to these points leaves you still in difficulty, we suggest that you send full details of your trouble to the makers of the enlarger, who are naturally in a very much better position than ourselves to give you the necessary instructions for handling it.

Clear-Spot Focussing.

Can you give me any further details of aerial focussing, as mentioned in a recent issue of "The A.P."? I have a $3\frac{1}{2} \times 2\frac{1}{2}$ reflex camera, and find the grain of the ground glass makes dead-accurate focussing rather difficult, and hence would like to try this method. C. E. B. (Shrewsbury.)

The "clear-spot" focussing method requires a special magnifying eyepiece, and is not suitable for use with a reflex camera because when using the magnifier the eye has to be brought much closer to the screen than the hood of such a camera as yours will permit. Focussing screens with a really fine-grain surface are now obtainable, and we think your trouble will be solved if you use one of these in conjunction with focussing magnifiers in the hood of the camera.

Exposure and Size.

I have a quarter-plate camera for which I am having made an adapter for $3\frac{1}{2} \times 2\frac{1}{2}$ roll films. As the area of the roll film will be just half that which the lens is designed to cover effectively, do I halve my exposures when using the smaller film. Or do I double them? H. A. C. (Fishguard.)

Neither. The fact that your film negatives are smaller in size makes no difference whatever to exposure, which is governed, as always, by the actinic value of the light, the stop, and the speed of the emulsion. If you are still unconvinced, ask yourself how the middle part of the film can possibly be affected by the fact that the outer part of the picture is now to be received on metal instead of on the margins of a quarter-plate film.

HURRY! HURRY!! HURRAH!!!

All roads lead to "202" when "202" offers such a selection of second-hand accessories as those shown below. **DO NOT DELAY**, lest you be beaten to the article you require by some more zealous amateur; in many cases we have more than one specimen of the articles mentioned, but we cannot hope to hold them long. **BUY NOW!** In very nearly every case the accessories are in new condition, and, in any case, your money will be refunded if you are not satisfied. These chances may not occur again for some time to come, so take our advice and **DO NOT DELAY** but **BUY NOW!**

ROLLEIFLEX ACCESSORIES

Medium Yellow Filters.....	10s. 6d.
Light Yellow Filters.....	10s. 6d.
Graduated Yellow Filters.....	22s. 6d.
Angle Mirror Attachment.....	30s. 6d.
Plate Backs.....	11s. 6d.
Slides.....	11s. 6d.
Latest Type Hoods.....	10s. 6d.
Rolleikin, complete.....	£2 17 6
Film Pressure Plate Slide.....	10s. 0d.
Duto Soft-Focus Lens.....	15s. 0d.
Set No. 1 Proxars.....	£1 7 6

DEVELOPING TANKS

Superkino.....	£2 0 0
Correx 35-mm.....	19s. 6d.
Correx 3½ x 2½.....	17s. 6d.
Labors 3½ x 2½.....	17s. 6d.
Optochrom 3½ x 2½.....	25s. 0d.

CONTAX ACCESSORIES

Plate Back for Model I, and 1 slide.....	£3 5 0
Contameters (most models) £3 5 0	
Contaflex Plate Back, 1 slide.....	£3 7 6
Contax Cassettes.....	10s. 0d.
Albada Finders, 5 cm.....	£1 0 0
Waist-level Finders.....	£2 7 6
Wide-Angle Finder for 2.8-cm. Tessar.....	£1 0 0
Screw-in Lens Hoods for Contax 5s. 6d.	
42-mm. Proxar Lens.....	14s. 0d.
Oblique Finder, for Model I.....	£2 0 0
Bakelite Cassette Holders.....	1s. 6d.
Collapsible Hoods for I, II and III.....	£1 0 0
Standard Lens Hoods.....	8s. 0d.

LEICA ACCESSORIES

Mechanical Film Winders.....	15s. 0d.
Hand Film Winders.....	1s. 3d.
Universal Lens Hoods.....	11s. 6d.
Trimming Template.....	4s. 0d.
Lens Hood for 3.5-cm. lens.....	6s. 0d.
Standard Lens Hood, black.....	4s. 0d.
Frame Finder, black.....	20s. 0d.
Long Base Range-finder.....	22s. 6d.
Vidom Finder, black.....	£3 5 0
Vidom, chromium.....	£3 8 0
Brilliant Waist-level Finder.....	£1 2 6
Set of Supplementary Lenses, Heliok, Hepro, and Heket.....	£2 10 0
Set of Supplementary Lenses, Elpik, Elpet and Elpro.....	£2 10 0
Screw-in Filters for 5 and 3.5-cm. lenses.....	
Yellow.....	7s. 6d.
Green.....	10s. 0d.
Screw-in Filter for 1/2 Summar, 9-cm. Elmar, and 13.5-cm. Hektor.....	
Yellow No. 1.....	11s. 0d.
Yellow No. 2.....	11s. 0d.
Green.....	12s. 6d.
Light Red.....	13s. 6d.

EXPOSURE METERS

(PHOTO-ELECTRIC)

Electro Bewi, in case.....	£2 17 6
Latest Weston Universal 650 Meter.....	£3 19 6
Latest Weston Leicameter (650).....	£3 19 6
Temphot Meter.....	£2 7 6
Amplifier for above.....	£1 5 0
Latest Type Avo, with case.....	£3 5 0
Hford Meter, with case.....	£2 7 6
Helios Meter, with case.....	£3 3 0
Ditto, with Special Shoe for Contax.....	£3 5 0
Oval Type Weston Leicameter.....	£2 17 6
Oval Type Weston Universal.....	£2 17 6
Ombrox Meter.....	£1 10 0

ZEISS FILTERS

24-mm.:-		37-mm.:-	Green.....	9s. 0d.
Light Yellow.....	5s. 6d.	42-mm.:-		
Medium Yellow.....	5s. 6d.	Graduated Yellow.....	£1 0 0	
Green.....	6s. 6d.	Light Yellow.....	7s. 6d.	
Medium Yellow for Super Nettel.....	7s. 0d.	Medium Yellow.....	7s. 6d.	
Red for Super Nettel.....	10s. 0d.	Deep Yellow.....	7s. 6d.	
27-mm.:-		Green.....	12s. 0d.	
Deep Yellow G3.....	5s. 6d.	Red R15.....	12s. 6d.	
Medium Yellow G3.....	5s. 6d.	51-mm.:-		
Light Yellow G1.....	5s. 6d.	Light Yellow G1.....	9s. 0d.	
Yellow Green.....	7s. 6d.	Deep Yellow G3.....	9s. 0d.	
Green.....	7s. 6d.	Green.....	£1 0 0	
Light Red.....	9s. 0d.	Red.....	£1 1 0	
Deep Red.....	9s. 0d.			
28.5-mm.:-				
Medium Yellow.....	5s. 6d.			
Deep Yellow.....	5s. 6d.			
32-mm.:-				
Deep Yellow.....	6s. 6d.			
Graduated Yellow.....	12s. 6d.			
Light Yellow.....	6s. 6d.			
Yellow Green.....	8s. 0d.			
Blue.....	9s. 0d.			
Dark Red.....	9s. 0d.			
Medium Yellow.....	6s. 6d.			
37-mm.:-				
Light Yellow G1.....	7s. 0d.			
Medium Yellow G2.....	7s. 0d.			
Deep Yellow G3.....	7s. 0d.			
Yellow Green.....	9s. 0d.			

Miscellaneous Filters,

Lenses, and Range-finders.	
Retina Yellow 2x.....	4s. 6d.
Retina Yellow 2½x.....	4s. 6d.
Retina Green 3x.....	6s. 0d.
Retina Auxiliary Lens No. 1 7s. 6d.	
Retina Auxiliary Lens No. 2 7s. 6d.	
Voigtlander Filters for Superb:-	
Light Yellow.....	5s. 6d.
Medium Yellow.....	5s. 6d.
Green.....	5s. 6d.
Focar Lenses for Superb, per pair 10s. 0d.	
Kodak Range-finder.....	£1 0 0
Ensign Range-finder.....	17s. 6d.
Troh Range-finder.....	9s. 0d.
Zeiss Range-finder.....	12s. 6d.

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1

(HOLBORN 4780).

(Two minutes from Holborn Tube Station in the direction of Oxford Circus).

INVALUABLE... to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD. Telephone: HOLBORN 5689.

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME.....

ADDRESS.....

A.P.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

The London Salon of Photography 1937.

SENDING-IN DAY, Wednesday, September 1st.

THE TWENTY-EIGHTH EXHIBITION promoted by the Members of the London Salon of Photography will be held at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, from SATURDAY, 11th September, to 9th October, 1937.

CONDITIONS OF ENTRY.

(Please read carefully.)

1. Pictures must not be framed; but may be mounted or unmounted. Each picture must bear on the back clearly written (a) name of artist; (b) number and title of picture, corresponding to particulars on the Entry Form.
2. When mounts are used they should conform to the following sizes— 25×20 , 20×16 , or 15×12 ; but no mount to exceed 25×20 ; and it is suggested that white or light-toned mounts be employed. Prints may be of any shape or size, provided they do not exceed the limits of the mounts as given above.
3. All packages of exhibits from abroad must be clearly marked on the outside: "PHOTOGRAPHS FOR EXHIBITION ONLY—NO COMMERCIAL VALUE—TO BE RETURNED TO SENDER." *No prices to be marked on the prints.*
4. Pictures sent unmounted will be suitably mounted by the Salon Committee, and all accepted pictures will be shown under glass.
5. Pictures must be sent by post or parcels post, packed flat and properly protected with stiff cardboard and adequate wrappings, addressed to: THE HON. SECRETARY, THE LONDON SALON OF PHOTOGRAPHY, 5A, PALL MALL EAST, LONDON, S.W.1.
6. All pictures for the exhibition must arrive at the above address *on or before* Wednesday, September 1st. Entries may be delivered by hand at the Gallery on that date only.
7. The Entry Form for pictures from abroad must be sent SEPARATELY by post, together with entry and packing fee of 5s. (this fee covers any number of pictures from one exhibitor). Exhibitors residing in the British Isles may enclose Entry Form and fees with their pictures.
8. Pictures sent by post will be repacked in the original wrappings and returned, carriage paid, after the close of the exhibition.
9. As applications are made from time to time to The London Salon of Photography for permission to reproduce pictures from the walls of the Gallery, exhibitors are asked to signify, in the space provided on the Entry Form, whether they have objection to such permission being given. The copyright in all cases remains the property of the authors of the prints.
10. The Committee assure intending exhibitors that the greatest care will be taken of all work submitted, but they do not accept any responsibility for loss or damage, either during transit or at the Gallery.

If pictures are sold a Commission of 15% is payable to the Salon.

The submission of pictures will be understood to imply acceptance of the above conditions.

Notification of acceptance of pictures will be sent out as soon as possible.

A Catalogue will be sent to each exhibitor.

Entry Forms and further particulars from the Hon. Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1

"THE A.P."

Special Competition for Novices

THIS competition is specially for Novices, that is to say, those amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints and enlargements of standard "Enprint" size, which do not exceed $4\frac{1}{2} \times 3\frac{1}{2}$ in., even if made from the whole negative. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor. The latest date for receiving entries is September 30th.

The copyright of all prints entered remains the property of the authors of the photographs, but the right is reserved by "The A.P." to reproduce the winning prints and any others that may be worthy of mention. The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed to: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."



ANY DAY — EVERY DAY PERFECT PICTURES WITH **Rolleicord** MODEL II

Rolleicord is not just a summer snapshot camera—its optical equipment makes it perfect for good all-the-year-round photography. Ask the man who owns a Rolleicord—he will soon tell you what wonderful value it really is. It's so simple to use—it shows you what to take—you see your picture full size and right way up on the ground-glass screen—and what you see you get. It is versatile too—besides taking 12 pictures on standard $3\frac{1}{4} \times 2\frac{1}{4}$ roll film, it can be adapted for plates or 35-mm. miniature film. Rolleicord takes all Rolleiflex accessories except only the angle mirror. With f/3.5 Zeiss Triotar lens and Compur shutter speeded to 1/300th sec., T. & B.—it costs only £16:10:0; or with f/4.5 Zeiss Triotar lens—£14:10:0.

There is also the new model Ia Rolleicord—a camera of amazing value. With f/4.5 Zeiss Triotar lens—£12:10:0.

AT ALL GOOD DEALERS

or write for Rolleiflex/Rolleicord prospectus and name of nearest stockist from the sole importers:

R. F. HUNTER LTD.

"CELFIX HOUSE," 51, GRAY'S INN ROAD,
LONDON, W.C.1 Phone: Hol. 7311/2.

AMAZING VALUE IN USED BARGAINS

Get one now! they're all in splendid condition and fully guaranteed. Any item over 50/- on easy terms. Good allowance on your present camera in part exchange.

Model III Leica, f/1.5 Dallmeyer Super-Six lens, high and low speeded shutter, coupled range-finder and case.....	£30 0 0
Model III Leica, f/2 Summar, coupled range-finder.....	£33 0 0
Model III Leica, f/2.5 Hektor, ever-ready case.....	£24 0 0
Model I Contax, f/2.8 Tessar, ever-ready case.....	£22 10 0
Ensign Multex, f/2.9 Xpres, ever-ready case.....	£19 15 0
Super Ikonta, both 8 and 16 exposures, f/3.8 Tessar, Rapid Compur and leather case.....	£16 16 0
$3\frac{1}{4} \times 2\frac{1}{4}$ Balda, f/4.5, in Vario.....	£24 15 0
4×3 Foth-Derby, f/3.5 anastigmat.....	£24 15 0
4×3 Kolibri, f/3.5 anastigmat, delayed-action speeded shutter.....	£23 17 6
6×6 Voigtlander Brilliant, f/6.3 anastigmat.....	£2 15 0
Sixtus Exposure Meter.....	£4 4 0
Bewer Exposure Meter and Range-finder, combined.....	30s. Od.
Blendux Exposure Meter and case.....	£2 12 6
Leica Weston Meter.....	£2 15 0
$3\frac{1}{4} \times 2\frac{1}{4}$ Makina, f/2.9 anastigmat, 3 slides, F.P.A.....	£10 17 6
$3\frac{1}{4} \times 2\frac{1}{4}$ Dallmeyer Special Reflex, f/2.9 Anticomar, revolving back, 3 slides, canvas case.....	£9 15 0
9×12 Saxe Latest Model Focal-plane Press, f/4.5 Ross Xpres, self-capping shutter, quick-change box, with 6 single slides, leather case. As new.....	£15 15 0
$\frac{1}{2}$ -pl. Double Extension Field, all usual movements, f/5.5 Bua anastigmat lens, 3 double slides, tripod and case.....	£3 19 6
13-in. f/4.5 Cooke Portrait Anastigmat Lens, with iris, tripod.....	£8 15 0
7-in. f/4.5 Busch Portrait Lens, rack mount.....	£1 12 6
8-in. f/3.5 Dallmeyer Portrait Lens, rack mount.....	£2 15 0
12-in. f/4.3 Meyer R.R. Lens, with iris.....	19s. 6d.
6-in. f/4.3 Meyer Anastigmat Lens, focussing mount.....	£4 4 0
11-in. f/3.5 Zeiss Tessar.....	£3 3 0
7-in. f/7.7 Beck Anastigmat.....	12s. 6d.
$\frac{1}{2}$ -pl. Abbeydale Enlarger, f/7.7 anastigmat, $\frac{1}{8}$ -in. condenser, complete with electric fittings.....	£5 17 6

EASY TERMS

We give you up to two years to pay for your camera if it costs £10 or more—or 9 or 15 months to pay for goods between 50/- and £10, according to cash price.

$\frac{1}{2}$ -pl. Square Bellows Camera, R.R. lens, reversing back, 2 slides.....

18s. 9d.

$\frac{1}{2}$ -pl. Double Extension Field, f/5.8 Beck anastigmat, 3 double slides, case and tripod.....

£2 10 0

$3\frac{1}{4} \times 2\frac{1}{4}$ Etui, f/4.5 Tessar, D.A. Compur, 3 slides, F.P. adapter and case.....

£10 2 6

3 slides, revolving back, 3 slides, canvas case.....

£9 15 0

13-in. f/4.5 Cooke Portrait Anastigmat Lens, with iris, tripod.....

£8 15 0

7-in. f/4.5 Busch Portrait Lens, rack mount.....

£1 12 6

8-in. f/3.5 Dallmeyer Portrait Lens, rack mount.....

£2 15 0

12-in. f/4.3 Meyer R.R. Lens, with iris.....

19s. 6d.

6-in. f/4.3 Meyer Anastigmat Lens, focussing mount.....

£4 4 0

11-in. f/3.5 Zeiss Tessar.....

£3 3 0

7-in. f/7.7 Beck Anastigmat.....

12s. 6d.

$\frac{1}{2}$ -pl. Abbeydale Enlarger, f/7.7 anastigmat, $\frac{1}{8}$ -in. condenser, complete with electric fittings.....

£5 17 6

5 Days' Approval to Postal Customers.

SEND FOR FREE CATALOGUE

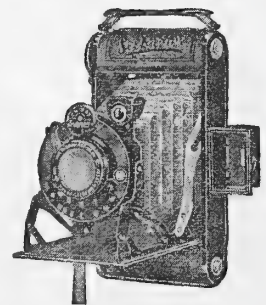
THE LATEST FROM THE FACTORY! NEW SALEX SUPREME

8 or 16 pictures on standard $2\frac{1}{4} \times 3\frac{1}{4}$ Roll Film.

UNAPPROACHABLE IN VALUE.
Obtainable only at "City Sale" Shops

All metal body, light and compact, covered in hard-grain morocco leather. Automatically opening to infinity. F/4.5 genuine Meyer anastigmat in Vario 3-speed shutter, 1/25th to 1/100th second, T. and B., focussing to 5 ft. Takes either 8 or 16 exposures on standard size $2\frac{1}{4} \times 3\frac{1}{4}$ roll film, any make, brilliant reversible and direct-vision optical finders, and bushed for tripod. Price.... **£3:3:0**

Nine monthly payments of 7/7.



(1929) LTD.

CITY SALE & EXCHANGE 84, ALDERSGATE ST., LONDON, E.C.1

Also at 59/60, CHEAPSIDE; 90/94, FLEET ST.; 54, LIME ST., and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

A SQUARE DEAL. A SQUARE DEAL. A SQUARE DEAL. A SQUARE DEAL.

NEWPORT CAMERA EXCHANGE

5, HIGH STREET, NEWPORT, MON.

Zeiss Super Nettel, Zeiss Triotar f/3.5, shutter speeds to 1/1,000th sec. List £18 12s. 6d. As new ... £14:10:0	Pathe Motocamera de Lune, with f/2.5 Hermagis lens and Hermagis Telephoto lens. Perfect condition. As new..... £9:0:0	Zeiss Super Ikonta, 8 or 16 pictures on 3½×2½ film, f/4.5 Tessar lens in Compur Rapid shutter. Cost £19. As new ... £13:5:0
Ensign Autorange 3½×2½, f/4.5 Ensar lens, Compur shutter. List £9 15s. As new £7:10:0	Foth-Derby Vest Pocket, f/3.5 lens, focal-plane shutter. Cost £5 5s. As new.... £4:4:0	Zeiss Icarette 3½×2½, with f/4.5 Zeiss Tessar, Compur shutter. Cost £13 15s. As new. Not soiled £7:5:0
Rolleicord 2½×2½, with Zeiss Triotar f/4.5 lens, Compur shutter. Cost £10 10s. As new ... £7:10:0	Wirgin 3½×2½ Roll Film, also takes 16 on same, f/4.5 lens, Pronto II shutter. Cost £4 15s. As new..... £3:5:0	Zeiss Ikonta 520 Model, for 16 pictures on 3½×2½ film, f/8.5 Novar lens, Compur Rapid shutter. As new. Cost £9 10s. £7:15:0
Zeiss Super Ikonta 2½×2½, f/3.5 Tessar lens, Compur Rapid shutter, 11 pictures on 3½×2½ film. List £25 5s. As new.... £19:15:0	A SQUARE DEAL ALL ROUND	Rolleicord 2½×2½, Zeiss Triotar lens f/3.8, Compur shutter. List price £14 10s. As new ... £11:5:0
Leica, standard model, with f/3.5 Elmar lens, range-finder and leather case. Perfect condition £11:10:0	Kodak Cine 8-mm. Projector, Universal voltages, complete as new. Cost £9 9s.... £7:7:0	Agfa Speedex O Vest Pocket, with Solinar f/3.9 lens, Compur shutter. List price £5 5s. As new £4:4:0
	Wirgin, 16 pictures on 2½×3½ film, f/2.9 Radionar lens, Compur Rapid shutter. Cost £7 15s. 6d. As new..... £5:17:6	
	Vest Pocket Kodak de Lune, f/6.3 lens, Diomatic shutter. As new £2:5:0	
	Kodak Six-20 3½×2½, f/6.3 lens, 3-speed delayed-action shutter. Cost £3 12s. 6d. 1937 model. As new..... £2:17:6	
	Zeiss Ikonta 520 Model, 16 pictures on 3½×2½, f/6.3 Novar lens, Telma delayed-action shutter. Cost £4 17s. 6d. As new £3:7:6	

HIGHEST ALLOWANCES—QUOTATIONS BY RETURN.

A SQUARE DEAL. A SQUARE DEAL. A SQUARE DEAL. A SQUARE DEAL.

ULTRASORBAN FILTERS

Optically worked—made in Jena and spectroscopically tested.

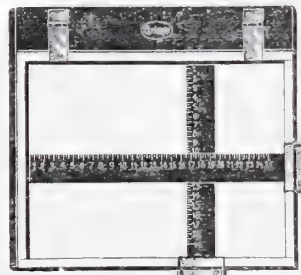
We believe there is no finer filter obtainable—yet they are very much lower in price than any similar filter.

Made in Red, Yellow, Blue, and Green, Graduated Green and Graduated Yellow to fit every type of camera.

Write for interesting pamphlet and price list to the sole English agents :

PHOTO-OPTICSTM
32, Lord Street, LIVERPOOL 2.

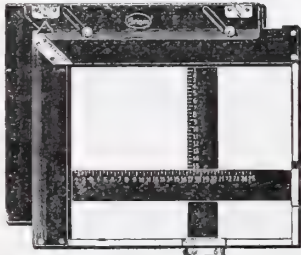
GNOMATIC STANDARD Masking Frame



An addition to the range of Gnomatic Enlarging Frames, and is designed for use with automatic enlargers, as the paper remains in the position of focus. Construction entirely of metal in black crystalline lacquer, and fitted with two adjustable metal bands graduated in inches.

For all sizes up to 10×8 in.	£1 9 6
For all sizes up to 12×10 in.	£2 2 8
For all sizes up to 16×12 in.	£3 0 0

GNOMATIC DE LUXE Masking Frame



This frame is also designed for use with automatic enlargers and due to the adjustable top portion of the frame, a white margin may be obtained of any width up to 1½ in. Constructed entirely of metal with adjustable metal bands, graduated in inches.

For all sizes up to 10×8 in.	£2 17 6
For all sizes up to 12×10 in.	£3 17 6
For all sizes up to 16×12 in.	£5 10 0

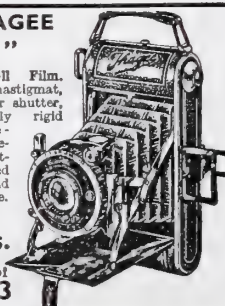
For full particulars, write to the Sole Importers:
THE NORSE TRADING COMPANY (London), LTD.
37, Rathbone Street, London, W.1

GAMAGES

SECOND-HAND BARGAINS

IHAGEE PLATE CAMERA 2½×3½, F.P. adapter, f/4.5 anastigmat, Compur shutter. New condition	£4:7:6
KARMA REFLEX 2, roll film, 12 on W.F. Vidar f/4.5 anastigmat, shutter 1/250th to 1/1000th, Time	£2:7:6
ENIGN 3½×2½, f/6.3 Aldis, 3-speed shutter, double extension, rise and cross front, 4 slides, F.P. adapter and case	£2:5:0
BALDA 8½×2½, f/3.5 Meyer Trioplan in Compur shutter, double extension, mechanical rise and cross front, D.V. finder and level, special small model, 6 slides, F.P. adapter, in best leather case. As new	£8:7:6
GOERZ ANSCHUTZ 1-pl., f/6.8 Dagor, 3 D.D. slides, F.P. adapter, latest model, self-capping blind-leather case.....	£4:17:6
IKONTA 16-on-3½×2½, f/3.5 Tessar, Compur Rapid shutter, leather case. Excellent condition	£8:17:6
CINE-KODAK BB MODEL, f/1.9 lens. Perfect condition	£9:17:6

NEW "IHAGEE ULTRIX"



2½×3½ Folding Roll Film. Fitted f/4.5 Ihagee anastigmat, delayed-action Compur shutter, rapid and absolutely rigid self-erecting movement, brilliant reversible and direct-vision finders, hinged back pressure plate and simple loading device. Fully guaranteed.

Present List Price £8 10s. 5 gns.

Delivered on first of 12 monthly payments of 9/3

GAMAGES, HOLBORN, LONDON, E.C.1
Telephone: Holborn 8484.

THE SCOTTISH Miniature Specialists

You should try our miniature processing and our enlarging. We make the enlargements on the kind of paper you like best, and they are not made automatically.

When you want to change your camera let us know, we are sure to be able to satisfy you.

And here are one or two tempting offers:—

Newman & Guardia Folding Reflex, f/4.5 Ross Xpres lens, 3 D.D. slides and F.P. adapter. As new..	£25 0 0
Zeiss Contax I, f/3.5 Tessar.....	£17 0 0
Zeiss Contax I, f/2.8 Tessar.....	£20 0 0
Zeiss Goerz Dagor Lens f/9 Wide-angle, in Compur shutter	£3 0 0
Miroflex 3½×2½, f/4.5 Tessar lens, 6 single slides, Proxar lens and lens hood	£22 10 0
Zeiss Trona 3½×2½, f/3.5 Tessar lens, 6 single slides and leather case	£10 0 0

All the above in perfect condition and will be sent on seven days' approval against cash.

J. B. WATSONS

3, FREDERICK STREET, and
13/15, SHANDWICK PLACE,
EDINBURGH

ENSIGN

DAYLIGHT ENLARGERS for miniatures



These "Big Print Makers" are no more difficult to handle than an ordinary printing frame, and the results are incomparably more attractive, particularly from the smaller sizes. There is no focussing. Just put the negative at one end and the bromide paper at the other. Solidly made of seasoned wood, leatherette covered. Holders for negative and bromide paper. Selected achromatic lens and metal plunger shutter.

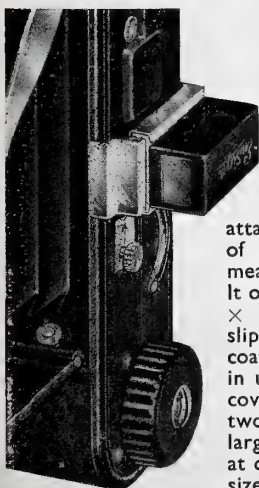
For Postcard Enlargements from:—

$2\frac{1}{2} \times 1\frac{1}{8}$ in. (V.P.)..... 15s. 0d.
Half $2\frac{1}{2} \times 3\frac{1}{2}$ in. (16 on size 20) 15s. 0d.
 $2\frac{1}{2} \times 3\frac{1}{2}$ in. (or $3\frac{1}{2}$ square enlargement from $2\frac{1}{2}$ square)..... 17s. 6d.

For Half-plate Enlargements from:—

$2\frac{1}{2} \times 3\frac{1}{2}$ in. (or $4\frac{1}{4}$ square enlargement from $2\frac{1}{2}$ square)..... 27s. 6d.

An optical "D.V." Clip-on Finder for All Cameras



ENSIGN CLIP-ON

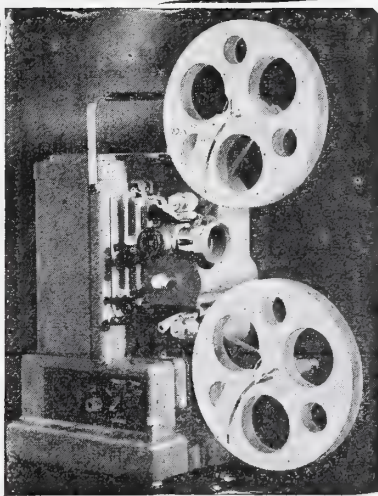
For $2\frac{1}{2} \times 3\frac{1}{2}$ or TWO-ON $2\frac{1}{2} \times 1\frac{1}{8}$ size pictures.

Can be instantly attached to all types of folding cameras by means of a spring clip. It only measures $1\frac{1}{4} \times \frac{1}{2} \times \frac{3}{4}$ in., and can be slipped into the waist-coat pocket when not in use. The detachable cover is provided with two mask sizes; the larger size, $2\frac{1}{2} \times 3\frac{1}{2}$ in., at one end, the smaller size, for $2\frac{1}{2} \times 1\frac{1}{8}$ in., at the other. The change from one to the other is effected simply by gripping the cover at both ends, lifting off and reversing.

Price 6/6

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

NEW MODELS! Reduced Prices!



MODEL G. 3

PAILLARD-Bolex PROJECTORS

Increased demand for Paillard-Bolex projectors makes it possible not only to reduce prices, but to introduce a number of new "G" models covering all sub-standard projector needs. Whatever your requirements, they can now be met by a high-power projector giving the tremendous screen luminosity and pin-sharp definition for which Paillard projectors are famous.

There is also the new model D.A.37 with redesigned mechanism equivalent to a three-bladed shutter, giving perfectly flickerless projection from both 9.5-mm. and 16-mm. films, without any need to race machine. Now's your chance to own a Paillard-Bolex projector. Better screen illumination! Better screen quality! Better value!

MODEL G.3 for 8, 9.5 and 16 mm. films. Screen performance absolutely flickerless. Immense screen illumination with pin-sharp definition over whole picture area. Silent running and minimum film wear. All enclosed 100 per cent gear driven mechanism. All the latest cine refinements, including: still pictures, instantaneous reverse, motor rewind, interchangeable lamps, 500 watt or 250 watt (the latter costing only 21/-). Change from one film size to another only takes a few seconds. Projector, with accessories, fitted 2-in. lens and 500-watt lamp, price, including resistance £52 10 0

MODEL G.916, the same as above, but for projecting 9.5 and 16 mm. films. With resistance £45 0 0

MODEL G.816, the same as above, but for projecting 8 and 16 mm. films. With resistance £45 0 0

MODEL G.16, the same as above, but for projecting 16-mm. films only. With resistance £39 0 0

MODEL G.8, the same as above, but for projecting 8-mm. films only. With resistance.. £39 0 0

THE NEW IMPROVED MODEL D.A.37 for both 9.5 and 16 mm. films. Fitted 400-watt lamp and Meyer f/1.6 40-mm. lens. Mechanism equivalent to a three-bladed shutter giving perfectly flickerless projection. Complete with resistance £29 17 6

Write for details to Dept. A/P.

CINEX LIMITED
70 HIGH HOLBORN, LONDON, W.C.1

YOU DON'T KNOW

how fascinating amateur cinematography can be, simply because you've never troubled to find out anything about it, or, perhaps, because you are labouring, as are so many others, under the misapprehension that this enthralling branch of photography is solely a rich man's pastime. Why not let us show you just how cheaply you can set up a first-class home cinema? We should be delighted to give any assistance within our power, and our service is quite unparalleled. WRITE TO-DAY for a part exchange offer for your present outfit; any balance on the apparatus of your choice could be spread over a period—anything up to two years—so there is really no valid reason for your denying yourself the pleasure of home cinematography.

BELL & HOWELL

16-mm. Filmo 121 Camera, 50-ft. magazine loading fitted f/2.7 T.T. & H. lens, 2 speeds, 16 and 24, complete in leather case. As new..£15 10 0
Ditto, but fitted with f/1.5 Dallmeyer Speed lens, in focussing mount. In good condition £18 10 0
16-mm. Projector, 200-watt lamp, reverse, still-picture device, 2-in. lens, complete with resistance for all voltages, flex and carrying-case £18 10 0
8-mm. Filmo Straight 8, speeds 8, 16, 24 and 32, detachable f/2.5 T.T. & H. lens, de luxe leather case (Agfacolor will be available for this camera shortly). As new.....£12 10 0
16-mm. Filmo 70a, speeds 8, 16, f/3.5 T.T. & H. lens, complete with case. In splendid condition £15 0 0

KODAK

16-mm. Cine-Kodak BB Junior, f/1.9 in focussing mount, direct-vision view-finder. Almost new £13 10 0
8-mm. Cine-Kodak Eight, f/3.5 Universal focus lens, D.V. finder. As new.....£7 17 6
Ditto, but fitted with f/2.7 Universal focus lens. As new.....£9 10 0
16-mm. Cine-Kodak BB Junior, f/3.5 Universal focus, direct-vision finder. Indistinguishable from new.....£8 17 6
16-mm. Kodascope Model A, 200-watt lamp and Universal resistance, rather ancient but in good running order. Very reliable.....£15 10 0
16-mm. Model B Cine-Kodak, f/3.5 Kodak anastigmat, complete with case.....£6 10 0
16-mm. Model C Kodascope Projector, 100-watt lamp, complete with resistance, 200-250 v. £8 17 6

SIEMENS

16-mm. Model B Camera, f/2.8 Busch in focussing mount. Condition perfect.....£17 10 0
16-mm. Home Projector, 200-watt lamp, 2-in. Dallmeyer lens, 230 volts, resistance, flex and case. As new.....£23 10 0
16-mm. Standard Projector, powerful light, resistance for 230 v. (interchangeable). Special model built for hard wear.....£46 0 0

PATHE 9.5-mm.

Model B, metal body, f/3.5 in Universal mount. Good condition.....£2 19 6
De Luxe Model, with f/2.7 Tessar lens. As new £9 10 0
200-B Projector, with resistance, for 200-230 v., flex, spare reel. As new.....£11 10 0
"Home" Model, overhauled by makers, hand turn only.....£2 15 0
"Home" Model, with motor, resistance, super attachment for 300-ft. reels. Perfect condition £5 19 6

BOLEX

Bolex Model D, for 9.5 or 16 mm. films, 250-watt lamp, motor drive with reverse switch, complete with resistance, 100-250 volts. As new £19 10 0
P.A. Model for 9.5-mm. films only, 250-watt lamp, resistance. Good condition.....£15 10 0

MISCELLANEOUS

16-mm. Agfa Projector, 100-watt lamp, built-in resistance. Very sturdy machine.....£20 0 0
16-mm. Ensign Alpha, 100-watt lamp, complete resistance and metal carrying-case £8 10 0
16-mm. Ensign 100-B Projector, 100-watt lamp, complete with resistance.....£10 10 0
16-mm. Filmo 121, magazine loading (50 ft.), speeds 16, 24, f/1.5 Dallmeyer Speed lens, complete with case. Good condition.....£18 0 0

R. G. LEWIS (CINÉ)

"Movie Experts"

202, HIGH HOLBORN, LONDON, W.C.1
(Chancery 7996)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S.—Agfa Karat, as new; month old, £4.—Below.

MOUSLEY'S.—Ensign Special Reflex 3½×2½, Ensign f/4.5, 6 slides, F.P.A., £6; exchanges. —Below.

MOUSLEY'S. 309, Wotton Rd., Birmingham, 6, for guaranteed cameras. [0032]

ALLENS.—Dekko Cine, Ross f/1.9, Telephoto lens, case and tripod, £12/10; Ikoflex II, Tessar f/3.5, £15/19/6.

ALLENS.—Super Nettel I, Tessar f/2.8, £17; A Plate Back and 2 slides for Rolleiflex, £2; Contax I, slow speeds, Tessar f/2.8, £22.

ALLENS.—Leica Model II, Hektor f/2.5, E.R. case, filter, Portrait lens, copying device, spare spool-chamber, £23/10.

ALLENS.—Wanted to Purchase for cash. Miniature Cameras.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

CONTAX I, f/2 Sonnar, latest, £25; Contax II, f/1.5, £48.—Mills Radio, Northfield. [8679]

VOIGTLANDER Rangefinder Bessa; looks new, f/3.5 Heliar; cost £21; sacrifice, £13/15.—Silver, 83, Rossmore Court, Park Rd., N.W.1. Pad. 2903. Elstree 1644. [8605]

SUPER Ikonta 2½×2½, Zeiss Tessar f/2.8, Compur Rapid shutter, coupled range-finder, prism brilliant finder, ever-ready case, filter, £21, or near offer.—Box 3047, c/o "The Amateur Photographer." [8718]

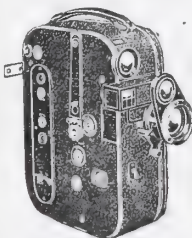
HALF Cost.—Comprehensive Kodak Outfit, nearly new, £3.—Foster, Arrow Rd., Alcester. [8723]

THIS IS THE ONLY PROFESSIONAL CINÉ HOUSE IN THE COUNTRY DEVOTED TO THE INTERESTS OF THE AMATEUR.—It will cost you less to deal with us.

Here are a few interesting Ciné apparatus in our huge stock—

16-mm. ZEISS IKON MOVIKON

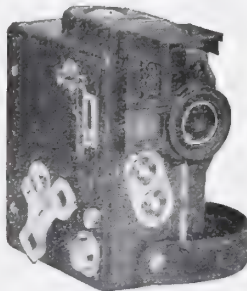
The premier camera of its class.



Has every movement to be found in the professional cine camera. Coupled distance meter, automatic parallax compensation, delayed-action release, single picture action, 12, 16, 24, 64 frames per sec., shutter speeds adjustable to 1/1,000th of 1 sec., takes 50 ft. or 100-ft. films, easy loading, etc. With Zeiss Sonnar f/1.4, 1-in. £98 0 0

Why not purchase a good camera like these out of income on our confidential H.-P. terms over 9, 12 or 15 months.

THE NEW 8-mm. DITMAR



with built-in photo-electric cell meter, readable instantly in the viewfinder. Aperture can be adjusted to suit varying conditions while actually shooting, very useful for panning or tracking shots, etc. Fitted with two motor speeds and the superior quality Hermagis lens f/2.5, fixed focus. £26 10 0

In focussing mount £30 0 0
Also available in 9.5-mm. and 16-mm.

SMETHURST HIGHLIGHT PHOTO-ELECTRIC METER



Gives accurate exposure on black-and-white and Kodachrome film and ensures perfect modelling and contrast in artificial light.

Direct readings, no calculations, no judgment required. Price, in ever-ready case

£4 4 0

SELECTED BARGAINS

425. Miller 9.5 Cine Camera, 5 speeds, 8 to 32 frames, f/3.5 Dallmeyer lens. Good condition. Price..... £4 4 0
449. Pathoscope de Luxe Motocamera, f/3.5 Roussell lens. Price..... £4 4 0

413. Agfa Domestino Projector 16-mm., very compact, 100-watt. complete with carrying-case. Shop soiled only. Special offer. Price..... £10 18 6

433. Bell & Howell Film 75 Camera, and leather case, equipped with f/1.8 Cooke Special lens. Very good condition. Price..... £18 18 0

374. Cine-Kodak Model K, complete with combination case, f/1.9 lens, "W" filter mount and 2 filters, also Kodachrome Plate filter. List £37 12s. 6d. Price..... £24 10 0

ESTABLISHED OVER HALF A CENTURY.

SHEFFIELD PHOTO CO. LTD.

Grams : 6, NORFOLK ROW Phone :
Photo, SHEFFIELD, 1 22079
Sheffield. (2 lines).

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ZEISS i-pl. Maximar, f/4.5 Tessar, D.A. Compur, slides, F.P.A., case, tank, tripod, etc.; excellent condition, £8/8.—26, West Kensington Court, W.14. [8714]

£2/17/6 As new, Special Vest Pocket Kodak, f/6.3, 4-speed, rack focussing, case; cost £8; private; call evenings.—884, White House, Albany St., Regent's Park. [8716]

ZEISS Miroflex 9×12 cm., with i-pl. adapters, Tessar f/4.5, useful slow speeds 1/3rd, 1/5th, 1/7th to 1/2,000th, 9 slides, filter, wire finder; excellent order, £18.—Francis, North Rd. Garage, Welwyn, Herts. [8719]

KODAK Bantam Special, Ektar f/2 45-mm., Compur Rapid; guaranteed as new, £23, or nearest.—Box 3070, c/o "The Amateur Photographer." [8720]

KODAK No. 3 Special i-pl., Zeiss Tessar f/6.3, Compur shutter, 1 to 1/250th, leather case, as new; Sanderson i-pl., Zeiss lens, Compound shutter, 4 D.P. holders, tripod, filters, meter, dishes, leather case, £10; offers.—Thornley, 28, Church St., Langold, Worksop. [8721]

4½×6 cm. Dallmeyer Speed, f/2.9 Pentac, R.B. 42 shutter, 1/8th to 1/1,000th sec., 3 slides, case, filters, tank, meter, etc., £7/10.—Pepper, 23, Barkway Rd., Royston, Herts. [8724]

SUPER Ikonta, 16-on, f/3.5 Tessar, normal S Compur, body release, depth-of-focus scale specially inscribed, leather case, as new, £13/10; Zeiss Filters: G 1 6/8; GR 5, GR 10, G 4, R 10, 9/6 each; Lens Hood, 5/-; Proxar 13/6; Leather Accessories Case, 8/-; whole outfit, bargain, £16/10; deposit system.—Dowson, 19, Granville Rd., Sidcup. [8725]

ICARETTE, Zeiss Tessar f/4.5, Compur, 4½×2½, perfect condition, case, £7.—Parkfield, Woodville Rd., Bowdon, Cheshire. [8726]

WIRGIN, f/2, 35-mm., Leitz range-finder, ever-ready case, and other accessories; complete, £13.—Ames, Brooklyn, Earls Court Square, S.W.5. [8730]

THE SERVICE COY. OFFER



Or 9 equal payments of 7/- per month.

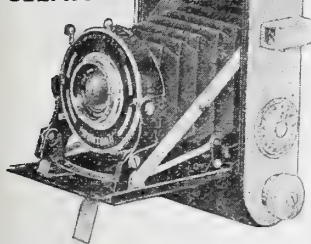
THE NEW EXCELSIOR PHOTO-CELL METER

For still or cine. Instant reading. Complete in ever-ready leather case

57/6

TWO POPULAR CAMERAS

THE NEW 220 ENSIGN SELFIX



With self-erecting front, camera taking 12 pictures 2 1/2 x 3 1/2 or 1 1/2 x 2 1/4 at option. Direct optical finders, adjustable to either size. Automatic film counter similarly adaptable, focusing with depth-of-focus scale, lustre chromium finish. With f/6.3 Ensign Trichro shutter. £3 5 0

Or 9 monthly payments of 7/6.

Ensign f/4.5 anastigmat and Trichro shutter. £3 15 0

Or 9 monthly payments of 8/11.

Ensign f/4.5 and Prontor II shutter £5 15 0

Or 12 monthly payments of 10/-

IKONTA No. 520/16

For 12 exposures (2 1/2 x 3 1/2) on standard 3 1/2 x 2 1/4 film. Neat and compact for the pocket, optical view-finder, new type quick-action release, with f/4.5 Novar anastigmat, Kilo 8-speed shutter. £7 5 0

Or 12 payments of 12/8 per month.

F/3.5 Novar, Compur shutter. £9 10 0

Or 12 payments of 16/8 per month.



"SERVICE" WOOD TRIPOD

53 in. high.

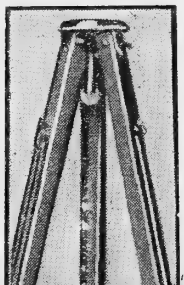
Ideal for Reflex or Ciné Camera. Adjustable sliding legs with clamping screws and T-screws.

Price each 4/9 Postage 6d. extra

"SERVICE" PROFESSIONAL TRIPOD AND TOP

For half- or whole-plate cameras. Three-fold, 53 in. high, 18 in. closed. Price 18/6

Cine-head Pan. Tilt, etc., 15/- extra. Suitable for any above tripods.



Phone: Holborn 0664 (3 lines). Established 1889.



289, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

NEGRETTE and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

3 1/2 x 2 1/4 Zeiss Ikon 230/3 Adoro Folding Pocket Camera (Tropical), double extension, high rack rising and cross, reversible and wire frame finders, spirit level, fitted 10.5-cm. Tessar f/4.5. Compur D.A. to 1/250th, cable release, yellow filter, 3 slides, F.P. adapter, leather case; all as new, £9.

1 LFORD Photo-electric Exposure Meter, in leather case, and instructions, £1/15.

3 1/2 x 2 1/4 Etui Folding Pocket Camera, single extension, rack focus, rack rising front, reversible and wire frame finders, spirit level, fitted 10.5-cm. Tessar f/4.5. Compur D.A., 1 to 1/250th, 4 slides, F.P. adapter, roll holder, leather case, £6/15.

3 1/2 x 2 1/4 No. 6 Watch Pocket Carbine Roll Film Camera, rack focus, rack rising front, reversible and wire frame finders, also direct finder, fitted Tessar f/6.3, Compur 1 to 1/300th, cable release, £4.

4 1/2 x 2 1/4 Zeiss Ikon Ikonta Roll Film Camera, for 8 pictures, reversible and direct finders, fitted 12-cm. Tessar f/4.5, Compur D.A. to 1/250th, £8.

3 1/2 x 2 1/4 Newman & Guardia New Special Sibyl, focussing, rising and cross front, N. & G. reflex finder, fitted T.T. & H. Sibyl Aviar f/4.5, speeded shutter, 1 to 1/150th, 3 D.D. slides, F.P. adapter, leather case, £10/15.

9 x 12 Etui Folding Pocket Camera, focussing, reversible and wire frame finders, spirit level, fitted Triotar f/6.3, 6 slides, F.P. adapter, £1.

3 1/2 x 2 1/4 Adams' Verto Folding Pocket, double extension, rising front, reversible finder, spirit level, direct finder, revolving front, fitted Ross Combinable f/5.5, speeded shutter, 1 to 1/250th, 2 F.P. adapters, 3 D.P. holders, leather case; first-class condition; cost over £37; our price £16/15.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given. EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTE and ZAMBRA, 122, Regent St., W.1. [0010]

RARE Bargain.—1-pl. T.P. Special Reflex, Cooke f/2.5, shutter speeds 3 to 1/1,000th sec., revolving back, 6 D.D. slides, F.P. adapter, sky filter, leather case; all in new condition; cost £43; sacrifice, £15/10.—Below.

BALDAX 2 1/2 x 2 1/4, Meyera-Trioplan f/2.9, D.A. B Compur, 1/250th to 1 sec., 3 months old, £6.—Advertiser, 106, Bevington Rd., Aston, Birmingham. [8728]

BUY Your Camera from Cyril Howe; two years to pay, you get it now.

TWO-ON-3 1/2 x 2 1/4 Baldax, f/2.9, D.A. Compur, £5/5; 2 1/4 square Icarette, Zeiss f/4.5, Compur, 77/6.

3 1/2 x 2 1/4 Zeiss Nettel Press, f/3.5 Tessar, 3 slides; 3 1/2 as new in maker's carton; cost over £10; for £17/17.

3 1/2 x 2 1/4 Ensign Autorange, Zeiss Tessar f/4.5, unsoiled condition, £9/10; Latest Rollei-flex, f/3.5 Tessar, Rapid Compur, E.R. case, £15/10. UNUSED Telyt 20-cm. f/4.5, with reflex arrangement, £30; Leica Stereo Attachment and Viewing Apparatus, as new, £10/5, complete.

BRAND New Leather Cases for folding R.F. cameras, lined, with sling strap and lock and key; usual price 5/6; offered 3/3.

A DAMS' Walking-stick Tripod, £1; Weston Universal Meter, 55/-; Stereo apparatus wanted.

FOR Really Carefully Executed Developing and Printing of both miniature and roll films, send them to—Cyril Howe, Leading West of England credit dealer, Bath. [8731]

CONTAX I, Sonnar f/2, latest model, perfect condition, E.R. case, lens hood, filter, £27.—Clark, 10, Houndgate, Darlington. [8734]

ROLLEICORD II, f/3.5, as new, E.R. case, £13.—Partridge, 63, Ramsden Drive, Romford. [8735]

LATEST Chromium Kodak 620 Duo, f/4.5, Compur, body release; unmarked, £7.—11, Brooklands Avenue, Macclesfield. [8736]

LEICA Standard, f/3.5 Elmar, interchangeable, very good condition, new leather case, £8.—Box 3114, c/o "The Amateur Photographer." [8737]

3 1/2 x 2 1/4 Etui, f/4.5 Radionar, D.A. Compur, 3 1/2 slides, F.P.A., £4; deposit system.—Box 3113, c/o "The Amateur Photographer." [8738]

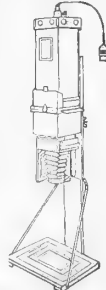
ENLARGERS

By SERVICE CO.

Hire-purchase terms not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera. Form B, to accommodate your own lens. Form C, complete with lens.



PRICES

	3 1/2 x 2 1/2 in.	4-plate.
Form A	£2 17 6	£4 5 0
Form B	£3 15 0	£5 5 0
Form C, with Achromat lens	£4 5 0	£5 15 0
Form C, with f/6.3 anastigmat	£5 15 0	£7 10 0

MAGNAPRINTS

Always popular enlargers, with large focussing control grips, all-metal carrier, condenser, and electric fittings, solid pillar support and ruled baseboard.

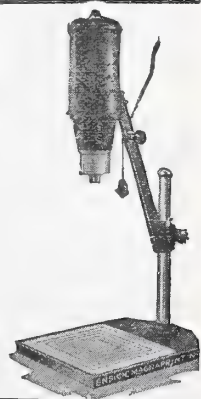
For 3 x 4 cm. and Leica, f/6.3 lens. £5 5 0

For 2 1/2 x 2 1/2 negatives, with f/6.3 anastigmat lens. £8 10 0

For 3 1/2 x 2 1/2 negatives, with f/6.3 anastigmat lens. £9 10 0

For 3 1/2 x 2 1/2 negatives, with f/4.5 Magnar anastigmat lens £11 10 0

Write for "Fascinating Art of Enlarging," post free



M & W FAM

The world's most comprehensive range.

Filmarus 0, 3 x 4 cm. £7 9 6

Filmarus 1, 4 x 4 cm. £9 13 0

Ditto, to take Leica lens £8 6 0

Ditto, to take Contax lens £8 8 0

Ditto, to take Kine-Exakta lens £6 12 6

Ditto, to take Robot lens £6 12 6

Filmarex, 6 x 6 cm. £11 8 6

Ditto, 6 x 9 cm. £17 17 0

FAM (fully automatic), 6 x 6 cm. £18 18 0

Ditto, 6 x 9 cm. £21 0 0

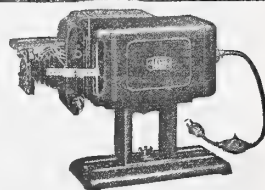
Wega, 9 x 12 cm. £25 0 0

The MIRAX

For use with own camera. 3 1/2 x 2 1/2 or 4-pl. Diffusa type electric fittings, 4-plate. £3 7 6

3 1/2 x 2 1/4 Adapter extra 2s. 6d.

Mirax Easel and Stand, for vertical use, extra £1 17 6



Mirax used horizontally.



GNOME Masking Frame

Entirely constructed of Metal. Base in white finish and marked in inches. For vertical or horizontal enlargers, with metal adjustable mask, giving clean white border.

For all sizes up to 10 x 8 in. 22s. 6d. Postage 9d.

For all sizes up to 12 x 10 in. 27s. 6d. Postage 1/-

Phone: Holborn 0664 (3 lines). Established 1889



289, HIGH HOLBORN, LONDON, W.C.1

EDWIN GORSE

for Amazing Bargains. Fairest Dealing. Exchanges. Hire Purchase. All makes.

Sole Distributors for:

- De Vry. The largest and most complete range of cinema apparatus (silent and talkie) in the world. Finest quality, keenest prices. Demonstrations arranged. Booklets free.
- RCA 16-mm. Talkie Camera, used throughout the world, the amateur camera de luxe. Takes talkies as easily as silent.
- Ecoflex Crystal Projection Screens, and Plastic Projection Screens, the finest quality obtainable. All types and sizes.
- Reels 1,600 ft., 800 ft., 400 ft., Cans, Tripods, Films, etc., etc. Everything for the cine enthusiast. Booklets free. Write now.

Large Stocks of Miniature, Reflex and all makes of cameras, exchanges, terms 12, 18 or 24 months.

USE ILFORD POSTCARDS

Special purchase, brand new stock, first quality. Glossy, Pearl, Semi-Matt, Matt, Cream Pearl, Cream Grain, in Normal, Medium and Hard. Bromide. Gaielight in Glossy only. Normal or Hard. 2 1/2's 1/4, 50's 1/10, 100's 3/8, post 2d., 3d., 5d. respectively. (4 to 10 2 1/2's, post 6d. lot; 2 to 5 50's, 6d. lot.) Perfection guaranteed or money refunded.

Use our Postcards once; you'll use them always.

Tell your Friends

EDWIN GORSE'S FAMOUS BARGAINS

7 days' approval against remittance, immediate refund if not delighted (or deposit "A.P." if fee paid).

- 6×6 Zeiss Ikon Ikonta, Tessar f/2.8, Compur Rapid, coupled range-finder, automatic film register, carton. List £28. £19 19 0
- 3 1/2×2 1/2 Zeiss Ikon Ikonta, Tessar f/3.8, Compur Rapid, 8 or 19 on, self-erecting, carton. List £15. Unused. £9 17 6
- 1-pl. Zeiss Ikon Miroflex Folding Reflex and Press, Zeiss Tessar f/4.5, self-capping 1 to 1/2, 0.000th, slides, case. List £50. £17 17 0
- 6×6 Welta Perfecta Folding Twin-lens Reflex, X-mat f/3.8, Compur, 12 pictures on 3 1/2×2 1/2. Cost £18. In case. Ship. £9 17 6
- 3 1/2×2 1/2 Ensinger Autorange Roll Film, Tessar f/4.5, latest Rapid Compur, unique rise cross front, carton. As new. Ship. £9 17 6
- 3 1/2×2 1/2 Ihagee Folding Reflex and Press, Tessar f/3.5, lovely outfit, just like new. Cost £45. In case. Bargain. £19 19 0
- 1-pl. Emi Water Film, Meyer f/4.5, 1 to 1/100th. Like new £2 19 6
- 3 1/2×2 1/2 Ensinger Roll Film Camera, f/4.5, 1/100th to 1/500th, automatic film wind, hide case. Like new. Bargain. £4 4 0
- 3 1/2×2 1/2 K.W. Reflex, all-metal, small, latest, f/4.5, case. £3 3 0
- 16-on-V.P. Fotol Roll Film, f/4.5, 3-speed. As new. £39s. 6d.
- 3 1/2×2 1/2 Foth Venus Water Film, Meyer Trioplan f/3.5, D.A. Compur, double ex., unique rise, cross, slides, case. As new. £6 17 6
- 3 1/2×2 1/2 T.P. Reflex, Cooke f/4.5, 1/10th to 1/1,000th, deep hood, revolving back, slides. Bargain outfit. Perfect. £5 17 6
- Kodak Latest Range-finder, in carton, clip, etc. £21s. 0d.
- Blendux P Electric Meter, 37s. 6d. Ombux ditto. 37s. 6d.
- 12-in. Ross Teleros Telephoto f/3.5. As new. £7 15 0
- 16-mm. S.P. Talkie Projector, silent and sound speeds. Cost £75. Bargain. Tested perfect. £37 10 0
- Films, Pathe SB, like new, latest issues. 15s. 0d.
- Films, 16-mm. Talkie, as new, few left only. 95s. 0d.
- Snip. 16-mm. De Vry Projector, 200-watt, in hide case, complete. Cost £18 18s. Used once only. £9 17 6
- 1-pl. Adams' Folding Nine Reflex, Ross Xpres f/4.5, triple ex., revolving back, D. slides, case. As new. £25 0 0
- Dark-room Clocks. List 25s. Unused. Carton marked. 12s. 6d.
- 3 1/2×2 1/2 Ensinger Roll Film Reflex, f/6.3, case. £21s. 0d.
- 16-mm. Kodak A Projector, 200-watt direct illum., case. Cost £50. New condition, bargain, super model. £9 17 6
- 16-mm. Kodak BB Camera, f/1.9 and f/3.5 Telephoto, case £18 18 0
- 1a Orion Roll Film Steinhil f/4.5, Compur. £37s. 6d.
- 9 1/2-mm. Miller Camera, f/3.5, 3 speeds, interchangeable lenses, all metal, leather covered. Like new. Bargain. £6 17 6
- 1-pl. V.N. Latest Press, Ross Xpres f/3.5, synchronised flash and latest perfect press shutter, slides, case. List £55. £35 0 0
- 16-mm. Gaumont British Talkie. Cost £95. Like new. £65 0 0
- 16-mm. Gaumont British Talkie. Cost £175. Like new. Ship. £95 0 0
- 16-mm. De Vry Intermittent Silent Projector, 750-watt, no claws, 1,600 ft., case, transformer. Like new. Bargain. £45 0 0
- 8-mm. Keystone Bronze Projector, 200-watt, resistance. Snip. £3 17 6
- 16-mm. Zeiss Ikon Movicon, coupled range-finder, precision pin-point focus device, etc., etc. Like new, case. £65 0 0
- 16-mm. Ampro Bronze Talkie, Cost £115. Like new. £75 0 0
- 16-mm. De Vry News Reel Camera, f/3.5, 100-ft. Like new. £9 17 6
- Exakta, f/2.8 Tessar, plate back, latest. Hardly used. £19 19 0
- 6 1/2-in. Cooke f/2.5 Speed Famous Anast., reflex mount. £ 6 17 6
- 6-in. Aldis f/4.5, reflex mount. £7s. 6d.
- 6-in. Xenar Famous f/4.5, reflex mount. £5s. 0d.
- 16-mm. Bell-Howell, f/3.5, 100-ft., case. £40 value. Bargain. £9 17 6
- P.C. Kodak, f/6.3, Compur, as new (shutter worth price). 37s. 6d.
- 9 1/2-mm. Pathe Camera and Camo motor, f/3.5. £21s. 0d.
- 1-pl. Graflex Reflex, f/4.5, 1/10th to 1/1,000th, case. £3 17 6
- 1-pl. Sinclair Reflex, f/4.5, D. slides. Bargain. £3 17 6
- 1a Carbine Roll Film, f/4.5, Mulchro, wire finder. £45s. 0d.
- 16-mm. Kodascope C Projector, 100-watt, and resistance. First. £3 17 6

EDWIN GORSE

LARGEST STOCK IN THE NORTH.

86, Accrington Road, Blackburn

CAMERAS AND LENSES

EXAKTA, f/3.5 Tessar, Model B, E.R. case, filter, extension tubes, etc.; all just as new and in original boxes; cost £27/10; accept £21/10.—Below.

LEICA, Hektor f/1.9 lens, used for short holiday only, perfect, and as new; cost £29/5; accept £22.—Below.

COMPASS Camera, case, chain; all as new; cost £31; bargain at £25, or exchanges with cash.—Below.

CONTAX II, f/2 Sonnar, purchased last month for £50/10; perfect; offers with or without part-exchange considered.—Below.

ROLLEICORD, f/3.8 and E.R. case; recently purchased for £18/10; perfect; bargain at £14.—Below.

EXPERTS in the processing of miniature films; write for literature.

HIGHEST part-exchange allowances; deferred payments.—B. Salter & Son, 34, Castle St., Shrewsbury. [8743]

3 1/2×2 1/2 Salex Reflex, f/3.9 Murer, F.P. shutter, 6 slides, F.P.A.; compact, perfect, £5.—D. Lester, Rowlands, Wimborne. [8744]

REFLEX-KORELLE II, f/3.5, case, £18 last May. Perfect; first £12.—J. C. Hayward, Hallgrove, Bagshot. [8746]

SUPER Ikonta 3 1/2×2 1/2, 8 or 16, Zeiss Triotar f/4.5, delayed action, coupled range-finder, case; as new, £7.—Marsh, 37, Scarsdale Villas, Kensington. [8747]

VOIGTLANDER Bessa 2 1/2×3 1/2, f/3.5, Compur 1/400th, separate range-finder, interchangeable filter; cost £12; as new; accept £9.—J. Pearce, 26, Elms Rd., Heaton Moor, Stockport. [8748]

VOIGTLANDER Range-finder Bessa, Skopar f/3.5, £12/10.—Turpin, 71, Nork Way, Banstead, Surrey. [8749]

ROLLEICORD II, Triotar f/3.8, ever-ready case, lens hood and green Rolleiflex; scarcely used; perfect and new condition, £5.—Newton, 1, Normont Gardens, Newcastle-on-Tyne, 4. [8750]

VOIGTLANDER Range-finder Bessa, Helomar f/3.5, £16/10; absolutely as new, £10/17/6.—Salmon, High St., Stockton-on-Tees. [8751]

ZEISS Ikonflex, f/4.5, £9 (this camera has never been used), for £6/7/6.—Salmon, High St., Stockton-on-Tees. [8752]

ROLLEICORD II, Triotar f/3.5, leather case, filter, tripod; as new, £12, or near offer; no exchange.—Cole, 5, Village Way, Ashford, Middlesex. [8753]

ENSINGER Carbine No. 5, f/4.5 Ensar, Mulchro shutter, £2/15; Six-20 Duo Kodak, f/4.5, 3-speed shutter, £3/10; Ikonta 2 on 120, f/6.3, 3-speed shutter, 39/6; Leica III, f/2.5 Hektor, E.R. case, £24/10; Magnaprint V/1 Enlarger, 3 1/2×2 1/2, vertical condenser, f/6.3, £5/10; Optochrom Filters 22-24, It Baby Ikonta, f/3.4 Tessar, etc., light green, dark green, yellow and red, 6/6 each, or 23/6 set; Proxar, same size, 7/6; 16-mm. Stewart-Warner, f/3.5, 3 speeds, £5; Autokinecam, f/1.5 Dallmeyer, £13/10; part exchanges.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8755]

SUPER Ikonta 530/16, 2 1/2 square, f/2.8 Tessar, D.A. Compur to 1/400th, interlocking device, sling strap, separate Albada finder, lens hood, filter, push-lined leather case; purchased May, little used; cost £32; sacrifice, £24; "A.P." deposit.—Box 3126, c/o "The Amateur Photographer." [8756]

SANDERSON Hand/Stand Postcard Camera, Ross f/6.3 Homocentric, 5 slides, new condition, tripod, case, 90/-; deposit.—Harrison, Westlands Rd., Middlewich, Cheshire. [8757]

PEGGY II, latest model, chromium, f/2 Xenon, coupled range-finder, film cutting device, 3 cassettes, 3 filters, lens hood, E.R. case; recently cost over £40; condition as new, £25.—E. Thompson, 332, Glossop Rd., Sheffield. [8758]

CONTAX II, Sonnar f/2.5-cm., E.R. case, new March this year, perfect, £40; 5-cm. f/3.5 Tessar, £7/10; 13.5 f/4 Sonnar, chromium, £16.—Box 3121, c/o "The Amateur Photographer." [8759]

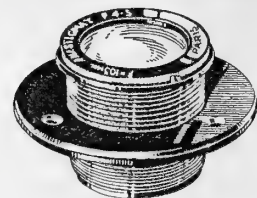
VOIGTLANDER Bessa, range-finder, 8 or 16, f/3.5 Helomar, Compur Rapid, D.A.; as new, complete with solid leather case and zip leather case, £10/10.—Box 3123, c/o "The Amateur Photographer." [8761]

NAGEL Pupille, Elmar f/3.5, Compur, case, filter, range-finder; perfect condition, £9.—Higdon, Residential School, Hutton, Essex. [8764]

SUPER Sportal, f/2.9, perfect, £7; Ikonta, 16-on-120, f/4.5 Tessar, Compur, accessories, £6/10; Etui, 3 1/2×2 1/2, f/4.5 Tessar, Compur, 90/-; exchanges; Cine Projector wanted.—Chemist, 147, Holdenhurst, Bournemouth. [8767]

"INTERESTING ITEMS"

3 1/2" x 2 1/4"
ENLARGING ANASTIGMATS
4" F/4.5



£1:6:6

These lenses, by Optis, Paris, are not fitted with iris, but give good definition at full aperture.

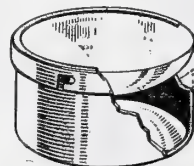
Only 18 Left!

3" F/2
BAUSCH & LOMB
ANASTIGMATS



In Gammax shutters. Condition perfect.

Price £2:15:0 each



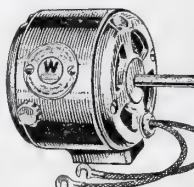
CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d. 1 9	s. d. 6 0
1 1/2 in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4 1/2 in.	6 in.	5 0	15 0
5 in.	8 1/2 in.	6 6	17 6
5 1/2 in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.



CINÉ MOTORS

Unused Westinghouse Motors, ex Kodak Projectors, 100 volt D.C. or A.C.

Price 10/- each

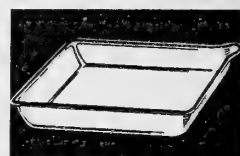
Plus 6d. post.

DEVELOPING DISHES

White enamelled steel dishes, best quality, British made, medium depth.

Size	Price
8 1/2 x 6 1/2	2/6
10 x 8	3/-
12 x 10	4/-
15 x 12	6/-

Postage 6d.



NEGATIVE ALBUMS

100 numbered envelopes with index as illustrated.

Size V.P. Price 1/-

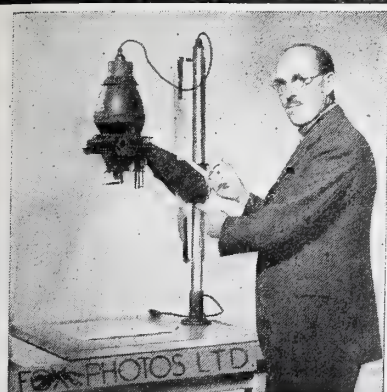
Size 4 1/2 x 3 1/2. Price 1/6

Post 2d.

Please note we are out of stock until September of the 3 1/2 x 3 1/2 size.

THE MISCELLANEOUS TRADING CO., LTD.
13, New Oxford Street, W.C.1 Holborn 4894

R. E. SCHNEIDER



Many years of manufacturing and supplying enlargers to a great many leading houses in this country enable me to recommend M & W enlargers as the best proposition for SERIOUS AMATEUR AND PROFESSIONAL USERS. Write for free advice if you are in any doubt as to the model most suitable to your own personal requirements to **Mr. HERBERT HISCOCK**. If you should be the proud possessor of a high-class precision camera the only adequate accessory is the World's Premier Enlarger M & W.

M & W—30 Years of Specialisation—M & W
The world's most comprehensive range.

Filmars 0, 3 x 4 cm.	£7 9 6
Filmars 1, 4 x 4 cm.	£9 13 6
Ditto, to take Leica lens.	£6 8 0
Ditto, to take Contax lens.	£8 8 0
Ditto, to take Kine-Ekakta lens.	£8 12 6
Ditto, to take Robot lens.	£8 12 6
Filmars 6, 6 x 6 cm.	£11 8 6
Ditto, 6 x 9 cm.	£17 17 0
FAM (fully automatic), 6 x 6 cm.	£18 18 0
Ditto, 6 x 9 cm.	£21 0 0
Wega, 8 x 12 cm.	£25 0 0

and all professional models.

If your local dealer cannot demonstrate M & W, don't be put off, the following MINIATURE Specialists recommend and stock M & W: Messrs. City Sale and Exchange Ltd., Dollond & Atchison Ltd., Ensign Ltd., Wallace Heaton Ltd., Kodak Ltd., R. G. Lewis, Service Co. Ltd., J. A. Sinclair & Co. Ltd., Westminster Exchange Ltd., etc., etc. Or write to us, Dept. 9, and we will put you in touch with our appointed dealer in your district.

AT LAST
A GENUINE
REFLEX
MINIATURE
at
£5 : 12 : 6

ALTIFLEX
6 x 6 cm. REFLEX
FOCUSING
CAMERA

Specification.—Reflex twin, matched lenses, 12 exposures 2½ x 2½ on 2½ x 3½ roll film. Smooth lever focussing device, depth-of-focus scale, reflex hood with magnifier, non-slip counting device attached to film winder. Leather-covered metal body. Cable release and neck strap inclusive.

With	PRICES:	Shutter.
Victar f/4.5, Automat 4-speed	£5 12 6	Prontor II Compur
Victar f/4.5	£7 9 6	£8 10 0
Trinar f/4.5	£7 19 6	£9 0 0
Trinar f/3.5	£9 5 0	£10 6 0

NEEDLE-SHARP PHOTOGRAPHS
by exact focussing with the new



TROFI
FINDER
£1 : 1 : 0

"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod base. 3½ x 4½ "KARMA" (combined range and view finder).—32s. 6d. Our exclusive lines are stocked by all the leading photographic houses in London and the provinces. Write for further details or literature to:—

Sole Distributors:

R. E. SCHNEIDER (Dept. 9)
46, FARRINGTON ST., LONDON, E.C.4 Tel. HOL. 1167

CAMERAS AND LENSES

ROLLEIFLEX (4 x 4 cm.), f/2.8 lens, £14; cost £26.—B. Matthews, Royal Societies Club, St. James's, St., London, S.W.1. [8765]

41 x 2½ Agfa Standard, f/6.3, 5-speed, leather case; perfect, offers?—White, Burnham Market, Norfolk. [8766]

VOIGTLANDER Brilliant, 35/-; Ensign Selfix 20, f/4.5, D.A. Compur, 95/-; Midget 22, 14/-; 55, 38/-; French Prism Binoculars, 8 x 26, 55/-; all as new.—Below.

REFLEX, Salex 6-in. f/4.5, R.F.A., 3½ x 2½, 60/-.—134, North Rd., Southend-on-Sea. [8768]

FOTH-FLEX, f/2.5, 6 x 6 cm., focal-plane shutter, with case; good condition, £8/10.—12, Hamilton Avenue, Ilford. [8770]

ENSIGN Selfix 3, Ensar f/4.5, leather case; very good condition, £2/10.—20, Franklin Rd., Weymouth. [8772]

41 x 3½ T.P. Ruby Reflex, 1/10th to 1/1,000th, Cooke f/4.5, revolving back, 6 slides, 1/case, £4.—Edwards, Sugarbrook, Bromsgrove. [8774]

ZEISS Kolibri, f/2 Zeiss lens, Compur, case, range-finder; as new, £12.—Wynberne, Leicester Rd., Groby, Leicestershire. [8775]

31 x 2½ Thornton-Pickard Rubyette Reflex, f/3.5 Zeiss Tessar; as new, £14/10; cost £22/10.—Fitch, Marks Tey, Colchester. [8776]

41 x 2½ in. Kodak No. 2 Roll Film, f/7.7 anastigmatic, leather case, excellent condition, £2/10; Sprite Camera, folding, 4½ x 6 cm., f/8 lens, Time, bulb, instantaneous 1/100th, film pack adapter, 15/-—Rutherford, 40, Brycedale Crescent, N.14. [8777]

31 x 2½ Small Folding Mentor Reflex, late model, Zeiss Tessar f/4.5, revolving back, focal-plane 1 to 1/1,300th sec.; cost £48; excellent condition, 11 gns., or suitable exchange Radiogram or Plate.—Kerr, 90, Broadhurst Gardens, London, N.W.6. [8778]

ROLLEICORD, f/3.8, ever-ready case, filter, lens hood, Correx tank, as new, £10; 1a Graflex Reflex, Zeiss f/6.8, case, £3.—2, Worboys Rd., Worcester. [8780]

LEICA III, Chromium, f/3.5 Elmar, ever-ready case; excellent condition, £21.—Below.

31 x 2½ N. & G. New Special Sibyl, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A., hide case; excellent condition, £10; deposit system.—T. Knightley Smith, The Square, East Retford. [8783]

ZEISS Super Nettel, 36-mm. Tessar f/3.5, Proxar, 2 filters, case, £15; perfect.—Willcocks, 49, King St., Southall. [8785]

CONTAX II, Sonnar f/1.5, 3 months old, £44/15.—Kenneth, 24, Eastlands Place, Rugby. [8787]

VOIGTLANDER Brilliant, f/4.5 Skopar, Compur, E.R. case, sports finder, Voigtlander Luminos exposure meter, filter and holder, £4/15.—Below.

GEA Speedex O, f/3.9 Solinar, Compur, purse, filter, Focar lens, Justodrem meter, £3/17/6.—Below.

LIST of Photographic Books at reduced price.—J. W. Brown, 30, St. Vincent Crescent, Glasgow, C.3. [8788]

NEWMAN & GUARDIA 3½ x 2½, Ross f/4.5, leather case; very good condition, £12.—40, Amesbury Rd., Moseley, Birmingham. [8789]

£140 Cine-Kodak Special, 5 lenses, adapter, spare magazine, filter, Bewi; all in pigskin case; cost over £250.—Below.

F/2.5 Foth-Derby, £5/10; Kodak Regent, £14; 531/2 Super Ikonta II, £22; all as new.—Loveitt, Chemist, Hertford St., Coventry. [8793]

1-PLATE Gandolfi, f/6 Dallmeyer Stigmatic, 4 Compur, slides, case, accessories; full particulars.—Sutcliffe, 8, Leadhall Lane, Harrogate. [8794]

BRAND New and Unused Zeiss Cameras at bargain prices, each in original carton as supplied by makers. Super Ikonta, for 16 or 8 on 120 film, Tessar f/4.5, in Compur Rapid, £14/10, list £19; 3½ x 2½ Zeiss Nettel Focal-plane, Tessar f/3.5, 3 D.D. slides, £19, list £40; Zeiss Ikonta, for 16 or 8 on 120 film, Albada, Tessar f/4.5, in Compur Rapid, £9/19/6, list £12/7/6; part exchanges, instalments.—Wooltons, 254, Hendon Way, Hendon Central, London, N.W.4.

CONTAX, Sonnar f/2, used once only, £39/10.—As above. [8796]

JONES' LTD. offer No. 530 Super Ikonta, f/3.5 Tessar, Compur-Rapid, coupled range-finder, 16 pictures on 2½ x 3½ spool, without scratch, £13/9/6.—30, Mardol, Shrewsbury. [8798]

EXAKTA A, f/3.5 Tessar, latest model, almost unused, any trial, ever-ready case, filter, Telephoto attachment; cost £21; £15.—Sparrow, 52, Old Rd. W., Gravesend. [8799]

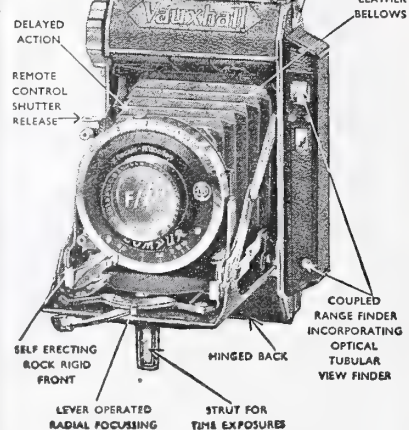
RANGE-FINDER VAUXHALL MINICAM

TAKES 12 OR 16 PICTURES ON STANDARD 3½ x 2½ FILM

FINEST MOROCCO LEATHER COVERING

ALL METAL BODY

REAL LEATHER BELLOWS



THE CAMERA COMPANY are proud to announce this exclusive new Vauxhall Super-Minicam with Coupled Range-finder.

Here is a coupled range-finder miniature, fitted with the finest quality f/2.9 anastigmat lens in delayed-action Compur shutter, selling at a price which YOU can afford. Actually its nearest competitor is approximately 40 per cent higher priced—BUT the Vauxhall has numerous advantages not to be found in other cameras of this type.

For instance, it takes two sizes of picture according to choice—either twelve 2½ in. square or 16 2½ x 1½ in. Another exclusive feature is the special radial focussing lever which automatically springs back into the infinity position when the camera is closed, thus preventing any possible damage to the camera or focussing mechanism.

PRICE £11 15s. ONLY

Yours for 20/7 down and eleven similar monthly payments.

★ SEND FOR LEAFLET ★

STANDARD MINICAM

(without Coupled Range-finder)

This popular model is of similar construction and specification as the above Super-Minicam, with the exception that it has a direct-vision optical view-finder at the side in place of the coupled range-finder. Also micrometer lens focussing is fitted instead of the radial focussing lever.

PRICES.

2½ square or V.P., f/2.9 anastigmat, Compur shutter **£6 : 19 : 6**
(Or under our SELF-FINANCED Hire Purchase Terms of 12 monthly payments of 12/3.)

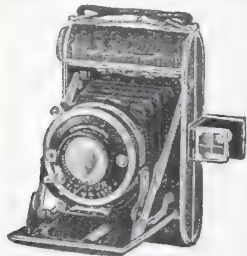
Ditto, with Prontor II shutter **£5 : 19 : 6**

(Or under our SELF-FINANCED Hire Purchase Terms of 12 monthly payments of 10/6.)

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 3482 AND 3483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

How happy could I be with either!

Very happy indeed; but one may be much more suited to your needs than the other! Place your business with Pelling & Cross—we're almost human—and avoid that sinking feeling that comes after buying the wrong article. You can't have had beers you know, but some are better than others, and the same remarks apply to cameras.



SUPER SPORT DOLLY

Maximum possible value for the "one-camera" man. Detachable large aperture lens in Compur shutter. For films, plates and film packs. Focusing screen and 3 slides. Meyer Trioplan f/2.9 £10 10 0
Schneider Xenar f/2.8 £12 17 6
Zeiss Tessar f/2.8 £15 7 6

IKOFLEX II

Recommended to the man who is interested in life studies, especially of children. Easy to operate, depth-of-focus scale, brilliant image.

Novar f/4.5, Kilo shutter £9 0 0
Triotar f/3.5, Compur 00 £15 12 6
Tessar f/3.5, Compur 00R £20 10 0

Part Exchange. Deferred Terms 5 per cent.



Pelling & Cross

Welbeck 9682. 85, BAKER ST., W.1 Business: 9 a.m.—7 p.m.

TURNER'S

CAMERA EXCHANGE

for these REFLEX BARGAINS

All Guaranteed Perfect

- 1-pl. T.-P. Ruby, f/4.5 Aldis anastigmat, 3 D.D. slides, F.P. adapter £5 0 0
- 3½×2½ N. & G. Soho Outfit, f/4.5 Ross Xpres, f/5.6 11-in. Ross Teleros, 3 D.D. slides, F.P. adapter, case, magnifier, etc. Unmarked £35 0 0
- 1-pl. T.-P. Reflex, f/4.8 Goerz Celor, 3 D.D. slides, F.P. adapter £4 0 0
- 1-pl. T.-P. Ruby, f/4.5 T.-P. Cooke, 3 slides, F.P. adapter £4 0 0
- 3½×2½ T.-P. Victory, f/4.5 T.-P. Cooke, 6 slides, F.P. adapter £4 0 0
- 3½×2½ Ensign Special Reflex, f/4.5 Dallmeyer, 3 slides, F.P. adapter £5 0 0
- 1-pl. T.-P., f/4.5 Ross, 3 slides, F.P. adapter £4 17 6
- 2½×2½ Zeiss Ikon Ikoftex, f/4.5 Novar, 3-speed shutter. Unmarked £5 0 0
- 3½×2½ N. & G. Sibyl, f/4.5 Cooke Aviar, 3 D.D. slides, F.P. adapter, case. Perfect £5 10 0
- 3½×2½ N. & G. Sibyl, f/4.5 Tessar, 3 D.D. slides, F.P. adapter £5 10 0

NEWCASTLE-ON-TYNE
9, PINK LANE Phone 22655

CAMERAS AND LENSES

LEICA II, Elmar f/3.5 lens, coupled range-finder; as new, £18.—A. J. Campbell, 82, Five Mile Drive, Oxford. [8801]
COOKE 6½-in. f/2.5, as new, cost £20, £14; Goerz Dogmar 6½-in. f/4.5, sunk mount; approval on deposit.—Box 3129, c/o "The Amateur Photographer." [8769]

CINEMATOGRAPH APPARATUS

ILLUSTR A Bargains include Cameras, Projectors, Screens, Films and everything for movies; inspection invited; send for bargain list.—Illustra Enterprises, 159, Wardour St., W.1 (facing Gaumont's, Oxford St., end). Ger. 6889. [8802]
SIEMENS D, Xenon f/1.5 (2.5-cm.), f/2.3 (5-cm.), f/3.8 (7.5-cm.); list price £120; sell £70, or nearest; practically new.—Box 3048, c/o "The Amateur Photographer." [8715]
KODAK Model K (f/1.9), Weston Meter and Dallmeyer Telephoto, lot £23.—Cullis, 11, Hanover Square, W.1. [8722]
PATHE Motocamera B, supplementary lenses, filter, leather case; as new, £4.—50, Logan Rd., N. Wembley. [8745]
KINECAM, turret head, multi-speed, case, Cinar f/2.8, 15-mm. f/2.9, Telephoto f/4.5; used twice; offers; cost £63.—Pearce, 71, East St., Brighton. [8792]
SIEMENS 16-mm. Cine Camera Model B, f/2.8 lens, 3 speeds, single picture, etc., never used, in maker's box with instructions, £22/10; Ensign Tripod, in case, pan. head, £6/10; Blendux Meter, perfect, £2/10.—Houfton, 10, Barrack Lane, Nottingham. [8800]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination. LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.
CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.
ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]
£3 Lancaster Horizontal Enlarger (1-pl.), electric, good condition; deposit system.—Box 3122, c/o "The Amateur Photographer." [8760]

ACCESSORIES

SLIDES.—Rada Single Metal, most fittings available: V.P. 1/6, 3½×2½ 1/9, 4½×3½ 1/11, 5½×3½ 2/6, 6½×4½ 4/-, 45×107 mm. 1/10, 6×13 cm. 2/-, 9×12 cm. 2/3, 10×15 cm. 3/-; also F.P.A.'s and adapters adapting to smaller sizes; lists from Peeling & Van Neck Ltd., 4-6, Holborn Circus, E.C.1. [0018]

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

OMBRUX Exposure Meter; as new, 63/-.—Box 3020, c/o "The Amateur Photographer." [8667]

PATHE 9.5 Continuous Projection Attachment (new), 12/6; Cinephot, case, 10/-; Kodak 3½ Film Tank, 15/-.—Sims, Brantford, Burnham-on-Sea. [8771]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED for Cash.—Leica, Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—54, Lime St., London, E.C.3. [0015]

TO D & P TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW
DE LUXE



GASLIGHT
PAPER

3½×2½ SIZE is ONLY 2/- PER GROSS (for quantities Write for full details and range of samples
FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of EVERYTHING for the FINISHER Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrottype Plates, etc., etc.

ALLENS 165, OLDHAM ROAD, MANCHESTER, 4

WHAT EXPOSURE SHALL I GIVE?



GET A
LEUDI!
IT WILL
TELL YOU
EXACTLY
PRICE
ONLY 6/-

Including case from all dealers

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, W.C.2

H. H. SHARLAND

- Kodak Cine-8, f/1.9. As new £12 5 0
- Ditmar 9.5-mm. Cine Camera. Perfect £10 0 0
- Dekko 9.5-mm., f/2.5 lens. As new.. £7 2 6
- Dekko 9.5-mm., f/3.5. Perfect camera £6 5 0
- Zeiss Movikon, complete in case, f/1.4 Sonnar £72 0 0
- Eumig Projector 16-mm. Unmarked. £23 10 0
- One Shop-soiled Dekko Cine Outfit, Camera, Projector, etc. A bargain..... £10 0 0
- Kodak Regent. Excellent condition £14 0 0
- Super Ikonta I, f/3.5 Tessar. Good condition £14 0 0
- Kine-Exakta, f/2.8 Tessar. As new.... £28 10 0
- Rolleiflex 6×6. Good condition..... £16 2 6

COMPASS STOCKISTS

9-10 Thavies Inn, Holborn Circus, E.C.1
CENTRAL 6751/2



(ALL THE A.R.C. METAL) LENS HOOD

Made to fit lenses up to 1½".
"Sizes: 1", 1½", 1½", 1½", 1½", 1½",
at 2/- each; 1½" and 1½", 2/6 each.
NO AMATEUR OR PROFESSIONAL
SHOULD BE WITHOUT IT.

From all dealers.

THE ALTRINCHAM RUBBER CO.
2 & 4, KINGSWAY, ALTRINCHAM

PHOTO SUPPLIES

Nagel Ranca, 2 on V.P., f/4.5 lens £2 10 0
Wirgin, 3½×2½ plate, f/2.9 lens in Compur £8 10 0
Ensign Autospeed Focal-plane, f/4.5 lens, leather case £8 10 0

Exchanges—Easy Payments

T. P. MARTIN, M.P.S., 21, High St., Cardiff

Buy **EMPIRE** BRAND

BROMIDE & GASLIGHT PAPERS
**FIRST
QUALITY**
**BRITISH
Throughout.**

Size.	6	12	36	72	144
3 1/2 x 2 1/2	—	4d.	10d.	1/6	2/9
4 1/2 x 2 1/2	—	5d.	1/2	2/-	3/9
4 1/2 x 3 1/2	—	6d.	1/4	2/4	4/1
5 1/2 x 3 1/2	—	8d.	1/9	3/2	5/8
6 1/2 x 4 1/2	—	11d.	1/3	4/8	9/6
10 x 8	1/3	2/4	6/9	12/4	22/6
12 x 10	1/8	3/2	9/2	17/6	33/9
15 x 12	2/7	5/-	14/3	26/6	51/-
20 x 16	4/7	9/-	28/-	51/-	99/-

POSTCARDS, 2/9 100, 22/- 1,000
GLOSSY, SEMI-MATTE, MATTE, Soft, Normal,
**Vigorous and Extra-Vigorous.
Special prices for quantities.**

**MARTIN PHOTOGRAPHIC CHEMIST
SOUTHAMPTON**

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and \times Velox glazed print made from each negative: V.P. and $3\frac{1}{2} \times 2\frac{1}{2}$, 8 exposures, 1/2—No. 116 ($2\frac{3}{4} \times 4\frac{1}{4}$) 1/6— $4\frac{1}{2} \times 3\frac{1}{2}$ 1/3— $5\frac{1}{2} \times 3\frac{1}{2}$ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- dozen— $8\frac{1}{2} \times 6\frac{1}{2}$ enlargements, 4/- dozen, 2/9 $\frac{1}{2}$ dozen— $6\frac{1}{2} \times 4\frac{1}{2}$ enlargements, 2/6 dozen, 1/6 $\frac{1}{2}$ dozen; extra charges for assorted negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

EXCEPTIONAL ALLOWANCES when purchasing new apparatus including:—

Leica, Super Ikonta,
Rolleicord, Rolleiflex,
Exakta, Makina,
Super Nettel, Contax,
Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

CALLERS, "MAKE SURE YOU REACH"
ALLENS 165, OLDHAM ROAD, MANCHESTER, 4

Agents for all

MINIATURE CAMERAS
LEICA, CONTAX, EXAKTA, Etc.

T. SISTERSON

 HIGH STREET, FELLING, GATESHEAD
DEFERRED TERMS. EXCHANGES.

"THE AUTOCAR"

 The World's Leading Automobile Journal.
Every Friday. 4d.

EXCHANGE AND WANTED

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicord, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

WANTED.— $\frac{1}{2}$ -pl. Press Outfit, exchange £5 and $3\frac{1}{2} \times 2\frac{1}{2}$ Goerz Press, f/4.5.—Box 3046, c/o "The Amateur Photographer." [8717]

WANTED.—Modern Condenser Vertical Enlarger, $\frac{1}{2}$ -pl. or $3\frac{1}{2}$.—Box 3104, c/o "The Amateur Photographer." [8727]

DALLMEYER Telephoto Lens, suitable for Leica; particulars to—36, Riviera Drive, Southend. [8729]

EXCHANGE.—Auto. Rolleiflex 6 x 6, f/3.8, E.R. case, pair Proxars, like new; wanted, Leica II or Contax.—Rouse, 28, Kirkham Rd., Bradford. [8732]

WANTED.—13.5-cm. Lens for Contax, must be black finish.—Box 3112, c/o "The Amateur Photographer." [8739]

WANTED to purchase Modern Books on photography, cinematography, etc.; must be high standard and in first-class condition; write for particulars to—Box 8115, c/o "The Amateur Photographer." [8740]

WANTED.—Rolleidoscope in exchange for 6 x 13 Ontoscope Stereo for plates, etc., focussing. Krauss Zeiss f/4.5, or would sell.—G., 33, Upper Frederick St., Liverpool, 1. [8741]

GOERZ 10 x 15 cm. Stereo, f/6.3 anastigmats, 3 D.D. slides, F.P. adapter, P.C. adapters, case; exchange Pilot, f/3.5, or similar.—Thompson, 10, Calton St., Keighley. [8742]

WANTED.— $3\frac{1}{2} \times 2\frac{1}{2}$ T.-P. Reflex, accessories; low price.—252, Eastbourne Avenue, Gateshead. [8754]

WANTED.—Recent Model Contax II, f/1.5, E.R. case, with or without accessories; deposit system, cash; no dealers.—Box 3124, c/o "The Amateur Photographer." [8762]

FILM Tank $3\frac{1}{2} \times 2\frac{1}{2}$, modern make, all daylight, not Kodak; also Enlarger; state price.—Box 3130, c/o "The Amateur Photographer." [8773]

WHAT Offers?—Level Exchange for Sixtus Exposure Meter, latest, as new.—Goffey, Romney, Woodfield Avenue, Hildenborough, Kent. [8779]

WANTED.—3-in. Kodak Telephoto for K Cine.—113, Eyre Court, Finchley Rd., N.W.8. [8781]

FOTH-DERBY, £3/15; T.-P. Ruby Reflex, $3\frac{1}{2} \times 2\frac{1}{2}$, Dallmeyer f/4.5, £5/5; Ombrux, 55/-; Cine Apparatus and Films wanted.—Jessop, 4, Oxford St., Leicester. [8784]

WANTED.—Good cheap Standard or I Leica.—Peters, 14, Brookside, Headington, Oxford. [8786]

MATERIALS

BRIGHTON.—Amazing offers in surplus materials: Gaslight Postcards in soft, normal, vigorous and extra-vigorous, offered at 1/6 100; many other serviceable bargains; complete Home Developing and Printing Outfits, 10/-, post paid; interesting lists and samples free; mention "A.P."—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous, 50 2/-, 100 3/3, 300 9/-, postages free.

HAYHURST.—Big Value Sample, Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

MOUNTS.—Heavy Quality Postcard Folders, 2/- 100, 10/- 1,000; Mounts, white, grey, brown, 10 x 8, $\frac{1}{2}$ -pl., 7/6; 12 x 10, whole-plate, 10/6 100; Illustrated List and samples free; special—Sample selection 9 Postcard Folders, 6d.—Crown Manufactory, Rotherham. [8790]

SALANSON LTD.

"Best in the West"

USED CAMERAS

A small selection from our stock.

3 x 4 cm. Baldi Camera, f/2.9 Vidanar, Compur case £4 10 0

3 x 4 cm. Foth-Derby, f/2.5 anastigmat, leather case £5 5 0

As new, Chromium Model I Leica, f/3.5 Elmar, range-finder and E.R. case £15 15 0

530/2 Super Ikonta (as new), f/4.5 Tessar, D.A. Compur, zip case £14 14 0

45 x 107 Verascope, f/4.5 Tessar lenses, with magnifiers, 2 changing-boxes, leather case £8 15 0

5 x 4 Sanderson, f/6 Dallmeyer, Carfac, 3 D.D. slides, leather case £2 10 0

$3\frac{1}{2} \times 2\frac{1}{2}$ Agfa Standard Plate Camera, f/4.5 anastigmat, shutter $\frac{1}{2}$ to 1/1000 sec., 3 slides, F.P.A., canvas case £3 17 6

24 x 36-mm. Kodak Retina, f/3.5 Xenar, Compur £7 19 6

$3\frac{1}{2} \times 2\frac{1}{2}$ T.-P. Reflex, f/3.5 Cooke, 6 D.D. slides, F.P.A. magnifiers, canvas case £10 17 6

$3\frac{1}{2} \times 2\frac{1}{2}$ Salex Horizontal Reflex, f/4.5 Salex anastigmat, 0 slides, canvas case £2 2 0

Electrodrem Exposure Meter, with leather case £2 18 6

Zeiss Mirax Enlarging Attachment £2 9 6

Highest Exchange Allowances.
New or Second-hand Field Glasses.
DEFERRED TERMS ARRANGED.
**20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF**


The Triax Ciné Tripod

Rigid, all metal, with tilt and panoram movements which can be locked at any angle. Handle, non-detachable, folds flush with legs. Special automatic opening of legs. Rubber feet.

4 Sections. 61 in. open. 21 in. closed.

£3 . 10 . 0

Send for lists to Sole Importers:
PEELING & VAN NECK LTD.
**4/6, Holborn Circus,
London, E.C.1**

SAVILLE'S

LEICA SPECIALISTS OF THE NORTH

Highest Part-Exchange Allowances for your present camera against any of the following models.

Leica Model IIIa, with f/3.5 Elmar lens and shutter, speeded from 1 to 1/1,000th sec. £34 9 0

Leica Model III, with f/3.5 Elmar lens and shutter, speeded from 1 to 1/500th sec. £30 10 0


Leica Model II, with f/3.5 Elmar lens and shutter, speeded from 1/20th to 1/500th sec. £27 17 0

Any of the above if fitted with 1/2 Summar Lens Extra £9 0 0

Try our Specialised Miniature Developing and Enlarging Service. Standard Charges but the finest results it is possible to obtain.

Send us your present apparatus and let us quote you a really super allowance.

4, GOODRAMGATE, YORK Tel. 2700.



THE NEW PRACTOS

Exposure Meters—Easiest to use. For Stills and Cine. The Practos is the latest and most reliable Optical Exposure Meter. Scientifically designed and specially accurate for Interior and Colour work. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue View-finder. 27/6

Model I (without Finder), ditto. 22/6

"Junior" Model. 15/-

POLEBROOK HOUSE,
GOLDEN SQUARE, W.1.

GARNER & JONES LTD.

CHANGE FOR THE BETTER IS ASSURED

when dealing with

GALLOWAYS

Photographic Chemists

VICTORIA SQUARE Opposite G.P.O.

BIRMINGHAM

EASTERN COUNTIES SPECIALISTS FOR PART EXCHANGES

HUNDREDS OF LETTERS OF APPRECIATION RECEIVED FROM CUSTOMERS IN ALL PARTS OF GREAT BRITAIN AND ABROAD

ROBINSONS LOWESTOFT (SOUTH)

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20x16 6/3 dozen, 15x12 4/3; 12x10 7/3 36 sheets, 10x8 5/-; whole-plate 3/3, 9/6 gross; 4-pl. 2/-, 5/9 gross; 4-pl. 3/6, 4x2 3/6, 3x2 2/6 gross, 12 gross 21/6.

KALTON "Kaltona" Cream, smooth and rough: double-weight vigorous: 1-1-pl. 3/6 36 sheets; 10x8 5/-; 12x10 7/3 3/- dozen.

KALTON Gaslight Paper: 1 1/2x2 1/2, 1/6 gross; 3 1/2x2 1/2, 1/6 72 sheets, 2/6 gross; 4x2 1/2 and 4-pl. 2/- 72 sheets, 3/6 gross; 4-pl. 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Flat: 4-pl. 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 4-pl., 3 dozen 5/-, backed 5/9; 3 1/2x2 1/2, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1 1/2x2 1/2, 9/- dozen; 3 1/2x2 1/2, 21/-; 6 exposures: 3 1/2x4 1/2, 18/-; 5 1/2x3 1/2, 21/-.

KALTON Film Packs, H. & D. 350: 3 1/2x2 1/2, 3 packs 5/3; 4-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: 4-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; 4-pl. 12-pl., 33/- gross; 1-1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3 1/2x2 1/2, 4 dozen 5/4; 4-pl., 3 dozen 5/3; 4-pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1 1/2x2 1/2 and 3 1/2x2 1/2, 10/- dozen; 2 1/2x4 1/2, 6 exposures, 3x2 8/6.

KALTON Film Packs, H. & D. 2,700: 3 1/2x2 1/2, 3 packs 5/9; 4-pl. bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10x8, 36 sheets 5/-; 1-1-pl., 3/3, 9/6 gross; 4-pl., 2/-, 6/6 gross. [0009]

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. A Phone, Hadleigh 58238. Satisfaction guaranteed; all post paid, catalogue free.

ATTWOOD Roll Films, celluloid, reliable quality: 8 exposures, to fit No. 2 Brownie, sample spool 9d.; No. 29, 6 exposures, 6d.; No. 27, 8 exposures, 6d.; No. 16, 8d.; reduction for quantities.

ATTWOOD.—Flat Films, 600 and 2,000 H. & D.: 4-pl. 1/6; P.C. 2/3; 4-pl. 2/9; whole-plate 6/- dozen.

ATTWOOD.—Superfine Bromide and Gaslight Glossy Paper, 3 1/2x2 1/2, normal and vigorous: 2/- gross; 5-gross lots, 1/8 gross.

ATTWOOD.—Ame Bromide Postcards, all grades: 25 1/-; 50 1/9, 100 2/9, 500 11/-, 1,000 20/-.

ATTWOOD Chemicals, finest quality: Amidol 1/-; Metol 1/3; Hydroquinone 9d., Pyro 10d. per oz.—Attwood, Hadleigh, Essex. [0025]

"DAILY EXPRESS," First Prize, £300 won on our Bromide de Luxe.—Burt's.

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal: all surfaces: 3 1/2x2 1/2, 1/- 72 sheets, 1/10 gross; 4 1/2x2 1/2 and 4-pl., 1/9, 2/9 gross; 4-pl., 1/6 36; whole-plate, 2/6 36. [0026]

ALLENS.—Super Gaslight (the Quality Paper), 2 1/2 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

DUNDEE wants Miniatures in exchange—Good allowances for modern types. All best photographic apparatus supplied. Cameras, Enlargers, Cine-Kodaks, Leicas, Rolleiflex, Foths, Zeiss Ikon, Voigtlanders, Ensigns, Agfas, Compass, Exaktas, Baldax.

LINDSAY'S, 3, CASTLE STREET, DUNDEE
Phone: 3594.

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Ciné Specialists.
54, ALBION PLACE, LEEDS, 1

Phone: 28261. Open all day Saturday.

EVERY DAY we DESPATCH

High-class Developing and Printing.

All Films Developed, 4d.; Printing, 3 1/2x2 1/2, 1/- dozen; 4 1/2x2 1/2, 1/6 doz.; Postcards, 2d. each; Large Prints (7x5), 6d.; 3 1/2x2 1/2 Enlargements from Miniature Negatives, 1/6 doz.

VERARD Studios, 91 Lupus St., SW1

HUMPHRYS HAS IT

ESTABLISHED 1840.

Goetz Tenax 3 1/2x2 1/2, f/4.5 Dogmar, Compur shutter... £5 5 0

Tropical Carbine 3 1/2x2 1/2, f/4.5 Aldis-Butcher, delayed-action Compur... £5 18 6

Contessa Cocarette 3 1/2x2 1/2, f/4.5 Citonar, Compur shutter £3 7 6

269-273, Rye Lane, **PECKHAM, S.E.15**

Get your Rolleiflex or Rolleicord

from **DINNING'S** 95, FOWLER STREET, SOUTH SHIELDS

Generous allowance for your present camera.

BELL'S BARGAINS

Contax II, f/1.5 Sonnar. Little and carefully used. Quite as new. £48 0 0

Kine-Exakta, latest all-chrome model, f/3.5 anastigmat, ever-ready case. Uncolled condition. £21 10 0

Ics Ideal 9x12 cm. or 4-pl. double extension, f/4.5 Tessar, Compur, 4 slides, F.P.A., leather case. Good condition £5 0 0

BELL'S 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle.)
Madney 3773. Close 1 o'clock Thurs.

★ JUST IMAGINE!!! ★

A few shillings a week and that Contax or Super Ikona is yours—your own camera will cover the first payment—no harsh formalities and personal attention to everyone. Why not write to-day.

Phone: EAST 0732.

BRADSHAW'S

61 HYDE ROAD GORTON MANCHESTER

For up-to-date service—modern apparatus and expert advice

MIDLAND CAMERA Co. Ltd.

106 Granby Street LEICESTER

Here is the new Drem photo-electric meter—the

Electradrem

The Perfect Exposure Meter
FOR USE WITH ANY CAMERA

The needle shows the stop to be used for instantaneous exposures of 1/25th, 1/50th, 1/100th sec. with any film, without reference to tables or making any calculations. Range of daylight exposures 8 minutes to 1/1,000th of a second, with or without filter.

Price £3:15:0

Leather Case, 5/-

Special models for the Leica and Cine Cameras.

From all Dealers.

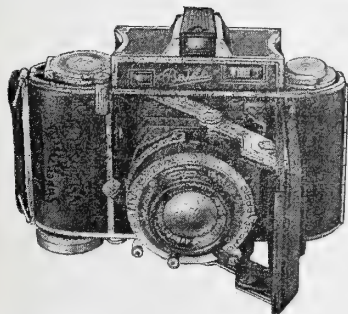


DREM

PRODUCTS LIMITED
37 BEDFORD STREET
STRAND W.C.2



SUPER BALDINA



WITH COUPLED RANGE-FINDER

Taking 38 exposures on 35-mm. daylight-loading spools. Automatic exposure counter which locks film after every exposure. Built-in Parallax correcting view-finder—an automatic tilting device operated by the focusing movement and ensuring the correct angle of view in the finder at all distances. All-metal die-cast body, leather covered.

Meyer Trioplan f/2.9 anastigmat, Compur shutter..... £13 5 0
Zeiss Tessar f/2.8 anastigmat, Compur shutter..... £18 10 0
Schneider Xenon f/2 anastigmat, Compur Rapid shutter... £19 19 0

Write for complete catalogue of all Balda Cameras to the Sole

Importers:

THE NORSE TRADING CO. (LONDON), LTD.
37, RATHBONE STREET, LONDON, W.1

Telephones: Museum 4142.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

MATERIALS

BROMIDE.—Small quantities cheap; highest quality obtainable; samples 6d.—Photos, 3, Chain St., Reading. [8733]

35-MM. Eastman Super X Panchromatic for Leicas, etc.; guaranteed perfect condition, 25 ft. 2/6, 50 ft. 5/-; any lengths supplied, postage 4d.—Spivey, 165, Lynton Rd., Acton, W.3. [8763]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

"PAT'S" for Snaps.—Films Developed 3d.; Prints 3½×2½ 1d.—Pattinson, Knowsley Rd., Bootle, Liverpool. [0014]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, 3½×2½ 1/9, 4½×2½ and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Deffeo Photographic Service, 157, Borough High St., S.E.1. [0031]

SOMETHING New, 3½×2½ films developed and one 4½×3½ plate-marked Velox print for 1/6, worth 3d. each.—Midland Camera Craft, 15, Brading Rd., Leicester. [0034]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

PHYSICAL Development of Leica and other 35-mm. films, 2/-; half-V.P. films, 1/-; normal exposure.—Maclean, Lichfield Rd., Brownhills, Walsall. [8415]

1/- Develops and prints any size film; Reprints 1½d. each.—The London Daily D. & P. Service, 22a, Danehurst St., Fulham, London, S.W.6. [8524]

EXPERT Developing and Printing on special grade Selo or Velox Paper, to bring out every detail; every print checked; developing 4½d.; prints 1½d. (120 size).—England, Photo Service, Littleborough, Lancs. [8602]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Stathan's Superior Speciality: Enlargements of every description; Postcards 2d. each, 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7849]

GLAZED Enlargements: ¼-pl., postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Baintree. [8608]

SUPERIOR Enlargements, moderate charges, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [8791]

1/- DOZEN, Postcard from small negatives, vignettes included.—Leavesley, 84, Utting Avenue East, Liverpool, II. [8797]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

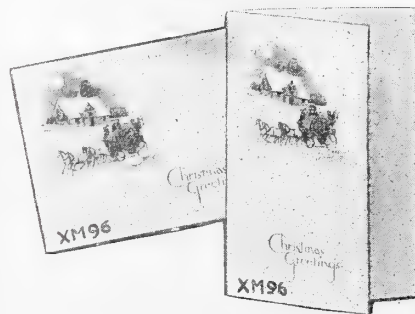
ORIGINAL System of practical instruction immediately improves pupils' results. Personal or postal.—David Charles, F.R.P.S., 145, Queen's Rd., Wimbledon, S.W.19. [7573]

CHRISTMAS

Folders
Mounts
Calendars

1937-8

FINEST SELECTION EVER
Artistic Designs. Colourful Printing.
Exceptional Value.



BUY EARLY THIS YEAR
while stocks are complete.

FOR POSTCARDS, CABINETS, AND
AMATEUR SIZES.

SLIP-IN AND PASTE-ON FOLDERS
from 2/9 100. to 4/3 dozen.

Send for 16-page List.

SPECIAL SAMPLE OFFER

We will send a BUMPER PARCEL of Assorted Christmas Folders for 1/- post free, or for 2/6 will include some better-class lines and one or two Calendars. Large Selection of Christmas Cards and Calendars 5/-. All samples unmarked and saleable at a profit. Complete range of Folders and Calendars 10/-. Order early while stocks are complete.

MARSHALL & CO. (Nottm.) LTD.
Dept. A.P., PHOTO WORKS, NOTTINGHAM

GREAT CLEARANCE

7-GUINEA CAMERA-PROJECTORS for 55/-

Take and show your own moving pictures with the one camera.

DE LUXE MIDAS CAMERA 55/- including 30 ft. Film in Daylight Charger Developed Free.

PROJECTOR Carriage Paid.

DISCONTINUED MANUFACTURE ONLY.

BRAND NEW. ONE YEAR'S GUARANTEE.

- F/2.5 Taylor-Hobson Lens.
- Motor-driven Mechanism.
- Film Footage Indicator.
- Daylight Loading 9.5 mm.

Full details on request.

PALMERS CINE DEPARTMENT
SAINT THOMAS STREET STORE



SUNDERLAND

"THE MOTOR CYCLE"

The Motor Cyclist's Newspaper.
Every Thursday.

3d.

G. E. BECKETT & Co.**BARGAINS IN SHOP-SOILED AND SECOND-HAND CAMERAS.**

Retina, f/3.5 Xenar. Shop-soiled only..... £8 2 6
 Six-20 Duo, chromium, f/4.5, in Compur. New condition, used once only..... £7 19 6
 Goerz Tenax 3½ × 2½, f/3.5 Dogmar, Compur shutter, D.E., 4 slides, velvet-lined case. In good condition..... £5 9 6
 Zeiss Nettel 3½ × 2½ Press, f/4.5 Tessar, 3 double plate-holders. Listed £36 12s. 6d. New and unused £16 16 0
 Leica Model II, black, f/2.5 Hektor, E.R. case. As new £23 17 6
 Super Ikonta 530/2, f/4.5 Tessar, D.A. Rapid Compur. Listed at £19. New and unused..... £16 17 6
 Makina II, f/2.9 Plaubel, coupled range-finder, 3 slides, F.P. adapter, velvet-lined case. Good condition £27 0 0

PART EXCHANGE. HIRE PURCHASE.**77-79, Oxford Road****MANCHESTER, 1**

*phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sat.)

SPECIAL BARGAINS

Contax II, Sonnar f/2. As new..... £38 0 0
 Contax I, Tessar f/2.8. As new..... £21 10 0
 Sonnar Lens f/4 5½-in. As new..... £16 16 0
 Sonnar Lens f/2 3½-in. As new..... £27 0 0
 Dollina III, Xenon f/2. As new..... £18 12 6
 Ikonta 3½ × 2½, Tessar f/4.5, Rapid Compur, Albada finder. As new..... £8 15 0
 Super Sports Range-finder Dolly, Model C..... £13 13 0
 Super Baldina, Meyer f/2.9..... £10 10 0
 Kine-Exakta, Tessar f/2.8..... £28 10 0

Highest Part Exchange Allowances.

Specialists in the Processing of Miniature Films.

LESLIE COBB**422, HIGH STREET, LEWISHAM, S.E.13**

Phone: LEE GREEN 0632

AMATEUR PHOTOGRAPHERS

appreciating quality in

DEVELOPING, PRINTING, ENLARGING

should send your films to COVERDALES of YORK to get the best out of your pictures. As experts in this highly specialised service of photography, and 25 years' solid experience of the D. and P. Trade, our highly-skilled staff of experts will give you the best results every time.

TO MINIATURE CAMERA USERS.

We specialise in fine-grain processing—INDIVIDUAL, CAREFUL and SPECIALISED SERVICE given to EVERY order, and yet we do not charge more than the standard rate.

Post your films to:

COVERDALES
 19, PARLIAMENT STREET, YORK

PEARSON & DENHAM**(PHOTO) LTD. CAMERAS, MINIATURES, CINÉ APPARATUS.**

Tele.: 22114. Exchanges, Generous Allowances.

BOND STREET, LEEDS

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, the Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

REPAIRS to Cameras and Projectors, shutters a speciality.—Watkins, 39, Carr's Lane, Birmingham, 4. MIDland 5959. [7941]

SITUATIONS VACANT

YOUNG Lady Model wanted, good face and figure, Guildford Surrey district.—Box 3131, c/o "The Amateur Photographer." [8782]

MISCELLANEOUS

ZEISS Silvarex Binocular, indistinguishable from new; used few times only; cost £15/5; accept £12/10.—Sparkes, Feltham, Frome. [8795]

WALL'S DICTIONARY of PHOTOGRAPHY

and Reference Book for the Amateur and Professional Photographer

Fourteenth Edition—Revised

Edited and largely re-written by
F. J. MORTIMER, Hon. F.R.P.S.

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulae, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

Cloth Boards Size 7½ × 5 inches, 634 pages

Price 7/6 net By post 8/-

From all leading Booksellers, or direct from the Publishers

ILIFFE & SONS LTD.

Dorset House, Stamford St., London, S.E.1

"The Amateur Photographer." 25/8/37

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

.....

This Coupon to be affixed to back of print.

A New Book which will help you to get the best results with your camera

Brighter Photography

by **DAVID CHARLES,**
 F.R.P.S.

This handy book reveals in a clear, attractive way the secrets of successful photography. Though primarily intended for the novice, it is invaluable to every keen camera user.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint. By simple cross references these illustrations provide a series of clear, concise lessons in the art of making better pictures.

Paper Boards Size 7½ × 5 in.
 144 pages

PRICE 2/6 net
By post 2/9

From all leading Booksellers,
 or direct from the Publishers

ILIFFE & SONS LTD.
DORSET HOUSE, STAMFORD STREET
LONDON, S.E.1

MATHER'S for
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.
Send for Photographic List.

Tel.: BLACKFRIARS 6133. Telegrams: Sensitised M/C.

17, JOHN DALTON STREET, MANCHESTER

J. C. McKECHNIE
LEICA SPECIALIST
AND OTHER HIGH-CLASS CAMERA STOCKIST
5, CASTLE ST., EDINBURGH, 2

STANDARD
ELECTRIC DARK-ROOM
LAMPS Available in RED and ORANGE, are the safest and most reliable for dark-room illumination.
Voltage 200-250. **2/6**
Postage 3d.

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

BEST RESULTS
with difficult work!

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
LEAMINGTON SPA.

★ Watch this
space each week for a ★ bargain

★ Roland 16 on 2½×3½, F/2.7 lens, Compur Rapid, visual focussing, with E.R. case. As new £22 0 0
★ Super Ikonta, F/4.5 Zeiss Triotar, coupled distance meter, 8 or 16 pictures £11 11 0
★ Eder, F/4.5 Zeiss Tessar, coupled screen focussing, 16 on 2½×3½ £9 0 0

New photo-cell Ditmar ciné camera in stock.

RUDY STARITA
157, Wardour Street, W.1 Ger. 3032

BARGAIN CORNER

3½×2½ T.-P. Rubynette, Dallmeyer f/4.5 and Telephoto f/5.6, Stevens' screen, case, etc., complete £15 0 0
3½×2½ Ensign Roll Film Reflex £4 10 0
3½×2½ Zeiss Icarotte Roll Film or Plates, etc. £13 0 0
Bolex G916 Projector. As new £35 0 0
Kodak Cine-8 Camera, Model 60. Perfect £15 0 0
Pathe Motocamera de Luxe, f/3.5 £3 0 0
Zeiss Super Nettel, Triotar f/3.5 £13 0 0

MARTIN. Chemist, SOUTHAMPTON

"THE YACHTING WORLD"
AND MOTOR BOATING JOURNAL.
EVERY FRIDAY **6d.**

INDEX TO ADVERTISERS:

LONDON.		page
E.	Ilford Ltd.	Cover 4, x
E.C.		
	Camera Co., The	xxiii
	City Sale & Exchange (1929) Ltd.	ii, iii, v, xvii
	Dollond & Aitchison Ltd.	xxx
	Gamage, A.W., Ltd.	xviii
	Peeling & Van Neck, Ltd.	xxv
	Schneider's	xxiii
	Sharland, H. H.	xxiv
W.C.		
	Cinex Ltd.	xix
	Dollond & Aitchison Ltd.	xxx
	Drem Products Ltd.	xxvii
	Ensign, Ltd.	Cover 1, xix
	Hunter, R. F., Ltd.	vi, vii, xvii
	Kodak Ltd.	Cover 2
	Lewis, R. G.	xi, xv, xix
	Miscellaneous Trading Co., Ltd.	xxii
	Sands Hunter & Co., Ltd.	ix, xiv, xxiv
	Schering Ltd.	ix
	Service Co., Ltd., The	xxi
	Westminster Photographic Exchange Ltd.	iv
W.		
	Dallmeyer, J. H., Ltd.	viii
	Dollond & Aitchison Ltd.	xxx
	Garner & Jones, Ltd.	vi, xxvi
	Heaton, Wallace, Ltd.	Cover 3, i, ix
	Leitz, E. (London)	xiii
	Norse Trading Co., Ltd.	xviii, xxvii
	Pelling & Cross, Ltd.	xxiv
	Starita, Rudy	xxix
	Westminster Photographic Exchange Ltd.	iv
	Zeiss, Carl, Ltd.	viii
	Zeiss Ikon Ltd.	xii

N.W.		page
	Johnson's (Mfg. Chemists), Ltd.	vi
S.W.		
	Automatic Coil Winder Co., Ltd.	vi
	Camera Co., The	xxiii
	Dollond & Aitchison Ltd.	xxx
	Dufay-Chromex Ltd.	xiv
	Everard Studios	xxvi
	London Salon of Photography	xvi
	Reimann School	xiv
	"Robot"	vii
	Westminster Photographic Exchange Ltd.	iv
S.E.		
	Bell's	xxvi
	Cobb, Leslie	xxviii
	Humphrys	xxvi
PROVINCIAL, INCLUDING SCOTLAND AND WALES.		
ALTRINCHAM.		
	Altrincham Rubber Co.	xxiv
	Thornton-Pickard Mfg. Co. Ltd.	i
BIRMINGHAM.		
	Galloways	xxvi
BLACKBURN.		
	Gorse, Edwin	xxii
BRISTOL.		
	Salanson, H., & Co., Ltd.	xxv
CARDIFF.		
	Martin, T. P.	xxiv
	Salanson, H., & Co., Ltd.	xxv
DUNDEE.		
	Lindsay's	xxvi
EDINBURGH.		
	McKechnie, J. C.	xxix
	Watson, J. B.	xviii
GATESHEAD.		
	Sisterson, T.	xxv

LEAMINGTON SPA.		page
	Granville Gulliman & Co., Ltd.	xv, xxix
LEEDS.		
	Childe, George, Ltd.	xxvi
	Pearson & Denham (Photo) Ltd.	xxviii
LEICESTER.		
	Midland Camera Co., Ltd.	xxvi
	Osborne & Campion	xxv
LIVERPOOL.		
	Jones, F. E.	xxix
	Photo-Optics Ltd.	xviii
LOWESTOFT.		
	Robinson's Cine and Photographic Service	xxvi
MANCHESTER.		
	Allens Photographic Stores	xxiv, xxv
	Beckett, G. E., & Co.	xxviii
	Bradshaws	xxvi
	Mather, E., & Co., Ltd.	xxix
NEWCASTLE-ON-TYNE.		
	Turner, J. H.	xxiv
NEWPORT, MON.		
	Newport Camera Exchange	xviii
NOTTINGHAM.		
	Marshall & Co. (Nottm.) Ltd.	xxvii
SHEFFIELD.		
	Photo Trading Co., Ltd.	xxix
	Sheffield Photo Co., Ltd.	xx
SOUTHAMPTON.		
	Martin	xxv, xxix
SOUTH SHIELDS.		
	Dinning's Camera Exchange	xxvi
STECHFORD.		
	Criterion Ltd.	viii
SUNDERLAND.		
	Palmer	xxvii
YORK.		
	Coverdale, G., Ltd.	xxviii
	Saville, John, & Sons	xxvi
MULTIPLE BRANCHES.		
	Dollond & Aitchison Ltd.	xxx

BARGAINS AT DOLLONDS

Dollond & Aitchison Ltd.

Estd. 1750.

Opticians to H.M. Government.

Let Us Send You Hire Purchase Form and Exchange Offer

NEW AND SECOND-HAND CAMERAS, ETC.,
ALSO AVAILABLE AT

Voigtlander **Bessa**, 8 or 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, f/6.3 lens. As new. List £2 15s. **£2:5:0**

3×4 cm. Zeiss **Kolibri**, Novar f/3.5, delayed Telma. Fair condition. Cost **£3:12:6**

$2\frac{1}{2} \times 1\frac{1}{8}$ V.P. **Kodak Special**, Tessar f/4.5, Compur, case. Good condition **£5:10:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Zeiss **Nettar** 515/2, Nettar f/4.5, delayed Compur. Good condition. **£5:18:6**

Balda, 8 or 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, Trioplan f/2.9, delayed Compur. As new. List **£7:5:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Zeiss **Ikonta**, 520/2, Tessar f/4.5, delayed Compur. Good condition. **£8:10:0**

35-mm. **Dollina**, f/2.9 Radionar, Compur. Good condition. Cost £11 15s. **£8:10:0**

3×4 cm. **Nagel Vollenda**, Tessar f/3.5, Compur. Good condition. **£8:15:0**

Certo Super **Sports**, for 12 or 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, also 4.5×6 cm. plates, f/2.9 Xenar, delayed Compur, 3 slides. As new. List £12 17s. 6d. **£10:17:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Nettel Durall**, double extension, Tessar f/4.5, also 9-in. Dallone Tele f/6.5 (scaled for camera), 3 slides, F.P.A., 2 Proxar lenses. Good condition. Cost £30 **£12:15:0**

9 x 12 cm. Zeiss **Ideal**, 15-cm. Tessar f/4.5, delayed Compur, F.P.A., Proxar lens, filter, case. Very good condition. List £25 **£13:15:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Ernemann** Folding Reflex, revolving back, 13.5-cm. Ernon f/3.5, 3 D.D. slides, case. Very good condition. **£15:10:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ **Tropical Soho** Reflex, revolving back, 6-in. Dallmeyer f/3.5, also 12-in. Dallmeyer Tele f/4.5, 3 D.D. slides, F.P.A., case. Fair condition. Cost £55 **£19:10:0**

Leica III, Summar f/2, fixed mount, lens hood, case. Fair condition **£28:10:0**

Above are at
28 OLD BOND ST.
London, W.1

Telephone: Regent 5048.
Regent 5049.

Voigtlander **Brilliant**, f/6.3 Voigtar, case. **£2:17:6**

Kodak Duo, 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, f/3.5 lens, Compur, case. Good condition. Cost **£6:6:0**

Zeiss **Ikonta** 520, 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, Tessar f/4.5, Compur, zip case. Good condition. Cost £9 17s. 6d. **£6:17:6**

5 x 4 Goerz **Anschutz** Press, 16.5-cm. Dogmar f/4.5, self-capping and slow speeds, 2 D.D. slides, F.P. adapter, case. Good condition **£7:15:0**

Kodak Retina, Xenar f/3.5, E.R. case. Very good condition. **£8:5:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ **Ensign** Popular Reflex, reversing back, f/4.5 Ensign, also 12-in. Dallone Tele f/7.7, 4 slides, F.P. adapter, case. Good condition **£8:17:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ **T.P. Junior** Special Reflex, 5-in. Cooke f/3.5, 6 slides, F.P.A., case. Good condition. List **£9:10:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Ensign Speed** Roll Film Reflex, Dalmac f/3.5, filter, direct finder, case. As new. List **£10:10:0**

8.5-cm. Zeiss **Triotar** f/4.5 Tele Lens, for Contax. As new. List **£11:17:6**

Exakta I, Tessar f/3.5, E.R. case. Very good condition **£16:5:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **N. & G. Folding** Reflex, 5.3-in. Dallmeyer f/4.5, 3 D.D. slides, filter, lens hood, case. Fair condition **£16:5:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Superfekta**, f/3.8 Tessar, Compur. Good condition **£17:10:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Ernemann** Focal-plane, 12.5-cm. Ernrostar f/1.8, 3 D.D. slides, F.P. adapter, roll-film holder, case. **£31:10:0**

Chromium **Leica III**, Summar f/2. As new. **£32:10:0**

Zeiss **Contaflex**, f/2 Sonnar, also Tele attachment, lens hood, E.R. case. As new. List £91 7s. **£73:0:0**

Above are at
35 BROMPTON RD.
London, S.W.3

Telephone: Kensington 2052.

$3\frac{1}{2} \times 2\frac{1}{2}$ **Kodak**, f/6.3 lens, Kodex shutter, leather case. Good condition. **£1:12:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ No. 2 Auto. **Brownie**, f/6.3 lens, Kodex shutter, leather case. **£1:19:6**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Kodak Anca**, f/6.3 Radionar, delayed Pronto, rising front, frame finder, 2 slides. As new. List £5 5s. **£3:5:0**

4.5 x 6 cm. Goerz **Tenax**, f/6.3 Goerz, Compound 1/250th, optical finder, 3 D.D. slides, F.P. adapter, leather case. Very good condition. **£3:5:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Wirgin**, Zecanar f/4.5, Isbor shutter, 1 to 1/125th sec., T. and B. **£3:7:6**

9.5 **Pathe B** Motocamera, f/3.5 lens. As new. **£4:4:0**

$2\frac{1}{2} \times 1\frac{1}{8}$ **Agfa Speedex** O, f/3.9 Solinar, Compur, Portrait lens, soft zip case. Excellent condition. **£4:10:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Ica Bebe**, Tessar f/4.5, Compur, 12 slides, case. Good condition. **£4:15:0**

9.5 **Pathe Luxe** Motocamera, f/3.5 lens. Good condition. **£4:15:0**

9 x 12 cm. **Mentor** Folding Reflex, 150-mm. Meyer f/4.8, F.P. adapter, D.D. slide, leather case. Fairly good condition. **£4:15:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Ensign** Focal-plane Roll Film Reflex R20, Ensar f/4.5. As new **£5:15:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Zeiss **Ikon Ideal** III, 12-cm. Tessar f/4.5, Compur, F.P. adapter, 7 slides, case. Good condition. **£6:10:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ **Hanovex** Folding Reflex, revolving back, rising front, 15-cm. Zeiss Tessar f/4.5, direct finder, self-capping, F.P. adapter, case. Excellent condition **£7:10:0**

Zeiss Super Ikonta 530/LCpR, 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, Tessar f/3.5, Rapid Compur 1/500th sec., zip case. As new. Cost £19 **£18:0:0**

Above are at
65 NOTTING HILL GATE
London, W.11

Telephone: Park 6689.

$2\frac{1}{2} \times 2\frac{1}{2}$ W.P. **Carbine**, 7.5-cm. Zeiss Triotar f/6.3, Compound 1/300th sec. Fair condition. **£2:10:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Dollond Owl** No. 4, f/4.5 Supar lens. As new. **£2:10:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ Auto. **Kodak Special**, f/6.3 lens, Compur. Very good condition. **£2:15:0**

Salex **Supreme**, Trioplan f/4.5, Vario shutter, for 8 or 16 pictures on $3\frac{1}{2} \times 2\frac{1}{2}$ film, case. Excellent condition. **£2:15:0**

3×4 cm. Baby **Ikonta** 520/18, Novar f/6.3. As new. **£3:0:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Ensign Belfix** 20/S/3, Ensar f/4.5, 3-speed. Excellent condition. List **£3:5:0**

9.5 **Pathe Home** Movie, double claw. Shop-soiled **£3:7:6**

3×4 cm. Foth **Derby**, f/3.5 lens. As new. List £5 5s. **£4:12:6**

$4\frac{1}{2} \times 3\frac{1}{2}$ **Kodak Auto. Graflex** Reflex, $\frac{1}{2}$ -in. Kodak f/4.5, 4 D.D. slides, case. Good condition. **£5:5:0**

$4\frac{1}{2} \times 3\frac{1}{2}$ **Mentor** Reflex, revolving back, 8-in. Aldis f/4.5, Mackenzie-Wishart slide and 12 envelopes. Good condition. **£5:10:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Tropical Ensign** Roll Film Reflex, Ensar f/4.5, focal-plane 1/500th sec., leather case. Excellent condition. **£6:6:0**

3×4 cm. **Nagel Kodak Pupille**, f/3.5 Tessar, Compur. Shop-soiled. **£11:5:0**

$3\frac{1}{2} \times 2\frac{1}{2}$ **Soho** Reflex, 12.5-cm. Anticomar f/2.9, 3 D.D. slides, F.P. adapter, case. Good condition. **£12:12:0**

Zeiss Super **Ikonta** 530/LCpR, 16 on $3\frac{1}{2} \times 2\frac{1}{2}$ film, Tessar f/3.5, Rapid Compur 1/500th sec., zip case. As new. Cost £19 **£18:0:0**

Above are at
43 Commercial St.
Newport (Mon.)

Telephone: 3603.

281, Oxford St., W.1.
1, Copthall Chambers, E.C.2.
13, Kensington High St., W.8.
191-2, Tottenham Court Rd.
121, Cheapside, E.C.2.
20, Ludgate Hill, E.C.4.
2, Northumberland Avenue.
17, Topsfield Parade, Crouch End, N.8.
66a, Seven Sisters Rd., Holloway, N.7.
216, Upper Tooting Rd., S.W.17.
62a, Rushey Green, Catford.
12, George St., Croydon.
30-32, Thames St., Kingston.
537, Pinner Rd., North Harrow.
Watford.—142, St. Albans Rd. Leeds.—37, Bond St.
Swansea.—26, Castle St.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Yeovil.—(Boyce), 2, High St.
Salisbury.—(Johnson), 17 & 19, Catherine St.
Liverpool.—73, Lord St.



The New Voigtlander
**BRILLIANT
V6**

with f/3.5 Voigtar,
Compur Rapid 1/500th sec.
£9 0 0 cash.
Or 12 monthly payments
of 15/9 each.

**LATEST
COMPASS
CAMERA
IN STOCK.**

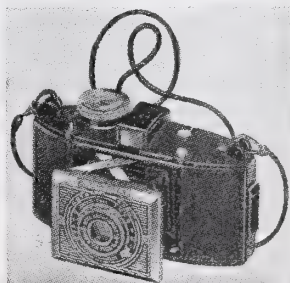
WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.

Agfa Karat

12 pictures 24×36 mm. on 35-mm. film, f/6.3 lens, 3-speed, **£5 5 0** cash, or 9/5 with order and 11 monthly payments of 9/2 each.

WANTED

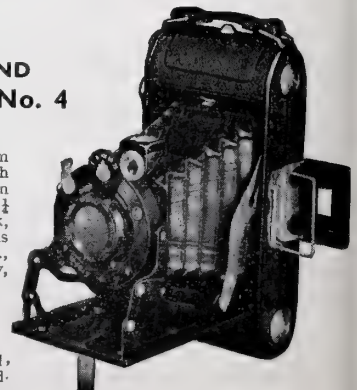
We pay good prices for Leicas, Rolleiflexes, etc. We have the very camera you want.



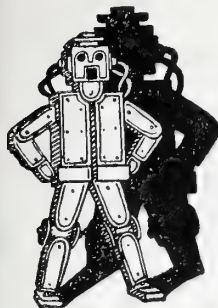
General-purpose popular size roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures $3\frac{1}{2} \times 2\frac{1}{2}$ in., self-erecting front, hinged back, pressure plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body, $6\frac{1}{2} \times 3 \times 1\frac{1}{8}$ in.

Price 55/-

Brown leather sling case, velvet-lined, lock and key. Price7s. 6d.



**DOLLOND
OWL No. 4**



THE CAMERA THAT THINKS FOR YOU

ROBOT

The wonderful new "Robot" camera, in its mechanical perfection, allows you to forget the mechanics of photography.

The "Robot" embodies every device that camera-craft can contrive to free your mind for the picture—and the picture alone. An action—a fleeting gesture and the "Robot," with its quick-fire sequence "shooting," has it held fast for all time... a "Picture that lives." Nothing like the "Robot" has ever been available before. Free demonstrations with pleasure.

BUY YOUR "ROBOT" ON OUR FAMOUS EASY PAYMENTS

With Zeiss Tessar f/2.8 3 cm.£29 10 0

26/6 A MONTH for 24 months

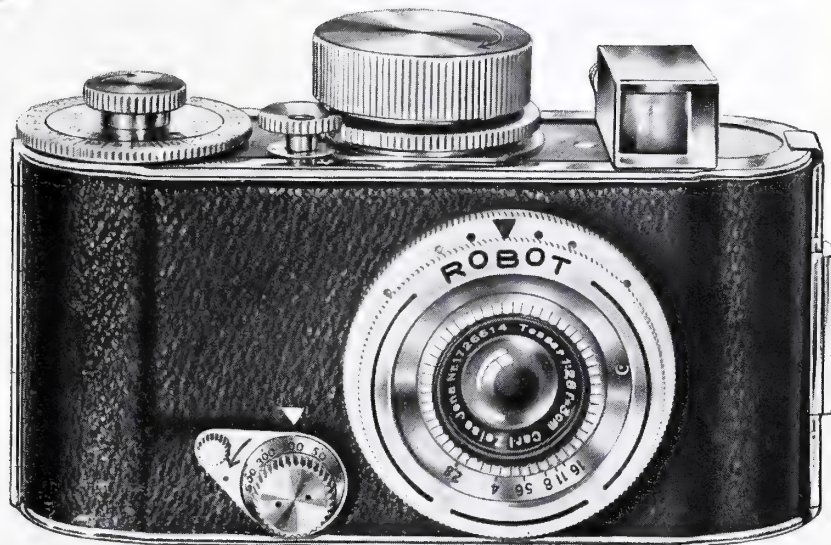
With Zeiss Tessar f/3.5 3 cm.£26 10 0

23/9 A MONTH for 24 months

With Meyer Primotar f/3.5 3 cm.£23 10 0

21/2 A MONTH for 24 months

GOOD ALLOWANCE ON YOUR PRESENT CAMERA



Some Advantages the "ROBOT" brings :

- Shoots sequence pictures with machine-gun speed.
- Film winds itself automatically.
- No double or overlapping exposures possible.
- Takes up to 50 exposures on standard 35-mm. film.
- Camera opens in daylight for changing from "pan" to colour film at any moment.
- Incorporates filter suitable for "pan" or "ortho" films.
- Three view-finders in one, including "right-angle" for "candid" work.
- Interchangeable lenses.

SPECIAL DEVELOPING AND PRINTING NEWS FOR MINIATURISTS!

STRIP PRINTS FROM LEICA AND OTHER 36-exp. 35-mm. NEGATIVES

Wallace Heaton were first as usual with this new method of dealing with miniature films. We make complete strip prints (36 exposures) for 3/6. These may be had on velvet or glossy paper as required. A photo-electric exposure installation ensures uniformity of results from even widely different negatives. This is the best possible method yet introduced for filing purposes. Strip prints can also be had on transparent film for projection—these cost 5/- per 36 exposures. Give this service a trial. The strip prints are made in Britain's finest D. & P. works, and the finest quality work is guaranteed.

Yet ANOTHER SERVICE for the MINIATURIST

Striving at all times to render the most useful and intelligent service for the development and after-treatment of miniature films, we have now standardised a new and harmless hardening process to which all films 35-mm. wide, developed by either our ordinary or "Microlux" (Keg.) process, are subjected.

No charge is made for this service, which ensures that your valuable negatives are immune from the thousands of small surface scratches which so easily ruin unprotected negatives. To scratch films which we have processed can now only be done by brutal mishandling.

"MICROLUX" and "INDIVIDUAL" MINICAMERA DEVELOPING

Films developed by this process will enlarge to over twenty times without showing any grain. All films for "Microlux" development must have at least twice the ordinary exposure—providing this is so, we can assure the photographer of negative quality which cannot be equalled. Prices: Leica, Contax and similar films: 36 exposures, 4/6; 12 or 18 exp., 3/6. All other 6, 8, 12 or 16 exposure films (up to 3 1/4 x 2 1/4 size) per film 3/6.

Note.—When sending films for this special treatment it is more than usually necessary to advise us as to the make and type of film used. Literature free on request.

WARNING—"AUTOMAX" (REGD.) PRINTS

It has been brought to the notice of Master Photo Finishers Ltd. (Wallace Heaton, Managing Director), that a number of firms have been supplying prints of their own, under the description of "Automax." Please note that these prints are the particular product of Master Photo Finishers Ltd., and that "Automax" is their registered trade mark. Anyone detected in supplying under the description "Automax" prints which are not made by this Company will be proceeded against.

"Automax" Prints can be ordered from Wallace Heaton Ltd., of 127, New Bond Street, London, W.1, and from their branches, also from the branches of City Sale & Exchange (1929) Ltd., and from other dealers who are authorised by Master Photo Finishers Ltd. to retail "Automax" prints. No print is a genuine "Automax" unless it bears the trade mark "Automax" printed on the back. "Microlux" (Regd.) is also a registered trade mark belonging to Master Photo Finishers.



THE LEADING MINICAM AND CINECAM SPECIALISTS

WALLACE HEATON LTD

127, NEW BOND STREET, LONDON, W.1

Phone: Mayfair 7511 (8 lines). And at 47, Berkeley Street, W.1; 43, Kensington High Street, W.8

Also City Sale & Exchange (1929) Ltd., at 59-60, Cheapside; 90-94, Fleet St.; 54, Lime St.; 84, Aldersgate St. and The Arcade, Liverpool St., London, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



For correct colour
values and supreme
clarity in enlargements
. . . use

SELO

Fine Grain

**PANCHROMATIC
ROLL FILM**

THIS supremely fine grain film allows of great enlargement without "mealiness." Obtainable in all standard sizes, also in the 35mm. size, perforated, for use in miniature cameras.

Made in England by ILFORD LIMITED

ILFORD, LONDON

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 243, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, September 1st, 1937.

No. 2547.



PICTURES of **HAPPINESS**
... they always come out well on
SELOCHROME
EXTRA FAST
ROLL FILM ●

Made in England by ILFORD LIMITED. ILFORD. LONDON

Boats black against the sunset . . . skies
transfigured with a host of tones . . . every
ripple of the quiet water contributing to
the pattern of reflected light. To make a
successful monochrome study of such a scene
demands the wide scale of gradation of

● THE FILM OF SUPERFINE GRAIN · FULLY PANCHROMATIC · DOUBLE-COATED · ANTI-HALO

KODAK 'PANATOMIC' FILM



For all information write to Mr. A. P. Taylor, Dept. 57B.

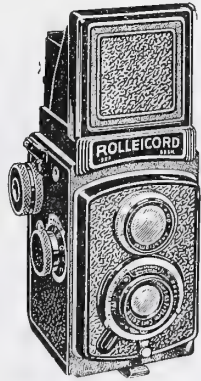
KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

5d. A DAY FOR SHOTS LIKE THIS

with a new Rolleicord

MODEL '1A



That's all it costs to buy one of these popular twin-lens reflexes at Wallace Heaton's. Why not get yours now and be prepared for a holiday season of photography at its best? Landscapes, indoor snaps, speed subjects, are a few of the things you can take better with a Rolleicord. Rolleicord 1a is the biggest value to-day in twin-lens roll-film reflexes. Takes 12 pictures on $3\frac{1}{2} \times 2\frac{1}{2}$ roll film for 1/-, shows the picture full size and right way up on the ground-glass screen. Easy to use, easy to get dead-sharp focussing. Built to the well-known "Rollei" standard. Can be adapted for plates and ciné film and takes all Rolleiflex accessories except the angle mirror. Has art leather-covered body. Fitted with f/4.5 Zeiss Triotar lens and Compur shutter, speeded to 1/300th sec., T. & B.

Cash price **£12 : 10 : 0**

11/3 A MONTH FOR 24 MONTHS

FIRST PAYMENT SECURES YOUR ROLLEICORD



ROLLEICORD II

also on easy terms.

Rolleicord II with f/3.5 Zeiss Triotar lens and Compur shutter, speeded to 1/300th sec., T. & B.

14/10 A MONTH
for 24 months or 23/2 for 15 months.
Cash price **£16 10 0**

Rolleicord II with f/4.5 Zeiss Triotar lens and Compur shutter, speeded to 1/300th sec., T. & B.

13/- A MONTH
for 24 months or 20/4 for 15 months.
Cash price **£14 10 0**

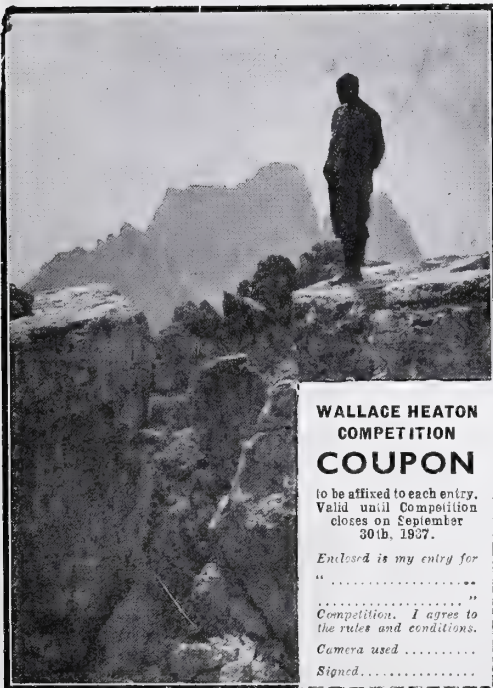
GOOD EXCHANGE ALLOWANCES



THE ROLLEICORD SPECIALISTS
WALLACE HEATON LTD.
127, NEW BOND ST., — 47 BERKELEY ST., W.1, & 43, KENSINGTON HIGH ST., W.8
Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet St.; 54 Lime St.; 84, Aldersgate St., London, E.C.

TRAVEL TO SUCCESS WITH YOUR CAMERA!

A LEICA PICTURE



WALLACE HEATON COMPETITION COUPON

(to be affixed to each entry. Valid until Competition closes on September 30th, 1937.)

Enclosed is my entry for "....."
Competition. I agree to the rules and conditions.
Camera used

Signed

WALLACE HEATON'S NEW "TRAVEL SNAPS"

PHOTOGRAPHIC COMPETITION

Any amateur may enter, using any camera or materials. Mountain scenery, the embarking of passengers, "crossing the line," Eastern bazaars, pictures of famous beauty-spots—pictures taken at home or abroad, can all be sent in. All entries will be judged on their photographic excellence.

FIRST PRIZE £25 Cash **WEEKLY PRIZE 21/-** Cash

HERE ARE THE SIMPLE RULES:

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final.

AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry).

ANY MAKE OF CAMERA OR MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE MOUNTED OR UNMOUNTED (not less than 8x6 unmounted is recommended). SPOTTING ONLY TO REMOVE DEFECTS (no faking or retouching).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPY. RIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS. (If a guinea prize-winner for an extra guinea.) Copyright of the £25 prize-winning photograph and negative become the property of Wallace Heaton Ltd. without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed, every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with.

A selection of the best entries will be held back at the close of the competition for exhibition in our galleries prior to their return. Our gallery is ALWAYS interesting, call and see it when in Town—free, of course.

Last week's prize winner was: Mrs. Eva Myfanwy, "Dodd," 7, Rawlinson Road, Oxford. ("Happy Holidays.")

Address your entries now to "Travel Snaps,"

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

BARGAINS

USED, BUT IN FINE CONDITION

1-pl. Kilito Magazine, Albid Plano f/6.8, fully-speeded shutter, 8 sheaths. £1 7 6
8½-in. Ross Zeiss Tessar f/3.5, iris £8 10 0
3½ x 2½ Voigtlander Bessa, f/6.3 anastigmat, speeded shutter. New condition. £2 17 6

Avo Photo-Electric Cell Exposure Meter £1 9 6

1-pl. Ensign Tropical Reflex, Ross Xpres f/4.5, rack focussing, self-capping focal-plane shutter, revolving back, 6 slides and P.P.A., leather case. New condition. £10 10 0

Whole-plate Leitz Printing Board, for enlarger. As new. £1 19 8
2½-in. square Rolleicord, Carl Zeiss Triotar f/4.5, Compur, and ever-ready case. £9 9 0
4½ x 2½ No. 1a Ihagoe Roll Film, Meyer Trioplan f/4.5, Ibsco shutter. £3 3 0
9.5-mm. Dekko Cine Camera, f/1.9 anastigmat, 3 speeds, motor drive and case. £9 17 6

16-mm. Model C Kodascope, 300-watt lamp, motor drive and resistance to 250 volts. £11 11 0

6 x 4½ cm. Makina, Plaubel f/2.9 Anticomar, Compur shutter, 6 slides, P.P.A. and case. £7 17 6

3½ x 2½ T-P. Reflex, Texor f/4.5, focal-plane shutter, reversing back, 6 slides, P.P.A. and case. £7 17 6

Leica Stereo Attachment, complete in case, in new condition. £4 15 0

1-pl. Watson's Acme Conical Bellows Field, Cooke Series III f/5.5, T-P. shutter, swing and reversing back, 6 D.D. slides, tripod and case. £8 17 6

V.P. Model A Exakta Reflex, Carl Zeiss Tessar f/2.8 and leather case. £18 18 0

Swift Microscope, fine and coarse adjustment, mechanical stage, rack substage, 3 objectives, 2/3rds, 1/6th and 1/12th oil-immersion, 2 eyepieces, and complete in case. £24 10 0

35-mm. Retina Camera, Carl Zeiss Tessar f/4.5, Compur Rapid shutter, complete with filter and leather case. As new. £11 11 0

3½ x 2½ Nettal Focal-plane, Carl Zeiss Tessar f/3.5, self-capping focal-plane shutter, 3 D.D. slides. New condition. £18 18 0

3½ x 2½ Ensign Folding Pocket, Ross Xpres f/4.5, Compur shutter, 6 slides, leather case. £8 15 0

3½ x 2½ T-P. Victory Reflex, T-P. Cooke f/4.5, self-capping focal-plane shutter, revolving back, 6 slides and P.P.A. £5 18 6

1-pl. Marion's Soho Reflex, Ross Xpres f/4.5, swing front, Kershaw focal-plane shutter, revolving back, 3 D.D. slides, P.P.A. and leather case. £15 15 0

3½ x 2½ Tronar Folding Pocket, Carl Zeiss Tessar f/4.5, D.A. Compur shutter, double extension, 6 slides and leather case. £8 7 6

3½ x 2½ Ihagoe Roll Film, Carl Zeiss Tessar f/3.5, delayed-action Compur shutter, focussing. Condition equal to new. £10 10 0

Model II Leitz Leica, Elmar f/3.5, coupled range-finder, complete in ever-ready case. £20 10 0

Model I Contax, Carl Zeiss Sonnar f/2, coupled range-finder, focal-plane shutter and ever-ready case. £30 0 0

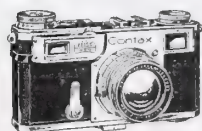
35-mm. Dollina Certo Miniature Camera, Xenon f/2 anastigmat, Compur Rapid shutter, coupled range-finder. New condition. £18 11 6

3½ x 2½ Zeiss Ikon Nettar, Nettar f/3.5, Compur Rapid shutter, focussing adjustment. New condition. £7 17 6

3½ x 2½ Magnaprint Enlarger, f/6.3 anastigmat, Plano-Convex condenser, electric fittings. £7 17 6

**SEND FOR YOURS
NOW FROM
90/94 FLEET ST.**

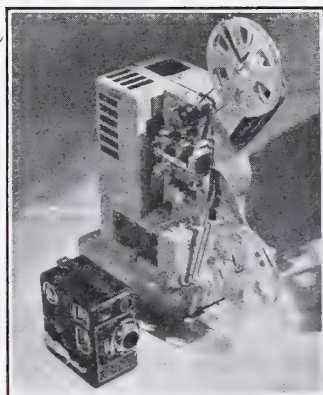
ZEISS CONTAX II



The famous precision minicamera. With focal-plane shutter speeded to 1/1,250th sec. Zeiss Tessar f/3.5 lens, 36 exposures at a loading.
Cash price £40:10:0
36/4 a month for 24 months.

CITY SALE AND

WE DON'T CARE WHICH MAKE YOU CHOOSE— AND YOU CAN BUY ON THE ONLY FULLY

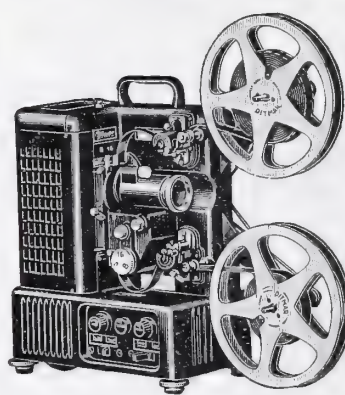


SIEMENS '8' PROJECTOR

With 200-watt 50-volt lamp, combined with the well-known Siemens optical system. With Busch Neostar 35-mm. or 35-mm. lens according to choice. Silent claw mechanism. Adjustable speeds from 10 to 20 pictures per second. Simple picture device. Self-contained resistance (100 to 250 volts A.C. or D.C.). Hand and motor rewind.

Cash price £37:10:0

24 monthly payments of 33/8.



DITMAR DUO PROJECTOR

For projecting either 8 or 16 mm. films. Easy threading. All parts required for the two sizes always in readiness. No interchange of loose parts. Optical system ensures the highest light efficiency. Steady projection. Novel tilting device enables tilting from any direction. Fitted with Berthiot Hermagis f/1.6 projection lens 35-mm., 1½ in. With 250-watt lighting.

Cash price £32:10:0

24 monthly payments of 29/2.



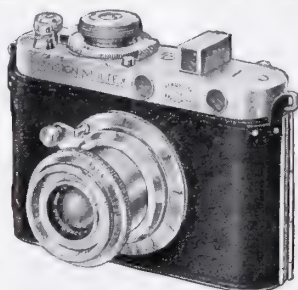
ENSIGN MAGNAPRINT

For all miniature negatives—Ensign Midget, half-V.P., Leica, Contax and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2½-in. condenser. Enlarges Ensign Midget and half-V.P. to all sizes from 2½ x 3½ in. to 15 x 12 in.; other sizes in proportion.

Cash price £9:10:0

15 monthly payments of 13/4.

LATEST 104-PAGE CATALOGUE



ENSIGN MULTEX

British Precision Minicamera. This amazing instrument is actually in stock at "City Sale" branches. It has full-sized enclosed viewfinder, coupled range-finder and lens, focal-plane shutter, with slow speeds from 1 to 1/15th sec., fast speeds from 1/25th to 1/1,000th. Takes 14 pictures (3 x 4 cm.) on 127 roll film. With f/3.5 Ensign Multar, in hidiumin mount.

Cash price £19:10:0

Yours for 17/6 and 23 more similar monthly payments. Or with f/2.9 Ross Xpres, £25 0 0; f/1.9 Ross Xpres, £32 10 0; f/2.8 Zeiss Tessar, £29 10 0; f/2 Zeiss Sonnar, £40 0 0. Two years to pay for any model.



NEW PATHÉ "H"

With lens mount for interchangeable lenses. The new daylight-loading 9.5-mm. movie-maker. A neat, compact little instrument making perfect cine pictures. Why not get one now for your holidays? It is fitted with high-grade f/2.5 lens and costs only

£7:0:0

10/- a month for 15 months.



NEW ROLLEICORD

Model 1a.

Bigger value than ever. Shows your picture full size and right way up on the ground-glass screen. Take 12 pictures on 3½ x 2½ roll film for 1/-. Body beautifully finished in art leather. With Compur shutter and Zeiss Triotar f/4.5 lens

Cash price £12:10:0

24 monthly payments of 11/6

EASY TERMS

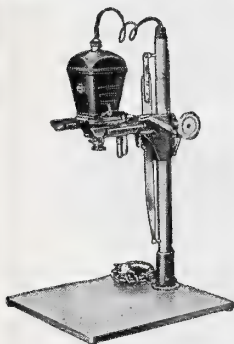
We make no enquiries from employers, and resort to no harsh formalities whatever. If your purchase costs over £10 you have the option of paying for it on 24, 15 or 9 monthly instalments. If it costs between £5 and £10, we give you 15 or 9 months to pay, or for goods between 50/- and £5, 9 monthly payments.

90/94 FLEET ST., LONDON, E.C.4

Also at 54, LIME STREET, E.C.3; 84, ALDERSGATE STREET, E.C.1; 13, THE ARCADE, LIVERPOOL STREET, E.C.4; 43, KENSINGTON HIGH STREET, W.8.

EXCHANGE (1929) LTD.

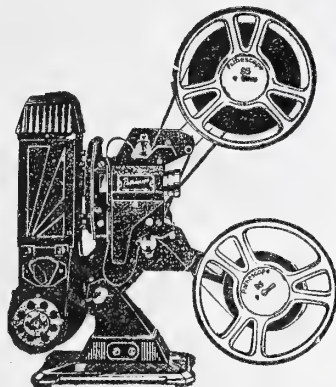
WE STOCK THEM ALL—OUR ADVICE IS UNBIASSED
CONFIDENTIAL EASY PURCHASE PLAN!



**M & W
FAM ENLARGER**

Fam III for roll films and plates up to 6×6 cm. Double anastigmat f/4.5 9-cm. lens with iris stop, exchangeable against additional lens 5.5-cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

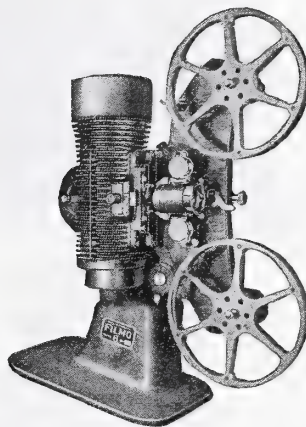
Cash price **£18 : 18 : 0**
24 monthly payments of 17/-.



PATHÉSCOPE 200-B

With 200-watt lighting. Pictures 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex adapter and one empty 300-ft. super reel.

Cash price **£15 : 0 : 0**
24 monthly payments of 13/5.



FILMO "8" PROJECTOR

Has most efficient direct lighting system with 400-watt lamp and f/1.6 lens. Flicker is banished by 11-1 shuttle and shutter movement. Automatic rewind, 200-ft film capacity.

Cash price **£40 : 0 : 0**
24 monthly payments of 35/10.

FREE & POST FREE ON REQUEST

ROLLEIFLEX

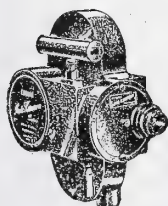
For 22/5 DOWN
and 23 more similar monthly
payments or 15 monthly
payments of 35/-.

Rolleiflex is fitted with
Zeiss Tessar f/3.5 lens and
Compur Rapid shutter. Takes
12 pictures on 3½×2½
roll film.

Cash price **£25 : 0 : 0**



SPECIAL OFFER!



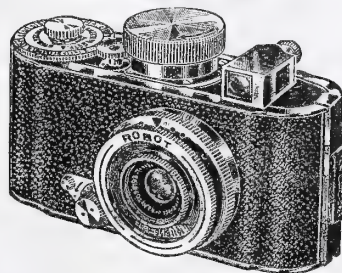
GENEROUS EXCHANGES

We make the highest allowances
possibly obtainable on any used appa-
ratus in part exchange for a fresh pur-
chase—let us quote you!

Ensign Autokinecam, taking 50 ft.
and 100 ft. of film, optical view-
finder, half speed, normal speed
and slow motion, interchangeable
lenses, fitted with 1-in. f/2.6
anastigmat. List price £18 18s.

Price £6:17:6

Any other lenses may be fitted at
correspondingly low prices.



**NEW ROBOT
MINICAMERA**

Shoots sequence pictures with machine-gun
speed. Film winds itself automatically. No
double or overlapping exposures possible. Takes
up to 50 exposures on standard 35-mm. film.
Camera opens in daylight for changing from
pan. to colour film at any moment. Incorporates
filter suitable for pan. or ortho films. Three
view-finders in one, including "right-angle"
for "candid" work. Interchangeable lenses.
With Zeiss Tessar f/2.8 lens.

Cash price **£29 : 10 : 0**
28/6 a month for 24 months.

BARGAINS

**USED, BUT
FULLY GUARANTEED**

Cine-Kodak Eight, f/3.5 lens, leather case,
Kodascope Projector 8-30 and screen.
Outfit complete. List price £21 £14 12 6
Cine-Kodak Eight, f/1.9 lens, leather case.
As new. List price £15..... £9 15 0
Cine-Kodak BB Junior, f/3.5 lens, leather
case. List price £15..... £6 18 6
Cine-Kodak BB Junior, f/1.9 lens, leather
case. List price £20..... £12 15 0
9.5-mm. Argus Cine Camera, f/1.9 Dall-
meyer anastigmat. Almost new condition.
List price £34..... £23 10 0
Model C Kodascope, complete with resis-
tance. List price £15 18s..... £7 10 0
Pathe Kid Projector and super attachment.
List price 55s..... £1 10 0
Latest Pathe Imp Projector, all mains.
resistance. List price £4 12s. 6d. £2 18 6
Coronet Cine Camera, f/3.9 lens. List
price 75s..... £1 17 6
Pathe de Luxe Motocamera, with inter-
changeable f/3.5 lens and ×4 Telephoto,
leather case. List price £16 16s. £7 0 0
Campro Camera-Projector, f/3.5 lens,
outfit complete. List price £3 17s. 6d.
£1 15 0

Zeiss Movikon, f/1.4 Sonnar and Telephoto.
As new. List price £93..... £72 15 0
Cine-Kodak Special, with 1-in. f/1.9 lens
and 2-in. f/3.5 Telephoto, leather case.
As new. List price £155..... £97 0 0
Model III Zeiss Leica, f/2.8 Summar lens,
complete in ever-ready case. As new
£32 10 0

Model I Zeiss Leica, f/3.5 Elmar anastig-
mat, self-capping shutter, 1/20th to 1/500th
sec., complete in leather case.... £24 19 6
Zeiss Contaflex, f/2.8 Sonnar lens, complete
in ever-ready case. As new.... £50 17 6
3½×2½ Ensign Autorange, f/4.5 Zeiss
Tessar anastigmat, Compur sector shutter,
1 to 1/250th sec., complete in leather case
£24 10 0

6×6 cm. Rolleiflex, f/3.8 Zeiss Tessar
anastigmat, Compur sector shutter, 1 to
1/300th sec., complete in ever-ready case
£16 16 0

4×4 cm. Rolleiflex, f/3.5 Zeiss Tessar
anastigmat, Compur sector shutter, 1 to
1/300th sec., complete in ever-ready case
£15 15 0

V.P. Model B Multispeed Exakta, f/1.9
Dallmeyer anastigmat, complete in leather
case..... £25 17 6
6×6 cm. Voigtlander, f/7.7 Voigtlander anas-
tigmat, complete in ever-ready case
£1 15 0

3×4 cm. Picochic Roll Film, f/2.9
Meyer anastigmat, Compur sector shutter,
1 to 1/300th sec., leather case.... £24 19 6
V.P. Agia Speedex Roll Film, f/3.9 Solinar
anastigmat, Compur sector shutter, 1 to
1/300th sec., complete in leather case
£4 4 0

Six-16 Kodak, roll film, f/4.5 Kodak
anastigmat, delayed-action Compur sector
shutter, 1 to 1/250th sec., complete in
leather case..... £5 19 6
3½×2½ Ihagee Roll Film, f/4.5 Zeiss Tessar
anastigmat, Compur sector shutter, 1 to
1/200th sec., complete in leather case
£4 19 6

3½×2½ Agia Standard Roll Film, f/4.5
anastigmat, speeded shutter, half to 1/100th
sec. T. and B., leather case..... £4 2 6

3½×2½ Salex de Luxe Folding Pocket,
f/4.5 Zedellian anastigmat, delayed-action
Compur sector shutter, double extension,
rising and cross front, 6 slides, F.P.A.,
leather case..... £3 19 6

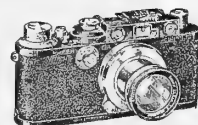
3½×2½ Zeiss Maximar Folding Pocket,
f/4.5 Zeiss Tessar anastigmat, delayed-action
Compur sector shutter, 1 to 1/250th sec.,
T. and B., rising and cross front, 6 slides,
F.P.A., leather case..... £7 17 6

**GET ANY OF THESE
FROM
59/60 CHEAPSIDE**

LEICA IIIa

38/7 a month for 24
months.

Chromium model, speed-
ed to 1/1,000th sec.,
f/2 Summar lens in
collapsible mount, 36
exposures at a loading.
Cash price **£43:0:0**
Colour Film for Leica
now in stock.



59/60 CHEAPSIDE, LONDON, E.C.2

22; and WALLACE HEATON LTD., 127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1;
8; 1a, AVERY ROW, W.1

OVER £6 SAVED

(£9:17:6 instead of £16:5:0)

Westminster offer
strictly limited
number only—

ZEISS IKON

Model 530/15

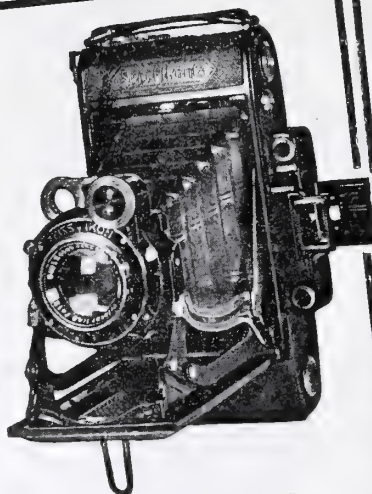
Super Ikonta

Each and all these fine
and much-sought-after
cameras are brand new,
as normally issued.

The magnificent specification includes
ZEISS IKON BUILT-IN REVOLVING
WEDGE RANGE-FINDER, famous
Zeiss f/4.5 Triotar anastigmat, Klio
shutter, 1/5th to 1/100th sec., and
delayed action, optical direct-vision
finder, rapid self-erecting front, etc.,
etc.

● Most attractive Picture Sizes ●

For 8 exposures 4½ x 2½ in. on normal spool, with
option of 16 2½ x 2½ by removable mask. Full
size is most pleasing shape and generous dimen-
sions; smaller is simply big enough to give
good picture of itself, yet exceedingly economical.



WESTMINSTER
Bargain Price

£9 : 17 : 6

12 monthly payments of 17/4.

● In view of this Out-of-Income
privilege (quite exceptional with
a Special Offer such as this)
earliest possible application is
strongly urged.

LATEST ENSIGN SELFIX "220" . . .

This camera, noted as a pioneer of the self-
erecting principle in the inexpensive camera,
is now offered in a new form, taking 12 pictures
2½ x 2½ or 16 2½ x 1½ at option. Direct optical
finders, adjustable to either size, mechanical
film counter similarly adaptable, focussing and
depth-of-focus scale and most handsome lustre
chromium finish.

F/7.7 Ensar anastigmat, Trichro shutter, speeds
1/25th, 1/50th, 1/100th, T. and B. **£2:15:0**

F/6.3 Ensar and Trichro shutter **£3:5:0**

9 monthly payments of 7/10.

Ensar f/4.5 anastigmat and Trichro shutter **£3:15:0**

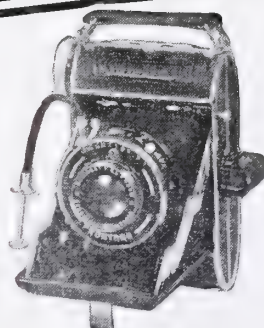
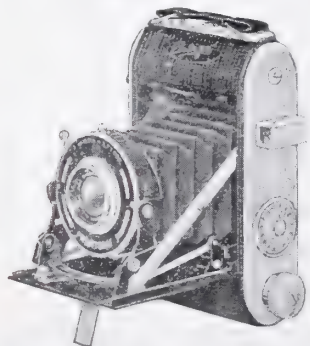
9 monthly payments of 8/11.

Ensar f/4.5 and Prontor II shutter **£5:15:0**

12 monthly payments of 10/1.

Zeiss Tessar f/4.5 and Compur shutter **£9:15:0**

12 monthly payments of 17/1.



WESTEX MINIATURE

Lowest-priced high-precision
miniature. With famous f/2.9
Radonar lens, focussing to
3 ft. Prontor II D.A. shutter,
1 to 1/175th sec., T. and B.
Strong, beautifully made,
easy and delightful to handle,
optical direct-vision finder.
Takes 16 3 x 4 cm. on normal
V.F. spool **£5:12:6**

12 monthly payments of
9/11, 24 of 5/-.

With Vidanar f/4.5 and
Vario shutter to 1/100th sec.
£3:12:6

12 monthly payments of 6/6

● FOR CINÉ APPARATUS TOO
... YOU CANNOT DO BETTER
THAN GO TO THE WESTMINSTER

Still nothing quite like the ROLLEIFLEX

The camera that gains the prizes and pro-
duces the maximum of successful pictures.
The ROLLEIFLEX thinks for you, saves you
from forgetting, brings into photography a
certainty all its own. Absolutely automatic,
with Rapid Compur shutter, 1 to 1/500th sec.,
T. and B., f/3.5 Zeiss Tessar anastigmat, takes
12 pictures 2½ x 2½ on standard roll films, can
also be adapted for plates.

£25

12 monthly payments of 43/9, 24 of 21/11.



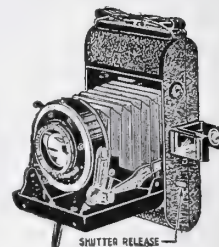
Always Something Good—at the WESTMINSTER . . .

Always some outstanding opportunity to secure
a real money-saving bargain in desirable high-
class apparatus—both new and second-hand.
See below for a notable instance. Remember,
too, that the unique Westminster OUT-OF-
INCOME Plan offers you not only the most
convenient terms of all but certain very important
advantages that you get only at the WEST-
MINSTER—nowhere else!

WESTMINSTER "VICTORIA"

Ultra-Modern Roll Film Cam-
era, for 16 pictures 2½ x 1½
on normal 3½ x 2½ spool.

Specially strong scientific one-
piece construction. Quick
self-erecting front, with f/2.9
Steinhell Cassar anastigmat,
focussing mount. Particularly
efficient optical finders. Quick
and easy loading, panchro-
matic safety covers.



Model I, Compur Rapid shutter, 1 to 1/400th sec., T. and
B. and delayed action, release on camera body **£7:19:6**

12 monthly payments of 14/-, 24 of 7/-.

Model II, with Normal Compur shutter, 1 to 1/250th sec.,
T. and B., and delayed action, release on camera body **£6:15:0**

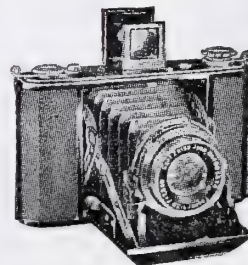
12 monthly payments of 11/10, 24 of 5/11.

Model III, with Prontor II shutter, 1 to 1/150th, T. and
B., and delayed action **£4:19:6**

12 monthly payments of 8/9.

ZEISS IKON IKONTA

New 2½" square
Models



Most recent addition to the
Ikonta series, giving 12
pictures on usual 8-exposure
3½ x 2½ spool. 100 per cent
self-erecting, and with shut-
ter release on camera body.

F/4.5 Novar, in delayed-action Telma shutter, 1/25th
to 1/125th sec., T. and B. **£6:12:6**

12 monthly payments of 11/7.

F/4.5 Novar, in delayed-action Klio shutter, 1 to
1/175th sec., T. and B. **£7:5:0**

12 monthly payments of 12/8.

F/3.5 Novar, in Compur shutter, 1 to 1/300th sec.,
T. and B. **£9:10:0**

12 monthly payments of 16/8.

F/3.5 Tessar, in Compur Rapid, 1 to 1/500th sec.,
T. and B. **£13:0:0**

12 monthly payments of 22/9, 24 of 11/5.

WESTMINSTER

PHOTOGRAPHIC EXCHANGE LTD.
111, Oxford St., W.1

'Phone and 'Grams

GERrard 1432.

Also

81, STRAND, W.C.2
TEMple Bar 9773-4.

119, VICTORIA ST., S.W.1
VICToria 0669.

24, CHARING X RD., W.C.2
TEMple Bar 7165.

BIG

BARGAINS IN USED APPARATUS

ALL FULLY
GUARANTEED

Did you know that you can save pounds on these amazing offers? City Sale bargains are not "junk"—they're well-cared-for instruments brought in part exchange for other apparatus. Every item has been thoroughly overhauled in our technical workshops, and sold at 30 per cent to 70 per cent below original list prices.

CHOOSE YOURS NOW!—ON EASY TERMS

ALL THE LATEST IN STOCK

ENSIGN MINIATURE MAGNAPRINT

The lamp body is constructed of light metal. It has a removable top fitted with a lamp-holder. Its tubular mounting is very rigid, free from vibration, and provides ventilation to the condensers. For focussing the body slides freely on the supporting column and clamps in the required position. Fine focussing is then carried out by the helicoidal lens mount which is provided with a large knob which locks it firmly in position at the required point. Takes half-V.P., Leica and Contax negatives. With f/6.3 lens.

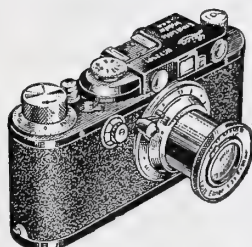
£5:15:0
15 monthly
payments of 8/1.



LEICA III 28/6 a MONTH

for 24 months, or 15 monthly payments of 44/7. It is equally suitable for travel, sports, tele shots, or shots in the home or theatre. The negative material is inexpensive, and it takes up to 36 shots in rapid succession if desired. With f/3.5 Elmar lens.

Cash
price £31:16:0



AGFA KARAT

7/5 a MONTH
for 15 months.

Takes 12 pictures on 35-mm. film. Fitted with high-grade f/6.3 lens. Optical direct-vision finder. Easy loading. Takes clear and sparkling pictures. Ready for action at the touch of a button

£5:5:0



NEW ROLLEICORD 1a

For 12 pictures on 3½×2½ roll film. Shows picture full size and right way up. Built true to the famous Rollei standard. Has art leather covered body. f/4.5 Zeiss Triotar lens and Compur shutter..... £12:10:0

24 monthly payments of 12/3.

Rolleicord II, with f/4.5 Zeiss Triotar lens and Compur shutter, speeded to 1/300th sec. T, and B, and extra deep focussing hood.. £14:10:0



Pathe Kid Cine Projector, adjustable resistance, super-reel attachment, and screen £2 17 6

Several Very Fine Microscopes by Leitz, Zeiss Watson, etc., at special clearance prices. Details on application.

Complete Leica Outfit, consisting of Model III Chromium Leica, f/2 Summar, 9-cm. f/4 Elmar, 20-cm. Telyt f/4.5, reflex attachment, 13.5-cm. f/4.5 Elmar, 13.5-cm. f/3.5 wide-angle lens, 2 lens hoods, filters, case, etc. Cost £142 10s. £98 0 0

3½×2½ Zeiss Miraphot Vertical Enlarger, f/4.5 Carl Zeiss Tessar, electric fittings, base easel..... £7 7 0

1-pl. Mahogany Enlarger, long ex., reversing carrier, plano-convex condenser, good enlarging objective, electric fittings £5 2 6

3½×2½ Ensign Vertical Enlarger, friction drive, condenser f/6.3 anaa, base easel, electric fittings..... £7 5 0

Leitz Valoy Vertical Enlarger, long pillar, condenser, base easel..... £7 10 0

Fine Enlarging Ikon Combination, consisting of mahogany enlarger, long ex., f/4.3 anaa, condenser, rev. carrier, special stand and enlarging easel. Complete £6 6 0

Fine Oak Projection Lantern, triple draw-tube, condenser, large light-chamber, 6-in. obj., with rack..... £5 5 0

Model III Leica, high and low speeds, coupled range-finder, f/2 Summar, L/case..... £33 10 0

Multi-speed V.P. Roll Film Reflex, high and low speeds, D.A. shutter, f/2.8 Tessar lens, L/case..... £24 10 0

V.P. Multi-speed Exakta, movements as above, f/3.5 Ihagee anaa, and case..... £16 0 0

16 ex. on V.P. Zeiss Baby Ikonta, f/3.5 Novar anastigmat, Compur shutter and purse..... £6 7 6

16 ex. on 3½×2½ Super Ikonta, range-finder, f/3.5 Tessar and purse £14 7 6

Zedel Stereo Roll Film, double ex., rack focus, f/4.5 Zedel anaa, lenses, Stereo Compur shutter, takes No. 130 roll films £8 7 6

3½×2½ Dallmeyer Speed, f/2.9 Pentac lens, focal-plane shutter, Dallmeyer Dallon Telephoto, interchangeable, 3 book-form slides, 2 light filters, L/case..... £14 7 6

1-pl. T-P. Mahogany Enlarger, long ex., f/6.3 Ross Homocentric lens, condenser, electric fittings..... £5 17 6

Latest Model II Chromium Zeiss Contax, f/2 Sonnar, combined wedge range-finder, L/case. As new..... £42 10 0

1-pl. Sanderson Universal Hand and Stand, triple ex., W.A. rack, f/4.5 Zeiss Tessar, Diastar, Compound shutter, 3 D.D. slides, F.P.A., L/case £29 17 6

4½×6 Ernax Press Focal-plane, f/1.8 Ernax anaa, 6 slides, L/case. As new..... £15 15 0

3½×2½ Ihagee Folding Reflex, f/4.5 Carl Zeiss Tessar, revolv. back, self-capping focal-plane shutter, 3 D.D. slides, roll-holder..... £14 17 6

EASY TERMS AND EXCHANGES

Any item costing £10 or over can be had on 24 monthly payments, or anything over 50/- on 9 or 15 monthly payments (according to cash price). Good allowance on your used apparatus in part exchange for a fresh purchase.

LET US SEND YOU OUR QUOTATION

3½×2½ Zeiss Minimum Palmos Press Focal-plane, f/4.5 Carl Zeiss Tessar, 3 D.D. slides, F.P.A..... £12 17 6

200-B Pathe Cine Projector, adjustable resistance. As new £12 17 6

530/16 Super Ikonta, f/2.8 Zeiss Tessar, Rapid Compur shutter, L/case £23 10 0

5×4 Goerz Anschutz Press Collapsible, f/6.8 Goerz Dagor, 5 D.D. slides, L/case..... £3 18 6

5×4 Sanderson Hand and Stand, f/6.8 Cooke lens, Acme shutter, 6 D.D. slides, L/case..... £3 18 6

1-pl. Triple Ex. Field, R.R. lens, Busch set of casket lenses, 3 D.D. slides, tripod and Mackenzie envelopes..... £3 7 6

3×4 Fotet Roll Film, f/4.5 Vidom anaa, Compur shutter, purse £3 18 6

3½×2½ T-P. Special Ruby Reflex, revolv. back, f/4.5 Cooke anaa, 1 D.D. slide, F.P.A..... £7 7 0

35-mm. Visual Viewer for Miniature Still Projection, condenser, electric fittings, 2-in. objective and case. Un-solled. Cost £10 10s..... £7 7 0

10½-in. f/4.5 Cooke Aviar Lens..... 50s. 0d.

1a Roll Film Carbine, f/7.7 anaa, Trichro shutter, L/case 35s. 0d.

45×107 Ernemann Stereo Folding Reflex, pair f/4.5 Tessar lenses, 6 slides F.P.A., L/case £12 17 6

45×107 Jules Richard Taxiphot, automatic action, pair good quality oculars, trays, ambroine boxes, etc. £7 10 0

3½×2½ Zeiss All-metal Double Ex. Tronar, f/4.5 Dominar, Compur, 6 slides, F.P.A., roll-holder, L/case..... £4 17 6

Leitz Focomat Vertical Enlarger, electric fittings, printing board..... £15 15 0

4½×6 V.P. Bettles de Luxe Bijou Reflex, revolv. back, self-capping shutter, f/3 Meyer anaa, 9-in. f/6.5 Dallmeyer Dallon Telephoto, 3 slides, F.P.A., L/case..... £11 17 6

4½×6 T-P. Bijou Reflex, Cooke f/2.5 Series X anaa, 3 D.D. slides, F.P.A. Cost £21..... £13 7 6

3½×2½ Double Extension Folding, f/4.5 Steinheil anaa, Compur, 4 slides, F.P.A., L/case..... £3 18 6

9×12 Microflex Combined Press Focal-plane and Folding Reflex, f/4.5 Zeiss Tessar, 3 slides, F.P.A., L/case £25 0 0

Bell & Howell No. 121 16-mm. Cine Camera, f/3.5 anaa, f/3.5 lens..... £4 7 6

3½×2½ Voigtlander Bergeheil Folding, double ex., f/4.5 Heliar anaa, D.A. Compur, 6 slides, L/case..... £8 17 6

Purma Special Roll Film, f/6.3 anaa..... 35s. 0d.

Dollina II Roll Film, f/2.9 Radionar, Rapid Compur, L/case £13 7 6

3½×2½ Saxe Compact, f/3.8 Saxonar, D.A. Compur, 3 slides..... £4 18 6

Zeiss Contaflex, f/2 Sonnar, 8.3-cm. f/2 Sonnar, interchangeable, L/case Cost £120..... £67 10 0

3×4 Kolibri, f/3.5 Novar, D.A. Telma shutter, L/case £4 17 6

1-pl. T-P. Reflex, revolving back, f/3.5 Dallmeyer Press anaa, 3 slides £8 17 6

104-PAGE CATALOGUE FREE AND POST FREE

(1929) LTD.

CITY SALE & EXCHANGE

54, LIME ST., LONDON, E.C.3

Also at 84, ALDERSGATE ST.; 59/60, CHEAPSIDE; 90/94, FLEET ST.; and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C. also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BEEKLEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



12 PICTURES, THIS SIZE, FOR 1P EACH
WITH THE 4 × 4 CM.

Rolleiflex

The miniature of miniature reflex cameras, giving twelve 4 × 4 cm. pictures on a popular vest-pocket size roll film. This model embodies all the well-known features of the 6 × 6 cm. Rolleiflex—it shows the picture full size and right way up on the focussing screen, and has the excellent feature of a magnifier fitted over the peep-window so that shutter speeds and lens apertures are shown up in magnified form. It has f/2.8 Zeiss Tessar lens and Compur Rapid Shutter, speeded to 1/500th sec., T. and B. This model is used exclusively by many of the leading exhibition workers. It takes the majority of the 6 × 6 cm. Rolleiflex accessories, and is a really versatile instrument. Price £26.

The 6 × 6 Rolleiflex taking 12 pictures on 3½ × 2½ roll film, with f/3.5 Tessar lens and Compur Rapid shutter. £25.

SEE IT AT YOUR DEALERS

or write for Rolleiflex/Rolleicord prospectus and name of nearest stockist, from the Sole Importers:

R. F. HUNTER Ltd. "CELFIX HOUSE,"
51, GRAY'S INN ROAD, LONDON, W.C.1

Phone: Hol. 7311/2

ON V.P. ROLL FILM



See this sign on your dealer's window.



"Happy Hikers" ... by PHOTOGRAPHIC ADVERTISING LTD.

If you follow the example of the leading photographers and always use TAYLOR-HOBSON LENSES you can take photographs as perfect as this open-air study. For tone, accuracy of definition and fidelity to detail, these famous lenses are incomparably the most perfect made. Always ask for them by name.



TAKEN WITH A TAYLOR-HOBSON LENS

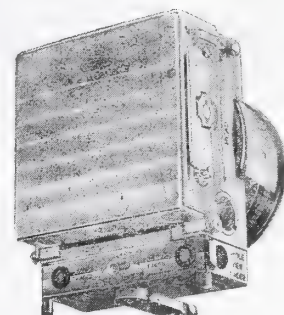
TAYLOR, TAYLOR & HOBSON LTD.

LEICESTER & LONDON

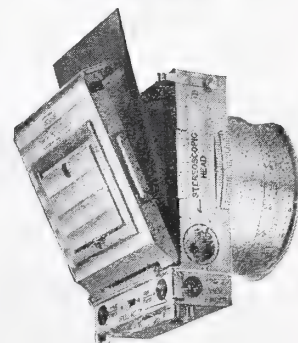
Your voting paper

YOUR CHOICE OF CANDIDATE		X PERCENT
FILMS		
GLASS PLATES		

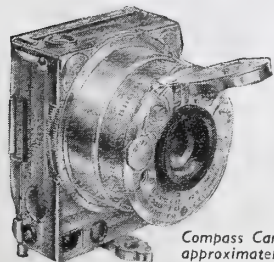
Whatever your choice — films or glass-plates — you may use either or both with the Compass. The new Compass roll-film back holds its own miniature roll-films of 6 exposures — a most convenient number for general or snapshot occasions. For those who prefer the special qualities of glass plates, these are available for use with the standard Compass camera back. Each patent Compass paper envelope is complete with plate all ready for daylight loading. Each negative can be developed when taken — there is no delay to complete a roll of film. Why not ask any Compass Dealer to demonstrate both types of back and the absolute simplicity of the unique Compass System of photography. An explanatory 48 pp. illustrated booklet will be forwarded on request.



The Roll-Film back



The Standard back open with plate inserted

Compass Camera
approximately
1/4 size extended

Compass

BUILT LIKE A WATCH — AS SIMPLE TO USE

COMPASS CAMERAS, LTD., 57, Berners Street, London, W.1

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

RFW/69
7



A FREE book - for every photographer, amateur and professional!

A copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new up-to-the-minute illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD.

Telephone: HOLBORN 5688.

PUBLISHING DEPARTMENT.

Please send me a free copy of the New Illustrated "Granville Guide," plus free voucher worth 6d. to 3/-.

Name.....

Address.....

.....A.P.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.



'TABLOID' BRAND FINE-GRAIN DEVELOPER

Produces negatives which bear enlargement ten to twenty diameters.

1/3 per
carton

From all
Photographic Chemists
and Stores

Write for
FREE
Specimen



BURROUGHS WELLCOME & CO.

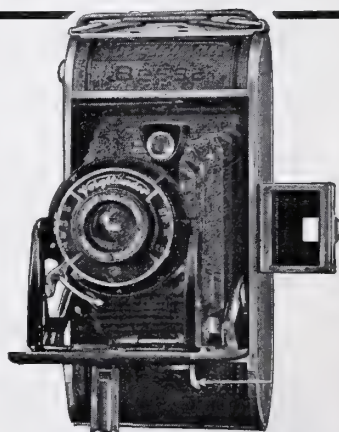
SNOW HILL BUILDINGS, LONDON, E.C.1

PHO. 1659

COPYRIGHT

You have to give us credit

... for making this really good camera. Inspect a Voigtlander Bessa for yourself—see how beautifully it is made, study its design and find how it incorporates every worth-while feature—from the shutter-release, fitted under the baseboard, to the three-point focussing system and the choice of high-grade Voigtlander Anastigmat lenses and speeded shutters. You will like it even more when you know the price; from 52/6 with F 7.7 (model illustrated) to £10 17/6 with F/3.5 lens and Compur-Rapid shutter, and optical finder.



Voigtlander BESSA

Ask at your dealer's for a demonstration—or write to-day for the interesting Bessa brochure to SCHERING LTD. (Voigtlander Dept. A) 185/192, High Holborn, London, W.C.1

● USE ILLUSTRAND BESSAPAN FILMS FOR THE BEST RESULTS

BEST IN THE CITY FOR RANGE AND VALUE!

Always the finest values in guaranteed used bargains, the offers below will give you an idea of the remarkable second-hand bargains we have in stock. They're all in splendid condition. Whichever you choose you can be quite confident of having an instrument that is in well-cared-for condition. Any item over 50/- can be had on our confidential easy payment plan.

REFLEX CAMERAS AT ABOUT 1/3rd OF LIST PRICE

3½×2½ N. & G. Folding Reflex, f/4.5 Cooke Aviar, revolving back, 3 book-form slides, F.P.A., roll-holder, leather case. Cost £50 £19 19 0
 3½×2½ Graflex, revolving back, f/4.5 anastigmat, film-pack adapter, changing-box and case. Cost £34 £7 10 0
 2½×2½ Dallmeyer Press Reflex, f/3.5 anastigmat, revolving back, 6 slides, F.P. adapter, leather case £12 0 0
 3½×2½ Ensign Roll Film Reflex, f/4.5 Aldis, focal-plane shutter. Cost £8 10s. £4 19 0
 3½×2½ Ensign Roll Film Reflex, f/7.7 anastigmat. Cost £3 15s. £1 7 6
 6×6 Rolleiflex, f/4.5 Tessar, will take 6 and 12 exposure film, complete in leather case. Cost £21. £11 2 6
 3½×2½ T.P. Reflex, reversing back, f/4.5 Texor anastigmat, 3 slides, film-pack adapter. Cost £12 15s. £5 17 6
 4-pl. T.P. Special Ruby, f/3.4 Aldis, reversing back, 6 slides. Cost £17 £8 12 6
 4-pl. T.P. Reversing Back Reflex, f/4.5 Texor, 6 slides, F.P.A. Cost £13 10s. £5 17 6
 9×12 Mentor Folding Reflex, 6-in. f/4.5 Tessar, Zeiss Telephoto, interchangeable, 2 double slides. Cost £40. £10 2 6
 4-pl. Fressman Reflex, f/4.5 Cooke, 3 double plate-holders. Cost £14 10s. £4 17 6
 Postcard Murer, f/4.5 anastigmat, shutter speeded to 1/1,000th, 6 slides. New condition. Cost £12 12s. £4 17 6
 10×15 Bentsin Boxform Reflex, shutter speeded from 1/10th to 1/1,000th, f/3.5 Cooke, revolving back, 3 double slides. Cost £40 £9 9 0
 Postcard Graflex, double extension, f/4.3 Meyer anastigmat, F.P. adapter only. Cost £34 £4 4 0

Any items on 5 days' approval to personal customers.

4-pl. Planex Reflex, f/4.5 B. & L. Tessar, revolving back, shutter speeded from 1 to 1/300th, 2 slides. Cost £38 £8 15 0

MINIATURE AND OTHER CAMERAS.

4×3 Poth-Derby, f/3.5 anastigmat. £4 4 0
 Vest Pocket Arla Speedex O, f/3.9 anastigmat, Compur £4 4 0
 Ensign Midget, f/6.3 anastigmat. £1 15 6
 Model III Leica, f/2.5 Hektor, coupled range-finder, ever-ready case £30 0 0
 Ensign Multex, f/2.9 Ross Xpres, range-finder and ever-ready case. Cost £26 1s. £19 15 0
 9.5 Dekko, f/1.9 Ross. New condition £10 2 6
 9.5 Millar, variable speeded motor, f/3.5 Dallmeyer £5 12 6
 Model B Pathe, f/3.5 anastigmat. Cost £6 £3 17 6
 Campro Cine Camera - Projector, combined, with f/2.5 anastigmat lens. Cost £6 6s. New condition. £4 4 0
 9.5 Coronet Cine Camera, f/3.9 anastigmat £2 2 0
 Imp Projector, with super attachment, motor driven. £5 12 6
 200-B Pathe Projector, with added resistance £11 17 6
 Dekko 9.5 Projector, motor driven. £6 17 6
 Pathe Home Movie Projector, super attachment, motor driven and winder £7 17 6
 Model C 16-mm. Kodascope, with added resistance. £6 17 6
 100-watt Ensign Projector, with added resistance and carrying-case. £7 17 6
 750-watt 16-mm. Victor Projector, forward and reverse movement, transformer for use off any voltage and carrying-case. £32 10 0
 Latest Model Bolex D.A. and Projector, 400-watt lamp and travelling case. Unsold £24 10 0

EXCHANGES

Let us quote you on your present camera in part exchange for a better model. We pay the highest allowances obtainable anywhere.

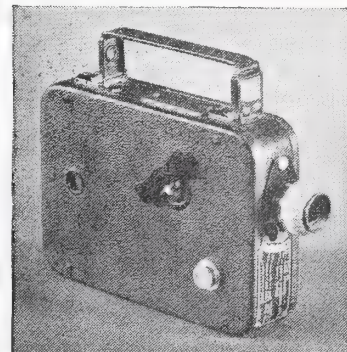
CITY SALE & EXCHANGE (1929) LTD.

84, ALDERSGATE STREET, LONDON, E.C.1

Also at 59/60, CHEAPSIDE; 80/84, FLEET ST.; 54, LIME ST., and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C. and WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

WE STOCK ALL THE LATEST AND BEST—ON EASY TERMS

Tell us what instrument you are interested in—we will quote you our remarkably easy way of buying it.



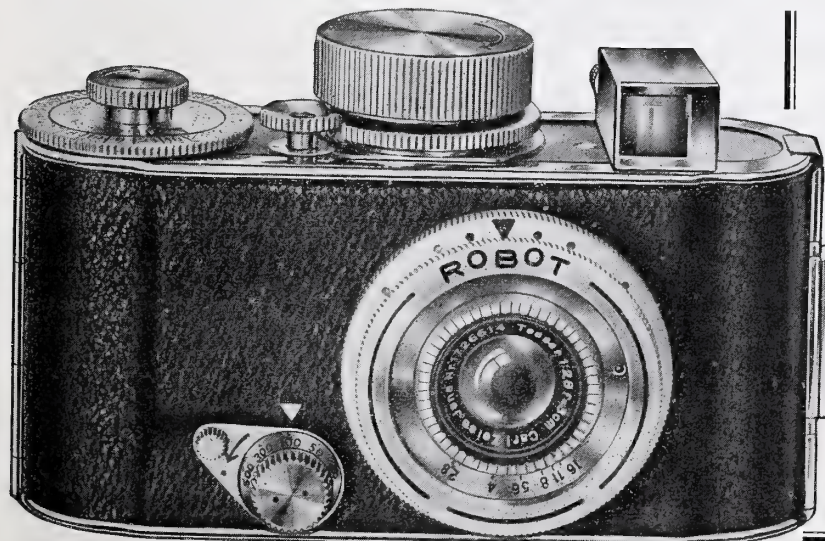
13/6 A MONTH
for 24 months.

CINE-KODAK "8"

With f/1.9 lens. Will make a movie shot the length of an average news-reel shot at the cost of less than sixpence a shot. It takes 25 ft. of double-run film, and makes movies of unsurpassed quality and brilliance. Daylight loading. Strong precision-driven spring motor. Exposure guide. Footage indicator and release lock for self-photography. **£15 CASH**



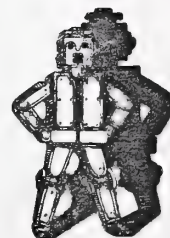
"THE CAMERA THAT THINKS FOR YOU"—and how!



THREE MODELS

Interchangeable lenses.

With Zeiss Tessar f/2.8=3 cm. £29 10 0
 With Zeiss Tessar f/3.5=3 cm. £26 10 0
 With Meyer Primotar f/3.5=3 cm. £23 10 0
 Interchangeable Telephoto Lens. Schneider Tele-Xenar f/5.5=5 cm. £10 0 0



- Shoots sequence pictures with machine-gun speed.
- Lens always in "ready" position—no withdrawing necessary.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focusing gives needle-sharp definition and supersedes range-finders.
- Takes up to 50 exposures on Standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan" to colour film at any moment.
- With motor wound takes from one up to 24 exposures in quick succession, or singly.
- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives "Time" and from 1 sec. to 1/500th sec.—and all intermediate speeds.
- Weighs 14 oz.—just heavy enough to be held comfortably without risk of movement.
- Overall size only 4½×2½×2 in.
- Three view-finders in one, including "right-angle" for "candid" work.
- Daylight-loading spools available.
- Camera has stainless steel body, covered black morocco.

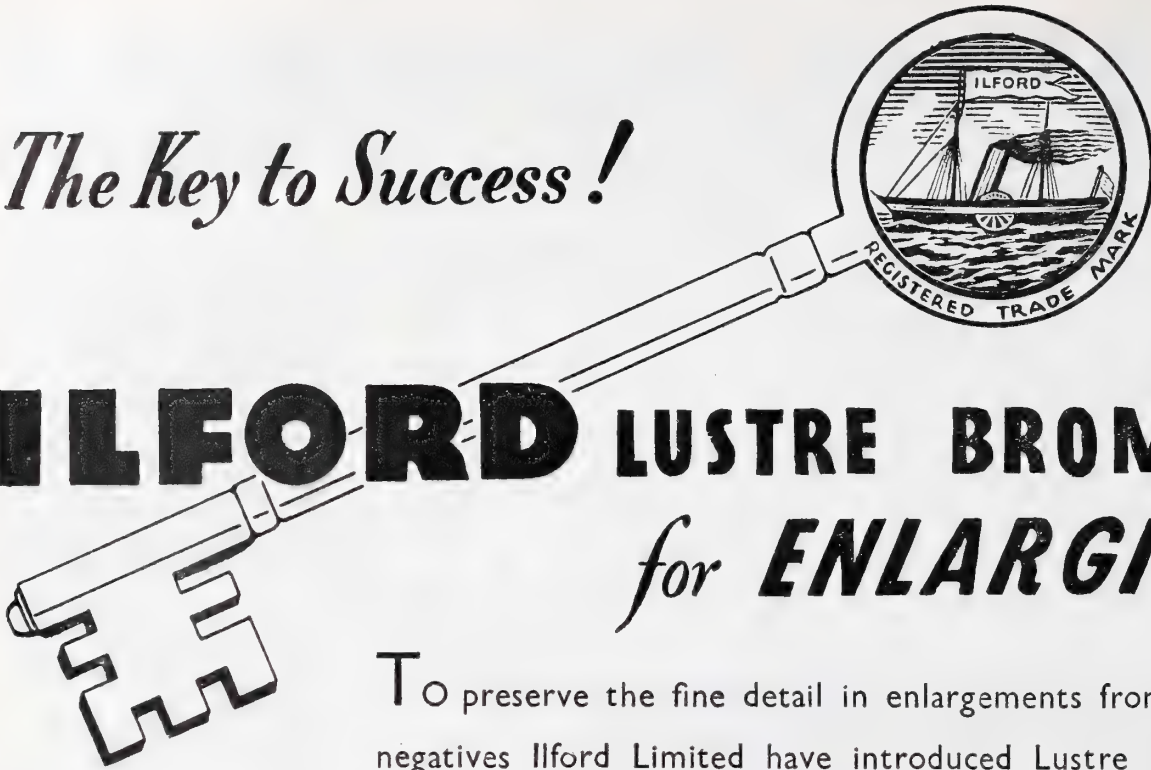
'ROBOT' (H. E. J. Spearman, Sole Concessionaire for Great Britain and the I.F.S.)

53 & 54 HAYMARKET, LONDON, S.W.1
Telephone: WHItchall 2662-3.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

The Key to Success!

ILFORD LUSTRE BROMIDE *for ENLARGING*



To preserve the fine detail in enlargements from miniature negatives Ilford Limited have introduced Lustre Bromide—in several attractive surfaces. This exquisite paper, with its inherent brilliance and the soft beauty of its lustrous surfaces, brings out all the fine detail of the original negative and is eminently suitable for exhibition purposes.

For enlargements from miniature negatives the following three surfaces are especially suitable:—

- SMOOTH LUSTRE
- FINE GRAIN LUSTRE
- CREAM FINE GRAIN LUSTRE

For broad effects the following are recommended:—

- GRAINED LUSTRE
- ROUGH LUSTRE

And for extremely broad effects—

- CREAM EXTRA ROUGH LUSTRE

Made in England by

ILFORD LIMITED • ILFORD • LONDON

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, SEPTEMBER 1ST, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

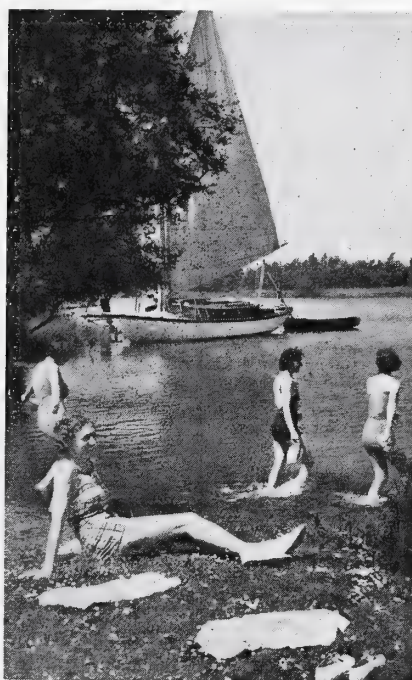
VOL. LXXXIV. No. 2547.

ON a previous occasion we drew the attention of readers to the necessity for observing the few simple rules that deal with the sending of enquiries and prints for criticism, and we must again impress this on all who avail themselves of the service which we give freely. We are compelled to do this in view of the enormous increase during the past year in the number of queries that reach us every week. While we are glad to know that we can help our readers in their search for knowledge we expect that they will at least pay attention to the small matter of a stamped addressed envelope if they want a reply to a string of questions or criticisms of their prints. During the period mentioned a very considerable number of the many thousands who have sent us queries on technical and pictorial matters have not only done so without observing this rule but have ignored the other rules also. In fairness to those who take the trouble to read and observe the conditions (which are printed each week on the last page of editorial matter) we must make it clear once more that any query or prints for criticism that reach us without any attention being paid to the method of procedure prescribed will not be dealt with.

Back to Simplicity.

Will the autumn exhibitions reveal a welcome return to simplicity? Such a return is about due. We have had a long period of straining after the unusual. Sometimes it seems almost a pity that the word "angle" has got into photographic diction; it has been made the excuse for so many weird effects. It used to be thought a sign of the

TOPICS of the Week



HOLIDAY-MAKING ON THE BROADS.

Bathing subjects, in such surroundings as these, offer distinct opportunities for pictorial treatment.

(See article, "Pictures of Bathers," in this issue.

novice if there was distortion in the picture, but now it is coming to be reckoned the hall-mark of the expert. Many pictures suggest that their creators must be contortionists. Even portraits are often no longer simple likenesses of the subject, but human analyses or psychological interpretations. It is quite time that workers came back to simple things, to ordinary landscapes treated in an ordinary way, to unsophisticated portraiture, to common subjects seen as the human eye sees them, and not the eye of the giraffe or of the slug. The great value of the strain after the unusual is that, after it has been exhausted, one is so much better enabled to appreciate the loveliness of the ordinary. Just as the great value of jazz music on the wireless is to accentuate the beauty of the silence when it stops.

Cinemas and Shells.

Events in Shanghai must be upsetting to the motion-picture industry, for Shanghai is one of the places most avid for films in the Far East, and a big producing centre too. It has forty-four picture theatres, two or three of them holding three thousand people. The latest to be constructed is a magnificent place, lavishly decorated by Chinese and foreign artists. Some of the theatres devote themselves to the showing of Chinese pictures exclusively. The latest vogue in Shanghai is open-air cinema projection, for which it has a special park, away from street noises and the interference of the neon lamps and motor lights. Of the fifty-six Chinese producers of film, forty-eight are located in Shanghai. Nanking has its ambitions in the same direction. In the latest theatre in that city the

sound equipment alone has cost £80,000. Recently at Nanking a Chinese picture studio has been opened at a cost of £60,000. Unfortunately this fantastic world, which in some ways represents an escape from reality, is no better protected than the everyday world against shells and bombs.

Summer Lightning.

As stated in an article in a recent issue of "The A.P." (page 188), "lightning at night is easy to take

with even the simplest camera," and being so it is a remarkable fact that photography should have been in existence for over forty years before a passably good rendering of a forked flash was secured. A correspondent reminds us that it was on September 2nd, 1882, Mr. W. N. Jennings, of Philadelphia, after several attempts, managed to get a promising result, and it was not until three years later (August 15th, 1885) that a really perfect rendering was secured. Hand cameras and

films were not then in everyday use, and photography was more difficult than it is to-day. Lecturing on the subject at New York shortly after getting successful results, Mr. Jennings said: "Now that the camera has shown us lightning in its true form, it behoves the artist of pencil and brush, who would truthfully depict a thunderstorm, to study nature, and never again should an angular zig-zag be made to stand for the graceful autograph of Jove."

"The Amateur Photographer" EXPOSURE TABLE—September

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The subjects will be varied to suit the time of year. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 9 to 10 a.m. or from 2 to 3 p.m. double these exposures. From 7.30 to 9 a.m. or from 3 to 4.30 p.m., treble them.

N.B.—The times given above are by "sun time." The exposures, therefore, which are laid down as suitable for 2 to 3 p.m., for instance, will be those to be given between 3 and 4 p.m., by the clock, during "summer time."

SUBJECT.	Ultra-Rapid.	Extra-Rapid.	Rapid.	Medium.	Ordinary.	Slow and Process.
Open seascapes and cloud studies	1/700 sec.	1/500 sec.	1/300 sec.	1/50 sec.	1/75 sec.	1/30 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes	1/350 "	1/200 "	1/150 "	1/75 "	1/30 "	1/20 "
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/200 "	1/150 "	1/75 "	1/30 "	1/20 "	1/10 "
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes	1/150 "	1/75 "	1/30 "	1/20 "	1/10 "	1/6 "
Buildings or trees occupying greater portion of picture	1/50 "	1/20 "	1/12 "	1/8 "	1/4 "	1/2 "
Portraits or groups taken out of doors, not too much shut in by buildings	1/20 "	1/10 "	1/5 "	1/3 "	3/4 "	1 1/2 "
Portraits in well-lighted room, light surroundings, big window, white reflector	1/8 "	1/4 "	1/2 "	1 "	2 secs.	4 secs.

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above.

ROLL AND PACK FILMS.

Ultra-Rapid.
AGFA I.S.S. and Isochrom roll and pack, Isopan I.S.S. (35-mm.).
ENSGN Ultrachrome.
GEVAERT Superchrome Express and Panchromosa 28 roll and pack.
KODAK S.S. Pan. roll and pack; Super-X (35-mm.).
LUMIERE Super-Lumichrome.
MIMOSA Extrema.
NURO Superchrome.
PERUTZ Peromnia and Persenno roll and pack; Peromnia (35-mm.).
SELO H.S. Pan. roll and pack; Selochrome roll and pack.
VOIGTLANDER Bessapan and Illustra.
WESTMINSTER roll.
ZEISS IKON Orthochrom and Panchrom roll and pack.

Extra-Rapid.
AGFA Isopan and Isorapid roll and pack; Isochrom F roll; Isochrom F and Isopan F (35-mm.).
BARNET Sensichrome.
CORONET Midget and Vogue.
ENSGN Ortho.
GEVAERT Regular roll and pack; Panchromosa 24 (35-mm.).
GRANVILLE Paper film.
KODAK S.S. Pan. (35-mm.) Verichrome roll and pack.
LUMIERE Lumichrome.

MIMOSA Panchroma.
NURO Nuro.
PERUTZ Perpantic and Neo-Persenno.
SELO and F.G. Selochrome roll.
SELO F.G. Pan. roll; H.S. Pan. 35-mm. STANDARD roll.
VOIGTLANDER Bessapan F.
ZEISS IKON Standard Speed; Contax Panchrom 26.

Rapid.
BARNET Standard roll.
DUFAYCOLOR Colour Film.
GEVAERT Superchrom 35-mm.
KODAK Regular and Panatomic roll; Panatomic (35-mm.).
PERUTZ Perorto.
SELO Selochrome (35-mm.); F.G. Pan. (35-mm.).
ZEISS IKON Contax Panchrom 24.

Medium.
AGFA Isopan FF and Isochrom FF (35-mm.).
GEVAERT Special and Panchromosa-Microgran (35-mm.); Panchromosa-Special roll and pack.
LUMIERE Filmcolor.*
PERUTZ Feinkorn roll; Rectepan and Leica Special (35-mm.).
*Give 10 times indicated exposure.

Ordinary.
AGFA New Agfacolor 35-mm.).

PLATES AND CUT FILMS.

Ultra-Rapid.
AGFA Isochrom and I.S.S. Portrait films; Ultra-Special, Press, Isochrom and I.S.S. plates.
BARNET U.S. Pan., Super-pan. Press, Super-Press and Super-Iso plates.
EASTMAN S.S. Pan. and Portrait Pan. films.
GEVAERT Superchrome film; Ultra-Panchro 8,000, Superchrom R., Ultra-Press Ortho., Isomax and Super-Press plates.
ILFORD Hyperchromatic and H.S. Pan. films; H.S. Pan., Golden Iso-Zenith and Double X-Press plates.

Extra-Rapid.
AGFA Isopan Portrait film; Isorapid, Chromo-Isorapid and Isopan plates.
BARNET Portrait film; X-L Super-Speed, Soft Pan. and Super-Speed Ortho. plates.
CRITERION 700 Iso.
EASTMAN Par-Speed film.
GEVAERT Ultra-Pan. and High-Speed films; Ortho-Sensima Fast plate.
GRANVILLE Negative Card; Ultra-Rapid Iso and Quickiso plates.
ILFORD Portrait Ortho. Fast film; S.G. Pan., Record, Iso-Record, Zenith 650, Iso-Zenith and Press Ortho. plates.

Rapid.
AGFA Chromo-Isolar plates.
BARNET S.R. Pan., Studio-Ortho. and Self-Screen Ortho. plates.
CRITERION Enelite and Press plates.
GEVAERT Sensima and Ortho. Sensima plates.
GRANVILLE Special Rapid.
ILFORD F.G. Panchro. and Portrait Medium Speed films; S.R. Pan., Special Rapid, Autofilter, Anti-Screen and Rapid Chromatic plates.

Medium.
CRITERION Spec. E.R., Iso E.R.
GEVAERT Special Rapid.
ILFORD Commercial Ortho. film; Screen Chromatic plate.

Ordinary.
BARNET Ordinary and Rapid Pan. Process plates.
CRITERION E.R. and Ordinary.
GEVAERT Ordinary.
GRANVILLE Ordinary.
ILFORD Rapid Process Pan., Ordinary, Chromatic, Infra-Red (with filter).

Slow and Process.
AGFA Direct Duplicate film.
BARNET Process, Process Ortho., Fine-Grain Ordinary and Process Pan.
GRANVILLE Process.
ILFORD Process, Half-tone, and Fine-Grain Ordinary.

The BEST FROM HOLIDAY EXPOSURES

The photographer returning with a big batch of exposed plates or films to develop will naturally be anxious to see his results as soon as possible. This should not be allowed to interfere with his usual care in handling, and he will be well advised to devote attention to the points dealt with in this article.

WHEN the photographer is home again after the summer holiday, he looks forward with pleasurable anticipation to developing and printing his holiday exposures. For most of us the all-too-brief holiday is, photographically speaking, the most fruitful period of the whole year; partly because more time and energy are available for prosecuting our hobby, and partly because the stimulus that new surroundings always give has enabled the photographer to see, and hence to record upon his film, many excellent subjects which he would have passed by without noticing in the familiar purlieus of his own home town.

Developing the films has the effect of prolonging the pleasure of the holiday. As each roll is taken from the hypo and inspected, memories of half-forgotten joys come crowding back into the mind, and the photographer relives happy incidents that might never have been recalled at all but for the fact that they have been put upon record on the film.

Holiday memories and holiday pictures are alike irreplaceable; a natural anxiety to see the results as soon as possible should therefore not be allowed to stampede the photographer into hasty and careless development.

Things to Consider.

In these days there is the tendency to make numerous exposures. Small cameras, inexpensive negative material, the capacity to carry a large supply of film, and the practice of making several exposures upon a good subject all contribute to the fact that the modern photographer has a far larger batch of exposures to develop on returning from his holiday than would have been the case twenty years ago.

The photographer processing his holiday exposures should beware of the temptation to develop too large a number at one time. A rule should be made to confine the number processed at one time to the number ordinarily dealt with.

A larger number of negatives will not only need greater space for manipulation, but will also call for extra apparatus if they are to be

effectively fixed and washed. It is only too easy to continue developing plate after plate, or film after film, forgetting that congestion must inevitably arise either at the fixing or the washing stage. This involves the likelihood that one or both of these important operations will be ineffectively carried out, so endangering the permanence of the results. Handling large batches of negatives at one time also very gravely increases the risk of mechanical damage, the slightest trace of which spells hopeless ruin to the modern miniature negative.

No Experimenting.

The end of a holiday is no time for experimenting, for should anything go wrong the precious exposures, all made upon subjects which cannot be taken again in case of failure, may be irretrievably lost. If, therefore, you hear of a new developer which someone says gives better results than he has ever seen before, the information should be shelved until it can be tested by experiment on a film exposed specially for the new formula.

Your friend may be right, and the new developer may do all he claims for it, but you will be infinitely safer with the developer you have been using for the past six months. With it you know, from previous experience, just how long to develop to obtain the exact kind of negatives you like.

Much the same considerations apply to apparatus and methods. It is not wise, for example, to buy a tank and use it for the first time for developing films that cannot be replaced if anything goes wrong. Nothing, of course, *should* go wrong—but then it might; mistakes are so easily made with unfamiliar apparatus.

Old Methods Best.

And if development is usually done in a tank, the fact that there are a large number of films to be developed should not be regarded as sufficient reason for doing some by the "see-saw" method unless the photographer is accustomed to it. Scratches and uneven development are only too likely to reward the first fumbling trials in pitchy darkness.

In short, the old familiar methods should be used, each film receiving as

much consideration as if it were the only one exposed during the holiday.

The negatives, when finished, should be put away carefully. It is a good plan to put them away in three batches. Perfect negatives form one batch, those needing reduction form the second, while the third contains those that require intensification. Each negative should be examined for pinholes and similar defects of a mechanical nature, and if a sufficient number are found to need attention in this respect, they may be placed in another group.

When these after-processes have been carried out—if they are necessary—the holiday set of negatives may be regarded as ready for the making of rough prints.

Proofing.

The next step is the making of proof prints from all the negatives. The photographer should not judge the success or otherwise of any negative until a print has been made from it.

In the case of very small negatives it is a good plan to make enlargements of medium size—say postcard or half-plate—rather than contact prints. This will ensure that the possibilities of the negatives are not overlooked.

Care should be taken that the proof prints are the best that the negatives are capable of producing. We have known of cases where the photographer has not realised the quality of his negatives simply because the proofs were of poor quality.

In General.

A set of prints from the holiday negatives will be useful for future reference. There should be some that may be used for exhibition or competition prints. Others may be more suitable for making lantern slides, possibly for the illustration of a lecture. There may be some worth filing away for the sake of the Press value they may have next year.

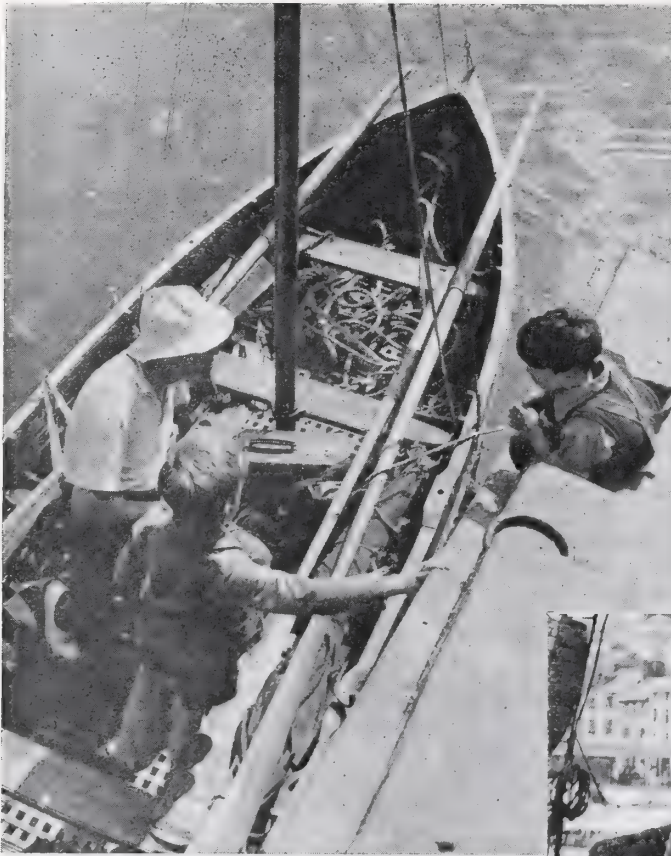
It is a good plan to have an "ideas" book with regard to the holiday harvest in which notes may be made for future reference. Opportunities are often lost through the fact that the value of the subject, or even its very existence, slips from the photographer's memory. This an "ideas" book avoids.

Figures by the

By F. ALSOP PARTINGTON.

There is the harbour as a whole, or as much of it as the camera can include, and this in favourable lighting and with attractive clouds can often make a very worth-while picture. More numerous opportunities are afforded by the smaller things, whether it be a pattern of small boats seen in the water below the quays, the larger sea-going boats moored up for loading or unloading their cargoes of fish, coal or timber, or the cranes, derricks and other paraphernalia of the wharves.

But all these subjects are rather usual ones, and the pictorial opportunities that they offer can be taken advantage of by any photographer who may happen to visit the seaport in question. If a figure is included in the pictures, and still more if it is the centre of interest, each photograph taken at once becomes different from all others, since people never hold the same pose or expression for long.



PREPARATIONS.

MOST of us manage to go down to the sea at some time during the year, and although the beach, especially if rocky, can provide numerous subjects, particularly where the coastline itself is interesting—as, for example, in Cornwall—there can be no doubt that the most fruitful happy hunting-ground of all is to be found at the nearest harbour or seaport.



WORKERS OF THE WHARVES.



AT THE HARBOUR STEPS.

It is rather a pity that many workers who take themselves seriously consider that these subjects are outside their field, and regard a subject containing figures as more suitable for the pressman than for the pictorialist. Judging by the general choice of pictorial subjects, this view was probably the "correct" one some few years ago; but fashions, in pictures as in everything else, have a way of changing, and a very large proportion of the most successful exhibition pictures of the present time, even when not in any sense portraits, are studies of figures or of views containing them.

Quayside

Quayside subjects, though always attractive, are rendered even more convincing by the inclusion of figures.



THE YOUNG FERRYMAN.

The illustrations on these pages are all figure-studies of one type or another. Most of them are unposed, and depended for their production on a quick eye for a subject and a ready finger on the shutter release. Down by the sea, where light is plentiful, it is possible to use a fairly



GAMINS OF THE HARBOUR.



THE ARTIST'S HOLIDAY.

small stop to make focussing easy, and a moderately fast shutter speed to avoid camera-shake through too rapid shooting, so that no great technical skill is needed to produce results well up to the standard of those shown here.



A GOOD DAY'S WORK.

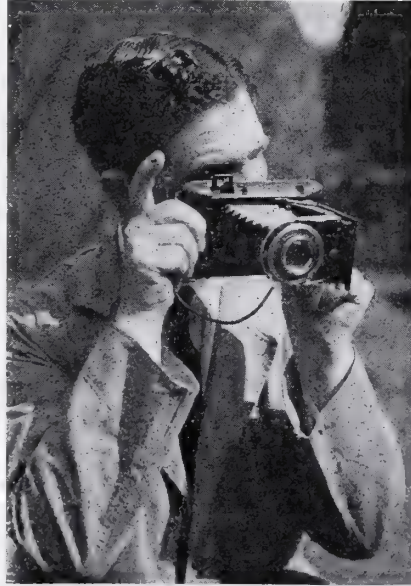
Readers' Hints, Tips and Gadgets

FITTING YOUR CAMERA WITH A CONVENIENT SHUTTER RELEASE.

MINIATURE cameras have for some time been fitted with a convenient shutter release, usually placed on top and to the right of the eye-level view-finder, so that when the camera is held between the two hands up to the face, the shutter release is right under the first finger of the right hand. It is not so easy to fit a shutter release on the body of a folding camera which has the shutter fitted between lenses, owing to the difficulty of making it sufficiently flexible to fold up when the camera is shut. The result has been that folding cameras have been left until recently with the shutter release on the lens carrier, which is about the most awkward position it could be in for a camera fitted with an eye-level view-finder. It usually means that the right hand has to leave go of the camera in order to release the shutter.

There is, however, a very easy way of fitting, for the cost of a shilling or two, a convenient shutter release to any folding camera which is made to take an antinous release. Purchase an antinous release 10 in. long; a shorter one is no good, and a longer one is unnecessary. Your local dealer probably will

not have one in stock, but will soon get it for you. Bind the end with the



operating knob to the carrying-handle at the top of the camera, keeping the operating knob on the same side as the eye-level view-finder, and taking care not to bind it to the handle over too great a length so as to prevent the handle from folding flat against the camera. The appearance is improved by painting the string with a matt black paint such as is used for painting the inside of a lens hood. The antinous release is now permanently attached to the camera and cannot get lost.

To use it, open the camera and pull out the lens. Take the end of the antinous release which screws into the shutter and twist it half a turn anticlockwise. Push the screwed end of the release into its socket on the shutter and leave go of it. The release will untwist and in doing so will screw itself into place. After setting the shutter everything is ready for taking the photograph. The accompanying photograph shows such a release fitted to a folding camera—note how the camera is gripped with both hands and how the shutter release is right under the first finger of the right hand.

K. S. B.

AN EFFICIENT BALANCE.

IT is possible to use the maker's formula, and thus get the finest results, when one is able to make up accurately the solutions required. The possession of a good pair of scales is necessary, and money spent on such is a good investment. An accurate balance, capable of weighing from a few grains to two ounces can, however, be easily made from odds and ends, and I have used such a balance with complete success, so briefly describe it here.

A piece of wood $18 \times 1 \times \frac{1}{4}$ in. has bored in its centre a $\frac{5}{8}$ -in. hole, which is sandpapered smooth. The wood is then cut in half, so leaving a semi-circle in each piece. These two pieces are fixed in an upright position to a base $10 \times 2\frac{1}{2} \times \frac{5}{8}$ in. by screws or a dovetail joint.

The beam is made from a piece $8 \times 1 \times \frac{1}{4}$ in., which should be marked carefully in the middle, and a piece of knitting needle or steel wire driven tightly through to project 2 inches each side. Holes are bored exactly $3\frac{1}{2}$ inches from the middle, and S-hooks fashioned from wire are made to swing freely in these holes.

Two tin lids of equal size form the pans, and are suspended from the hooks by means of thin string tied in holes punched in the tin by means of a small nail.

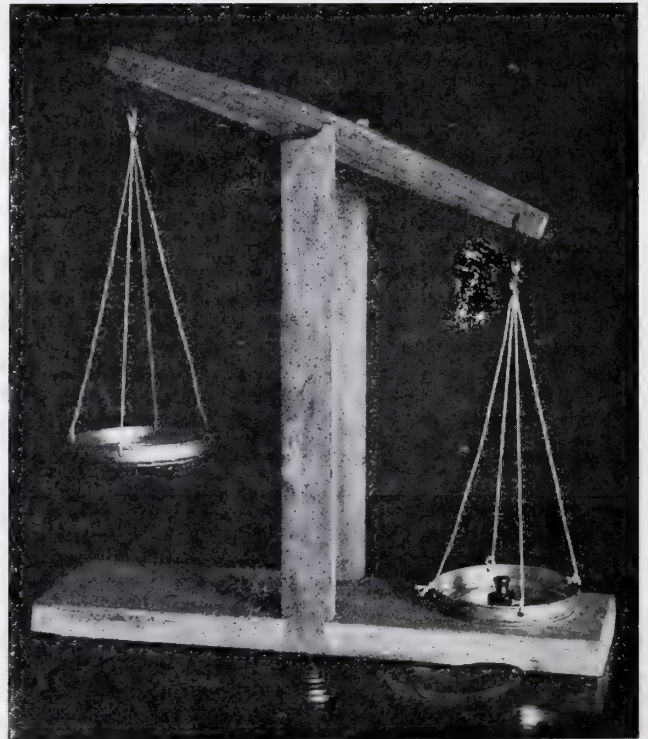
Should the scale not balance, it may be remedied by adding a small counter-weight, such as a piece of coiled wire, to the hook on the light side, or filing the end of the beam on the heavy side, or adding a blob of solder to the light pan.

Two watch glasses are convenient, as they can be removed for cleaning, or a piece of paper may be placed in each pan to avoid contaminating them with chemicals.

Weights should be purchased or made from strip brass and lead to match a borrowed set. At a pinch, coins can be used as a substitute.

Remember the chemist balances his scale, and does not let it bump down on the ingredient side like the grocer.

For very accurate weighing, as when making weights to match existing ones, the scientific method is to balance by substitution. The weight is placed in the right pan and balanced by anything convenient—scraps of lead, balls of paper, etc. The weight is then removed, the object to be



weighed substituted, and balance once more obtained. In this way an exact measure is obtained, even when the balance is slightly inaccurate.

A. T. BAILEY.

PRICES ARE DOWN

Temporarily! At this time of the year, fifty per cent of our highly exclusive and discriminating customers have left us to sail the seas in their yachts, to people remote and gorgeous plages, to imperil their shirts at the tables—or in some equally attractive manner have removed themselves from the range of our appeals, however seductive.

For this reason, prices are this week down. The cameras described in the following columns are in most cases indistinguishable from new ones; they carry our guarantee over an indefinitely prolonged period against inherent defects of any kind, and they are backed in each case by our unparalleled service. Yet the prices have in most instances been reduced below those asked by private (and consequently unknown) advertisers for similar apparatus. For the discriminating purchaser, this is definitely the best time of the year—better even than the winter—to buy a miniature camera.

COMPASS CAMERAS

It has occurred to us that misunderstanding might have arisen in connection with our special offer of Compass cameras in *The Amateur Photographer* of 18th August. We would like to emphasise that the cameras offered were not new ones, but were, however, cameras of the latest type and ones which have received very little use. We are still able to offer one or two of these remarkable little instruments at the second-hand price of £19 10s.

SPECIAL

Kodak Bantam Special, f/2 Ektar lens, maker's box and instructions. As new £19 17 6

Robot, f/2.8 Tessar, 2 cassettes, ever-ready case. As new £22 17 6

A very special Kine-Exakta Outfit comprising a camera with f/3.5 Exaktar lens, a 13.5-cm. f/4 Sonnar (chromium model), a 4-in. f/5.5 Ross Teleros (chromium), 5 Leitz extension tubes for portraiture and copying, and a Leitz lens hood. The whole outfit was specially obtained and adapted only a few weeks ago and is indistinguishable in any way from new. Total cost about £67.
Sale price £45 0 0

LEICAS :

Leica IIIa, f/2 Summar lens, ever-ready case. As new £35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new £31 10 0
Leica III, chromium, non-collapsible, f/2 Summar, E.R. case. As new £30 0 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new £19 10 0
7.3-cm. f/1.9 Hektor, Rectilinear focussing model with latest chromium finish. As new £19 17 6
2.8-cm. f/6.3 Hektor, chromium. As new £8 10 0
3.5-cm. f/3.5 Elmar, nickel. As new £6 10 0
5-cm. f/2.5 Hektor, nickel. Excellent condition £6 15 0
5-cm. f/1.4 Zeiss Biotar, coupled for Leica. As new £24 0 0
Leitz Varob Enlarging Lens. Excellent condition £3 15 0
Megoflex Attachment for Leica £2 15 0

CONTAXES :

Contax Model III, f/2 Sonnar, E.R. case. As new £49 10 0
Contax Model II, f/1.5 Sonnar, E.R. case. As new £32 10 0
Contax Model II, f/2 Sonnar. As new £39 17 6
Contax Model I, latest pattern, f/2 Sonnar. As new £29 15 0
Contax Model I, as above, but fitted f/2.8 Tessar £22 10 0
2.8-cm. f/8 Tessar, chromium. As new £8 10 0
13.5-cm. f/4 Sonnar. Excellent condition £15 15 0
4-cm. f/2 Biotar, with special finder. As new £12 17 6
Plate Back with one slide for Contax I. £2 17 6
Contameter for Contax or Super Nettel. £6 17 6

CONTAFLEXES :

Contaflex, f/1.5 Sonnar, E.R. case. As new £58 10 0
Contaflex, f/2 Sonnar, E.R. case. As new £49 10 0
8.5-cm. f/4 Triotar. As new £11 10 0
13.5-cm. f/4 Sonnar for Contaflex. As new £15 15 0
3.5-cm. f/2.8 Biogon for Contaflex. As new £17 10 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS :

Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur. As new £15 10 0
Super Ikonta 530/2, f/4.5 Tessar, Normal Compur. Excellent condition £11 10 0
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur. Excellent condition £12 10 0
Super Ikonta 530/1/2, f/3.8 Tessar, Rapid Compur. As new £18 19 6
Super Ikonta 530, f/3.5 Tessar, Rapid Compur. As new £13 18 6
Super Ikonta 530, f/3.5 Tessar, Normal Compur. As new £12 19 6

CHAMPLIN 15

Where films are of particular value, we suggest that they be sent to us for processing in Champlin 15. With our new stock developer prepared with chemicals of exceptional purity we are finding the extraordinary claims for Champlin 15 to be fully justified. We are producing with this formula negatives of outstanding quality demonstrating remarkable shadow detail coupled with extreme fineness of grain even from negatives that have suffered from shortness of exposure. We have already received hundreds of letters of congratulation from delighted customers. Processing of films in Champlin 15, inclusive of treatment with Scratchproof, costs 3s. per ordinary spool and 3s. 9d. for Leica size spools.

NOTE.—Champlin 15—the authentic American formula—may now be had from us in the form of a concentrated solution requiring only the addition of water for use. Price per bottle, to make 20 oz. of developer, 4s. 9d., postage 6d.

Super Ikonta 530/16, f/2.8 Tessar, Rapid Compur. As new £20 0 0
Super Ikonta 530/16, f/3.5 Tessar, Rapid Compur. As new £17 19 6
Baldaxette 1, f/2.8 Xenar, Compur, special parallax adjusting view-finder. As new £12 17 6
Kodak Regent, f/3.8 Xenar, Rapid Compur. As new £12 17 6
Voigtlander Super Bessa, f/3.5 Heliar. As new £13 18 6
Weltur, f/2.9 Radionar, Compur. As new £12 15 0
Roland, latest chromium model, f/2.7 Plasmat, Rapid Compur. As new £18 15 0
Ensign Muxlex I, f/3.5 Ensar, case. As new £11 17 6
Ensign Muxlex I, f/2.8 Tessar. As new £17 10 0
Peggy 2, f/2.7 Plasmat, film-cutting device, filter, case £17 17 6
Peggy 2, f/2.8 Tessar, film-cutting device. £17 17 6

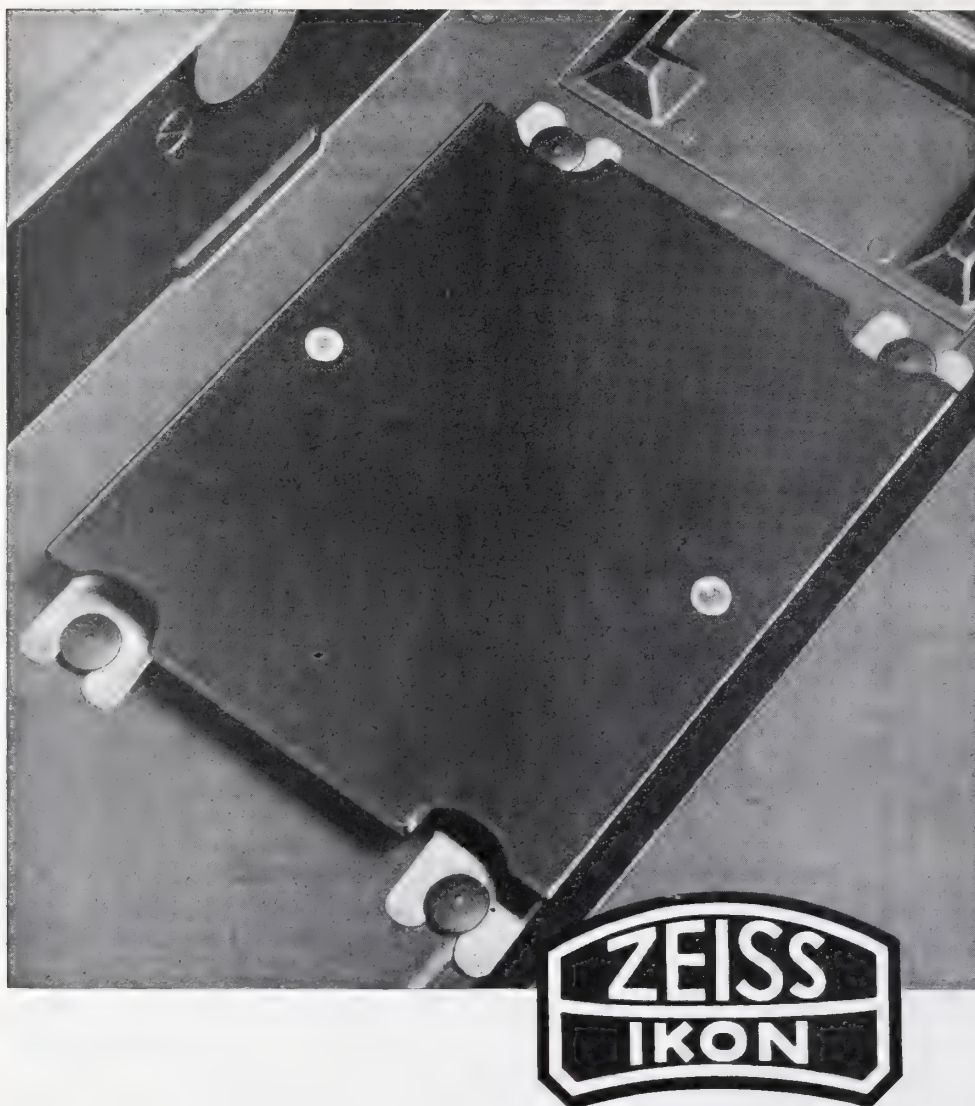
MINIATURE REFLEXES :

Latest Automatic Rolleiflex 6×6, f/3.5 Tessar. As new £18 17 6
Latest Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur. As new £18 17 6
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, case. Excellent condition £14 10 0
Rolleiflex 4×4, f/2.8 Tessar, Normal Compur. Excellent condition £14 10 0
Rolleicord II, f/3.5 Triotar, E.R. case. As new £13 10 0
Rolleicord II, f/4.5 Triotar. As new £10 17 6
Rolleicord I, f/3.8 Triotar. Practically as new £10 10 0
Rolleicord I, f/4.5 Triotar. Excellent condition £7 10 0
Pilot Reflex, f/2.8 Tessar, Compur. Excellent condition £12 15 0
Ditto, fitted f/3.5 Tessar £10 15 0
Lever-wind Multispeed Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new £24 10 0
Exakta Lever-wind Model B, f/1.9 Primoplan, case. As new £26 10 0
Exakta Lever-wind Model B, f/2.8 Tessar. As new £21 10 0
Exakta Lever-wind Model B, f/3.5 Tessar. As new £17 15 0
Exakta Model A, f/3.5 Tessar, case. Excellent condition £12 15 0
5.5-cm. f/8 Wide-angle Tessar for Exakta £9 0 0
12-cm. f/6.3 Tele-Tessar for Exakta. As new £10 10 0
6-in. f/5.5 Tele-Megor for Exakta. As new £7 15 0
6-in. f/5.6 Dallon for Exakta. As new £5 18 6
18-cm. f/5.5 Tele-Megor for Exakta. As new £14 15 0
25-cm. f/5.5 Tele-Megor for Exakta. As new £22 0 0
Ikoflex II, f/3.5 Triotar, ever-ready case. As new £12 5 0
Voigtlander Superb, f/3.5 Skopar, case. Excellent condition £10 17 6
Voigtlander Superb, f/3.5 Heliar, case. As new £14 17 6
Ikoflex I, f/4.5 Novar, 3-speed shutter. £5 5 0
Korelle I, f/2.8 Tessar, case. As new £14 17 6
Korelle I, f/4.5 Enoldar. As new £5 17 6

MISCELLANEOUS CAMERAS :

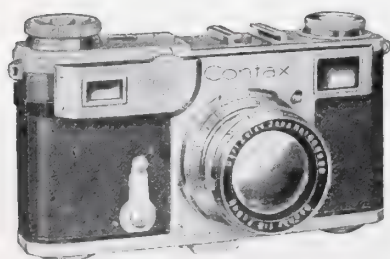
Voigtlander Virtus, f/3.5 Heliar, 2 filters, Proxar, lens hood, case. Absolutely as new £8 19 6
520 Ikonta, f/3.5 Novar, Rapid Compur, case. As new £7 5 0
Baby Ikonta, f/3.5 Novar, Compur, case. Excellent condition £5 15 0
Certo Super Sport Model C, f/2.8 Tessar. As new £10 10 0
Certo Super Sport, f/2.8 Xenar, 3 slides and focussing screen £9 7 6
Ihagee Parvula, f/2 Xenon. As new £11 15 0
Welta Gucki, f/2 Xenon. As new £8 17 6
Zeiss Kolibri, f/2 Biotar. Excellent condition £12 5 0
Pupille, f/2 Xenon. Excellent condition £12 17 6
Voigtlander Perkeo, f/3.5 Skopar, Compur. Good condition £5 5 0
Plaubel Makinette, f/2.7 Anticomar. Good condition £9 17 6

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1 (HOLBORN 4780.)
(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

**IMPORTANT**

All Zeiss Ikon 24×36mm. miniature cameras sold at current listed prices in Great Britain or Ireland carry the three-year written guarantee. Ask your dealer for particulars.

Do you know what this is ?



CONTAX II... Zeiss Ikon miniature with combined distance meter and view-finder in one eye-piece... focal-plane shutter to 1/1,250th sec... 15 interchangeable Zeiss lenses... and many other exclusive features.

The illustration shows the pressure plate fitted to the Contax, Contaflex, Nettax and Super Nettel—Zeiss Ikon 24 × 36 mm. miniature precision cameras. This perfectly plane pressure plate ensures that the film will run through the picture aperture without scratching the emulsion and at the same time it presents a perfectly flat surface to the focal plane.

With miniature cameras it is essential that the negative material will pass through the camera with strict accuracy, otherwise definition will be impaired. In our opinion perforated cine film unbacked by protective paper is the only form of negative material which can be carried through the camera with sufficient precision for modern miniature camera practice. Therefore all Zeiss Ikon cameras for serious work taking a smaller picture size than 2½" × 1¾" now use 24 × 36 mm. perforated cine film as negative material either with the well-known daylight loading Contax spool or as cartridges, but always without paper backing.

Write for a copy of "Contax Photography" which tells you all about Zeiss Ikon miniature precision cameras, and the extra advantages they will give for your branch of photographic work.

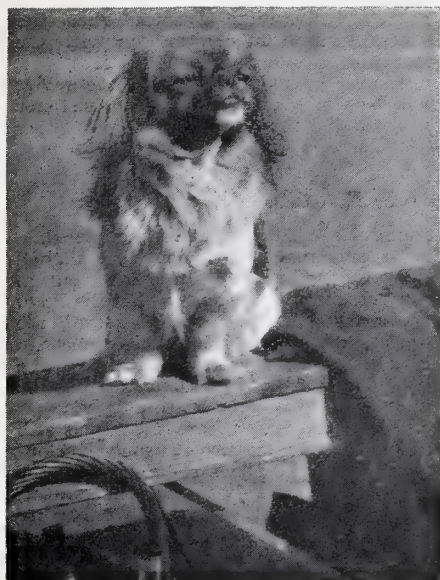
ZEISS IKON LTD., 11, MORTIMER HOUSE, MORTIMER STREET, LONDON, W.1

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

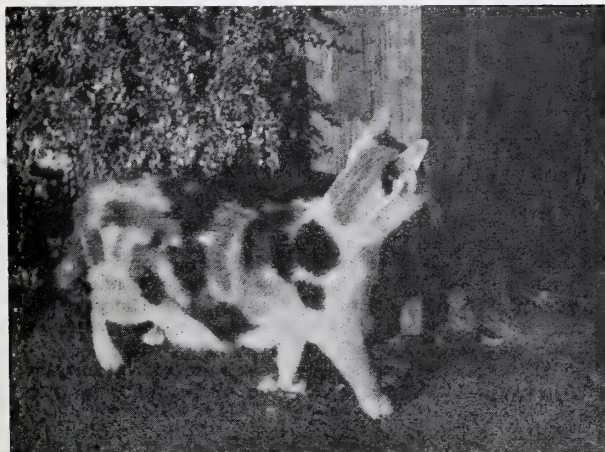
Animal Photography with a Miniature

By
DONALD G. SHELDON.



A SENTINEL ON DUTY.

ANIMAL photography is a tricky business with any camera. Users of both the lordly reflex and the humble box camera must contend with the sudden movements of their models, except, perhaps, when these are the somnolent porker or the contemplative cow. Try your luck with a couple of kittens or a litter of puppies, and you will soon agree with me.



STALKING.

The smaller the animal, the more difficult the task. Even with a miniature the main stumbling-block is focussing, for every movement of your model sends the picture, taken with a wide-aperture at close range, completely out of focus. With a reflex, or a camera with a range-finder, focussing difficulties are lessened, but they are by no means abolished. How many perfect poses have been lost because of the second wasted in checking that the model is still in focus?

Unexpected Movement.

And then there is movement. No matter how elaborate are the refinements of your apparatus, the kitten which jumps or the donkey which tosses its head just as you press the trigger will ruin your choicest picture. If you get one perfect shot in six you are lucky! Using large-size plates, roll films or film packs, this is an expensive game; but with a miniature whose exposures cost a penny or less you can afford to keep on till you get what you want.

Large Aperture Needed.

Proper rendering of the fur or skin is an important matter, and it is spoilt by under-exposure. Rapid shutter speeds are usually required in order to cut out movement, so it follows that a large aperture will often be needed if fur texture is to be retained. Precision miniatures are mostly fitted with lenses having apertures of $f/4.5$ or greater, so that even at high speeds exposures adequate for good renderings are possible.

Of course, there are many larger cameras having wide-aperture lenses. But in their case the use of full aperture introduces two further snags—the very small depth of focus, and the difficulty of accurate focussing with the longer focus lenses employed. The short-focus lenses fitted to miniatures show at full aperture sufficient depth of focus to



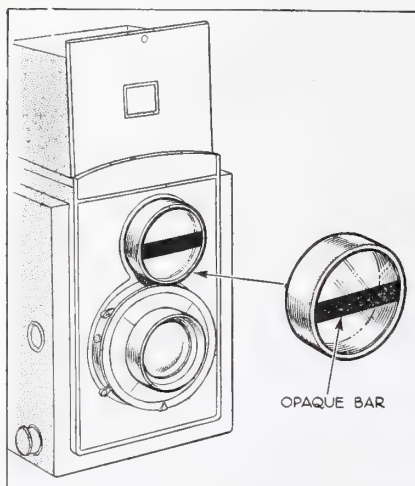
COLD CUNNING.

cover all practical needs. When taking small animals at close range, this question of depth of focus is all-important.

For all-round excellence in the rendering of tone values, panchromatic materials are recommended. Though ortho films will give good results with animals whose coats are mainly of black, white and grey shades, obviously they cannot do justice to the tan and reddish hues which are fairly common.



AN HOUR OFF.



Easier Focussing By S. STARKS-FIELD.

IN spite of the powerful magnifier fitted in the focussing hood of the modern twin-lens reflexes, owners of these cameras sometimes find difficulty in deciding when the image on the ground-glass screen is critically focussed. The device described and illustrated makes hair-sharp focussing a certainty, combining as it does the advantage of the range-finder principle with the ground-glass screen.

If the finder-lens is divided by means of an opaque bar, a double image will result on the screen if the lens is not correctly focussed, but the two images approach closer and eventually coincide when the lens is correctly set.

The device is quite easily-made by cutting a circular piece of good-quality glass (a piece cut from a spoilt plate

will serve, as the glass is not too thick) and mounting it in a short cardboard or metal tube to fit over the lens-mount on the finder-lens. A piece of black paper cut from an envelope in which bromide paper is packed should be gummed on to the glass to serve as the opaque bar. The bar should occupy a horizontal position when focussing on an object with a preponderance of horizontal lines, while the vertical position will be found more suitable when taking subjects in which the majority of the lines are upright. The greatest advantage accrues when the fitting is used in conjunction with the magnifier in the focussing hood.

It may be added that the same device will be found of considerable assistance in focussing the enlarger.

Temperature and the Tank By G. K. SEAGER.

I AM taking it for granted that everybody who develops films in a tank knows the importance of having its contents at the right temperature. The latter condition is all too often taken for granted, and variation in the densities and contrasts of strips of negatives, frequently attributed to "mystery" or other vague reasons, is often due to nothing else but the fact that the solution has changed in temperature during the twenty or thirty minutes which elapse between taking out the thermometer and pouring the developer off the film. Even during the time the film is being wound into the apron the temperature of the developer may alter if steps are not taken to prevent this occurrence.

Anyone who feels cocksure about his methods is hereby invited to take the temperature of his tank again towards the end of the developing process. It is, of course, in cold weather that a drop is most likely to occur, but it may equally happen in the warmer months of the year if one works in a draught, or in a cool place such for instance as in a scullery late at night. After all, a pint is not so large a volume that it can be expected to retain for long a temperature which is either higher or lower than the surrounding atmosphere.

By surrounding the tank with a bigger bulk which is of the same desired

temperature, the right level of warmth can be maintained for a considerably longer period. A basin of water, as seen in the illustration, is a very simple and convenient arrangement for achieving this object. If not quite warm enough, it is so easy to stand the whole on a "bead" of gas to warm it up a trifle, while in hot weather water from the cold tap, especially if this is allowed to run for a while, will generally provide a good source of "coolth." It is a very good plan to stand the tank or other vessel containing the solution in the basin of warmed or cooled water while loading the film on to the reel, which can then be put into a closed box the while one again checks the temperature of the developer. If it be right, at that point the light can be turned out and the film put in the tank. In my own experience it is better to develop for a standard time at a set temperature than to alter the time according to variations in the latter. Although it seems a little more trouble, negatives of more even contrast are obtained, and what one may lose in time on the swings of negative development, one regains over and over again on the

roundabouts of enlargement printing.

In extra-warm weather it is a good plan to put a block of some kind in the bottom of the basin, so that the lip of the tank is just above the level of the quite filled basin. Then the whole can be stood in the kitchen sink, and the cool water from the main tap can be allowed to dribble in continuously.

But if the water from the tap is still above the temperature at which development is to take place, some ice from the local fishmonger (or the refrigerator, if you have one) will be the only way to keep the temperature down.



Verticals and the Miniature By A. G. C.

PEOPLE are always grumbling about the lack of rising front on miniature cameras, but actually there is a very simple method of obtaining a degree of "rise" equal to that given by a field camera with the lens opposite the top of the plate, which is ample for most purposes.

It consists simply of using the camera "portrait way," i.e., with the longer dimension of the negative vertical, even though a horizontally proportioned building be the subject.

If the camera is held level the subject will be seen in the top half only of the view-finder, the bottom half of the negative being ignored and masked off in printing.

While it is not claimed that this is an original idea, it is a definite fact that users of modern apparatus, and particularly

35-mm. cameras, seem very loth to use their instruments other than "landscape way."

Certainly they are more comfortable and convenient to operate thus, but, after all, it is largely a matter of habit, and with a little practice they can be used perfectly successfully "portrait way," and speed of operation is not usually essential for architectural work.

The 24×36 mm. and V.P. sizes are particularly suitable, as, being long and narrow, they give halves of good proportions.

The "half" is really not so very much smaller than the whole, and verticals are perfectly corrected, even when tall buildings are photographed.

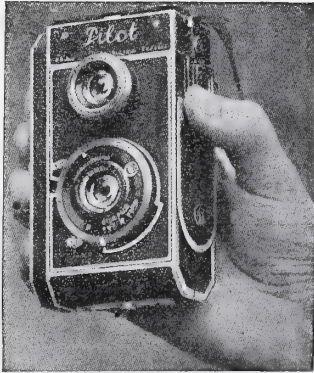
Modern Miniature Cameras

THE PILOT REFLEX.

THE Pilot is a twin-lens reflex, making 16 exposures each 3×4 cm. in size on a standard 8-exposure V.P. film. The small size of the picture leads, of course, to a small camera, and in the case of this reflex space is still further saved by making the camera fold. When closed the dimensions of the camera are $5 \times 3 \frac{1}{2} \times 2$ in. thick over all projections, while its weight is only 18 oz.

Pressure on a small button at the side of the camera releases the front, which springs forward on lazy-tongs, carrying with it the lens and shutter of the taking camera and the lens of the viewing camera. The same action automatically erects the hood. Focussing is controlled by a knob at the right of the camera, the front of which, with both lenses, moves forward as a whole on rotating the knob, which operates upon the lazy-tongs supporting the front. A dial surrounding the knob carries a focussing scale graduated to 3 ft. 3 in. The focal length of the lens fitted is in all cases 5 cm., and the taking lens may be had mounted either in a Compur or a Compur-Rapid shutter speeded to 1/500th second. Tessar lenses of aperture of either f/3.5 or f/2.8 are available.

The picture shown on the screen is horizontal, the film winding upwards in the camera. For vertical pictures the focussing screen may be viewed with the camera turned on its side, as with other reflex cameras of horizontal pattern, but there is also provided a folding optical direct-vision view-finder enabling it to be used at eye-level either vertically or horizontally. The focussing hood is equipped with a powerful magnifier for focussing, which springs out of the way by a touch on the top of the hood. The hood itself is in two parts instead of the customary four, and is in consequence easy to fold down with one hand.



Loading and Film-Advance.

The camera is very easy to load, the full spool being just dropped into place in its chamber, which is equipped with a powerful tensioning spring. The film is led across the back of the camera to the take-up spool, there being the usual plated and polished rollers at either end of the picture opening, while a pressure-plate held up by a strong spring is provided to keep the film accurately in register.

Film transport is automatic, and is controlled by a lever below the focussing knob. When the camera is first loaded this lever is moved to and fro until the number 1 appears in the red window in the back of the camera. The automatic exposure-counter is then returned to 1, and after each exposure the film is advanced ready for the next by two pressures on the lever. Besides moving the film the correct distance, this action also advances the counter.

In spite of the smallness of the picture, we found no difficulty in focussing accurately with the aid of the magnifier provided, and the sharpness of focussing seen on the screen was duly reproduced in the developed negative. From these, enlargements of any reasonable size could quite satisfactorily be made.

A tripod-bush is provided for vertical pictures, while for horizontal pictures the camera can be stood firmly on any flat surface, there being a foot below the front which provides the necessary support. A useful accessory is the neck-strap, adjustable in length and permanently attached to the camera at one end.

The Pilot, which is the only 3×4 cm. reflex camera made, can be had with f/3.5 Tessar lens at £17 10s., or with f/2.8 Tessar at £20. These prices refer to the camera with Compur-Normal shutter speeded to 1/300th sec.; with Compur-Rapid speeded to 1/500th the prices are respectively £18 15s. and £21 5s. The camera can be obtained through any dealer, or from the sole importers, Messrs. Sands Hunter & Co. Ltd., 37, Bedford Street, Strand, W.C.2.

Miniature Camera Gossip

By LANCELOT VINING.

MY first tests with the $7 \frac{1}{8}$ -in. (18-cm.) f/2.8 Sonnar are completed and may be of interest. I want to make it quite clear that the test was to find out if a lens of this focal length and aperture would be of use to me in my work; it was not an optical test in any sense. Recently I made a series of tests with the Tele-Tessar of the same focal length and aperture f/6.3, and the question to which I now wish to find the answer is, can either of these $7 \frac{1}{8}$ -in. lenses give me better general results than I can get with my $5 \frac{3}{8}$ -in. (13.5-cm.) Sonnar f/4? This lens sets a very high standard, especially when used with the new F film and No. 15 developer, a combination which seems to have no limit as to the degree of enlargement.

I attach great importance to the definition at full aperture, because with an expensive lens of this class this is what you are paying for. Then there is size and weight to be considered, and whether a tripod must be used. Space compels me to be brief, so after



Taken with $7 \frac{1}{8}$ -in. Tele-Tessar f/11, 1/200th sec.

Film Speeds.

A. E. S. (Jersey) sends me a piece of film which has been very over-exposed and over-developed, and with it he sends these particulars: Sixtus meter, Agfa F (new), Scheiner speed 23° , f/8, 1/50th, D76 for 9 min. at 65° .

If he takes the film as 23° when the makers say it is 27° , I am not surprised

at the result. Perhaps Mr. S. has been consulting a film-speed table recently published (not in "The A.P.") to which my attention has been drawn by another reader. InitF (new) is given as 23° . I regard this table as incomplete in that no mention is made as to the developer used in the laboratory tests which are the basis of the table. It is most important in miniature



Taken with $7 \frac{1}{8}$ -in. Sonnar at f/4, from Circle at Holborn Empire.

taking everything into consideration I will sum up by saying that I have decided to make my longest lens the $5 \frac{3}{8}$ -in. f/4 Sonnar, as I feel that with it I can at least equal and in some cases beat the results given by the $7 \frac{1}{8}$ -in. lenses.

I feel certain that a focal length of about 5 in. will prove to be the limit for miniature cameras without tripod.

photography to realise that the developer does alter the speed of the film.

I find all the ultra-fast films are quoted at 26° for the Sixtus, a number I usually use only when the developer contains paraphenylene-diamine. This figure would give almost hopeless over-exposure with Johnson's Fine Grain or Kodak's D76, as of course it has done in the case quoted above.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

RAINDROPS By F. N. BAKER.



LUPIN LEAVES.
1/2 sec. at f/11, Panatomic film. Dull day.

A WET day is not usually considered good weather for photography.

However, one or two strolls round the garden after some heavy showers of rain disclosed several novel pictures.

Raindrops, glittering brightly in the light like many-faceted jewels, were standing on every leaf, every twig and every petal. Sometimes, as in the picture of the rose, the drops were scattered, as if aimlessly, over the surface of the flower, accentuating the texture of the petals by the contrast of the light and dark of the multiple reflections within the drop.

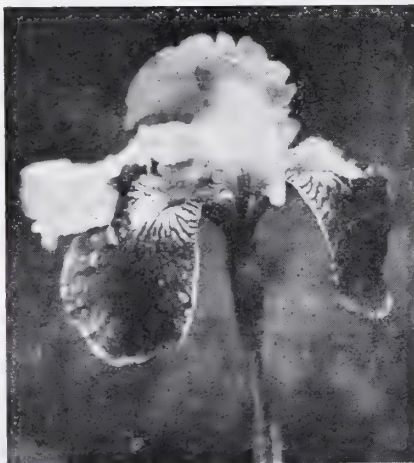
On other plants, as witness the lupin leaves above, the droplets had gathered round the edges, outlining the leaves in a glittering line of light, and throwing into prominence the form of each in a way that could never happen without some such aid. Gone was the usual difficulty of outlines vanishing against a background of the same colour; each leaf stood out, clearly defined against its background by the rim of droplets along its edge.

Surely a tempting series of subjects for photography; and it seemed to me that if I could not find some pictures with the

aid of these sparkling drops then the photography of flowers and plants was not for me.

The photographs reproduced were taken with an Ikoflex II camera, which has an f/4.5 Novar lens and a fully-speeded shutter. They were taken at a distance of about 16 in., focussing at this short range being achieved with the aid of a pair of supplementary lenses.

At such close range there is very little depth of focus, and while it is necessary to obtain critical definition over the necessary portions of the picture, it is at the same time desirable to stop down as little as possible. My own method of achieving this is to focus first on the nearest point required to be sharp, and then on the farthest point, noting the distances carefully. On consulting the depth-of-focus scale I can then find the largest aperture with which objects at



IRIS.
1/20th sec. at f/8 on S.S. Pan. Very dull June day.

these two distances can be sharply rendered, and the correct distance for focussing on, this of course being somewhere between the two distances measured.

Despite this, the stop needed is often a small one, and a slow instantaneous exposure is required, so that the camera has to be supported on a tripod. I found it necessary to watch carefully for a suitable moment for exposure, as leaves or flowers are frequently in almost constant movement owing to the wind.

Incidentally, this wind, and the sun too, necessitate fairly prompt attention to the subject, for the raindrops vanish very soon after the shower is over.

I think that the best wet weather is to be found on a windless day of heavy showers alternating with brief bursts of sunshine, which causes each raindrop to sparkle like a jewel when seen at a suitable angle.



RAINDROPS ON THE ROSE.
1/25th sec. at f/8 on S.S. Pan. Dull July day.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

FOCAL-PLANE OR COMPUR?

I contemplate buying a miniature camera, and would appreciate your remarks as to the relative merits of a focal-plane or a Compur shutter for this type of camera. A decision on this point would help considerably in narrowing for me the field of choice. F. G. (London.)

In looking through lists of miniature cameras you may have noticed that in general it is the most expensive cameras to which focal-plane shutters are fitted. The reason for this is primarily that the use of a focal-plane shutter makes it possible to exchange lenses without fogging the film.

Apart from this point, we should say that a focal-plane shutter is, on the whole, neither better nor worse than a between-lens shutter for general purposes. With the focal-plane shutter the release is always on the camera body, but this advantage, which we regard as a very great one indeed, is nowadays also available in many cases in cameras fitted with a Compur shutter. Speeds over 1/500th second offered by the focal-plane shutter are so seldom used that except for high-speed photography we do not think you would ever miss them. The slow speeds of the Compur shutter are invaluable, and if you choose a focal-plane camera we should strongly recommend you to select one on which these slow speeds are available. The only remaining advantage of the focal-plane shutter that occurs to us is that its construction allows the setting of the shutter and the winding of the film to be performed in one operation, which is obviously not possible with any between-lens shutter.

We hope that these remarks will be of assistance to you in choosing your camera.

NARROWER ANGLE OF VIEW.

I have adapted my 4.5x6 cm. ("sixteen-on") camera for cine film, and find that the new size of negative includes less of the view than did the old. Can I use some lens in conjunction with my present 3-in. lens to restore the original angle of view? If so, where and at what price can I obtain the supplementary? A. M. R. (Bournemouth.)

You will not be able to fit a different lens to your camera in order to obtain on 35-mm. film the same angle of view that you obtained on the larger film you were previously using. To do this would necessitate a complete redesign of the camera.

Your correct procedure is to mask the finder, by means either of black paper or black paint, until the field of view shown by it is reduced to that given on the small size of film. This you can do by comparison with a temporary focussing screen placed where the film normally goes.

We would add that in our opinion your new reduced angle of view is more suitable for the majority of subjects than the wider angle given by the camera as it originally stood.

HOW MANY?

Can you tell me how many square inches of normal roll film can be efficiently hardened in 16 oz. of Teitel's "Scratchproof" at normal dilution?

M. F. (Harrow.)

We regret that we have no information as to how many films can be officially treated in 16 oz. of Teitel's "Scratchproof." For this information you should apply to the makers of the preparation, who are in a much better position to answer questions of this sort than we could be.

CONVERGING VERTICALS.

I enclose two sets of small negatives, one set taken with quite a cheap lens and the other taken with a lens of the very highest grade. I am astonished to find that even with the expensive lens distortion is evident in that the upright lines of the buildings are not parallel. Is my lens a faulty one?

S. V. (Isle of Man.)

Converging verticals in a photograph are due to one thing, and one thing only. That is, to having the back of the camera not strictly vertical. The make or design of the lens has no influence whatever upon the parallelism of vertical lines.

PANATOMIC FILM.

Can you tell me the DIN speed of Kodak Panatomic film for 35-mm. cameras? I have an exposure meter marked in DIN speeds only.

F. G. S. (Yeovil.)

Messrs. Kodak Ltd. do not publish the speed of their films in this country, but in a table in a German journal we notice that 35-mm. Panatomic film is advertised as having a speed of 16/10ths DIN.

Titling an exhibition print is a more important matter than many picture makers realize, for it can control to quite a large extent the spectator's approach to the picture. This article draws attention to quite a number of points all too frequently overlooked.

TO set a good picture into circulation with a sloppy title is as bad as wrapping Ming ware in old newspapers. It's not only bad taste, but bad policy.

The caption not only can, but nowadays usually does, go a very long way to determining one's reaction to the scene. Ideally, the picture alone should tell the story, but it is very rare that circumstances and artistry so combine as to dispense entirely with words.

Their true function is to provide the context. The artist had the benefit of a myriad influences at which he cannot more than hint in the photograph. He could smell the hay. He heard the slow creaking of the wagon climbing the hill. He was deliciously aware of the wind playing in the golden sheaves. His paramount emotion was one of peace.

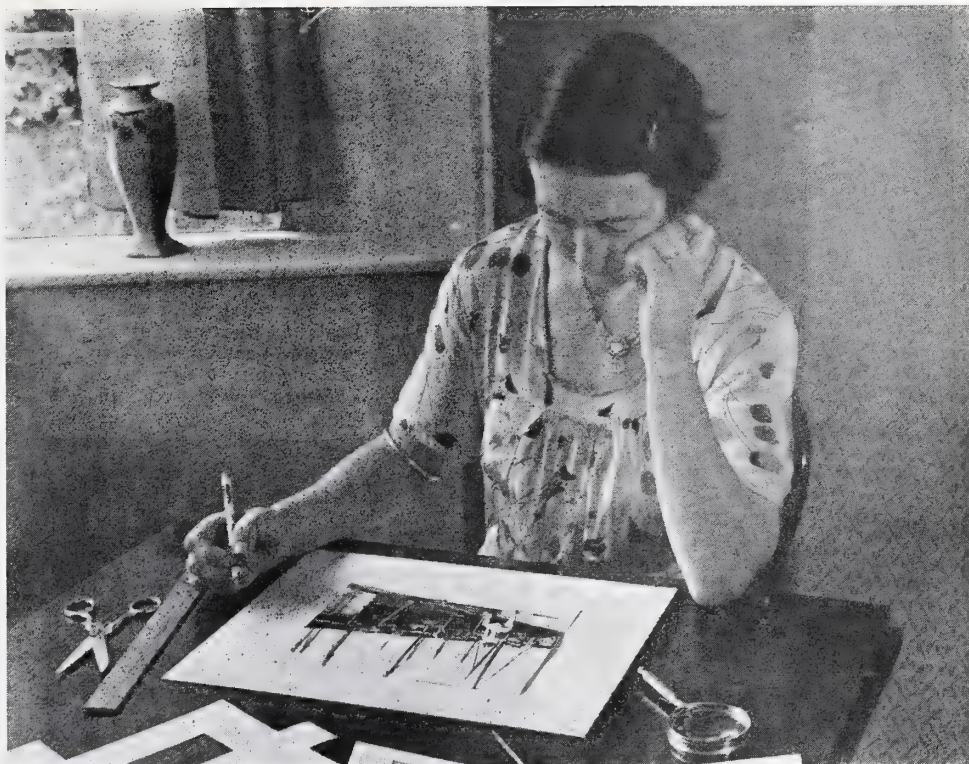
But his print does not show that alone. It shows harvesting and plenty and the effort of the horses climbing the hill. So the artist is very well justified in giving a lead to the observer's thoughts.

The Captious Critic.

It is a favourite trick of some critics to pick up a print, studiously ignore the caption, and ask derisively what it is supposed to represent. That type is best left alone, but if you can afford the time, persuade him to look at some illustrated newspapers with you.

Ignore the news items; their need of a caption will not be gainsaid. Choose the light relief. Here you will find quite competent but otherwise ordinary pictures of not really remarkable subjects—usually girls, children and animals. In every case it will be found that position on those expensive pages is held solely by clever captioning.

Perhaps your bully friend will hedge: "Oh, yes, but that's not Art." He really means Old Masters—not forgetting the



What Shall I Call It ?

By HEBER GHYLL.

capitals. Don't be dismayed. Artists always were and always will be the same; they have a thought to convey, and convey it they will even if they have to use all the Muses in concert.

Perhaps he thinks that "The Angelus" would be better if titled "Toil," or "The Workers," or "The End of the Day." Maybe he does, but that does not alter the fact that to Millet the scene meant "The Angelus" and nothing else. And we gain by having our thoughts directed into precisely the same channel as the master's.

Varying Interpretations.

Very often a print conveys a different message to each observer. Startling proof of this can be found by fitting captions to other people's pictures without reference to the original title. Ask your friends for their opinions. With six observers you will get six titles, all different from each other and the author's.

Besides being very good practice in titling it rams home again the fact that a picture can convey more than one thought, and if you want the observer to see it as you see it you must take the trouble to give him a

caption that will give him a lead.

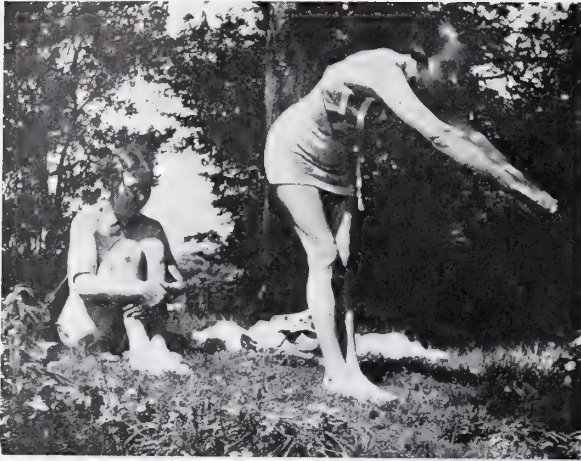
So far we have treated a picture as an expression of the artist's thought. Suppose that he is not particular about that, but only asks for appreciation. For example, a would-be contributor to a paper seeks only the approval of the readers as expressed through the Editor's acceptance.

Titling for an Editor.

Here is equal need for good titling. The only difference is that the artist must try and guess the most acceptable interpretation for his market. He can be facetious or matter-of-fact. He can be informative to children or extremely allusive, not to mention elusive to the unsophisticated.

He can sell a print to one editor with a reference to "Caledonia, Stern and Wild," dispose of the same subject to another editor with a plaintive reference to the litter problem, and to yet a third drawing attention to the disgraceful condition of the road surface.

But whatever his aim there is one thing certain. Not one picture in a million cannot be improved by a good caption—and the better the better.



Too obviously posed. And she is diving out of the picture—and into what? A Sana-pit?

ALL the world loves a bather. At any rate all the photographic world, judging by the amount of celluloid spent on the species. Looking through hundreds of only too similar prints one sadly wonders why. Presumably it is due to a kind of intoxication caused by the subversive influence of unlimited sun, water and legs. The dour attributes of critical criticism and proportion are soon submerged under the general air of gaiety.

Detached Attitude Needed.

Which is all rather a pity as the subject is full of exciting possibilities. So we'll forget that we are on holiday, forget that it is the most hackneyed subject under the sun and make our



For snapshots of this sort, use a fast shutter speed and don't stint film.

Pictures of Bathers

approach as cold-bloodedly as if we were contemplating Cologne cathedral.

This being achieved, it will be unnecessary to remind ourselves that we are about to make a picture. Our eyes, un-

cult to seize the psychological moment in impromptu. Nothing unusual should be allowed to escape. Sameness is death to a bathing picture. If the surroundings have any picturesque value the utmost advantage should be taken of them.

Technical considerations demand just as much attention as ever. At the seaside it is difficult to appreciate the tremendous amount of light available. Full advantage can be taken of the faster speeds, which is all to the good when we realise how "snap" some of the "shots" are.

When a Tripod is Wanted.

On the other hand, when the scene is laid by wooded streams there is grave danger of under-exposure. However pessimistic the meter may be its advice must be taken. Action cannot be so brisk. The lively must give place to the stately. Perhaps a tripod will be required. In these days it is hardly necessary to mention a lens hood. Like soft collars they are the usual wear.

For Competition?

Having noticed that bathing pictures frequently scoop the prizes, you will perhaps enter your best effort in a competition. The reasoning is fairly sound; probably it is something to do with the deplorable taste of the public for legs. But it may have a lot to do with the fact that the huge majority of pictures submitted to competitions feature bathing. In fact "competition" is the *mot juste*, there is plenty of it.

Which means that your effort must be even more breath-taking than usual.
H. G.



If posing is necessary, at least try to make it natural.

dazzled, will weigh mass against mass, contrast this light with that shade and, in fact, do all those subtle tricks of composition to which we have trained them.

At the same time, we will remember that our scene must have a meaning. Everybody must be doing something and nobody must be interested in anything which is not shown—least of all in the photographer. Gleaming smiles are welcome. They express the lightheartedness which should grace the occasion. But they must not monopolise the picture.

Humour of the robust kind is better staged; it is very diffi-



Against-the-light effects can be good, but they can also be disappointing.

September 1st, 1937

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDI.

Mr.

R. G. LEWIS.

From information communicated to our Special Representative.

"WHEN circumstances have permitted I have been an enthusiastic traveller, and my photographic technique (such as it is) developed out of the original desire to record my travels as efficiently as possible. In this way my work remains almost entirely concerned with landscapes, unfamiliar architecture or portraits of striking and exotic types. I like my pictures to have a certain interest value, and am not entirely satisfied by purely harmonious or rhythmic conjunctions of light and shade. The same attitude of mind predisposes me in favour of straight prints with a minimum of ordinary spotting, eschewing faking of any kind, not excluding such harmless devices as the introduction of clouds. This attitude is not based on any intellectual conception regarding the nature of photographic art, and

probably in fact boils down to little more than an inability to recover entirely from the 'souvenir snapshot' stage—but there it is!

"Originally a 'new angle' adherent I now no longer employ pictorial sensationalism for its own sake, but have a sneaking preference for the unusual viewpoint when this can be introduced with propriety. Actual details like the process employed or the method of mounting I do not hold to be of much account. Even art is not immune from the oscillations of fashion. I have been at one time or another an enthusiastic addict of almost every known process in the production of my enlargements. At the moment the Puritan element is uppermost, and I produce large numbers of highly glazed bromide prints, demanding from each the very maximum of detail.

"Having, however, turned out some 2,000 of these following a short trip to Arabia, a reaction in favour of some more subdued finish is probably just round the corner. On the whole I am inclined to think that a bold and striking subject is best rendered by the employment of the least intrusive medium. The faded and nostalgic charm of bromoil transfers, etc., savours too strongly of the nineteenth century for my taste.

"At present I use a Leica or a Contax for practically all my work. A Rolleiflex and a Super Ikonta serve for auxiliary purposes, being preferred for dealing with landscapes of the panoramic variety. I am of the opinion that eventually 24 x 36 mm. will become the standard negative size.

"As I usually enlarge my most successful pictures to 24 x 20, I habitually develop my films in some form of paraphenylene developer. Recently I have adopted for standard use Champlin 15, which, while sharing the favourable attributes of the paraphenylene-metol formula, produces an even finer grained negative.

"Sometimes when taking a series of landscapes in sunshine I use a very fine grained slow orthochromatic film such as Perutz fine-grain special, and develop this in the original Sease 1 developer, which in this case does not exercise its notorious and fatal slowing-up propensities. The results from the point of view of grain are absolutely fantastic, and have allowed me in the past to make several almost grainless 6-ft. enlargements. Apart from the grain, however, the soft-working developer has a counteracting effect on the extremely contrasty orthochromatic film, producing a beautifully graded enlarging negative. I strongly recommend this tip to all miniature camera users."

(A further example of Mr. Lewis's work is reproduced on one of the centre Art pages.)



AN EASTERN MILL.

R. G. Lewis.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE REAPER," by G. B. P. Sturrock.

INASMUCH as this is a piece of work that seems intended to be regarded as an outdoor portrait, there are points of resemblance between it and "Sunbather," which was discussed in these columns in our issue for the 18th of last month. Both examples show a figure in strong light against an even-toned background; in both the arrangement is simple and accessories are few; and both, from different points of view, present an undoubted appeal.

Here, the model is shown in a pose that well reveals the attractiveness of her features; the composition leaves nothing to be desired, for the head is well placed and spaced and the accessories not unduly assertive; and the setting is unobtrusive and admirably calculated to display the head to advantage. Yet, in spite of all these qualities, I find myself preferring the other, and feel that there is something not altogether congruous about the impression. On reflection, I am inclined to think that my feeling is attributable partly to the fact that this subject appears to have been posed and seems to show it; partly because the roundness of the features is not as well suggested in this instance as in the other; and partly on account of the fact that there seems to be something a bit suspicious about the lighting—the angle at which it is falling.

My assumption that the model is posed rests mainly on the fact that I do not think that anyone actually engaged in gleaning or reaping would naturally adopt the attitude in which she is shown while on the job. Her expression suggests abstraction, and she neither seems to be looking for more strands to glean nor attending to those she already has. Moreover, the way the sheaf is held is not in accordance with the way it would ordinarily be carried, which would be along the line of the forearm, more in a horizontal direction, and across the body, pointing slightly upward.

With the sheaf held as it is, the feeling is that it has been carefully disposed that way for its decorative effect, for, with the existing margins, a sheaf, carried in the normal way, would only cut across the bottom left-hand corner, where, as far as effect is concerned, it would be negligible. The same feeling of deliberate arrangement extends to the upright stalks and ears on the right, for not only are they without the natural background

this, for one thing, places the picture at a considerable disadvantage in comparison with "Sunbather."

The loss of modelling in the features is attributable to the direction in which the light is falling. The model is practically facing the source of light, which seems to be coming from the right in a direction that is *almost level*. This is indicated by the fact that there is no shadow cast downwards by the nose, and by the streak of light

that passes across the base of the neck. The occasions, in this country, when strong sunlight falls—or, rather, shines—at such an angle are extremely rare, and only at sunrise or just before sunset could it be expected. It presupposes, too, that the subject was on an eminence with an uninterrupted view of the horizon, facts which, taken in conjunction, lead to the conclusion either that the subject has been twisted round a bit in a clockwise direction, which would make the light source seem lower than it was, or that the lighting was not sunlight but artificial (!).

Now, if the light were sunlight, the sheaf on the right would either be wholly in shadow, or, if it were in light, its lights and shadows would be almost if not quite as strong as those on the left. But they are not, and the inference is that the light was artificial, and that the beam was not wide enough to cover both, or that it was intentionally prevented from exercising its influence on the elements in question.

So that it would seem that we have a subject taken by artificial light masquerading as an outdoor study, and, having regard to this disclosure, it can scarcely be viewed as succeeding in its intentions. It is clever, no doubt, and shows a considerable amount of ingenuity, but if my deductions are correct—and I expect them to be challenged if they are not—the thing is a fake, and fails to succeed because its contrivance is penetrable.

"MENTOR."



they would have if they were actually growing, but they fade away at the base in a fashion that suggests an interference with the photographic image and an attempt to disguise something that might tend to afford a clue to the artificiality of their placing.

On these grounds, the fact of posing seems to be pretty well established, but that, in itself, might not be so serious were it not the obvious intention to present the subject as an unposed and spontaneous impression. That posing is disclosed utterly destroys the feeling of spontaneity, and



THE REAPER.

(From the Advanced Workers' Competition.)

By G. B. P. STURROCK.



DAHLIA.

(See article on "The Photography of Cut Flowers.")

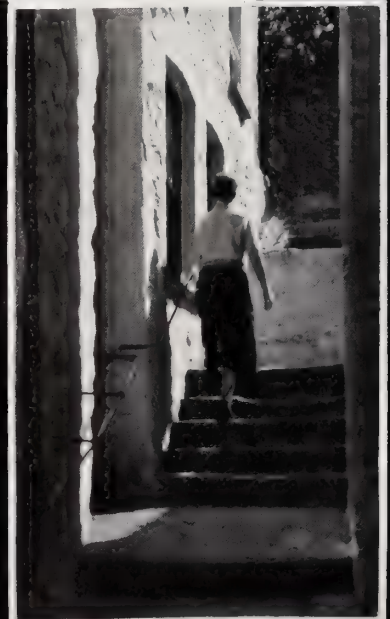
By MISS BLANCHE HENREY.



THE SAIL.

(See article, "How I make my Exhibition Pictures.")

By R. G. LEWIS



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Straight into the Sky."
By B. M. Crayston.

2.—"Shady Arch."
By Edward Cross.

3.—"The Cobbled Street."
By E. W. Forster.

4.—"Bibury, Gloucestershire."
By Thomas Winney.

5.—"A Quiet Ramble."
By F. W. Taylor.

6.—"Severn Bridge."
By D. G. Turner.

7.—"In an Indian Village."
By J. Butler Kearney.

8.—"A Corner of Polperro."
By R. Arthur.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

THE worst of knowing a bit about photography—and I suppose I must have picked up something since I started somewhere about 1910—is that it is inclined to make me critical and not disposed to take things at their face value or assume that they are altogether what they seem.

The Critical Eye.

Were it not for this, and the times I have seen the beginner light-heartedly tilt his camera upwards, I might be disposed to pass over the way the verticals converge towards the top in No. 1 of the prints on the opposite page—"Straight into the Sky," by B. M. Crayston—and regard it as a somewhat uncommon phenomenon, curious, perhaps, but not entirely unacceptable.

Viewing the print from the critical standpoint, however, I feel, at once, that the novice has been up to his old game and has sinned either intentionally or in ignorance of what might be expected. As it happens, the effect is not of very great moment in a subject of this kind, although, to some extent, it conflicts with the implication of the title, but if buildings were concerned, the result might be very distasteful and convey the impression of a backward inclination.

In other respects, the print is good, and does, at least, present an adequate rendering of the nicely clouded sky, a feature in which No. 2, "Shady Arch," by Edward Cross, is noticeably deficient. Nor is the vista seen through the archway of sufficient attraction to acquire a pictorial value, and it certainly does not warrant the emphasis which the framing effect of the arch accords.

On the other hand, good use has been made of the foreground shadow, which admirably leads up to the middle distance and beyond, so that it is a pity that these features are so disappointing.

Shadowed Foregrounds.

A shadowed foreground, such as this, is very often a useful adjunct, for not only does it give a picture stability, but it tends to direct the attention to the more attractive elements farther in.

Possibly this is the reason why so extended a foreground has been included in No. 3, "The Cobbled Street,"

by E. W. Forster; but this is overdoing it, and where the interest lies so much more "in" the picture—in the figure, to be precise—there is not the same necessity for the shadow across the base, providing, of course, that the general tone of the foreground is not assertive.

And it isn't in this instance. The roadway, although in sunshine, has appreciably more depth of tone than either the figure or the whitewashed cottage adjoining. The foreground is strong enough without the shadow, and, in the circumstances, I think I would trim about three-quarters of an inch from the base, as well as a quarter of an inch from the left to keep the picture proportions about the same.

With No. 4, "Bibury," by T. Winney, the disadvantage of an assertive foreground is demonstrated. The main interest should attach to the gable end of the cottage on the left in sunshine, but, with the strong lights of the stream below and their contrast with the dark of the path, a sort of double attraction arises neither of which is forceful enough to predominate.

Unity of Interest.

Cover up the lights of the stream and the value of the light on the cottage is immediately apparent. The interest, instead of being dispersed, is unified, and the composition is rendered acceptable. Reference back to No. 2, where the vista is wholly in light and there is no other of consequence to compete, illustrates the value of unity, for, while the lack of appeal in its make-up is to be deplored, there is no doubt whatever that that vista forms the centre of attraction.

The very light tone of the sky, too, is inclined to create another source of distraction, but not so serious as the lights of the stream, and, in a case like this, where there is no particular reason for retaining the sky, it might as well be removed.

The result of this expedient is exemplified in No. 5, "A Quiet Ramble," by F. W. Taylor, even if there be just a spot of light at the top towards the left. Personally, I should trim this away with the idea of concentrating the attraction more effectively on the figures, for nothing vital

to the picture is sacrificed and the gain in unity is appreciable.

Pulling Together.

The figures, in this instance, do tend to pull the composition together. In their absence, and as happens in almost every case where one side only of a street is shown, there would be a regrettable tendency for the interest to follow the lines of perspective out of the picture. This can only be countered by the inclusion of a strong centre of interest, a purpose which here is fulfilled by the figures, but even this is not so satisfactory as the stop which is provided when a small portion of the other side of the street intervenes.

No. 8, "A Corner of Polperro," by R. Arthur, illustrates the point. Here, the part of the building on the right prevents any tendency towards running out on that side, although, strictly speaking, the tendency would not be nearly so strong in this case, because the perspective lines would not extend so far as to reach the right-hand side, for they come to an end before they get anywhere near it.

The scale of the figure, which also tends to unify the arrangement, is a trifle on the large side, and I think the photographer would have been better advised to have deferred his exposure until just after she had reached the top of the steps.

Spacing and Placing.

Besides avoiding a certain confusion which exists on account of the conjunction of the head with the shadow of a window embrasure, the figure would be more effectively isolated if she were advanced a bit, and her placing in the picture space would also be greatly improved.

In No. 7, "In an Indian Village," by J. B. Kearney, the figures, unfortunately, are somewhat lost against the similar tone of their setting, and the very light toned notes on the walls and surrounding the doorway form disturbing items of attraction which are inclined to disperse the interest yet further. A much better degree of concentration exists in No. 6, "Severn Bridge," by D. G. Turner, the houses and bridge in sunshine providing an effective centre of interest, while the rendering of the sky is excellent. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

MORE ABOUT SPOTTING.

LAST week I spoke about the necessity of eliminating white spots on prints, and described a simple way of doing it. At the time I referred only to the kind of spots often called pinholes, and included those caused by touching out with opaque medium clear spots on the negative.

I would remind you now that this spotting should be extended to other spots and patches on the print that are not due to mechanical defects, but arise in the subject itself. Bright patches and even small light spots are apt to give a restless and fussy effect; they are irritating. It does not follow that they should all be taken out; they may be a natural feature of the subject; but very often

some of them may be obliterated altogether, some more or less toned down, and some left as they are. Generally this modification is most necessary near the edges and in the corners, because these are just the parts of the print to which the eye should not be drawn.

The duck subjects were taken to illustrate the point, and not for their pictorial value. On the ground near the pond, and on the water, were considerable numbers of white feathers, very obvious in a large print. These were merely accidental, as it were, and there is no reason why they should not be cleared up.

As Fig. 2 was taken at rather closer quarters, they were still more irritating, and it will be seen that I have removed



Fig. 1.



Fig. 2.

them up to the immediate foreground. Here they were not so numerous, and I should leave the stones and other patches as characteristic. The rest of the ground has been made to appear just as it would be but for the feathers.

I should not do anything to the spotty leaves in Fig. 3; they are a natural feature. As a matter of fact I have included this only as an excuse for referring to an entirely different kind of "spotting," even more important than the mechanical variety. This is the art of spotting the best way of making a record photograph serve its purpose.

At Greensted, near Ongar, in Essex, is a little church that has been photographed thousands of times, and nearly always the whole building is included. But the building was originally a temporary shrine of roughly hewn tree trunks built in 1013 to shelter the body of King Edmund on its journey from London to Bury.

In the print these timbers can be seen on each side of the porch, which with the dormer windows and the rest of the little nave is comparatively modern. On the right is a small chancel of red brick, and on the left a wooden



Fig. 3.

tower. I show it as a modest example of "spotting" the essentials of the subject and omitting or suggesting the rest. It is fatally easy to include too much.

W. L. F. W.

"THE A.P." *Special Competition for Novices*

THIS competition is specially for Novices, that is to say, those amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints and enlargements of standard "Enprint" size, which do not exceed $4\frac{1}{2} \times 3\frac{1}{2}$ in., even if made from the whole negative. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor. The latest date for receiving entries is September 30th.

The copyright of all prints entered remains the property of the authors of the photographs, but the right is reserved by "The A.P." to reproduce the winning prints and any others that may be worthy of mention. The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed to: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

MAKING BETTER SNAPSHOTS-13

By DAVID CHARLES.

This article is the thirteenth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. The pattern of light and shade, combined with careful placing of the sitter against it, makes even this background satisfactory.

ON most occasions the breaking of a rule only wastes film, but at times such a breach may be a positively laudable act. It may, in short, be the means of producing something entirely novel. Some weeks ago I had something to say about unsuitable backgrounds, and of all the portrait backgrounds which have come down in photographic tradition as unsuitable, a brick wall stands as the supremely absurd example. Yet in my first illustration the background is a brick wall, and I venture to predict that few people will dislike this deliberate departure from a rule which is as old as photography itself.

Extenuating Circumstances.

But the attractiveness of this result is due to the fact that the photographer first noticed the pattern of light and shade falling across it, and then deliberately experimented with posing his small sitter against that effect. It will be noticed that the profile falls against the wide stripe of shadow by contrast with which it "shows up" clearly. The already rather dark hair is softened by running into the diagonal stripe of the shadow pattern. The brickwork, instead of being objectionable, serves to show up the stripe pattern thrown by light in a way that no background not having a texture and structure of its own could possibly do.

The arrangement of this "sitter" in

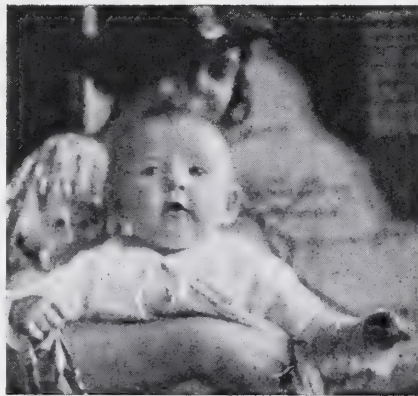


Fig. 2. An even more unorthodox background than that of Fig. 1. But it is well out of focus, and the worst fault is not the background at all, but the supporting arm.

this scheme of light and shade was obviously deliberate, and was carefully done with the definite intention of securing the result seen. That is why it has "come off."

A Map and a Mother.

I very much doubt, however, whether anyone would deliberately select a combination of a mother and a map as a background for a baby's portrait. But if a baby is found in a good and photo-



Fig. 4. Seen from this angle, the door of a car makes no kind of a frame for a portrait.

graphable mood, even against so unusual a background, there is a fair chance of securing something at the same time pleasing and unconventional, especially if the lens used is a fairly rapid one which will throw the background out of focus even though only a matter of inches behind the subject. The worst fault is that the arm holding the child is both sharply defined and



Fig. 3. Delicate shading and fluffy hair need a simple softly-graded background to show them up. Against this sort of thing they are quite lost.

exaggerated in size by its nearness.

In taking the charming little girl in No. 3, the photographer probably thought the background of dark trees would show up her fair hair. He should have chosen a spot where the sunlight would be on her fair hair and off those trees. Then they would have had the desired effect, especially if he had selected trees without those bare openings.

Spontaneity.

The window of a car is not the best of backgrounds for child portraiture, as can be seen by Fig. 4. But if the camera is held more at an angle to the car so as to show it is a car, and then the child is persuaded to talk about something or other, sooner or later he will probably assume a good pose and a good "expression" simultaneously.



Fig. 5. Taken this way, so getting rid of the vast area of blankness, the background—or surround—is quite effective. And suitable conversation has evoked a pleasing smile.

Architectural Detail *and the* Telephoto Lens

By A. H. COLLINS.

IF the reader should have a half- or quarter-plate camera with a long extension, and is interested in architectural details of any period, here is a fascinating subject for his skill.

A wide-angle lens is seldom necessary, except in a confined situation. But a lens of average focal length, say 8 in. or thereabouts on a half-plate, will be useful for a far larger number of subjects. Besides these two I always carry also two other lenses—a telephoto lens of 17-in. focus and another of much higher power, though of variable focus. The latter lens is ordinarily used at an extension which gives an effective focal length of 45 in.

The Most Useful Lens.

The 17-in. lens is perhaps most used. With it the perspective of small subjects, such as door knockers, will be better rendered than if they are taken with an ordinary lens; for as the camera can be considerably farther away from the subject the details that project most will not be exaggerated in size as compared with the details which lie farther back.

If the subject, again, is rather above the line of vision, the use of an ordinary lens will involve a considerable amount of rising front; while with a telephoto lens on the camera placed a greater distance away, the details will be more nearly level with the eyes, and will also appear larger in the photograph. Incidentally, a good telephoto lens admits of a considerable amount of rising front being used.

I have found other occasions when it is well to get some distance away; as, for instance, in photographing the west doorway of Dunfermline Abbey in Scotland. Either I had to make a nuisance of myself and stand out in the middle of the public road, or I could

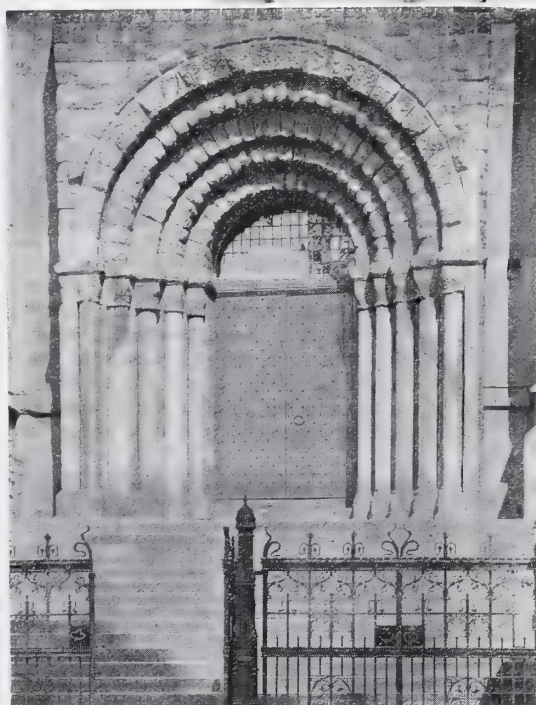


LEOMINSTER PRIORY.
Detail of West Doorway.

greatest extension which admits of the rising front being well employed, which in my own case gives a focal length of some 45 to 50 in. Focussing is done on the lens itself by varying the separation of the front and back components. If the details required are in different planes this is not easy, as the depth of focus is practically *nil*. Hence it is an advantage to employ the smallest stop of all for exposure.

The eyes soon get tired if they are long raised to examine details above their level. The 50-in. lens is particularly valuable for taking a doorway or corbel table section by section so that every detail may be studied at leisure.

With both types of telephoto lenses the user will find that a slight tilt of the camera matters very little, owing to their peculiar construction, and probably it is better not to compensate at all by the use of swing back or swing front, unless the amount of tilt is altogether unusual.



DUNFERMLINE ABBEY. West Doorway.

retire to the pavement beyond, focus the doorway at leisure, and make the exposure as the traffic allowed. From the middle of the road, also, the gateposts in front of the Norman doorway would have appeared uncomfortably large.

It needs emphasising that these telephoto lenses have little depth of focus, and therefore it is safer to stop them down; I generally use $f/22$ or even $f/32$, reserving the full aperture for focussing.

Variable focus lenses, such as the "Adon," are of much higher magnification; the greater the extension, the greater the focal length, and consequently the larger the detail. I have found it best to use the camera at the



WARBOYS, HUNTINGDONSHIRE.
Closing Ring on South Door.



IFFLEY CHURCH, NEAR OXFORD.
Siren in South Doorway.

The Photography of Cut Flowers

By BLANCHE HENREY.

THE photography of cut flowers can be a most fascinating pastime for the amateur, and beautiful pictures may be obtained. There is no wind to bother about, which is usually the trouble when photographing flowers growing in the open, and plenty of time may be spent on arrangement and background.

A few years ago it was difficult to make a faithful record of our favourite flowers by photography, but now that

on which the image may be focussed.

An exposure meter should be used whenever possible as the best results are only obtained with correct timing. The exposures may vary from a second or two to half a minute or more according to the lighting, speed of plate or film, colour of the subject, stop, and whether a colour filter is used.

Considerable care should be taken in the arrangement of the flowers, because this plays such an important part in the attractive character of the picture. It is a good plan when starting this branch of photography to begin with large subjects, used singly or in twos, as it is easier to get a more pleasing composition with these than in the case of small flowers. Dahlias are very easy to deal with, as

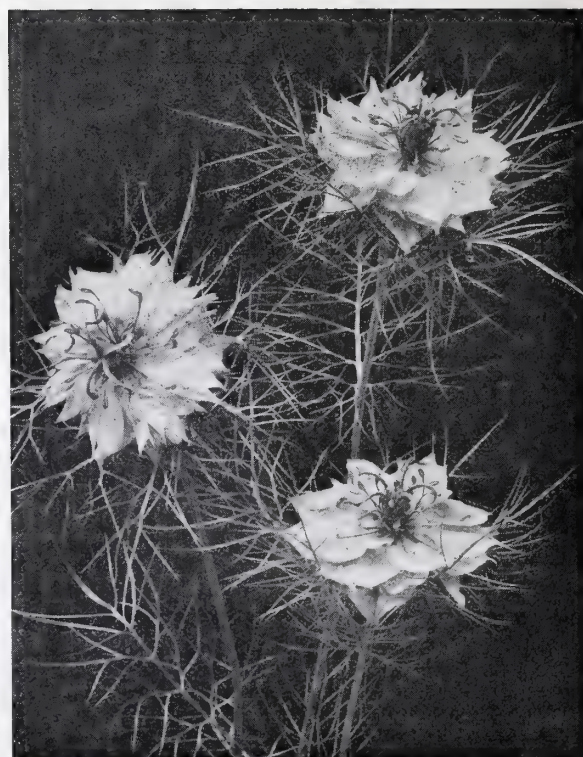
also are roses and some of the flowering shrubs. If smaller flowers are chosen, it is best to take several, arranging them in a pleasing group.

The flowers must be held as firmly as possible, and it is a good plan to push the stalks into some damp sand contained in an old jam jar or into a large potato in which holes have been bored. If either of these methods is used it affords a certain amount of moisture to keep the flowers fresh. Needless to say, the support or holder should not be shown in the photograph.

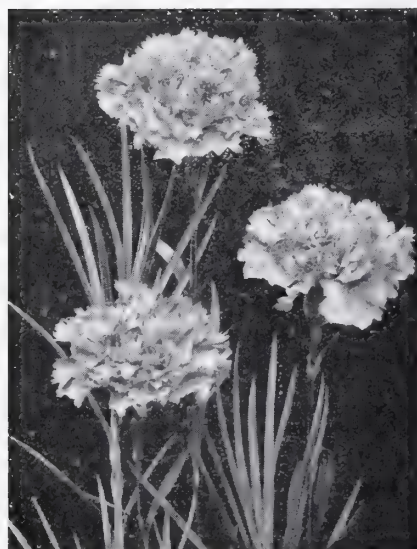
colour-sensitive negative material is so easily obtainable the matter becomes very simple. Equally good results can be secured from the palest colour to the deepest red.

Any camera may be used for this work, but a tripod is essential. It is only by means of the latter that absolute rigidity of the camera is obtained during exposure. When photographing cut flowers the exposure is usually rather long because, unless the lens is well stopped down, it is not possible to obtain the necessary depth of field and sharp results.

Although many amateurs use an ordinary folding camera for this work, perhaps the most satisfactory is an old-fashioned stand camera, which has many movements to help in the obtaining of sharpness of definition; there is also a ground-glass screen,



"Nigella" (Love in the Mist).



Perpetual Flowering Carnations
"Mrs. C. W. Ward."



Annual Chrysanthemum "Morning Star."

Good lighting plays an important part, daylight giving softer results than artificial light, but either may be used. In the former case the subject is best placed at an angle of 45 degrees with the window, and if the sun is too strong a piece of tissue paper or muslin may be stretched across the window. The shadow side of the group can be softened by means of a reflector consisting of a piece of white blotting-paper, or a mirror. Almost any form of artificial light may be used, but if a high-power lamp is employed do not place it too close to the flowers or the heat may cause them to wilt.



Helianthus "Soleil d'Or."

The two subjects on this page show the difference obtainable by choice of dark or light background.

The background must vary according to the subject, and if the flowers are dark a sheet of white or grey paper is good, and if they are light a sheet of brown paper makes a suitable contrast. If the walls of the room are

self-coloured they will often provide all that is necessary.

Orthochromatic plates or films can be used, except in the case of red subjects when panchromatic are necessary. A filter is of value at times to render the range of tones correctly, but it will considerably increase the time of exposure. This, however, does not matter in the case of cut flowers.

Thought must be spent on exposure and development. A full exposure should be given to obtain all the detail of beautiful texture, and in the case of great contrasts such as white flowers with very dark leaves the time of development must be considerably cut down.

It is particularly important to have a print which is bright and showing full detail; for this purpose the best kind of paper is one having not too matt a surface. Glossy and velvet are both excellent.

It is interesting to make a series, and, in this case, it is much more useful and attractive to mount the prints on thick white paper of standard size. Dry mounting is best for the purpose. The sheets should be kept in loose-leaf files. As the collection grows separate files may be used for



Dahlia "Glorious."

A further example of Miss Henvey's work is reproduced on a centre Art page.

different sections, such as wild and garden flowers, berries and flowering shrubs. If the name is written underneath the photograph in black ink the use of the files for reference and interest is greatly increased.

COMBINATION PRINTS BY COPYING



A.—A satisfactory result, if only the child had not moved during the exposure.

stitute the head of the child from B.

An enlargement of A was therefore made on glossy bromide paper. When this was finished and dried it was placed on the easel, the negative of B was placed in the enlarger, and the image was adjusted to the right size to cover up the head in the enlargement already made.

This was then removed from the easel and an enlargement of the



B.—Here the child is good, but the central figure staring at the camera is not.

COPYING can be usefully applied when it is desired to incorporate in a photograph some feature from another photograph. The accompanying photographs do, I think, illustrate this admirably.

Several photographs of a group were taken, and on inspecting the two best it was found that the pose and expressions of the two adults in A were preferred, but it will be seen that the child has moved during the exposure, and it was therefore decided to try to sub-



C.—The combined result is a very great improvement on either A or B.

head made. This enlargement of the head of the child was cut out and stuck on to A, covering up the original blurred head. The composite print was then photographed, with the result seen in C. Whatever its shortcomings may be, there can, I think, be no doubt that it is at least more nearly successful than either of the photographs from which it was built up.

It should be borne in mind that whilst process plates are usually advised for copying, faster plates will serve. P. OLIVER.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

The Never-Finished Film By D. CHARLES OTTLEY.

NO matter how many films the amateur may attempt from the time he becomes the owner of a ciné camera there is one that he will never complete, one that will come to be known as an "unfinished symphony" of the years that pass.

A Diary on Celluloid.

For want of a better title this film has come to be known as the "domestic reel," and from time to time receives a good deal of attention in the many textbooks devoted to amateur cinematography. As its name implies, the domestic film constitutes a diary in animation, a record of things that happen, of places visited, of friends who come and go and of babies who all too quickly grow big. It is generally a film devoted to the aims and idealism of a universal Peter Pan, but only the film remains loyal to its trust, for although it most certainly grows *big* it never grows *up*.

Its appeal cannot be denied, and its value does not depreciate but rather increases with the passing of time. Unlike any other film, it does not depend for its appeal upon perfect photography, originality of plot or any of the miscellany of "attributes" possessed by and expected of other films. The essential aspect of the family reel is that it shall record faithfully, in a series of unposed, unsteretyped pictures, the characteristics of ourselves and those about us whose lives are intermingled with our own. Despite much cautionary advice, the unrehearsed reel is likely to give better results and certainly a more satisfying reconstruction than can ever be achieved by painstaking direction or over-studious shooting.

Unrehearsed Effects.

Much that happens in the nursery happens only *once*, and for this reason the best advice that can be given to the fond parent bent on transferring to celluloid the smiles and tears of his first-born is to keep the ciné camera loaded and in a place safe but accessible. Whether the film will interest others as it interests us is a consideration that should not be allowed to enter the conscious mind while shooting. Frequent warning is given that it will certainly *not* do so, although it is hard to imagine that the antics of a toddler first entering the vast stage of life can fail to be universal in appeal.

Possibly the adult section of the family reel, that section introducing the various aunts, uncles, nephews and nieces, etc., is likely to become mono-

tonous to those outside the immediate circle and for no other reason than that the subjects of the shots are themselves acutely camera-conscious in much the same way that we who shoot the film are apt to be footage-conscious. But in a family film shortcomings such as these are forgiven.

Those there are who decry the care-free, haphazard method of shooting which none the less contributes so much to a spontaneous record of ourselves and our home. A scenario is recommended and at least one rehearsal. One rehearsal perhaps of the more formal sequences, but how can one ever put into scenario form all the things that baby is likely to do in that delightfully unconcerned way that in itself constitutes half the interest of the shot?

Our own Private Film.

All that can be recommended is care in the cutting stage, but even here there is much irrelevant material that we shall be tempted to include and the justification for it must surely be that it is *our* film and not everybody's. Every

family has its jokes, which, though meaningless or even stupid to outsiders, never fail to raise the right response when produced at an appropriate moment in the family circle. The family film should be just like that: great fun to those immediately concerned in its making.

Richer with the Years.

It cannot be denied that the never-finished film has been responsible for more amateurs taking up a hobby that would never have been begun than any other of the many tempting things that sub-standard cinematography has to offer. Associated with the family reel is that strong parental urge to preserve at all costs those fleeting nursery memories that before we know where we are pass from us. The family film, despite all its shortcomings in the technical sense (and without them it would scarcely be a family film at all) is like old wine, growing richer with the years. Unlike old wine, however, it can never be drained to its dregs or contained on a single reel, for it grows in length as well as in interest.



In a film intended for the family circle only, such subjects as this appeal for personal reasons. But if well enough done, they may well find a place in a film addressed to a wider public.

Don't Include too Much

THERE is a very great tendency for beginners in cinematography to try and include too much in one reel of film. For instance, you cannot expect to go to a regatta and come back with a film featuring every boat and practically every person taking part. The result of such a film is not nearly so satisfactory as a few shots of some particular race or someone actually competing in an amusing event.

Trying to include too much is just as much a mistake when the phrase is applied to the field of view as when used with reference to the length of the film. In nearly every case the impression of

a large canvas can be very much better conveyed by a series of shots, each one including only some small part of the whole, than by a less intimate view that covers a large number of activities simultaneously. A short, even a very short shot of this kind, as an introduction, is useful as a mental background against which to place the individual details, but greater use of it than this is inclined to induce boredom rather than interest.

Cinematographers have an advantage over their colleagues of the still cameras in the fact that the lenses normally fitted to ciné cameras include a narrower

angle of view. This results, almost automatically, in just the kind of concentration of interest that we have been discussing. And there are long-focus lenses in reserve for still greater concentration.

We are always up against the fact that most of the friends who see our pictures at home are regular film fans, and it is only natural that our results should be continually compared with those seen on the professional screen, and from this point of view it is most essential for the amateur to pack his pictures as full of interest as he can.

G. F. H.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, September 1st.

Blackpool and Fylde P.S. Over Wyre.
Solihull P.S. "The After-Treatment of Negatives."

Thursday, September 2nd.

Aston P.S. Monthly Meeting.
Kinning Park Co-op. C.C. Suggestions for Winter Syllabus.
North Middlesex P.S. Competitions.

Saturday, September 4th.

Accrington C.C. Ribchester to Knowl Green.
Bath P.S. Bathampton and Invitation to I-Kaya for Tea.
Bristol P.S. Pensford.
Hackney P.S. Outing to Box Hill.
Hanley P.S. Moddershall. W. A. E. Burrow.
Harpenden & D.P. & C.S. London Docks.
Hull P.S. Little Weighton to South Cave.
Kinning Park Co-op. C.C. Lugton.
Letchworth C.C. Ashwell. Val Mitchell.
Liverpool A.P.A. Chester.
Partick C.C. Glenfruin. E. W. Atkins.
Sheffield P.S. York. Joint Outing with York P.S.
Singer C.C. Bridge of Weir. J. Crowther.
Stockport P.S. Lyme Park and Higher Disley. W. J. Parry.
York P.S. York—Joint Excursion with Sheffield Society.

Sunday, September 5th.

Bournemouth C.C. All-day Outing to Cheddar Gorge and Caves.
Harrogate P.S. Blubberhouses and Thornthwaite Bridge. G. Wells.
North Middlesex P.S. Outing to Oxford. R. T. Welsh.
Stafford P.S. Shrewsbury. B. Sinkinson.
Windsor C.C. Waverley Abbey Outing. H. H. Muller.

Monday, September 6th.

Halifax P.S. Committee Meeting.
Oldham Equitable P.S. Advance and Beginners' Print Competitions.
Southampton C.C. Outing to Miss Nellie Smith's Photographic Studio.
Stourbridge Inst. P.S. Mounting.
Walthamstow and D.P.S. A Talk on the Exhibition.

Tuesday, September 7th.

Bradford Junior P.C. Print Night. Critic, A. Greenwood.
Hackney P.S. "Flowers as they Grow." Slide Competition.
Manchester A.P.S. "Art and Photography."

Wednesday, September 8th.

Luton and D.C.C. Meeting.
Partick C.C. Receiving Date for Prints for Criticism.
Worthing C.C. Outing to North Lancing and Steyning.

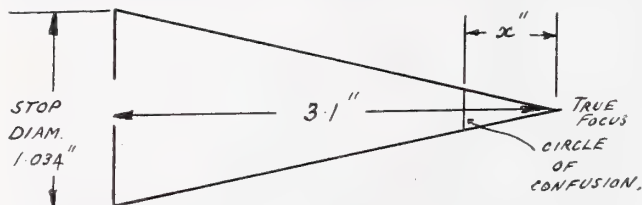
Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

PERFORMANCE OF CHEAP CAMERAS.

SIR,—I would like to thank Mr. Spiers-Purdon for his valuable letter in the August 18th issue. My experience is not so extensive as his, but has been expensive in buying five cameras in a few years all suffering from lack of a final test to ensure agreement between the true focus and the distance scale or range-finder.

The popularity of the 16-on size with $f/2.9$ or $f/3.5$ lens shows how many of us there are who want a miniature larger than the ciné film size. But we expect it to give a sharp picture at full aperture, and I ask if this is possible. Suppose the lens is one of 3-in. length at $f/2.9$, and one wants to enlarge up to three diameters, surely not an unreasonable demand.



If the enlargements are to be sharp, i.e., with circle of confusion of $1/1000$ in. diameter, the negative must have a corresponding circle of not more than $1/3000$ in. The diagram attached then shows the position. The stop diameter will be $3 \div 2.9 = 1.034$ in. Suppose the lens is focussed on an object which makes the actual extension = 3.1 in., x is the distance the film is displaced to produce circle of confusion of $1/3000$ in. By similar triangles, $x : 1/3000 :: 3.1 : 1.034$, whence $x = .01$ in.

We thus have the disquieting conclusion that every point of the film must be accurately placed to within $1/1000$ in. to allow of 3-diameter enlargements at full aperture. In many cameras, the front is not even rigid to within this tolerance. Furthermore, even the Zeiss Ikon Co. cannot guarantee this performance with their $2\frac{1}{4}$ -in. square Super Ikonta with $f/2.8$ lens, because, as they say, "no film which has a backing paper can be made to lie mathematically flat."

"THE SUNBATHER."

SIR,—Surely "Mentor" had been overcome by the heat when he wrote the criticism (or, rather, eulogy) of "Sunbather" in a recent "A.P."? He praises the picture especially for its spontaneity, and apparently overlooks two very important points, both so obvious that they were instantly seized upon by my non-photographic friends. The first is the prominent mark across the girl's body just beneath the level of the breasts; I suggest that this was left by the elastic of her brassiere, and the obvious inference, if not the correct one, is that she had just undressed specially for the picture. The second point is that the smile is exactly of that kind which some girls find quite easy to hold for hours! So the whole basis on which the picture was praised disappears.

But why this worship of spontaneity, in any case? Is it not a false standard, as we can very easily see if we try to apply it to really great art. Or are we afraid of applying true artistic standards to "mere photographs"?

I must apologise for taking up so much of your valuable space; in the normal course, I should not have taken the trouble to protest, but "Mentor" is mentor to so many budding pictorialists that I feel that some correction is called for. May I add that usually I find in his writings each week plenty of cause for praise, and little for blame.—Yours, etc.,

FRANK C. PALMER.

FILM-WINDING PROBLEMS.

SIR,—On reading Mr. F. E. Thomas's article on "Making Sure of the Twelfth Picture" in "The A.P." of August 18th, I thought that my own similar experience with a 520 Ikonta might help others in dealing with this problem.

That Mr. Thomas's remedy is effectual I do not doubt, but I do say that his diagnosis of the cause is either wholly or partially at fault, since spool diameter cannot possibly affect the placing of negatives in the case of a non-automatic film wind, and I have had a similar difficulty with such a wind.

When using Kodak film in my Ikonta I find it necessary to use the first or second dot instead of the number as a guide, in order to ensure the full sixteen exposures on the spool, whereas by winding to the tip of the pointing finger and thereafter using the numbers, I can easily get seventeen on a Selo spool. I do not agree with Mr. Thomas that the Kodak 120 film is as long as other makes; it is certainly at least two inches shorter than Selo, and probably Agfa and Zeiss Ikon also. The explanation is this: the Kodak backing paper is printed

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

A Competition and Exhibition open to all members of the Cyclists' Touring Club residing in the Metropolitan District will be held at the Club Offices, 3, Craven Hill, W.2, on October 28th, 29th and 30th. There will be two classes: (a) open to those whose work has been executed entirely by themselves (contact prints or enlargements), and (b) open to those whose work has been done wholly or partially by a professional. In each class there will be two sections: 1, Pictorial; and 2, Club Life. Any number of prints may be entered and an entry fee of 3d. is charged for each print. The closing date for entries is September 30th, and further particulars may be obtained from the Club Offices at the above address.

"Aids to Photography," the latest price list issued by Messrs. Peeling and Van Neck Ltd., 4/6, Holborn Circus, E.C.1, contains full particulars and prices of their most up-to-date tripods. This, and other price lists of cameras and accessories, may be obtained on application to Messrs. Peeling & Van Neck Ltd., at the above address.

Stolen on the 14th August from the car of Mr. T. J. Brooksbank, a 530 Zeiss Super Ikonta No. 21146, Zeiss Tessar f/4.5 lens No. 1678753, in an ever-ready case. If any reader can assist in tracing the missing camera will he kindly communicate with Mr. Brooksbank, Trefula, St. Day, Redruth, Cornwall.

While on a walking tour in Somerset, one of our readers, Mr. C. G. Taft, 67, Princes Street, Derby, lost his camera, a Zeiss Ikon Nettar $2\frac{1}{2} \times 3\frac{1}{4}$, f/4.5, with Telma shutter, delayed action, in leather case. The name and address as above were written inside the camera back in white ink. The camera was lost on Wednesday afternoon, August 4th, in the country direct between Priddy Church and Priddy Pool, Somerset. If any reader can assist in tracing the camera will he please communicate with Mr. Taft at the above address. Mr. Taft informs us that he is offering a reward to any person producing the camera.

A new photo-electric exposure meter, the "Excelsior," has just been introduced by Messrs. Ensign, Ltd. Complete in its ever-ready case, its dimensions are $3 \times 2\frac{1}{2} \times 1\frac{1}{2}$ in., which makes it small enough to carry conveniently in the pocket. The photo-cell is set back in the case, which is of black moulded material, and is inclined downwards to prevent it from "seeing" too much sky and so giving misleading readings. The calculator, operated by turning a single ring, surrounds the indicating meter, and in consequence is large and easy to read and handle. In use, the light-value shown is set against the film-speed,

when the exposure for any stop from f/1.4 to f/22 can be read off immediately without the use of tables or any further movement of the calculator. The meter is sensitive, giving direct readings in a light feeble enough to require an exposure of $1/5$ th of a second at f/2, with an ultra-fast film. For still dimmer lights a special scale is provided, in connection with which the meter is pointed at the source of light instead of the subject, and this multiplies the sensitivity some twenty times. Another special scale is provided for the cine-camera user. On comparing it with a well-tried meter the characteristics of which are known, we found that the "Excelsior" indicated, on both an indoor and an outdoor test, almost the exact exposure that the indications of the "standard" meter would have led us to give, and we should, therefore, have no hesitation in following implicitly the indications given by the "Excelsior." This new meter, which is priced at 57s. 6d., including the leather ever-ready case, can be obtained through all dealers or direct from Messrs. Ensign, Ltd., 88, High Holborn, W.C.1.

The Forty-Eighth Annual International Exhibition of the Rotherham Photographic Society will be held in the Parish Church Hall, Moorgate, Rotherham, from the 12th to the 16th

October, 1937. There are six open classes: Prints: A, Landscape and Seascape; B, Portraits, Figure Studies and Still Life; C, Natural History, Scientific and Technical; D, Architectural and Record; E, Lantern Slides (Monochrome or Colour), Pictorial; F, Lantern Slides, Natural History, Scientific and Technical. The closing date for entries is Monday, 20th September, and Entry Forms giving full particulars are obtainable from the Exhibition Secretary, Mr. E. G. Alderman, Ruardean, Newton Street, Rotherham.

Stolen from the premises of the Istead Cinematographic Service, of 4, Colonnade Passage, New Street, Birmingham, 2, a Ditmar 9.5-mm. Ciné Camera, No. 4011, fitted with f/1.8 Berthiot lens. Any reader who may be able to assist in tracing the lost camera is asked to communicate as speedily as possible with the above address.

We have been asked to mention that Mr. A. H. Long, of 33, Finchley Road, S.E.17, has a number of back copies of *The Amateur Photographer* that he will be pleased to give to any reader who would like to have them. They are dated between 1932 and 1936.

The prize-winner of the latest Wallace Heaton "Sunbathing Studies" competition is Mr. J. E. Hoskins, 16, Shirley Avenue, Acomb, York, who receives the weekly 21s. award. Full particulars regarding these competitions for "A.P." readers appear regularly in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3 , supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

90. Makers' Formulæ: Developers for Barnet Papers—(3)

Stronger Contrasts on Verona Paper.

Metol	15 grs. (1.55 grm.)
Hydroquinone ..	60 grs. (6.25 grm.)
Sodium sulphite (anhydrous) ..	240 grs. (25 grm.)
Sodium carbonate (anhydrous) ..	310 grs. (32 grm.)
Potassium bromide ..	150 grs. (15.5 grm.)
Water to	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take 480 grs. (50 grm.). If crystallised carbonate is used, take 840 grs. (87.5 grm.).

This developer should be used undiluted at a temperature of 65 degrees Fahr. Exposure must be adjusted so that development takes from $2\frac{1}{2}$ to 3 minutes.

Used with Verona paper (it is not recommended for Verona de Luxe) this developer gives considerably stronger contrasts than the normal M.Q.

Brown Tones on Verona de Luxe.

Metol	4 grs. (0.5 grm.)
Sodium sulphite (anhydrous) ..	315 grs. (34 grm.)
Glycin	45 grs. (5.5 grm.)
Hydroquinone ..	45 grs. (5.5 grm.)
Sodium carbonate (anhydrous) ..	232 grs. (25 grm.)
Potassium bromide ..	15 grs. (1.5 grm.)
Water to	20 oz. (1,000 c.c.)

With normal negatives, take 1 part of developer and add 2 parts of water. Use at 65 degrees Fahr., when development should be complete in 2 minutes.

If warmer browns are required, dilute with 3 or 4 parts of water, or add bromide up to double the amount given, and increase exposure.

Verona de Luxe requires approximately the same exposure with this developer as with the normal M.Q. developer provided both are used at standard dilutions.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

An Exposure-Meter Query.

I have been using an Ombrux meter, which for the old I.S.S. film I set at 30 degrees Scheiner. I have recently changed to a Weston meter, in connection with which I rate the new I.S.S. film at 32 Weston. Does this represent an increase or decrease of exposure, taking into account the higher speed of the new film?

H. B. (Birmingham.)

Without a comparison of the readings given by the two meters on the same subject we cannot possibly tell whether or not you are giving a slight increase in exposure under the new conditions. If you cannot tell this for yourself by inspection of your negatives, we think you may quite safely conclude that any difference there may be is quite unimportant.

Focussing Scale.

I have a folding camera which focusses by rack and pinion, and I attach a diagram showing the markings of the scale. Can you tell me whether it is marked in feet, yards, or metres?

P. T. L. (Folkestone.)

There is nothing in your diagram to indicate for what the units are intended, especially as we have no idea of the focal length of your lens. It is a simple matter, however, for you to take a photograph with the scale set, say, at the figure 3, and then see at what distance from the lens the sharpest definition appears.

Decomposed Hardening Fixer.

I recently made up a hardening fixer containing alum, and on going to the bottle some weeks later found a heavy yellow precipitate and a smell of bad eggs. Will it be safe to use this solution if I filter out the sulphur? A. F. (Manchester.)

Your decomposed fixing solution should be thrown away, as negatives or prints fixed in it will be liable to brown stains owing to the presence of sulphuretted hydrogen. This decomposition of the hypo takes place if the alum is added to a sufficiently hot hypo solution, but should not occur if the solutions are mixed cold, as is generally advised.

Scratched Film.

I enclose a negative and wonder if you can indicate the most probable cause of the scratches, which are most marked on under-exposed negatives. The camera has been sent to its makers, who have overhauled it, looking at lens, rollers and bellows, and they assure me that the scratches do not arise through any fault in the camera.

S. C. (London.)

We cannot say what is the cause of the scratches on your films, especially as the makers who have overhauled the camera can find no reason for the trouble. In our experience, the commonest cause of scratching is winding the film while the camera is closed, the surface of the film thus being dragged over the back of the bellows. If you have been in the habit of winding the film in this way that would account for the trouble.

A Filter on a Box Camera.

Is it possible to record clouds in photographs taken with a box camera? I have used a filter, but without effect. And since both stop and shutter speed are fixed, how can I double the exposure when using the filter? N. C. (Leicester.)

If a camera has no means of varying the exposure, either by altering the stop or the shutter speed, you cannot possibly make allowance for a filter, other than by using it only when the light is particularly bright. You can often get good skies without a filter, but, except in experienced hands, it is largely a matter of chance, as it is a thing which requires careful attention to both exposure and development.

Scratched Lens.

I have recently bought a camera fitted with a high-grade lens, but this, unfortunately, is scratched. I enclose some prints, from which you will see that the bottom third of vertical pictures, and the left-hand third of horizontal ones, is badly blurred. Is this the result of the scratches on the lens? And if so, could the scratches be removed in any way? C. F. (Mill Hill.)

There is nothing to suggest that the scratches on the lens are having any ill effect. We should say that the cause

of the defects is, quite certainly, that the film does not lie correctly in the focal plane of the lens.

You should have the camera overhauled, so as to make sure that the front is parallel with the back and not inclining to it at an angle.

"A.P." Exposure Tables.

The Monthly Exposure Table in "The A.P." has quite disappointed me, as the variations in exposure recommended from month to month do not agree at all with the relative brilliance of the light. But perhaps you could give me a multiplying factor for the Tropics and similar conditions?

K. M. N. (Kuala Lumpur.)

"The A.P." exposure tables are worked out to suit the variations of light in England, and are completely wrong for tropical countries. No simple multiplying factor can correct the discrepancies, for a different factor would be needed for every month and for every hour of the day. We should recommend you to use in place of our tables either the Burroughs Wellcome Exposure Calculator or the Selo Exposure Guide, both of which contain light-tables for all latitudes. The first is contained in the Wellcome Photographic Diary, published yearly at 1s. 6d., and the other is distributed free by Messrs. Ilford Ltd., of Ilford, London, E.

Three Lenses or Four?

Most manufacturers offer both a three-lens and (at a higher price) a four-lens anastigmat as alternatives. What is the difference between the two types? And if four glasses are necessary to give full correction of all aberrations, is it correct to call the three-lens instrument an anastigmat? J. L. T. (Birmingham.)

Both are anastigmats, though of different degrees of perfection. On the whole the difference between the three-lens and the four-lens anastigmat is that in the latter the aberrations are more nearly reduced to zero over a wider field, and colour is more completely corrected for over the spectrum as a whole. The result is that a four-lens anastigmat can give slightly sharper definition than a three-lens, especially when working at a wide aperture. You will in practice not notice much difference between the two, except when very considerable enlargement is contemplated.

The slightest imperfection in mounting or in assembly can reduce the performance of a poorly-made four-lens anastigmat to well below that obtainable from a really well-made three-lens anastigmat, and the performance of either can be ruined completely by the slightest lack of accuracy in the camera itself.

Speeds for Extinction Meter.

I have an extinction exposure meter marked in Scheiner speeds. Could you tell me the speeds on that system of Ilford Auto-Filter plates and of Selochrome roll film?

A. F. S. (Hemel Hempstead.)

As a basis for trial with your exposure meter you should take the Selochrome film as 28° Scheiner, and the Ilford Auto-Filter Plate as 22° Scheiner. These approximately represent the actual speeds, but you may find it necessary to adopt artificial speed numbers to compensate for any peculiarities in your own method of handling your exposure meter. This you will only find by experience.

Put COLOUR into your next pictures

You load and expose the film in exactly the same way as ordinary stock. No filters are necessary. No attachments. Speed and latitude are both good. For example, a typical exposure would be "Middle of the day; sunshine; 1/25 sec. at f.8." On dull days exposures are relatively longer, but the recorded colours, even in the shadows, are still crystal-clear and crisp.

Development and finishing are done by us, through your local dealer. Any number of black-and-white prints can be made in addition to the original colour transparency.

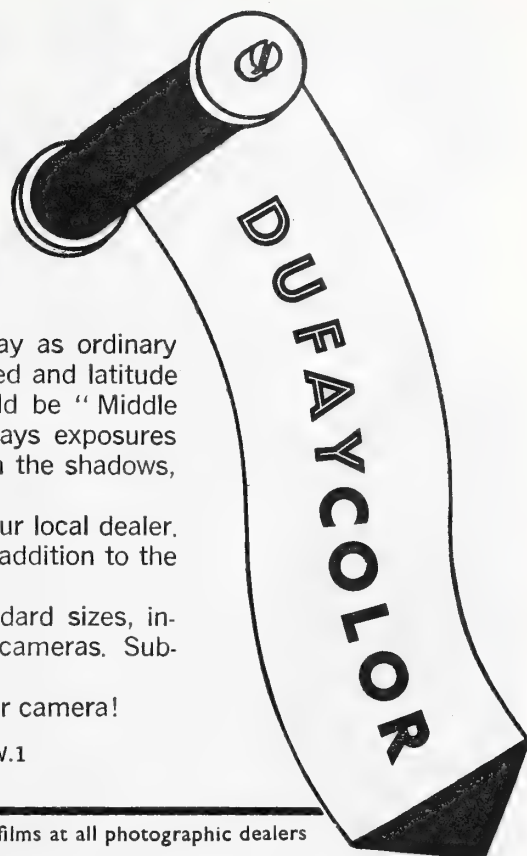
Dufaycolor films and packs are obtainable in all standard sizes, including 35 m.m. film for Leicas and similar miniature cameras. Sub-standard cine film (used with filter) is also made.

Put life in your next pictures. Put DUFAYCOLOR in your camera!

DUFAY-CHROMEX LTD 14-16 COCKSPUR STREET LONDON S.W.1

15 MM. AND 9.5 MM. CINE FILM ALSO AVAILABLE

Full information and films at all photographic dealers



SCHOOL OF PHOTOGRAPHY

COMMERCIAL
FASHION & COLOUR PHOTOGRAPHY
PORTRAIT
MINIATURE WORK
AEROGRAPH WORK etc.
FOR BOTH PROFESSIONALS & AMATEURS

REIMANN SCHOOL AND STUDIOS

which also teach Display and Exhibition,
Commercial Art, Fashion and Dressmaking

WRITE FOR PROSPECTUS P 19
4/10 REGENCY STREET · LONDON S.W.1

VIC. 3131.

MALLINSON'S FREE-LANCING SERVICES

THE secret of Mallinson's success lies in his individual collaboration with each member. To succeed in your hobby pictorially, or in Competition or Free-lancing, put yourself in the hands of Mallinson's Free-lancing Services, who last year broke all records for the placing of photographs and the winning of prizes since their establishment many years ago.

MALLINSON'S invariably give chapter and verse for all their claims and successes. Instant proof can be had in respect of placings, winnings and testimonials. Trust the firm that opens its books to you.



This photograph was taken by a Mallinson member—it is quite simple, but to date it has the following successes: "Home Photographer" Competition, £2 2 0; "Weekly Telegraph," 15s.; "Cheshire Life," 10s. 6d.; "Daily Post," 15s.; "Amateur Ciné World," 10s. 6d.; "Reynolds' News," 15s.; "Evening Chronicle," 10s. 6d.; and abroad, 7s. 6d., making a total of £6 6 0.

★ Send for a prospectus without delay and read Mr. Mallinson's book "Free-lance Journalism with a Camera" (80 illustrations), price 3s. 11d. post free.

MALLINSON'S FREE-LANCING SERVICES

(Dept. A.P.), Rose Crescent, CAMBRIDGE.

MAKE MONEY

with your camera



Do you know that in the British Isles alone more than 6,000 newspapers, magazines, trade journals, and advertisers buy literally hundreds of thousands of photos every year—and are always on the look out for more?

Think what this can mean to you! These buyers of photographs are not biased—they'll purchase your pictures as readily as those from other free-lance workers. But they must have a certain quality—a "something" about them that makes them more interesting than the average snap. We can show you by the J.P.D. "Personalised" Method just how to get that quality—that "something" into your pictures. We show you that, and every other phase of camera-journalism from the taking, developing and printing to advice as to the requirements of newspapers, magazines, periodicals, photographic agencies, advertising companies and other commercial firms. Also we give guidance and collaboration in regard to photographic competitions.

PERMANENT MARKETING ADVICE AND SERVICE FOR YOUR PICTURES

We need hardly emphasise that in acquiring the knowledge necessary to produce PICTURES THAT SELL you greatly increase your pleasure in your hobby, for obviously photos with life and interest in them are a much greater reward for your trouble than mediocre results. The profitable income they can produce for you is an added extra incentive to learn the J.P.D. method!

SPARE OR FULL TIME

You can devote as much or as little time as you wish—you can work all the year round—there is as big a demand for photographs of winter scenes, etc., as for summer. (No special or expensive camera and other equipment is necessary.)

Are you interested? Of course you are! Well, it places you under no obligation to send for this intensely interesting FREE book, which gives full particulars of the J.P.D. Personalised Method.

Fill in NOW and post coupon for this magnificent FREE BOOK

SEND US YOUR PHOTOS.

You are invited to submit to us a selection of your present photographs, some of which may possess journalistic worth. In any event we will freely give you our opinion as to their potential value.

The success of our members can be gauged from the following extracts:—

"Journalistic photography is so fascinating as spare-time work that as soon as possible I intend to make it a full-time occupation."

"I have earned in the last two months £23 from pictures."

"One picture alone sold for five guineas."

"Your last cheque for two guineas is positive proof of the efficiency of your service."

"I never realised the vastness of the field, the greatness of the demand as opposed to the supply, and the further I proceed the more interesting and profitable it becomes."

"Your marketing and sales service are a great advantage, and so fair that the utmost confidence is felt."

VALUABLE COUPON

Journalistic Photo. Distributors Ltd., Dept. HX, Ludgate House, Fleet Street, London, E.C.4.

Sirs,—Please send me free and without obligation your fully illustrated book "Making Money with Your Camera," also scale of payment for pictures and particulars of J.P.D. Free-Lance Services. I enclose selection of my snaps; kindly let me know their journalistic rating (cross out latter sentence if not applicable).

Name.....
(Print plainly in pencil; ink will blot.)

Address.....

(Please enclose 3d. stamps to help pay postage.)



IMPORTANT BOOKS

"THE PHOTOGRAPHER'S GUIDE TO BETTER PICTURES."

By W. F. F. Shearoff, B.Sc. Hons., A.I.C. From Exposure to Mounted Print. A book of practical instruction. 5/- (by post 5/6). Photographers who wish to make their technique perfect will find photographic problems handled in a masterly way. Contents include Exposure, Latitude and Emulsion Speeds, Lens Apertures, Exposure Meters, Printing and Enlarging, Speed Work, Flowers and Plant Life, Equipment, etc. Many plates and diagrams.

"MINIATURE CAMERA GUIDE." (Reference and Record Pocket Book.)

By William Alexander. (Second Edition.) This book meets a real need, and its well-arranged record section and handy size convenient for the pocket make it extremely useful to Miniature Camera users. Price 2/6 net (by post 2/8).

"PHOTOGRAPHY BY ARTIFICIAL LIGHT." Marcel Natkin, D.Sc.

This fascinating and intensely interesting branch of photography is brightly described for amateurs. Large sections dealing with night photography at home, in the street, and the theatre. Price 2/6 (by post 2/10).

Write for complete catalogue to:

THE FOUNTAIN PRESS, 19, Cursitor Street, London, E.C.4



REFLEX-KORELLE

IMPORTANT ANNOUNCEMENT

Two New Models with entirely automatic winding shutter will shortly be available. They will be called Models I A and I I A and prices will be 25/- more than the present Models

I and II. The Model I I A is now available with f/3.5 Zeiss Tessar Lens at £23:15:0

Your dealer will be glad to supply you with this "nearly perfect" camera.

PHOTO-OPTICS LTD., 32, LORD STREET, LIVERPOOL, 2

BRIGHTER PHOTOGRAPHY

By DAVID CHARLES, F.R.P.S.

PRICE

2/6 net

By post 2/9

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint.

From all leading Booksellers, or direct from the Publishers:

ILIFFE & SONS LTD., Dorset House, Stamford St., London, S.E.1

1/9/37.
"The Amateur Photographer"
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

1/9/37.
"The Amateur Photographer"
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

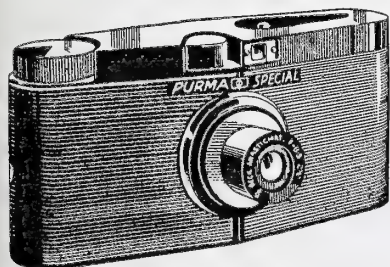
1/9/37.
"The Amateur Photographer"
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

1/9/37.
"The Amateur Photographer"
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

1/9/37.
"The Amateur Photographer"
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

PURMA SPECIAL

**A NEW KIND OF MINIATURE CAMERA
EASIEST TO USE · CHEAPEST TO RUN
OFFERS A WIDE RANGE OF PHOTO-
GRAPHY FOR THE LOW COST OF 50/-**



Purma Portrait Attachment, 3/6. Ever-ready leather carrying-case with shoulder strap, 10/6. Carrying sling, 2/6.

The cleverness of the design of the PURMA SPECIAL lies in the absence of knobs to turn and gadgets to confuse—and in its ability to produce good photographs in all weathers. Tests have proved it. Nothing could be simpler to operate. There is no focussing—everything from 12 ft. to infinity is dead sharp—no lens aperture or speed dial to set—no calculations of any kind.

The highly efficient all-metal focal-plane shutter has three speeds capable of dealing with poorly-lighted subjects up to the quickest action. The speeds are 1/25th, 1/150th and 1/450th sec. The adjustment of speed is automatic—decided by one of three ways of holding the camera. A fast f/6.3 lens. 16 pictures (1½ × 1½) on ordinary vest-pocket roll film for 1/-.

With the Purma Special no opportunities are lost. Remember there are no adjustments to make—the camera is always ready for action—you just hold it up and shoot—as simple as that—and as quick. And you can get clear, crisp pictures every time.

Write for special illustrated brochure and name of nearest stockist from Sole Concessionaires :

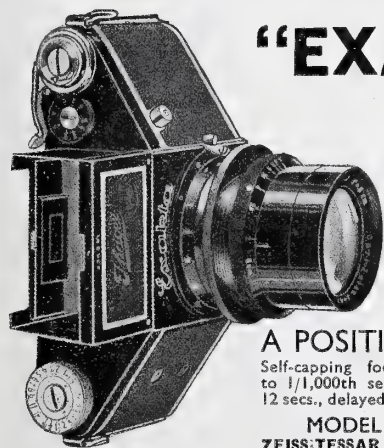
R. F. HUNTER LTD. "Celfix House,"
51, Gray's Inn Road, LONDON, W.C.1

Phone: Hol. 7311/2



Enlargement from a PURMA SPECIAL picture. Actual size of contact print is 1½ × 1½.

IN WANING LIGHT DAY OR NIGHT "EXAKTA"



with
MEYER
PRIMOPLAN
F/1.9

£39/10

A POSITIVE "REFLEX"

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action 1/1,000th to 6 secs.

MODEL B other Lenses.

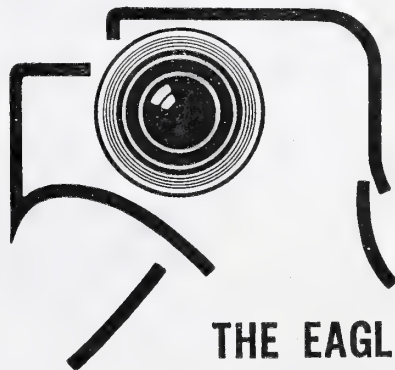
ZEISS-TESSAR f/2.8.....	£27 10 0
ZEISS TESSAR f/3.5.....	£23 10 0
EXAKTAR Anas. f/3.5.....	£19 10 0

THE PRIVATE LIFE OF THE "EXAKTA"

New Edition. A comprehensive treatise on photography and fully explains this beautiful camera. Post free, 3/6

New Catalogue No. 38—Cameras and New Enlargers, post free.
GARNER & JONES LTD., POLEBROOK HOUSE,
Golden Square, LONDON, W.1

Phone: GERARD 2300.



THE EAGLE EYE OF YOUR CAMERA

A modern precision camera needs a lens of supreme quality to do justice to its own high performance. In other words it needs a Zeiss Tessar. Besides, it takes the rapid Zeiss Tessar lens and its unsurpassed definition, brilliance of image and covering power to secure those wonderful pictures that are ever the delight of your friends. When choosing a new lens or camera see that you get a

ZEISS TESSAR LENS

Illustrated catalogue P.51 free on request from:—

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 280, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

LENSES:—

13.5—CM. Leitz Hektor f/4.5, £12.

9—IN. Dallon Telephoto f/6.5, in leather case £4/15.

10—IN. Dallmeyer Telephoto f/6, with yellow filter, £5/17/6.

15—CM. Zeiss Tessar f/4.5, sunk focussing mount, £7.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

HAYHURST—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S—Agfa Karat, as new; month old, £4.—Below.

MOUSLEY'S—Ensign Special Reflex 3½×2½, Ensign f/4.5, 6 slides, F.P.A., £6; exchanges.—Below.

MOUSLEY'S, 309, Witton Rd., Birmingham, 6, for guaranteed cameras. [0032]

SUPER Ikonta, f/3.5 Tessar, Compur shutter, 16 on 3½×2½ film, complete in case; list price £19/5; bargain, £12/10.—Peacock, Northgate St., Devizes, Wilts. [0046]

THOUGHTS COME BACK,
beliefs persist, facts pass by
never to return.

*A good Miniature Camera will serve to
illustrate the above words more clearly.*

CAMERAS OF DEPENDABLE QUALITY



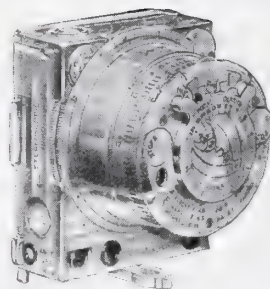
VOIGTLANDER BRILLIANT V.6

Body moulded of special unbreakable material, comprising built-in hold-all for filters, supplementary lenses, etc. Takes 12 pictures 2½ square on normal 3½×2½ spool. Automatic film wind prevents all risk of overlapping. Lens, f/3.5 Voigtar, in Compur Rapid shutter, 1 to 1/500th sec. A special "sports" direct-vision finder greatly facilitates rapid working.

£9:0:0

Or 12 monthly payments of 15/9

COMPASS



Size of negatives 36×24 mm.

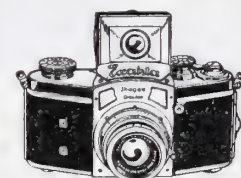
(1½×1 in. approx.) Lens, f/3.5 35-mm. anastigmat, shutter speeds from 1/500th to 4½ secs., and time exposures.

Focusing from 21 in. to infinity. View-finder, brilliant, with right-angle adjustment. Takes standard tripod. Stereoscopic and panoramic head, spirit level, lens hood, 3 filters, K 1 yellow, G orange, X 1 green, exposure meter.

Price **£30:0:0**

Payment over 6, 9, 12, 15 or 18 months.

KINE EXAKTA



Takes standard 24×36 mm. 36-exposure film. Shutter setting and film transport at one winding, speeds 1/1000th to 12 secs. Easily interchangeable lens mount bayonet fitting. Built-in provision for dividing film, allowing separate development of any number of exposures. With f/3.5 Exaktar anastigmat ... **£27:10:0**

12 monthly payments of 48/2.

With Tessar f/3.5 **£34:10:0**

12 monthly payments of 60/5.

With Tessar f/2.8 **£38:10:0**

12 monthly payments of 67/5.

Other lenses also available.

SELECTED USED BARGAINS

3703. Certo Dolly (16 on V.P.), f/2 Schneider Xenon, Compur shutter, release. Price..... **£9 10 0**

3086. Special Offer.—2½×3½ Ensign Autospool Roll Film Camera, f/4.5 Aldis Uno anastigmat lens, focal-plane shutter, rising front leather case. Price..... **£8 8 0**

3676. Special Offer.—Super Ikonta (16 on 120), f/3.8 Zeiss Tessar lens, Compur Rapid shutter. As new. Price..... **£19 10 0**

3721. Norfolk Miniature (16 on 120), f/2.9 Steinheil Cassar lens, Compur D.A. shutter, ever-ready leather case. Price..... **£6 6 0**

3561. Leica Model II, f/1.9 Dallmeyer lens, leather case. Price..... **£24 0 0**

3662. 3½×2½ Goerz Tenax Plate Camera, f/4.8 Doppel anastigmat lens, 3 D.A. slides, 2 suede purses. Price..... **£4 19 6**

3690. 3½×2½ Zeiss Ikon Maximar Plate Camera, f/4.5 Zeiss Tessar lens, Compur D.A. shutter, 3 single slides, F.P. adapter, Distar lens, release, leather case. Price..... **£8 10 0**

ESTABLISHED OVER HALF A CENTURY.

SHEFFIELD PHOTO CO. LTD.

Grams: **6, NORFOLK ROW** Phone: **22079**
Photo, **SHEFFIELD, 1** (2 lines.)

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **ILIFFE & SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

LENSES.—Dekko Cine, Ross f/1.9, Telephoto lens, case and tripod, £12/10; Ikoflex II, Tessar f/3.5, £15/19/6.

LENSES.—Super Nettel I, Tessar f/2.8, £17; Plate Back and 2 slides for Rolleiflex, £2; Contax I, slow speeds, Tessar f/2.8, £22.

LENSES.—Leica Model II, Hektor f/2.5, E.R. case, filter, Portrait lens, copying device, spare spool-chamber, £23/10.

LENSES.—Wanted to Purchase for cash, Miniature Cameras.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

KODAK Bantam Special, Ektar f/2 45-mm., Compur Rapid; guaranteed as new, £23, or nearest.—Box 3070, c/o "The Amateur Photographer." [8720]

PRESS Photographer's good 9×12 equipment; write particulars.—81, Vineyard, Richmond. [8803]

VOIGTLANDER Bessa Range-finder, f/3.5 Helomar, as new, in carton, £13/10.—Eddowes, Cuttle Hill, Bush Hill, N.21. Enfield 1581. [8804]

RETINA, as new, f/3.5 Xenar lens, Compur shutter, £8/8.—Moore, Chemist, Keighley. [8806]

FOTH-DERBY, f/3.5 Foth lens, F.P. shutter; as new, £4/10.—Moore, Chemist, Keighley. [8807]

KORRELLE II Reflex, 2½×2½ film, slow speeds, delightful shutter, Tessar f/3.5, long-focus Schneider f/4.5, 5½-in., ever-ready case; new May, £24.—Below.

VERTICAL Enlarger, 6×6 Rajah, f/4.5; cost £12/10; as new, £7/15.—Roberts, Central Chambers, Stratford-on-Avon. [8809]

VOIGTLANDER Prominent, f/4.5, Compur, coupled range-finder, exposure meter, leather case; used once, cost £21; sacrifice £15/15.—Harrison, 132, Kingfield Rd., Coventry. [8820]

ENSIGN

QUALITY ALBUMS



THE GARRICK

A Magnificent New Series in 5 colours—Grey, Blue, Red, Green and Brown. Most luxurious in appearance. Full bound, with padded covers of extra stout material. 25 detachable grey leaves mounted on to coin posts with heavy deep flanges so that nothing protrudes on the cover.
No. 3098. Size 10×8 in.5s. 0d.
No. 3099. Size 12×10 in.7s. 6d.
Complete with coloured gift box.

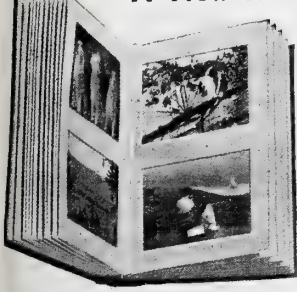


THE SELFIX

The leaves are "wired in" in an entirely novel way which ensures that the album will lie perfectly flat when open. 20 stout rich black art leaves. Covers are extra stout and are faced with bright black reeded rexine.
No. 3088. Size 10×8 in.3s. 6d.
No. 3089. Size 12×10 in.5s. 0d.

ENSIGN "PHOTO LIBRARY"

A New Idea in Albums



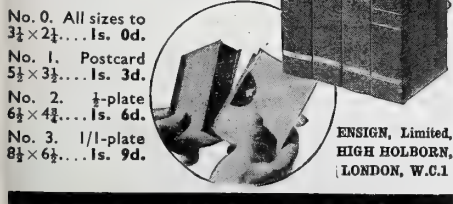
A good photograph is comparable to a good book and should be looked after accordingly. Strongly bound in tasteful brown, the "Photo-Library" Album resembles a book. It will stand on the bookshelf and not look out of place with the volumes already there.

SLIP-IN. For 100 3½×2½ prints, two-page. No. 3085. 2s. 6d.
PASTE-ON. 72 pages for 3½×2½ and all sizes up to Post-card. No. 3086.3s. 6d.

BOOK BOXES

Strongly bound in tasteful brown, they stand on the bookshelf and harmonise with the volumes already there. Each takes 100 pictures.

No. 0. All sizes to 3½×2½.1s. 0d.
No. 1. Postcard 5½×3½.1s. 3d.
No. 2. ½-plate 6½×4½.1s. 6d.
No. 3. 1/1-plate 8½×6½.1s. 9d.



ENSIGN, Limited,
HIGH HOLBORN,
LONDON, W.C.1

CAMERAS AND LENSES

ROLLEICORD, f/3.8 Zeiss Triotar, Compur 1/300th, as new, only used two weeks' holiday, E.R. case, £10/15 for quick sale.—Alcock, Hillside, Sutton Lane, Banstead, Surrey. Phone, Burgh Heath 2230. [8812]

FOTH-FLEX Reflex 2½×2½, f/3.5 Foth anastigmat, D.A. F.P. shutter, lens hood, plush leather case.—169, Chatsworth Rd., Clapton, E.5. [8813]

1-PLATE Ensign Special Reflex, revolving back, 4 Aldis f/4.5, 6¼-in., shutter 1/1,000th to 1/15th, F.P.A., 6 slides, solid leather case; excellent condition, £7.—Franklin, Blaigowrie, Station Rd., Broxbourne. [8814]

ENSIGN Roll Film Reflex, Ensar f/4.5, case; good condition, £5.—Bolus, 104, Willows Rd., Birmingham, 12. [8818]

VIRTUS (Voigtlander) 16 on 120 film, f/3.5, Compur; new condition, £7/15.—Critchley, 67, Kenpas Highway, Coventry. [8819]

RETINA, Kodak f/3.5, Compur Rapid; good condition, £7.—Griffin, High St., Leighton Buzzard. [8821]

FIRST 50/- buys Alvista Panoram, taking 3½×10 in. or less pictures.—Box 3184, c/o The Amateur Photographer. [8825]

VOIGTLANDER, Skopar f/4.5, Compur, E.R. case, £4/5; Kodak Printing Box, 7/6; as new; deposit.—Sturgess, 2, Rainbow Lane, Stamford, Essex. [8828]

£5/10 Baldax, 16 on 120, Meyer f/2.9, Compur D.A. 1 to 1/250th, case; excellent condition; deposit.—Williams, 36, Hervey Close, N.3. [8829]

S.S. Dolly, perfect, V.P. plates, 12/16 on 120, f/3.5, Compur, D.A., case, 3 slides, screen, filter, hood; cost £11; £8, offers.—John, 94, New Zealand Rd., Cardiff. [8830]

ZEISS Helios Meter, latest, unscratched, case, £3; Ensign Silver Midget 33, unscratched, purse, 22/-.—72, Courts Hill, Sanderstead. [8833]

22/- Ensign Midget Camera, perfect, 15/-; Ensign 3½×2½ Tropical Roll Film Reflex, T. and L., Aldis f/7.7, excellent condition, 37/6 (cost over £7).—Below.

3½×2½ Ensign Popular Carbine, Aldis f/6.3, 6-speed shutter, reconditioned, 30/-.—Woolons, 254, Hendon Way, N.W.4. Phone, HENDON 6263.

OUR part-exchange allowances are acknowledged as the highest in the trade; please ask for quotation.—Woolons, as above. [8834]

VOIGTLANDER Brilliant, f/4.5, Compur, £5/15; absolutely as new, £3/17/6.—Salmon, High St., Stockton-on-Tees. [8835]

LEICA IIIa, f/3.5 Elmar and f/1.9 Hektor and universal case; little used and guaranteed as new; cost £66/5; bargain at £43; lenses may be sold separately.—Below.

SUPER Ikonta, f/2.8, No. 530/16P, E.R. case; cost £30/5; accept £20, or part-exchange.—Below.

COMPASS, newest model, used few times only; cost £30; real guaranteed bargain, £21.—Below.

ZEISS Piccolette, f/4.5 Tessar, Compur shutter; cost £10/10; original box, £4/10.—Below.

SPECIALISTS in the processing of Miniature Films; highest part-exchange allowances; deferred payments.—B. Salter & Son, 34, Castle St., Shrewsbury. [8837]

ENSIGN 3½×2½ Tropical R.F. Reflex, Aldis f/4.5, leather velvet case, £3/3; perfect, C.O.D.—Houghton, 52, Drummond, Rotherham. [8838]

LEICA II, Elmar, case, enlarger, Correx tank; excellent condition, £28.—Beck, 13, Fitzroy St., W.1. [8839]

ROLLEICORD, f/3.8 Triotar, E.R. case, extension hood and Rolleiflex book; condition equal new; approval deposit, £10.—Davies, 210, Hillmorton Rd., Rugby. [8840]

75/- V.P. Agfa Speedex, f/3.9, good condition.—Fletcher, 273, Clifton Rd., Rugby. [8841]

IKOFLEX I, f/4.5 Novar, Dervall 3-speed shutter, E.R. case, Ilford filter set and holder, unscratched, £6/15; Butcher's Reflex 3½×2½ roll film, f/4.5 Aldis, T. and L. shutter, £2/15; T.P. ½-pl. Reflex, f/4.5 Cooke, revolving back, 6 S.M. slides, good order, £5/10; Selfix, f/7.7, 27/6; Contax I, f/2.8 Tessar, as new, £23/10; Bewi Junior Meter, 14/6; Pathe de Luxe Cine, f/2.5 Hermagis, Telephoto attachment, case, £9/15; Dekko Motor-driven Projector, £4; Cine-Kodak BB f/1.9, case, as new, £14/10; Special offer of Cine-Kodak Eight, f/1.9, and Kodascope 8-30 Projector, as new, £14/10; all on appro. against cash; part exchanges.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8842]

"SERVICE"

BARGAINS

Hire-purchase terms any article value not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

4×4 cm. Leica-Foth Vertical Enlarger, with condenser, f/3.5 anastigmat lens, large baseboard. As new £6 0 0
½-pl. 9×12 cm. Miraphot Automatic Vertical Enlarger, f/4.5 Tessar, with baseboard.£8 19 6
Leica Model I, f/3.5 Elmar, range-finder and purse £9 10 0

3½×2½ Ensign Speed Reflex, focal-plane shutter, Ensar f/4.5 and leather case.£4 7 6

V.P. Multi-speed Exakta, f/3.5 Exaktar lens, 2 extension tubes, ever-ready case.£16 16 0

6×6 cm. Automatic Rolleiflex, f/3.8 Tessar, Compur, filter and leather case.£17 10 0

½-pl. Dallmeyer Popular Reflex, f/3.5 Dallmeyer anastigmat lens, 4 slides, F.P. adapter, roll-film holder and case £7 10

V.P. Apem, f/4.5 Kershaw anastigmat lens, Compur shutter.£2 15 0

Postcard Kodak, f/6.3 Cooke anastigmat, in Compur shutter, leather case.£2 7 6

Weltur Super (16 on 2½×3½), built-in range-finder, f/2.8 Zeiss Tessar, Compur delayed shutter.£15 15 0

Model II Super Ikonta 3½×2½ or 16-on, f/3.8 Zeiss Tessar, Compur Rapid shutter, E.R. case. As new £21 0 0

35-mm. Welti, f/2.8 Tessar, Compur shutter. Unsoiled £12 0 0

4.5×6 cm. Makina, f/3 Anticomar lens, Compound shutter, 6 slides, F.P. adapter and case.£4 7 6

10×15 cm. Contessa Nettar, f/4.5 Zeiss Tessar, Compound shutter, 2 slides.£4 7 6

Welta Solida (3½×2½ 16-on), built-in range-finder, f/4.5 Radionar lens, delayed Compur.£9 18 6

3½×2½ Zeiss Ideal, double extension, f/4.5 Dominar, delayed Compur shutter, 3 slides, and case. Good condition.£5 17 6

3½×2½ Etui, rack focussing, f/4.5 Radionar, Compur shutter, 3 slides, R.F. adapter and case.£4 17 6

4.5×10.7 Stereo Polyscope, pair f/4.5 Tessars, Compound shutter, 4 slides, F.P. adapter and case.£6 6 0

16-on-3½×2½ Vauxhall, f/2.9 Cassar lens, Pronto shutter, speeds 1 to 1/250th sec., T. and B.£4 17 6

Leiprism Binoculars 12×34, twin focussing, and leather case.£3 18 6

3½×2½ T.-P. Horizontal Ruby Reflex, f/4.5 Dallmeyer lens, 3 slides, roll-film holder.£5 18 6

3½×2½ Ensign Tropical Roll Film Reflex, f/7.7 Aldis, T. and B. shutter.£1 10 0

½-pl. Contessa, double extension, f/4.5 Zeiss Tessar, Compur shutter, 6 slides, F.P. adapter and leather case. Nice condition.£6 17 6

½-pl. Klimax, double extension, f/4.5 Aldis anastigmat lens, Compur shutter, 3 slides, F.P. adapter and case. Good condition.£4 7 6

4.5×6 cm. Ica Atom, f/4.7 Zeiss Tessar, Dervall shutter, 6 slides, F.P. adapter and case.£3 3 0

2½×2½ Brilliant, f/7.7 lens, E.R. case.£2 0 0

Dollina Model II, for 35-mm. film, coupled range-finder, f/2.9 Cassar lens, Compur shutter and purse.£10 7 6

3½×2½ Ensign Autorange, f/4.5 Ensar anastigmat, Trichro speeded shutter and case.£5 7 6

3½×2½ Super Ikonta, f/4.5 Zeiss Tessar lens, Rapid Compur shutter, leather case.£15 17 6

3½×2½ No. 7 Ensign Carbine, rising front, f/4.5 Ensar anastigmat, Trichro shutter. As new.£3 3 0

3×2 Cocarette, f/4.5 Zeiss Tessar, Compur shutter. Unsoiled.£5 7 6

Robot Miniature, f/2.8 Zeiss Tessar, E.R. case £21 0 0

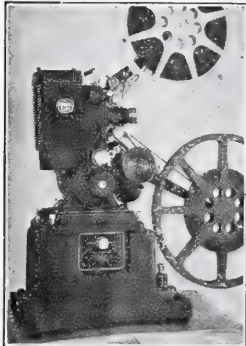
V.P. Baby Sibyl Roll Film, f/4.5 Zeiss Tessar, N. & G. Precision shutter, leather case. Nice condition £7 7 0

Phone: Holborn 0664 (3 lines). Established 1889



289, HIGH HOLBORN, LONDON, W.C.1

The AMPRO 16mm: PRECISION BUILT MOTION-PICTURE EQUIPMENT AMPROSOUND



**750
WATT
MODEL
"N"**

PRICE
£127 10s.
COMPLETE

BUILT TO LAST A LIFETIME

Trouble-free operation. Theatre-clear performance.
A.C. or D.C. without Convertors up to 250 volts.

Projects All Types of SOUND and SILENT FILMS

500-WATT MODEL "M" £115
COMPLETE EQUIPMENT.

NEW CONVERTIBLE



**750
WATT
MODEL
"N/C"**

PRICE
£60
COMPLETE WITH
CARRYING
CASE.

SILENT PROJECTOR

CONVERTIBLE TO SOUND
READY FOR SOUND ASSEMBLY—NOW
or at any future date. Fully described in the
Ampro Catalogue.

FROM YOUR DEALER, or direct by post, Free.

AMPRO "MODEL J.S." SILENT PROJECTOR
Price £42:10:0 Complete with de luxe case.

● In case of difficulty in obtaining demonstrations
locally, please write direct to

M.W. DUNSCOMBE LTD
BRISTOL
AMPRO
SALES DEPARTMENT
5, ST. AUGUSTINE'S PARADE, BRISTOL

CAMERAS AND LENSES

LATEST 16-on-120 Zeiss Nettar 515, in purse,
f/4.5 lens, Klio shutter with side release,
75/-; Trofi Range-finder, 10/6; Midget 55, 30/-;
Developing Tank for Midget, 6/6; Zeiss Diaphot
Exposure Meter, 3/6; Leudi ditto, 2/6; all
A1.—R. Weil, Yewbank, Sanderstead Rd., Sander-
stead, Surrey. [8843]

ROLLEIFLEX 4×4, f/2.8 Tessar, £26; this
camera has never been used, £19.—Salmon,
High St., Stockton-on-Tees. [8836]

CONTAX I, f/2.8, latest range-finder, slow speeds
shutter, E.R. case, tripod and Correx tank,
£18; perfect condition.—Hopkins, Marchwood,
Southampton. [8848]

ROLLEICORD II, f/4.5, leather case, plate back,
2 slides, in leather case, focussing screen
slide, filter, lens hood, delayed-action device;
this outfit is as new; cost £21; accept £15;
camera and case only, £12.—Boulton, 174, Newport
Lane, Burslem, S.-on-T. [8849]

31×2½ Contessa Nettel Deckrullo Press, new
condition, slides, F.P.A., case; (no lens), £6.
6-in. Plaubel Anticomar f/2.9, sunk mount, £6;
or both, £10; exchange.—1, Myrtle Grove Enfield.
[8850]

LEICA IIIa, chromium, f/2 Summar, July, 1937;
perfect; sacrifice, £34/10.—Howard, 9, Lewis
St., Ystradmynach. [8851]

REFLEX, Dallmeyer ¼-pl., f/4.5 Serrac, 1/10th
to 1/1,000th, rising front, reversing back,
3 double plate-holders, 3× green filter, twin
magnifiers, Dallmeyer f/6 12-in. Telephoto, £16;
cost over £30, nearly new condition; also ¼-pl.
Imperial Enlarger, f/4.5 Cooke, electric, £5, cost
over £10, good condition.—Rutter, 154, Glenwood
Gardens, Ilford. [8852]

COMplete outfit.—Nagel Miniature, f/4.5, tube
extension focussing, 3.5 ft., filter, case, tank,
Ensign Magnaprint Enlarger; seen any time;
would separate.—Bye, 10, Eton Avenue, N.W.3.
[8854]

ROLLEICORD, f/3.5 Triotar, perfect; only used
once, with case, 10 gns.—Boucher, Matlock,
Frinton Rd., Frinton-on-Sea. [8855]

CONTAX I, f/2.8 Tessar, latest range-finder,
Sixtus, pan. filter, sky shade, ever-ready
case; new condition; what offers, cash?—S.
Flower, 156, Great Dover St., S.E.1. [8859]

LEITZ Hektor 13.5-cm. f/4.5, coupled focussing,
in leather case, with shoulder strap; new
condition; cost £20; bargain, £14.—2, Weaponness
Valley, Scarborough. [8864]

BUY your Camera from Cyril Howe; two years
to pay, you get it now.

6-IN. Goetz Dagor, sunk focussing mount, unused,
£3/3; Brand New Leather Cases for folding
cameras, velvet lined, with lock and key, reduced
from 5/6 to 3/3.

530/16 Zeiss Super Ikonta, and E.R. case,
f/2.8 Tessar, in new condition
throughout; list price £30/4; £21

ANY Apparatus supplied on Easiest Terms by
Cyril Howe leading West of England Credit
Dealer, Bath. [8865]

LEICA III, as new, chromium, with coupled f/2.5
Hektor lens; bargain, £27.—V. D., 71,
Hamlet Gardens, W.6. [8867]

SUPER Ikonta 530 (16-on), Rapid Compur, Tessar
f/3.5; unscratched, as new, £14.—Box 3196,
c/o "The Amateur Photographer." [8869]

DOLLINA I, Tessar f/2.8; absolutely perfect;
cost £15, offers; Leica Universal View-finder,
50/-.—Box 3197, c/o "The Amateur Photographer." [8870]

EXAKTA, Multispeed, Exaktar f/3.5, plate back,
extension tube, filters, fitted case, tripod; cost
£27; £17 or offer.—Box 3198, c/o "The Amateur
Photographer." [8871]

ROLLEICORD, f/4.5 Triotar, leather case; as
new, £10.—Box 3199, c/o "The Amateur
Photographer." [8872]

F/2.5 Fother-Derby, purse; good condition, £5; new
offer.—Box 3201, c/o "The Amateur Photo-
grapher." [8874]

SCOOP for Budding Free-Lance.—¼-pl. T.-P.
Press Camera, overhauled this year, new
bellows, new Tessar f/4.5 (top-scaled in yards), 12
single slides, £14 cash; demonstrated to any
local reader.—18, Chiswell Rd., Birmingham, 18.
[8875]

MULTEX II, chromium, f/1.9 Ross, as new;
cost £32/10; snip, £24.—Best, 19, Holland
Rd., W.14. Western 2392. [8877]

ROLLEIFLEX 6×6, f/3.5 Tessar, automatic, new
condition, E.R. case, £18; deposit.—Box 3202,
c/o "The Amateur Photographer." [8878]

SALE

of Guaranteed Used Movie Cameras

We've had a very good summer, meeting
old friends and making many new ones,
and we thoroughly enjoyed converting
several die-hard still photographers into
movie enthusiasts. Now we wish to
celebrate, and, as a token of goodwill,
we are practically giving away about
fifty first-class movie cameras. We are
holding every item mentioned below
until this issue of "The A.P." is on sale.
Therefore, write or call at once, and
you will not be disappointed.

16-mm. CAMERAS

Cine-Kodak BB Junior, f/3.5. As new...£7 19 6
Cine-Kodak K, 2 speeds, f/3.5, focussing. Perfect
£13 17 6
Simplex-Pockette, f/2.9 Dallmeyer, triple anastigmat,
leather case. Superb condition...£11 19 6
3-in. f/3.5 Dallmeyer Telephoto for above camera
£6 12 6
2-in. f/2.9 Triple Anastigmat for above camera
£5 5 0
Cine-Kodak B, 100-ft., f/3.5. case. Good running
order...£4 10 0
Cine-Kodak BB Junior, f/1.9...£12 15 0
Filmo 121, f/2.7, leather case...£13 15 0
Ensign Auto-Kinecam, f/2.9 Dallmeyer, case.
Perfect...£8 10 0
Ensign Auto-Kinecam, Cinar f/2.8, case. Good
condition...£7 17 6
Zeiss Kinamo, f/2.7 Tessar, case. Good order
£7 15 0
Filmo 121, f/1.5 Dallmeyer Speed, case, filter. Ex-
cellent condition...£16 5 0
Agfa Movex, f/1.5, case...£17 10 0
Filmo 70A, speeds 8 and 16, f/3.5, case...£13 10 0
Victor V, turret head, five speeds, parallax adjust-
ment, f/1.5 Dallmeyer Speed, case. As new
£29 0 0

9.5-mm. CAMERAS

Dekko, three speeds, f/3.5 Overhauled...£3 17 6
Dekko, new gate, f/1.9 Dallmeyer. Perfect
£6 17 6
Pathe B, f/3.5. Good condition...£2 17 6
Pathe Luxe, f/2.5, case. Good order...£7 17 6

8-mm. CAMERAS

Cine-Kodak 8/20, f/3.5. As new...£7 10 0
Cine-Kodak 8, Model 25, f/2.7...£8 17 6
Filmo Straight Eight, f/2.5, 4 speeds. As new
£11 15 0
Dallmeyer ¼-in. f/4 Telephoto, for Keystone 8
£2 19 6

LENSES

3-in. f/1.9 Dallmeyer for Cine-Kodak K. As new
£8 17 6
2-in. f/1.9 Dallmeyer for Bell & Howell, Victor, etc.
£5 17 6
1-in. f/2.6 Cinar, suitable for Ensign...£1 7 6
Berthiot Ampli Cinar 3×, for Ditmar...£4 10 0
1½-in. f/1.5 Meyer-Kino-Plasmat for Filmo, Victor,
etc...£8 17 6

We urgently require for cash, or will take in part
exchange for any of the above items, good Projectors,
particularly Bolex, Filmo and Siemens. Highest
prices paid.

R. G. LEWIS (CINÉ)

"Movie Experts"

202, HIGH HOLBORN, LONDON, W.C.1
(Chancery 7996)

(Two minutes from Holborn Tube Station in the
direction of Oxford Circus.)

SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND, W.C2

THE CAMERA CO.
320. Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 3482 AND 3483
52, Cheapside, E.C.2. TELEPHONE: CITY 3482

SNAP A SNIP

PART EXCHANGE. DEFERRED TERMS.

A further selection of second-hand offers, guaranteed to give satisfaction.

Rolleiflex, non-automatic, converted for 12-exposure pools, f/4.5 Tessar, Compur to 1/300th. Excellent condition. **£9:0:0**

Baldi 16-on-V.P., f/2.9 Trioplan, Compur Rapid. Absolutely perfect. Cost £9. **£6:0:0**

Baldax 16-on-120, f/3.5 Trioplan, Compur Cost £7 2s. 6d. Absolutely perfect. **£5:2:6**

Voigtlander Brilliant, f/6.3, with E.R. case and filter. As new. Cost £4 14s. **£3:2:6**

Ica Ideal 9x12 cm., f/4.5 Tessar, Compur, cross, 4 slides, with 1/4-pl. adapters, F.P.A., leather case. Excellent condition. **£8:2:6**

Etui 9x12 cm., f/4.5 Tessar, Compur etc., 5 slides, leather case. Super condition **£9:9:0**

Icarette 3 1/2 x 2 1/4 in., f/4.5 Tessar, Compur to 1/250th, D.A. As new. **£6:0:0**

Tropical Adoro 3 1/2 x 2 1/4 in., f/4.5 Tessar, 1/250th, D.A., 3 slides. As new. Super offer at **£10:10:0**

Sellix 3 1/2 x 2 1/4 in., f/4.5 Ensar, Prontor 1 to 1/150th sec., D.A. As new. Cost £5 15s. **£3:19:0**

Kodak 2c Roll Film Model A, f/6.3 anastigmat, shutter 1/150th sec. Excellent condition. **£1:10:0**

A Selection of Lenses, suitable for Enlargers and Field Cameras, from 7s. 6d. to **10s. 6d.**

Several Shop-soiled Enlargers in Stock at Reduced Prices.

Pelling & Cross

Walbeck 9882. 85, BAKER ST., W.1 Business: 9 a.m.—7 p.m.

STANDARD

ELECTRIC DARK-ROOM LAMPS Available in RED and ORANGE, are the safest

and most reliable for dark-room illumination. Voltage 200-250. **2/6**

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD. Change Alley SHEFFIELD

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Ciné Specialists.

54, ALBION PLACE, LEEDS, 1

Phone: 28261.

Open all day Saturday.

For up-to-date service—modern apparatus and expert advice

MIDLAND CAMERA Co. Ltd.

106 Granby Street
LEICESTER

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

KODAK Film Tank No. 24, as new, 15/6, or offer.—Clarke, High St., Oakham, Rutland. [8811]

LEICA Accessories: 9-cm. f/4 lens, Elang. coupled, £6; 5-cm. f/2.5 Hektor, coupled, bargain, £5; Frame Finder, mask, purse, £1; Panortho Leica Filters, light green, dark green, blue, red, £1 set; Reproduction Device, Beov. lens 2, 3, adapter for Summar, £2; Enlarger, Valoy, £6; Printing Board, Felon, £2; Reproduction Arm, Velif, 10/-; Developing Drum, 10/6; Correx Tank, Cordo, 10/6; Whole-plate Glazing Press, electrical, £1.—33, High St., Aberdeen. [8815]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Leica, Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—34, Lime St., London, E.C.3. [0015]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

WANTED.—1-pl. Enlarger, price and particulars.—Dunkerley, 10, French Avenue, Oldham. [8817]

WANTED.—Reflex-Korelle, also Leica III and electric meter; sell 8-16 on 3 1/2 x 2 1/4 Super Ikonta, f/4.5 Tessar, case, £10/10; approval.—Box 3183, c/o "The Amateur Photographer." [8824]

LINHOFF Triple Extension 1-pl., Zeiss double Protar f/7.2, Zeiss f/10 Telemagna 45-cm.; exchange Contax.—Box 3185, c/o "The Amateur Photographer." [8826]

MICROSCOPE, mechanical and rotating stage, 3 objectives, case, etc.; perfect; exchange Standard Leica or similar.—10, Pembury Rd., Wollaton, Nottingham. [8831]

SIXTUS, latest model required; exchange new Leica model.—76, Babington Rd., Streatham. [8832]

ROLLEIFLEX (any model), or similar reflex, cheap.—Box 3191, c/o "The Amateur Photographer." [8844]

WANTED.—Leica III or IIIa, f/2 Summar lens, Hektor 13.5 f/4.5 lens, Vifur finder, E.R. case, filters, cassettes, etc.—Box 3192, c/o "The Amateur Photographer." [8845]

1-PLATE Etui, or similar, wanted, Tessar, F.P.A.; 4 particulars, price.—Cohen, 899, Bristol Rd. South, Birmingham. [8846]

FIELD Camera wanted, double or triple extension, 1-pl., first-class condition.—Cooper, Hycliffe, Somerville Rd., Sutton Coldfield, Warwickshire. [8847]

WANTED.—1-pl. Reflex, exchange 1-pl. Ruby Field, Omniflex front.—113, Monton Rd., Eccles, Manchester. [8857]

WANTED.—Roll-holder, new condition, for 3 1/2 x 2 1/4 Graflex, cheap.—167, High St., Tonbridge, Kent. [8858]

EXAKTA 2 1/2 x 1 1/4 Roll Film Reflex, latest model lever wind B, Zeiss Tessar f/2.8, F.P. shutter, T. B. and 12 sec. to 1/1,000th sec., D.A., plate back, 3 slides, screen and wire release, used once only, definitely as new, in maker's carton, will exchange for Chromium Leica IIIa with f/2 Summar, or Contax II with f/2 Sonnar; others do not apply; lowest cash adjustment secures.—Dr. Cank, Leyland, Lancs. Phone 81039. [8863]

BAKER'S of Holborn

Established over 170 years. Will supply anything photographic from a miniature camera to a 15x12.

V.P. Kodak, Tessar f/4.5, Compur shutter and hide case. New condition. **£4 17 6**

No. III Leica, f/3.5 Elmar, E.R. case. New condition. **£21 0 0**

Latest Rolleicord, f/3.5 Triotar and E.R. case. As new. **£14 0 0**

No. 7 Carbine, rise and cross front, f/4.5 Ensar, Mulchro shutter and case. **£3 17 6**

Zeiss Ikon Cocarette 2 1/2 x 4 1/4, f/6.3 anastigmat, Dervall shutter. New condition. **£2 7 6**

Ideal Sibil 3 1/2 x 2 1/4, f/4.5 Xpres, 2 D.D. slides, F.P. adapter, case and filter. **£12 0 0**

Sibil Vitesse, f/3.5 Xpres, 3 D.D. slides, F.P. adapter, 2 filters and 2 cases. New condition. **£15 0 0**

4 1/2 x 6 cm. Ernemann Min. Focal-plane, f/4.5 Tessar, 3 slides, F.P. adapter and case. **£7 10 0**

4 1/2 x 6 cm. Rev. Back Baby Reflex, f/3 Meyer, 3 N. & G. D.D. slides, N. & G. F.P. adapter and case. **£10 0 0**

1-pl. Ensign Folding Reflex, f/4.5 Tessar, 3 D.D. slides, F.P. adapter and case. New condition. **£12 12 0**

1-pl. T.-P. De Luxe Triple Extension Reflex, Tessar f/4.5, 3 D.D. slides, F.P. adapter and case. **£7 15 0**

1-pl. Sanderson Hand or Stand, 2 slides, no lens. **£2 0 0**

Materials for all colour processes stocked.

A good selection of second-hand Lenses, Telephoto Lenses, Field Cameras, etc., always in stock.

C. BAKER

244, HIGH HOLBORN, W.C.1

TO D & P TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW GASLIGHT
DE LUXE PAPER

3 1/2 x 2 1/4 SIZE is ONLY 2/- PER GROSS (for quantities)
Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrottype Plates, etc., etc.

ALLENS 165, OLDHAM ROAD, MANCHESTER, 4

For that
NEW
CAMERA

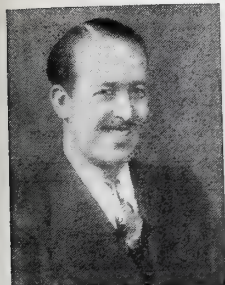
Also
SECOND-HAND CAMERAS
Leading Makes
Highest Exchanges

W. H. TOMKINSON & CO., Ltd.
81, Dale Street LIVERPOOL

TURNERS
CAMERA EXCHANGE
NEWCASTLE
ON-TYNE
9 Pink Lane. Phone 22655

FOR
ALL the
LATEST
MINIATURES

RUDY STARITA



MEANS PERSONAL SERVICE
TO "STILL" AND CINÉ ENTHUSIASTS.

Come and see him for sincere and expert
advice—talk shop—read the latest photo-ciné
magazines, and remember above all—

**PHOTOGRAPHY IS OUR HOBBY
AS WELL AS OUR BUSINESS!**

THIS WEEK'S MINIATURE BARGAINS:

Zeiss Ikonta, Zeiss Tessar f/3.5, Compur, 16 on 127 film, including
Proxar and 5 filters, with case..... £5 17 6
Universal Weston Meter £3 19 6
Dollina II, chrom., f/2.9, Compur, E.R. case, latest model. Shop-soiled
..... £10 10 0
Super Baldina, f/2.9, Compur, coupled range-finder £10 10 0
Welta, latest, f/2.8, Compur, coupled finder, 16 pictures £14 10 0
Welta Perfecta Folding Reflex, 1/3.5, Compur..... £10 10 0

**RUDY STARITA IS THE NAME,
AND THE ADDRESS—157, WARDOUR STREET,
GERARD 3032. LONDON, W.1**

**FIRST PRIZE—£1,000
in
NURO FILM
£3,000 SNAP
COMPETITION.**

Ask your dealer for leaflet
giving full details.

**20 PRIZES EACH MONTH
OVER 350 CASH PRIZES**
Complete list of last months prize
winners on application.

NURO FILM

STANDARD PRICES
AND SIZES

**THE ONLY FILM MADE
FROM START TO FINISH
IN THIS COUNTRY**

NURO (Biggleswade) LTD. BIGGLESWADE, BEDFORDSHIRE.

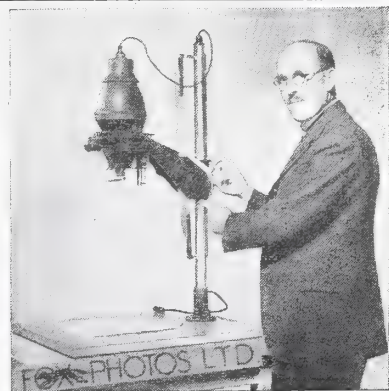
EXCHANGE AND WANTED

CONTAX II or Leica III, f/2, wanted for cash.—
Groves, St. Mary's Place, Shrewsbury. [8866]
WANTED.—3½×2½ Reflex, Soho or Graflex
preferred, lowest cash.—1, Ringwood Cres-
cent, Nottingham. [8868]
WANTED.—Decent Miniature and/or Plate Camera,
with Protar lens; for disposal, N. & G.
Folding Reflex, f/2.9, etc.—Box 3200, c/o "The
Amateur Photographer." [8873]
WANTED.—16-mm. Camera, f/1.9 lens, turret
head, all movements, reverse, etc.—Box 3203,
c/o "The Amateur Photographer." [8879]

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for
photographers in South Wales.
KALTON, Belfast, 64, York St. Hours 9 to 7;
Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place,
Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours,
9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd.
Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours,
9 to 7; Wednesday, 1; please call.
KALTON, London, 61, Farringdon Rd., E.C.1.
Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne.
Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7;
Wednesday, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less
postage to callers.
KALTON "Kaltona" Bromide, glossy, velvet,
matt, normal, vigorous, extra vigorous, single-
weight and double-weight: 20×16 6/3 dozen,
15×12 4/3; 12×10 7/3 36 sheets, 10×8 5/-;
whole-plate 3/3, 9/6 gross; ½-pl. 2/-, 5/9 gross;
½-pl. 3/6, 4½×2½ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.
KALTON postcard folders, heavy-weight tuck-in:
2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50,
2/6 100, 7/- 500.
KALTON Gaslight Paper: 1½×2½, 1/6 gross;
3½×2½ 1/6 72 sheets, 2/6 gross; 4½×2½ and
½-pl. 2/- 72 sheets, 3/6 gross; ½-pl. 2/- 36 sheets,
3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36,
9/6 gross.
KALTON Postcards, bromide and gaslight, first
quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: ½-pl., 4 dozen 12/-; Postcard,
4 dozen 8/9, backed 9/9; ½-pl., 3 dozen 5/-,
backed 5/9; 3½×2½, 4 dozen 5/-, backed 5/9;
Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures:
1½×2½, 9/- dozen; 3½×2½, 9/-; 2½×4½ 11/-;
6 exposures: 3½×4½, 18/-; 5½×3½, 21/-.
KALTON Film Packs, H. & D. 350: 3½×2½, 3
packs 5/3; ½-pl., 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600:
½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9;
½-pl. 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D.
2,000: 3½×2½, 4 dozen 5/4; ½-pl., 3 dozen
5/3; ½-pl., 4 dozen 12/-.
KALTON Roll Films, Super Fast, H. & D. 2,700;
8 exposures, 1½×2½ and 3½×2½, 10/- dozen;
2½×4½ 12/-; 6 exposures, 3×2, 8/6.
KALTON Film Packs, H. & D. 2,700: 3½×2½,
3 packs 5/9; ½-pl., 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz.;
Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.
KALTON Chloro-Bromide, double weight: 10×8,
36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl.,
2/-, 6/6 gross. [0009]
BACKGROUNDS.—Modern Productions, Designs,
3 stamps.—Pemberton's, 2, Thorne Grove,
Marton, Blackpool. [0023]
"DAILY EXPRESS," First Prize, £300 won on
our Bromide de Luxe.—Burt's.
BURT'S for Reliable Plates, Postcards, Papers,
etc.; all goods guaranteed; we pay postage;
send for List A.—Gothic Arcade, Snowhill,
Birmingham.
BURT'S Postcards: Gaslight and Bromide, vigor-
ous and normal; all surfaces: First quality,
1/6 50, 2/9 100; Commercial quality, 1/3 50,
2/- 100.
BURT'S Gaslight and Bromide Paper, vigorous
and normal; all surfaces: 3½×2½, 1/- 72
sheets, 1/10 gross; 4½×2½ and ½-pl., 1/9, 2/9 gross;
½-pl., 1/6 36; whole-plate, 2/6 36. [0026]
ALLENS.—Super Gaslight (the Quality Paper),
2/1 gross, post 4d.; 12-gross 21/-, post and
packing 1/-.
ALLENS.—Trade Card for Finishers' List and
a free testing samples.—168, Oldham Rd.,
Manchester, 4. Closed 7 p.m. [0092]

R. E. SCHNEIDER



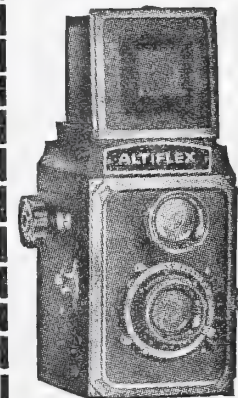
Many years of manufacturing and supplying enlargers to a great
many leading houses in this country enable me to recommend
M & W enlargers as the best proposition for SERIOUS AMA-
TEUR AND PROFESSIONAL USERS. Write for free advice
if you are in any doubt as to the model most suitable to your
own personal requirements to **MR. HERBERT HISCOCK.**
If you should be the proud possessor of a high-class precision
camera the only adequate accessory is the World's Premier
Enlarger M & W.

M & W—30 Years of Specialisation—M & W

The world's most comprehensive range.

Filmars O, 3×4 cm.....	£7 9 6
Filmars I, 4×4 cm.....	£9 13 6
Ditto, to take Leica lens.....	£6 0 0
Ditto, to take Contax lens.....	£8 8 0
Ditto, to take Kine-Evoluta lens.....	£8 12 6
Ditto, to take Robot lens.....	£6 12 6
Filmarex, 6×6 cm.....	£11 8 6
Ditto, 6×9 cm.....	£17 17 0
FAM (fully automatic), 6×6 cm.....	£18 18 0
Ditto, 6×9 cm.....	£21 0 0
Wega, 9×12 cm.....	£25 0 0

and all professional models.
If your local dealer cannot demonstrate M & W don't be put off,
the following MINIATURE Specialists recommend and stock
M & W: Messrs. City Sale and Exchange Ltd., Dollond & Aitchi-
son Ltd., Ensign Ltd., Wallace Heaton Ltd., Kodak Ltd., R. G.
Lewis, Service Co. Ltd., J. A. Sinclair & Co. Ltd., Westminster
Exchange Ltd., etc. Or write to us, Dept. 9, and we will
put you in touch with our appointed dealer in your district.



**AT LAST
A GENUINE
REFLEX
MINIATURE
at
£5 : 12 : 6**

ALTIFLEX 6×6 cm. REFLEX FOCUSING CAMERA

Specification.—R e f l e x
twin, matched lenses,
12 exposures 2½×2½ on
2½×3½ roll film. Smooth
lever focussing device,
depth-of-focus scale
reflex hood with mag-
netic, non-slip counting
device attached to film
winder. Leather-covered
metal body. Cable re-
lease and neck strap
included.

With PRICES : Shutter.
Victar f/4.5, Automat 4-speed £5 12 6 Prontor II Compur
Victar f/4.5 £7 9 6 £8 10 0
Trinar f/4.5 £7 19 6 £9 0 0
Trinar f/3.5 £9 5 0 £10 6 0

NEEDLE-SHARP PHOTOGRAPHS

by exact focussing with the new



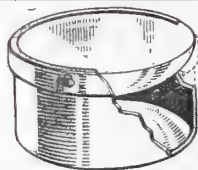
**TROFI
FINDER
£1 : 1 : 0**

"TROFI" Range-finder, latest optical type, absolutely correct
screw-in mounting on any camera with a tripod bush. 3½×4½
"KARMA" (combined range and view finder)..... 32s. 6d.
Our exclusive lines are stocked by all the leading photographic
houses in London and the provinces. Write for further details
or literature to—

Sole Distributors:

R. E. SCHNEIDER (Dept. 9)

46, FARRINGTON ST., LONDON, E.C.4 Tel. HOL. 1167



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d. 1 9	s. d. 6 0
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4 1/2 in.	6 in.	5 0	15 0
5 in.	8 1/2 in.	6 6	17 6
6 1/2 in.	9 in.	8 6	22 8

Immediate Delivery. Postage 9d. Catalogues free on request.

THE MISCELLANEOUS TRADING CO. LTD.
13, New Oxford Street, London, W.C.1

HERE'S QUALITY AT THE RIGHT PRICE!

Your film developed and 1 Velox glazed print made from each negative: V.P. and 3 1/2 x 2 1/2, 8 exposures, 1/2—No. 116 (2 1/2 x 4 1/2) 1/6—4 1/2 x 3 1/2 1/3—5 1/2 x 3 1/2 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- dozen—8 1/2 x 6 1/2 enlargements, 4/- dozen, 2/9 1/2 dozen—6 1/2 x 4 1/2 enlargements, 2/6 dozen, 1/6 1/2 dozen; extra charges for coloured negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/7 each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

MATERIALS

BRIGHTON.—Photographic Materials of Superb Quality, very reasonably priced; Plates, Mounts, Films, Chemicals, etc.; interesting money-saving lists free.—Kimbers, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper and Postcards, 1/-.—Northern Camera Exchange Nelson, Lanes. [0007]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone Hadleigh 58238.

SATISFACTION Guaranteed, all post paid; catalogue free.

FINEST Chemicals: Amidol 1/-. Metol 1/3. Hydroquinone 9d., Pyro 1/-. Pot. Brom. 3d. oz. POSTCARDS, all grades, first quality, 25 1/-, 50 1/9, 100 3/-, 250 6/6, 500 12/-, 1,000 21/-.

ATTWOOD Papers, all grades: 3 1/2 x 2 1/2 2/-, 4 1/2 x 2 1/2 2/10, 1-pl. 3/-, 1-pl. 6/-, 8 1/2 x 6 1/2 8/6 gross; all sizes in stock; Flat Films 600 and 2,000 H. & D.: 3 1/2 x 2 1/2 1/6, 1-pl. 1/9, P.C. 2/3, 1-pl. 2/9, whole-plate 5/- dozen. [0025]

35-MM. Eastman Super X Panchromatic for Leicas, etc.; guaranteed perfect condition, 25 ft. 2/6, 50 ft. 5/-; any lengths supplied, postage 4d.; Spivey, 165, Lynton Rd., Acton, W.3. [8763]

MOUNTS.—Heavy Quality Postcard Folders, 2/- 100, 10/- 1,000; Mounts, white, grey, brown, 10 x 8, 1-pl., 7/6; 12 x 10, whole-plate, 10/6 100; Illustrated List and samples free; special—Sample selection 9 Postcard Folders, 6d.—Crown Manufactory, Rotherham. [8790]

100-FT. Kodachrome, 100-ft. Panchromatic, 16-mm. film, unexposed, 35/-.—Box 3146, c/o "The Amateur Photographer." [8805]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Stathan's Superior Speciality: Enlargements of every description; Postcards 2d. each, 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7349]

SUPERIOR Enlargements, moderate charges, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [8791]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, cream, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

"PAT'S" for Snaps.—Films Developed 3d.; Prints 3 1/2 x 2 1/2 1d.—Pattinson, Knowsley Rd., Bootle, Liverpool. [0014]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, 3 1/2 x 2 1/2 1/9, 4 1/2 x 2 1/2 and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0081]

FILMS Developed and 1 Velox print each, V.P.K. to 2B 1/-; 1a to 1-pl. 1/4; P.C.'s 2d. each.—Midland Camera Craft, 15, Brading Rd., Leicester. [0035]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7 x 5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7 x 5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3 1/2 x 2 1/2 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM. Galloways, 79, New Street.
BLACKBURN. Edwin Gorse, 86, Accrington Road.
BRADFORD. G. & F. A. Wilman, 32, Westgate.
BRISTOL. H. Salanson & Co., Ltd., 20, High St.
CARDIFF. H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE. J. L. Robson, 48, Warwick Road.
CHELTHAM. C. & P. James, Ltd., 29, The Promenade.
DEWSBURY. E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN. Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY. Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES. Durbins, 24, Market Place.
LEEDS. C. A. S. Britten, Hyde Park Corner.
LEICESTER. Wands, Ltd., 29, Belvoir Street.
LIVERPOOL. W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON. Durbins, 66, Broadway, Ealing, W.5.
NEWCASTLE-ON-TYNE. Durbins, 131, High Street, Putney.
NORTHAMPTON. Brady & Martin, 29, Mosley Street.
NORWICH. C. F. Allen, Ltd., Market Place.
NOTTINGHAM. G. E. Gregory, 22, Lower Goat Lane.
RICHMOND (SURREY). Bassett Greenwood, 19, Bridlesmith Gate.
SHEFFIELD. Durbins, 38, Hill Street.
SHEWSDURBY. Photo Trading Co., Ltd., 17-19 Change Alley.
W. J. Jones & Co., Ltd., 30, Mardol.

CONSULT THE FIRM ESTABLISHED 140 YEARS

Before you purchase or part exchange your Camera, Cine Camera, or Projector, etc. Full stocks of all the leading makes to select from. Best allowances and Strictly Private Hire Purchase Terms. Large stock of New and Second-hand Prism Binoculars and Field Glasses.

A. FRANKS Ltd.
95/97, Deansgate,
MANCHESTER, 3

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES, CINÉ APPARATUS.

Exchanges, Generous Allowances.

BOND STREET, LEEDS

Prizes for 16-mm. and 9-mm. films on the British Countryside, Architecture, Hygiene, Scottish Youth Hostels and Cruising, are announced in World Film News. All enquiries to Miss E. Spice, Amateur Services Club, 9-15, Oxford Street, W.1.

★ JUST IMAGINE!!! ★

A few shillings a week and that Contax or Super Ikona is yours—your own camera will cover the first payment—no harsh formalities and personal attention to everyone. Why not write to-day.

Phone: EAST 0732.

BRADSHAW'S 61, HYDE ROAD, GORTON, MANCHESTER

SAVILLE'S

GUARANTEED BARGAINS

Leica IIIa, f/2 Summar, chromium..... £35 10 0
Leica III, f/3.5 Elmar, chromium..... £24 17 6
Dekko Cine Camera, for 9.5-mm. films, f/1.9 Dallmeyer, filter and case..... £8 2 6
Pathoscope 200-B Projector, with resistance, case and all accessories. As new..... £12 12 0
Bolex G916 Projector, with 500-watt lamp, resistance and accessories..... £33 10 0
Super Ikona 530/16, f/2.8 Tessar and Compur Rapid..... £23 17 6

WE GIVE

the Highest Part Exchange Allowances on your present apparatus. Send it along for a really super quotation.

HIRE PURCHASE.

APPROVAL.

4, GOODRAMGATE,

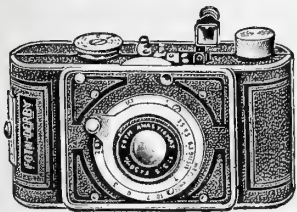
YORK

Tel. 2700.

Get your
Rolleiflex or Rolleicord
from
DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

Foth-Derby



The roll-film camera with focal-plane delayed-action shutter.

Takes 16 pictures on standard 8-exposure V.P. Roll Film. Shutter speeded from 1/25th to 1/500th sec. The Unique Camera of remarkable value.

With Foth Anastigmat Lens F/3.5,

£5.5.0

With Foth Anastigmat Lens F/2.5,

£7.5.0

Send for lists to the Sole Importers:

PEELING & VAN NECK LTD.
4/6, Holborn Circus, London, E.C.1

PRINTING, COPYING, DEVELOPING

EXPERT Developing and Printing on special grade Selo or Velox Paper, to bring out every detail; every print checked; developing 4½d.; prints 1½d. (120 size).—England, Photo Service, Littleborough, Lanes. [8602]

YOUR 35-mm. film means something to you? it does to us; we don't like scratches or pinholes either; send us your next cassette; charge for developing 1/6; we reload cassette with Kodak Super X Pan. 1/6 extra; cash with order.—Heathfilms, 1, Hainault Rd., Chadwell Heath. [8856]

1/- DOZEN, Postcard from small negatives, vignettes included.—Leavesley, 84, Utting Avenue, East, Liverpool II. [8861]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

L.C.C. Evening Classes in Modern Practical Photography.—Tuesdays, Holloway Literary Institute, Hilldrop Rd., N.7; Wednesdays, Putney Literary Institute, Mayfield School, West Hill, Putney, S.W.18; Thursdays, Hammersmith Literary Institute, 50, Brook Green, Hammersmith; Fridays, John Woolman Settlement Adult School, Roscoe St., Bunhill Row, E.C.1; fee for 9 months' course, 7/6, commencing September 28th. [8823]

EVENING Class.—Instructed John H. Gear, Hon. F.R.P.S., Wednesdays, 6.30-8. Commencing 29th September; Practical tuition: General Photography, Miniature Cameras, Bromoils, etc., 3 months 15/-; syllabus, write—Manager, Cripplegate Institute, Golden Lane, E.C.1. (3 minutes Aldersgate St. Met. Station.) [8827]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage). Holborn 3126. [0062]

REPAIRS to Cameras and Projectors, shutters a speciality.—Watkins, 39, Carr's Lane, Birmingham, 4. MIDland 5959. [7941]

REFLEX Mirrors Re-silvered, varnished; back return post.—Kingston 4853, Irving's, Kingston Rd., Teddington. [8383]

STOLEN

STOLEN, August 20th, 1937.—Rolleicord Camera (1934), model, f/4.5 lens No. 1467711; reward offered for any information leading to recovery.—S. R. Simnett, 128, High St., Beckenham, Kent. [8860]

The POLYTECHNIC SCHOOL of PHOTOGRAPHY

gives complete courses of instruction in PROFESSIONAL PORTRAITURE, COMMERCIAL PHOTOGRAPHY, RETOUCHING, FINISHING, AND MINIATURES.

Day and Evening Classes.

The School Year commences:—Day School, 21st Sept.; Evening Classes, 20th Sept., 1937.

Full particulars from the Director of Education:
THE POLYTECHNIC, REGENT ST., W.1

Fulfilling the highest expectations!

Dollina III

All-Chromium Finish.



1. Built-in coupled range-finder. 2. Smooth, conveniently situated, built-in release. 3. Built-in viewfinder with parallax compensation. 4. Prevention of double exposure (coupled shutter release and film wind). Incorporates also all the well-known features of the Dollina II model. With Xenar f/2.8, Compur, 1/300th.....

£17:10:0

With Xenar f/2.8, Rapid Compur, 1/500th.....

£18 15 0

With Tessar f/2.8, Rapid Compur, 1/500th.....

£21 17 6

With XENON 1/2, Rapid Compur, 1/500th.....

£22:17:6

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS

ACTINA LTD.

29, Red Lion Sq., High Holborn, W.C.1

AMATEUR PHOTOGRAPHERS

appreciating quality in

DEVELOPING, PRINTING, ENLARGING

should send your films to COVERDALES of YORK to get the best out of your pictures. As experts in this highly specialised service of photography, and 25 years' solid experience of the D. and P. Trade, our highly-skilled staff of experts will give you the best results every time.

TO MINIATURE CAMERA USERS.

We specialise in fine-grain processing—INDIVIDUAL, CAREFUL and SPECIALISED SERVICE given to EVERY order, and yet we do not charge more than the standard rate.

Post your films to:

COVERDALES
19, PARLIAMENT STREET, YORK

ZEISS Nettar for 3½×2½ pictures, f/4.5, delayed Compur. Cost £4:15

200 B Pathoscope Projector, with transformer for any A.C. supply. Cost £17 17s. 6d. £10:15

5 days' Approval. Money-back Guarantee.

ROBINSONS

MANCHESTER HOUSE, LOWESTOFT (SOUTH)

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

G. E. BECKETT & Co.

BARGAINS IN SHOP-SOILED AND SECOND-HAND CAMERAS.

Reina, f/3.5 Xenar. Shop-soiled only..... £3 2 6

Six-20 Duo, chromium, f/4.5, in Compur. New condition. Used once only..... £7 19 6

Goetz Tenax 3½×2½, f/3.5 Dogmar, Compur shutter, D.E., 4 slides, velvet-lined case. In good condition..... £8 9 6

Zeiss Nettel 3½×2½ Press, f/4.5 Tessar, 3 double plate-holders. Listed £36 12s. 6d. New and unused..... £16 18 0

Leica Model II, black, f/2.5 Hektor, D.R. case. As new..... £23 17 6

Super Ikonta 530/2, f/4.5 Tessar, D.A. Rapid Compur. Listed at £19. New and unused..... £16 17 6

Makina II, f/2.9 Plaubel, coupled range-finder, 3 slides, F.P. adapter, velvet-lined case. Good condition..... £27 0 0

Contax Model I, f/2.8 Tessar. In absolutely new condition..... £24 18 6

PART EXCHANGE. HIRE PURCHASE.

77-79, Oxford Road

MANCHESTER, 1

'phone: ARDwick 2332. Open 9 a.m. to 8 p.m. (9 p.m. Sat.)

PERPLEX

The Universal Developing Tank, instantly adjustable for all sizes of roll films—from 35-mm. Leica (24 exposures) up to 2½×4½ in.

The only tank which accommodates all the above-mentioned size films. A product of the highest quality, constructed entirely of Bakelite—therefore proof against acids, almost unbreakable, and easy to clean. NO APRON.

Price **25/-**

For catalogue of complete range of developing tanks, write to

THE NORSE TRADING CO. LTD.
37, RATHBONE STREET, LONDON, W.1

EXCEPTIONAL ALLOWANCES

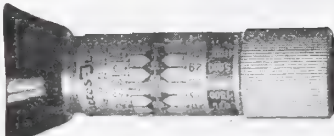
when purchasing new apparatus including:-

Leica, Super Ikonta,
Rolleicord, Rolleiflex,
Exakta, Makina,
Super Nettel, Contax,
Retina, etc., etc., etc.

Write for Special offer, stating
what you have and your
requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS 165, OLDHAM ROAD,
MANCHESTER, 4.

**THE NEW PRACTOS**

Exposure Meters—Easiest to use. For Stills and Cine. The
Practos is the latest and most reliable Optical Exposure Meter.
Scientifically designed and specially accurate for Interior and
Colour work. Film speeds up to 5,500 are marked in both
H. & D. and Scheiner values.

Model II, with Sky-blue View-finder..... 27/6
Model I (without Finder), ditto..... 22/6
"Junior" Model..... 15/-
All in Leather Cases.

GARNER & JONES LTD. POLEBROOK HOUSE,
GOLDEN SQUARE, W.1.

RAINES**Miniature Service**

DEVELOPING, PRINTING,
ENLARGING

All orders receive the advantage of our
50 YEARS' photographic experience.

SEND FOR LIST.

RAINES & CO. (EALING) LTD.
THE STUDIOS, EALING, W.5

Phone: Ealing 3177.

CAMERA SNIPS

Ihagee Weeny-Ultrix V.P. Roll Film, f/3.5 Zeiss Tessar,
Compur, purse..... £8 10 0
Ensign Midget, f/6.3..... £1 12 6
Exakta V.P. Roll Film Reflex, f/3.5 Exakta, Multi-speed
Model B..... £13 10 0
Exakta V.P. Roll Film Reflex, Multi-speed Model B,
f/3.5 Zeiss Tessar, f/5.6 Dallmeyer 6-in. Telephoto £23 10 0
Super Ikonta £30/2, Zeiss Tessar f/3.5, Compur £18 10 0
N. & G. Sibyl 3 1/2 x 2 1/4 Roll Film, f/4.5 Ross Xpress £6 0 0
Ikoflex 12 on 3 1/2 x 2 1/4 Roll Film, f/4.5 Novar, Compur
£7 10 0
Dallmeyer 6-in. Telephoto 1/5.6..... £5 0 0
All in perfect order. Three days' approval against full cash
deposit. Your own camera taken in part exchange for new
or second-hand models. Many bargains in roll-film and
plate cameras, lenses, etc.; state requirements.
Catalogue of all Photographic Materials, Papers, Postcards,
Chemicals, etc., free on request.

CITY PHOTO WORKS
119, Eastbourne Rd. SOUTHPORT

Miniature Camera Bargains

Contax II, Sonnar f/2. As new..... £36 0 0
Contax I, Tessar f/2.8, filter, E.R. case. As new... £22 10 0
Plaubel Makinette, f/2 Supracomar, filter, lens hood, soft
purse. Nice condition..... £12 12 0
Kine-Exakta, Tessar f/2.8. As new..... £28 10 0
Super Sports Range-finder Dolly Model C, f/2.8 Xenar. As
new..... £13 17 6
Dollina III, Xenon f/2. As new..... £18 18 0
Dollina II, Cassar f/2.9. As new..... £9 17 6
Sonnar f/4 13.5 cm., coupled for Contax..... £16 18 0
Super Ikonta 2 1/2 x 1 1/4, Tessar f/3.5. As new..... £14 14 0

Specialist in the Processing of Miniature Films.
Demonstrations and Personal Service.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: LEE GREEN 0632

JUST PUBLISHED**"PHOTOGRAPHIC FILTERS
AND HOW TO USE THEM"**

By COUNT H. C. A. VON SCHOENFELDT,
A.R.P.S.

AN ANALYSIS OF COLOUR AND
COLOUR VALUES IN PHOTOGRAPHY.

72 pages. 18 full-page illustrations.

IN SPIRAL BINDING. PRICE 7/6
Postage 6d. extra.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND, W.C.2

FOR A
SQUARE DEAL
IN
**CAMERA
EXCHANGES**

CONSULT
GALLOWAYS
PHOTOGRAPHIC CHEMISTS
VICTORIA SQUARE Opposite G.P.O.
BIRMINGHAM Phone: MID. 5670.

BARGAIN CORNER

3 1/2 x 2 1/4 T.-P. Rubynette, Dallmeyer f/4.5 and
Telephoto f/5.0, Stevens' screen, case, etc.,
complete..... £15 0 0
3 1/2 x 2 1/4 Ensign Roll Film Reflex..... £4 10 0
3 1/2 x 2 1/4 Zeiss Icarette Roll Film or Plates, etc.
..... £13 0 0
Bolex G916 Projector. As new..... £35 0 0
Kodak Cine-8 Camera. Model 60. Perfect
..... £15 0 0
Pathe Motocamera de Luxe, f/3.5..... £3 0 0
Zeiss Super Nettel, Triotar f/3.5..... £13 0 0

MARTIN, Chemist, SOUTHAMPTON**"THE AUTOCAR"**

The World's Leading Automobile Journal.

Every Friday.

4d.

**FOR QUALITY
PHOTOGRAPHY**

3 1/2 x 2 1/4 SPOOL (8 exposures) DEVELOPED,
PRINTED and POSTED to your address,
for ONE SHILLING.

ABERDEEN PHOTOGRAPHIC SERVICE LTD.
Marischal St., Aberdeen (Est. 15 Years)

**HUMPHRYS!
HAS IT**ESTABLISHED
1840.

Zeiss Miraphot 3 1/2 x 2 1/4 Enlarger, Tessar f/4.5, automatic focussing
£8 12 6
Ensign Magnaprint Enlarger Model V/1 3 1/2 x 2 1/4, condenser, f/6.3
lens..... £6 6 0
Zeiss Ikonta, f/4.5 Novar, Telma, 16 on 120, As new... £4 10 0

269-273, Rye Lane, PECKHAM, S.E.15

GET IT FROM New and Second-
hand Cameras
BEST POSSIBLE ALLOWANCES.
Give us a call, or send for lists.
F. E. JONES 3, Breeze Hill,
LIVERPOOL, 9

MATHER'S for
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLackfriars 6133. Telegrams: Sensitised M.C.
17, JOHN DALTON STREET, MANCHESTER

PHOTO SUPPLIES

Nagel Ranca, 2 on V.P., f/4.5 lens..... £2 10 0
Wirgin, 3 1/2 x 2 1/4 plate, f/2.9 lens in Compur... £8 10 0
Ensign Autospeed Focal-plane, f/4.5 lens, leather case
£8 10 0

Exchanges—Easy Payments

T. P. MARTIN, M.P.S., 21, High St.,
Cardiff

J. C. McKECHNIE**LEICA SPECIALIST**

AND OTHER HIGH-CLASS CAMERA STOCKIST

5, CASTLE ST., EDINBURGH, 2

You can have a camera on easy pay-
ments spread over one or two years.
Confidential, no harsh enquiries, any-
thing taken in exchange. Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.

"The Amateur Photographer."

1937.

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

This Coupon to be affixed to back of print.

SALANSON LTD.

"Best in the West"

CAMERA BARGAINS ALL GUARANTEED

Model I Leica, f/2 Sonnar, chromium model, range-finder and E.R. case. Condition as new

£24 15 0

3×4 cm. Zeiss Baby Ikonta, f/4.5 Tessar, Compur, leather pouch.....

£6 15 0

520 Zeiss Ikonta, f/4.5 Tessar, Compur, leather case.....

£7 7 0

620 Kodak, f/6.3 anastigmat, O.V. shutter. As new.....

£3 2 6

Ensign Selfix 20, f/4.5 Ensar, 3-speed shutter, leather case.....

£4 19 6

4½×2½ Zeiss Cocarette, f/6.3 anastigmat, Derval shutter, leather case.....

£1 18 6

½-pl. Contessa, double extension, f/6.3 Tessar, Compound shutter, 6 slides.....

£2 17 6

3½×2½ T.-P. Duplex Reflex, 10½-in. f/3.5 Cooke anastigmat, yellow filter, 6 D.D. slides, leather case.....

£17 15 0

½-pl. T.-P. Ruby Reflex, triple extension, f/4.5 Tessar, 6 book-form D.D. slides, leather case.....

£9 17 6

Model II Rolleicord, f/3.5 Triotar, Compur, E.R. case.....

£13 17 6

3½×2½ T.-P. Reflex, f/2.5 Cooke, 3 slides, F.P. adapter, leather case.....

£10 15 0

½-pl. Sanderson Type Camera, f/6.8 Dagor, Optimo shutter, 3 D.D. slides, leather case.....

£3 17 6

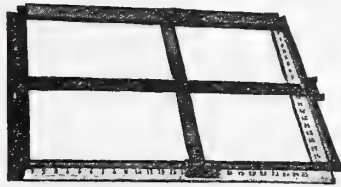
Highest Exchange Allowances.

High-class Field Glasses—New or Second-hand.

Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

"GNOME" Masking Frame



Ideal for use with any type of Enlarger. Entirely constructed of metal, base in white finish. The adjustable metal mask, marked in inches, gives a perfectly clean white border of varying width.

For all sizes up to 10×8 in. 22s. 6d.

For all sizes up to 12×10 in. 27s. 6d.

For all further particulars write to:

THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1 Telephone: Museum 4142

BELL'S BARGAINS

Kodak Regent, latest coupled range-finder, 8 and 16 on 3½×2½, f/4.5 Tessar, Compur Rapid, case. As new £12 19 6

Foth-Derby 4×3 cm., focal-plane miniature, f/3.5 only £3 5 0

Welta Solida, latest German coupled range-finder 8 or 16 on, f/4.5 Tessar, D.A. Compur. Brand new £10 17 6

BELL'S 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle.)
Rodney 3773. Close 1 o'clock Thurs.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

A. ADAMS & Co

122, WIGMORE STREET, PORTMAN
SQUARE, LONDON, W.1 Phone: Welbeck 3215

SELECTED BARGAINS FROM OUR SECOND-HAND STOCK.

Vest Pocket Roll Film Vesta, rising and cross front, f/4.5 Tessar, leather case..... £12 0 0

Vest Pocket Kodak..... 15s. 6d.

Zeiss Super Ikonta 2½×3½, f/2.8 Tessar, Compur Rapid shutter, ever-ready case. New condition £21 0 0

Zeiss Icarette, f/6.5 lens, Compur shutter..... £2 5 0

Bell & Howell Filmco, f/1.8 Cooke lens and case... £18 10 0

Pathoscope Home Projector, with resistance.... £4 0 0

Cine-Kodak BB Junior, f/3.5 lens and case.... £8 0 0

Pathe Kid Projector, with resistance..... £1 5 0

Zeiss Kinamo Cine Camera, f/2.7 Tessar..... £8 0 0

½-pl. Minex de Luxe, f/2.9 Pentac, 3 D.D. slides..... £22 10 0

3-in. Dallmeyer Tele f/4, for Ciné..... £3 0 0

10-in. Popular Dallon..... £4 0 0

135-mm. Goerz Dagor f/6.8, focussing mount... £3 0 0

10½-in. Cooke Series 3 f/4.5..... £10 0 0

15-in. Dallmeyer Stigmatic f/6..... £12 0 0

24-in. Dallon f/5.6, hood and case..... £25 0 0

9-in. Portland Soft-Focus f/4.5..... £1 10 0

The above have all been overhauled and are in good working condition and can be supplied on deferred terms.

INDEX TO ADVERTISERS:

E. LONDON. page
Ilford Ltd. Covers I and 4, x

E.C.
Burroughs Wellcome & Co. viii
Camera Co., The xix
City Sale & Exchange (1929) Ltd. .. ii, iii, v, ix
Dollond & Aitchison Ltd. xxvi
Fountain Press, The xiv
Journalistic Photo Distributors, Ltd. .. xiv
Peeling & Van Neck, Ltd. xxiii
Schneider's xxi

W.C.
Actina, Ltd. xxiii
Baker, C. xx
Dollond & Aitchison Ltd. xxvi
Ensign, Ltd. xvii
Hunter, R. F., Ltd. vi, xv
Kodak Ltd. Cover 2
Lewis, R. G. xi, xviii
Miscellaneous Trading Co., Ltd. xxii
Sands Hunter & Co., Ltd. xix, xxiv
Schering Ltd. viii
Service Co., Ltd., The xvii
Westminster Photographic Exchange Ltd. iv

W.
Adams, A., & Co., Ltd. xxv
Amateur Services Club xxii
Compass Cameras Ltd. vii
Dollond & Aitchison Ltd. xxvi
Garner & Jones, Ltd. xv, xxiv
Heaton, Wallace, Ltd. Cover 3, i
Norse Trading Co., Ltd. xxiii, xxv
Pelling & Cross, Ltd. xx

W. page
Polytechnic School of Photography .. xxiii
Raines & Co. (Ealing) Ltd. xxiv
Starita, Rudy xxi
Westminster Photographic Exchange Ltd. iv
Zeiss, Carl, Ltd. xv
Zeiss Ikon Ltd. xii

S.W.
Camera Co., The xix
Dollond & Aitchison Ltd. xxvi
Dufay-Chromex Ltd. xiii
Reimann School xiii
"Robot" ix
Westminster Photographic Exchange Ltd. iv

S.E.
Bell's xxv
Cobb, Leslie xxiv
Humphrys xxiv

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

ABERDEEN.
Aberdeen Photo. Service, Ltd. xxiv
BIGGLESWADE.
Nuro (Biggleswade) Ltd. xxi
BIRMINGHAM.
Galloways xxiv
BRISTOL.
Dunscombe, M. W., Ltd. xviii
Salanson, H., & Co., Ltd. xxv
CAMBRIDGE.
Mallinson's Free-Lancing Services xiii
CARDIFF.
Martin, T. P. xxiv
Salanson, H., & Co., Ltd. xxv
EDINBURGH.
McKechnie, J. C. xxiv

LEAMINGTON SPA. page
Granville Gulliman & Co., Ltd. .. viii, xxii
LEEDS.
Childie, George, Ltd. xx
Pearson & Denham (Photo) Ltd. xxii
LEICESTER.
Midland Camera Co., Ltd. xx
Osborne & Campion xxii
Taylor, Taylor & Hobson Ltd. vi
LIVERPOOL.
Jones, F. E. xxiv
Photo-Optics Ltd. xiv
Tomkinson, W. H., & Co., Ltd. xx
LOWESTOFT.
Robinson's Cine and Photographic Service xxiii
MANCHESTER.
Allens Photographic Stores.. .. xx, xxiv
Beckett, G. E., & Co. xxiii
Bradshaws xxii
Franks, A., Ltd. xxii
Mather, E., & Co., Ltd. xxiv
NEWCASTLE-ON-TYNE.
Turner, J. H. xx
SHEFFIELD.
Photo Trading Co., Ltd. xx
Sheffield Photo Co., Ltd. xvi
SOUTHAMPTON.
Martin xxiv
SOUTHPORT.
City Photo Works xxiv
SOUTH SHIELDS.
Dinning's Camera Exchange xxii
YORK.
Coverdale, G., Ltd. xxiii
Saville, John, & Sons xxii
MULTIPLE BRANCHES.
Dollond & Aitchison Ltd. xxvi

BARGAINS AT DOLLONDS

DOLLOND & AITCHISON LTD.

ESTD. 1750.

Opticians to H.M. Government.

Let Us Send You Hire Purchase Form and Exchange Offer

NEW AND SECOND-HAND CAMERAS, ETC., ALSO AVAILABLE AT

Sixtus Universal Exposure Meter. As new. **£4:5:0**
List £5 5s.....

3½×2½ Zeiss Nettar 515/2, Nettar f/4.5, delayed Compur, 1/250th sec. As new. List £7 15s..... **£5:15:0**

6-in. Dallmeyer Dallon Tele f/5.6 lens. Fair condition. Cost £8 15s..... **£5:17:6**

3×4 cm. Zeiss Baby Ikonta, Novar f/3.5, Rapid Compur, 1/500th sec. As new. Cost £6 7s. 6d..... **£6:15:0**

4½×3½ Ensign Reflex, reversing back, 6-in. Dallmeyer Press f/3.5, 2 slides, roll-film holder. Good condition..... **£6:15:0**

3×4 cm. Zeiss Baby Ikonta, f/3.5 Tessar, Compur. Fair condition. List **£7:5:0**

Leica Valoy Enlarger, 40-in. pillar. Good condition. Cost £7 7s. 6d..... **£7:17:6**

10×50 mm. Zeiss Long Range Stereo Prism Binocular, eyepiece focussing, tilting and elevating head, sling case, tripod. Good condition..... **£11:15:0**

Zeiss Ikonta 520/2, Tessar f/3.8, Rapid Compur, 1/400th sec., body release. As new. List £15 10s..... **£11:17:6**

3½×2½ N. & G. Folding Reflex, 4½-in. Ross Xpres f/4.5, 3 D.D. slides. Fair condition. Cost £50..... **£17:10:0**

9×12 cm. Zeiss Mireflex 15-cm. Tessar f/4.5, 6 slides, F.P.A., case. Good condition..... **£19:15:0**

Zeiss Super Ikonta 530/16, for 11 pictures 2½×2½ in. on 3½×2½ film, Tessar f/2.8, Delayed Compur, 1/400th sec. As new. List £28 5s..... **£22:10:0**

3½-in. O.G. (80-mm.) Zeiss Asmibi Portable Telescope, ×12, ×20, ×40 eyepieces, pair revolving heads, fields of view 67–10–20, 22 in. long, weight 19½ lb., wood case, tripod. Good condition. Cost **£127:0:0**

Above are at

28 OLD BOND ST.

London, W.1

Telephone: Regent 5048.
Regent 5049.

3½×2½ Ensign Carbine 6, Aldis Uno f/4.5, Mulchro shutter. Good condition..... **£3:3:0**

3×4 cm. Foth Derby, f/3.5 Foth. Good condition..... **£3:17:6**

4.5×6 cm. Ica Bebe, 7.5-cm. Zeiss Tessar f/4.5, Compound, 1/250th sec., 5 slides, F.P. adapter. Good condition..... **£4:17:6**

3×4 cm. Voigtlander Perkeo, f/4.5 Skopar, Compur. Good condition..... **£5:5:0**

Baldax, Trioplan f/3.5, Compur, for 16 on 3½×2½ film. Excellent condition..... **£5:15:0**

4.5×6 cm. Uniflex Reflex (3½×3½×3½ in.), 7-cm. Trioplan f/3.5, Isosor shutter, 1 to 1/150th sec., 2 slides, F.P. adapter, V.P. roll-film holder. As new. Cost **£5:15:0**

Kodak Retina, Xenar f/3.5, E.R. case. Excellent condition..... **£7:15:0**

2½×2½ Noviflex Roll Film Reflex, f/3.5 Victor, focal-plane to 1/500th sec. Good condition..... **£7:17:6**

3×4 cm. Goldi, 5-cm. Leitz Elmar f/3.5, Compur. Almost new..... **£8:15:0**

3½×2½ Double Extension Zodel, 10.5-cm. Zodelar f/4.5, also 9-in. Dallon Telephoto f/6.5, Compur, 1/250th sec., 3 slides, roll-film holder, leather case. Good condition..... **£10:15:0**

5-cm. Meyer Kino Plasmal f/1.5 lens, for Leica, uncoupled. Good condition..... **£12:12:0**

Voigtlander Prominent, 8 or 16 on 3½×2½ film, Hellar f/4.5, delayed Compur, case. Excellent condition..... **£13:15:0**

3½×2½ Welta Superfakta, Zeiss Tessar f/3.8, delayed Compur, 2 filters. Almost new..... **£18:15:0**

3½×2½ Makina II, f/2.9 Anticomar, Compur, 1/200th sec., coupled range-finder, 3 slides. Almost new..... **£28:15:0**

Above are at

17 Topsfield Parade,
Crouch End, London, N.8
Telephone: Mountview 2410.

3½×2½ Ensign Selfix 20, f/6.3 Ensar, leather case. Very good condition. List **£2:2:0**
£3 os. 6d.....

4½×3½ Goerz Folding Reflex, revolving back, rising front, 150-mm. Dagor f/6.8, self-capping, 1/10th to 1/1,000th sec. and Time, 2 D.D. slides, F.P. adapter, leather case. Good condition..... **£4:10:0**

3×4 cm. Fotet, Vidar f/4.5, Compur. Very good condition..... **£4:12:6**

3½×2½ Double Extension Cameo 2 A/14, 3½-in. Aldis-Butcher f/4.5, Compur, 2 slides, F.P. adapter, yellow filter, leather case. Excellent condition. Cost **£5:5:0**

16-mm. Agfa Movex 12, f/3.5 lens, case. Excellent condition..... **£5:17:6**

3½×2½ Ensign Auto-Speed Roll Film, Aldis Uno f/4.5, self-capping focal-plane, 1/15th to 1/500th sec. and Time, rise and cross, coupled film and shutter wind, case. As new. Cost £14 10s..... **£7:7:0**

3½×2½ Double Extension Voigtlander Avus, f/4.5 Skopar, delayed Compur, 2 Focar lenses, 4 slides, F.P. adapter, leather case. Excellent condition..... **£7:10:0**

3½×2½ Ensign Speed Roll Film Reflex R 51, Ross Xpres f/4.5, focal-plane, 1/500th sec., case. Very good condition. Cost £14 8s. 6d.... **£8:0:0**

9.5 Dekko Standard, f/1.9 Dallmeyer, lens hood. Almost new. List £12..... **£8:5:0**

4½×3½ Dallmeyer Press Reflex, reversing back, 6-in. Dallmeyer Press f/3.5, also 12-in. Dallmeyer Popular Tele f/6, 10 slides, leather case. Good condition..... **£12:15:0**

Above are at

142 ST. ALBANS RD.**WATFORD**

Telephone: Watford 3454.

3×4 cm. Zeiss Baby Ikonta 520/18, Novar f/4.5, soft purse. As new. Cost **£3:7:6**
£4 5s.....

3½×2½ Tropical Ensign Carbine 6, Tessar f/4.5, Compur, rising front, Trofi range-finder, leather case. Fair condition..... **£5:17:6**

3½×2½ Voigtlander Holiday Model (6×3 in.), Skopar f/4.5, Compur, direct finder. As new..... **£5:17:6**

Voigtlander Virtus, 16 on 3½×2½ film, Skopar f/3.5, Compur. Good condition..... **£6:10:0**

2½×2½ Zeiss Ikonflex I, 850/16 I, f/4.5 Novar, E.R. case. As new. List £9 16s. 6d..... **£7:5:0**

Kodak Retina, f/3.5 Xenar, Compur, soft purse. As new. List £10 10s..... **£7:7:0**

Kodak 620 Duo, f/4.5 Kodak, Compur, 16 on 3½×2½ film, case. As new. List **£7:7:0**
£8 12s. 6d.....

3½×2½ Zeiss Nettar 515/2, Nettar f/3.5, Rapid Compur 1/400th sec., case. Good condition. Cost **£7:17:6**
£9 17s. 6d.....

Zeiss Super Ikonta 530/2 H, Triotar f/4.5, delayed Klio, case. As new. Cost **£9:15:0**
£15.....

3½×2½ Ensign Autorange, Ross Xpres f/4.5, delayed Rapid Compur, 1/400th sec. As new. List **£11:15:0**
£15 10s.....

3½×2½ Sinclair Tropical Una, double extension, revolving back, rising front, 8-in. Ross Combinable f/5.5, N.S. Perfect shutter, ½ to 1/100th sec., T. and B. lens hood, filter, 3 D.D. slides, 2 F.P. adapters, case. As new. **£31:10:0**
List £41.....

Chromium Leica III, f/2 Summar, E.R. case. As new. List £42 4s..... **£32:0:0**

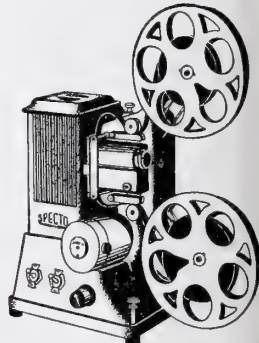
Above are at

281 OXFORD ST.

London, W.1

Telephone: Mayfair 0859.

1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
13, Kensington High St., W.8.
65, Notting Hill Gate, W.11.
191–2, Tottenham Court Rd.
121, Cheapside, E.C.2.
20, Ludgate Hill, E.C.4.
216, Northumberland Avenue.
191–2, Upper Tooting Rd., S.W.17.
62a, Rushy Green, Calford.
Holloway.—66a, Seven Sisters Rd., N.7.
Croydon.—12, George St.
Kingston.—30–32, Thames St.
N. Harrow.—537, Pinner Rd.
Leeds.—37, Bond St.
Swansea.—26, Castle St.
Canterbury.—38, High St.
Cheltenham.—114, Promenade.
Newport (Mon.).—43, Commercial St.
Yeovil.—(Boyce), 2, High St.
Salisbury.—(Johnson), 17 and 19, Catherine St.
Liverpool.—73, Lord St.



The New Specto, British-made, 9.5-mm. Projector, 3.5 amp. lamp, automatic high-speed rewind, f/1.7 lens, flickerless shutter, brilliant illumination, powerful cooling, **£13 15 0**. Built-in Transformer **£1 10 0** extra. Resistance **£1 15 0** extra.

THE
"ROBOT"
IN STOCK

WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.

Agfa Karat

12 pictures 24×36 mm. on 35-mm. film, f/6.3 lens, 3-speed. **£5 5 0** cash, or 9.5 with order and 11 monthly payments of 9/2 each.

WANTED

We pay good prices for Leicas, Rolleiflexes, etc. We may have the very camera you want.



DOLLOND OWL No. 4

General-purpose popular sized roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3½×2½ in., self-erecting front, hinged back, pressure plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B. flexible release, covered metal body, 6½×3×1½ in.

Price **55/-**

Brown leather sling case, velvet-lined, lock and key. Price.....7s. 6d.



You get this

GUARANTEE

WITH EVERY INSTRUMENT
COSTING £10 OR MORE
AT WALLACE HEATON'S

Whether you buy new or second-hand apparatus, you are covered on all sides with this three-year guarantee. Only a house with the greatest resources and the finest reputation could make such an offer. It speaks of the confidence we have in every instrument we sell. Get your apparatus from us and enjoy this special facility.

IT'S JUST ANOTHER REASON
WHY OUR SERVICE IS THE BEST



Anything £10 or over can be had on 24 monthly payments; between £5 and £10 on 15 monthly payments; or between 50/- and £5 on 9 monthly payments. Let us quote on your used apparatus in part exchange—it may pay the first instalment on your fresh purchase. Send 2d. postage for lists of apparatus (still, cine or accessories).



NEW MODEL 1A ROLLEICORD

The biggest value to-day in twin-lens roll-film reflexes. Takes 12 pictures on 3½ x 2½ roll film for 1/-, shows the picture full size and right way up on the ground-glass screen. Easy to use, easy to get dead-sharp focussing. Built to the well-known Rollei standard. Has art leather-covered body. Fitted with 1/4.5 Zeiss Triotar lens and Compur shutter.

Cash price **£12:10:0**

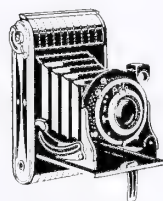
24 monthly payments of 11/3.



47/6 A MONTH

for 24 months buys a
ZEISS CONTAX III
Or 15 monthly payments of 74/3.

F/3.5 Zeiss Tessar
£53 0 0 cash.



7/5 A MONTH

for 24 months buys an
AGFA V.P. SPEEDX

The popular holiday camera with 1/3.9 lens
£5 5 0 cash

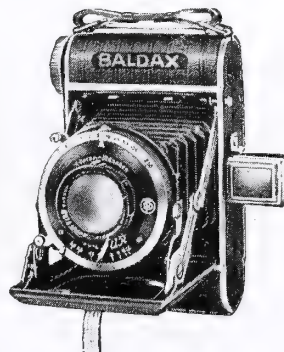
'BALDAX'

For 16 pictures on 2½ x 3½ roll film.

A very compact and pocketable camera. The precision mechanism and design combine to produce perfect pictures. All-metal body, leather covered, nickel fittings, and direct-vision view-finder composed of two optical units enables quick finding of the picture. Pressure plate holds film in exact focal plane during exposure. F/2.9 Meyer Trioplan anastigmat, delayed-action Compur shutter.

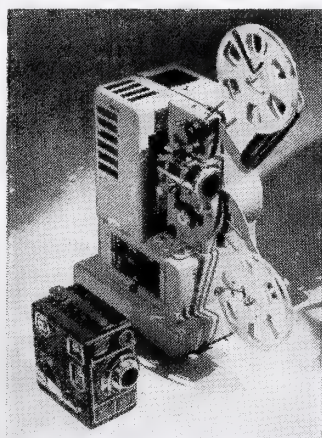
Cash price **£9:0:0**

15 monthly payments of 12/7.



9.5-mm. DUFAYCOLOR. The new colour film for 9.5-mm. cameras. Easy daylight loading. Now in stock. Price 10s. 6d. for 39 ft., including processing.

NOW AT BOND STREET—COMPASS ROLL FILM BACK! Takes place of normal hinged back of Compass Camera, and enables use of six-exposure roll films. Positive one-turn-per-picture winding, retracting pressure plate. Increases thickness of camera only 1 in. **£5 0 0.** Two six-exposure spools cost 1/9.



ALL THE LATEST PROJECTORS IN STOCK!

SIEMENS '8' PROJECTOR

One of the finest 8-mm. projectors yet produced. It has 200-watt 50-volt lamp. Gives brilliant pictures up to 6 ft. wide. Busch Neostar lens supplied in 25 or 35 mm. focal length. Adjustable speeds from 10 to 20 pictures per second. Single picture device. Self-contained resistance. Siemens motor A.C. or D.C. 100/250 volts **£37:10:0**

24 monthly payments of 33/8.

Also 8-mm. camera, as illustrated. List free.

STRIP PRINTS FROM LEICA and OTHER 36-exposure 35-mm. FILMS

Here's a chance to get contact prints at about a penny each. We are doing a full 36-exposure strip of prints on paper at 3/8, or on transparent film, so that you can project them as "stills" on the cine screen, for 5/- per 36 exposures.

WARNING—"Automax" (Regd.) Prints

It has been brought to the notice of Master Photo Finishers Ltd. (Wallace Heaton, Managing Director) that a number of firms have been supplying prints of their own, under the description of "Automax". Please note that these prints are the particular product of Master Photo Finishers Ltd., and that "Automax" is their registered trade mark. Anyone detected in supplying under the description "Automax" prints which are not made by this company will be proceeded against. "Automax" prints can be ordered from Wallace Heaton Ltd., of 127, New Bond Street, London, W.1, and branches, also from branches of City Sale & Exchange (1929) Ltd., and from other dealers who are authorised by Master Photo Finishers Ltd., to retail "Automax" prints.

No print is a genuine "Automax" unless it bears the trade mark "Automax" printed on the back.

ENSIGN MAGNAPRINT SUPER-SPEED CONDENSER ENLARGERS

For use with Leica and Contax lenses.

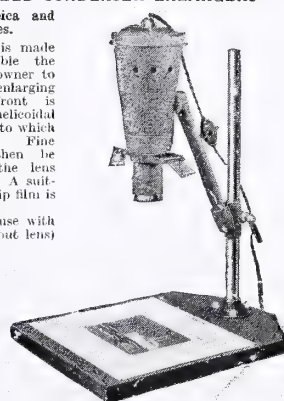
This Magnaprint is made specially to enable the Leica or Contax owner to use his lenses for enlarging purposes. The front is provided with a helicoidal focussing device into which the lens screws. Fine focussing can then be carried out on the lens mount if desired. A suitable carrier for strip film is provided.

Model VO/L for use with Leica lenses (without lens) **£5 15 0**

15 monthly payments of 8/1.

Model V/O, for 1 V.P., Leica and Contax negs. With Ensar 1/6.3 lens... **£5 5 0**

15 monthly payments of 7/5.



THE LEADING "MINICAM" AND "CINECAM" SPECIALISTS. (NINE LONDON SHOPS.)

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

47, Berkeley Street, W.1.
43, Kensington High Street, W.8

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 84, Aldersgate Street; 54, Lime Street; 13, The Arcade, Liverpool Street, London, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

True

COLOUR-TONES MAKE THE PICTURE

Perfect renderings of skies and of natural greens and yellows, are obtained by using Ilford Auto-Filter Plates. Not only will they improve your photography all round, but will give you a wider choice of simple subjects which make pleasing pictures.

*Taken on an
Ilford Auto-Filter Plate.
Negative by F. Sims, Brighton.*

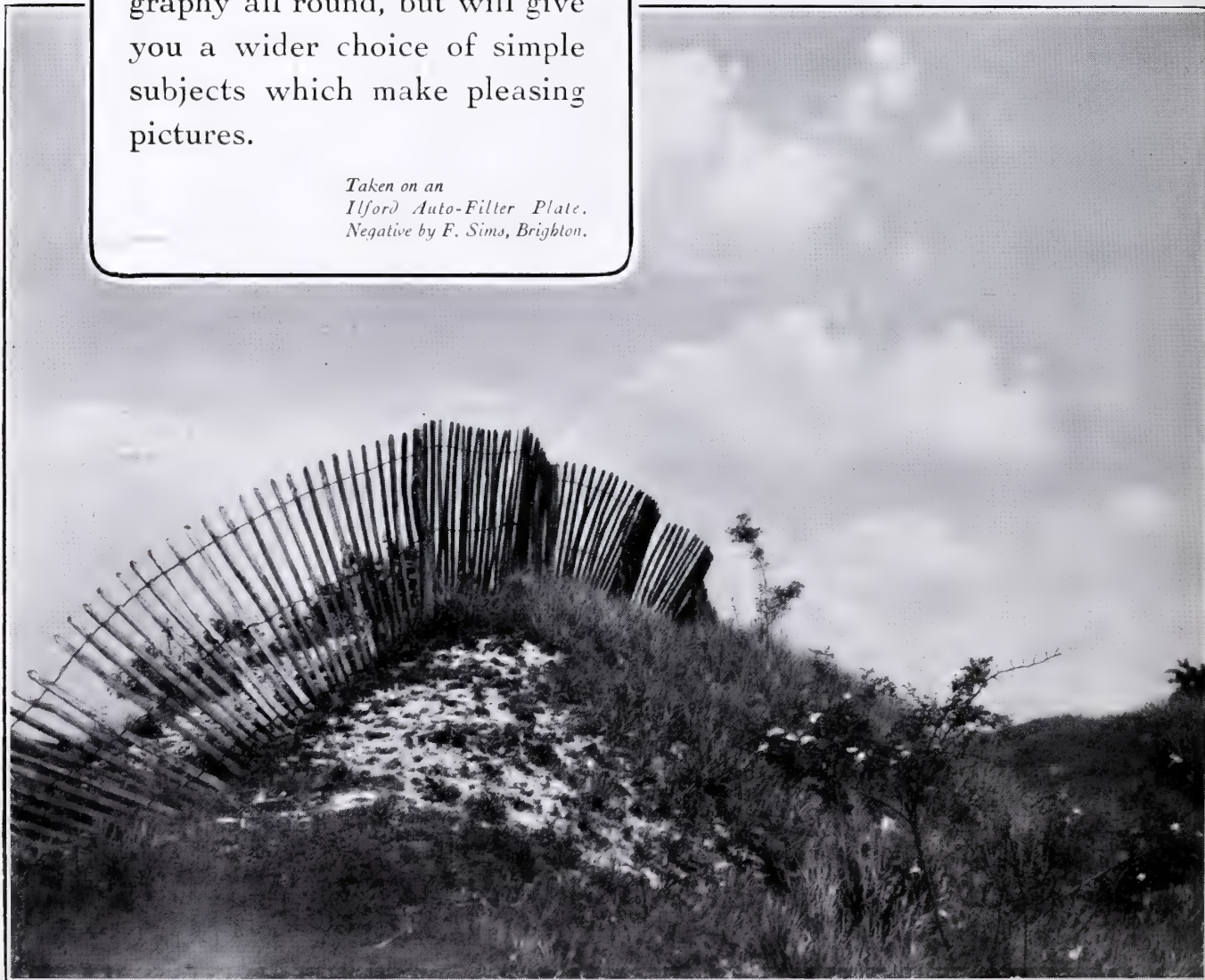
ILFORD

AUTO-FILTER

PLATES

H. & D. 400

Made in England by
ILFORD LIMITED . ILFORD . LONDON



Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-73, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, September 8th, 1937.

No. 2548.



Time was when the Amateur photographer used to think of packing away his camera at the end of the season. But

Leica

THE PIONEER MINIATURE CAMERA

has changed all that. The Leica owner knows no season; all the year round he is reaping a harvest of incomparable pictures. He is no longer dependent on sun, nor even on good light. He discovers new beauties in a late autumn or winter landscape. He can take pictures indoors or even at night. The Leica in fact has opened up new and exciting possibilities which were not dreamt of a few years ago.

Ask any good-class photographic dealer for a demonstration, or write for literature to:



E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON.W.1

True to their colours

Flesh tints, dress tints, sky and grass . . . their accurate rendering in monochrome combined with the most delicate grading of tones . . . these have brought the photograph to life! They are obtainable by the use of

KODAK "PANATOMIC" FILM

FULLY PANCHROMATIC • DOUBLE-COATED • ANTI-HALO

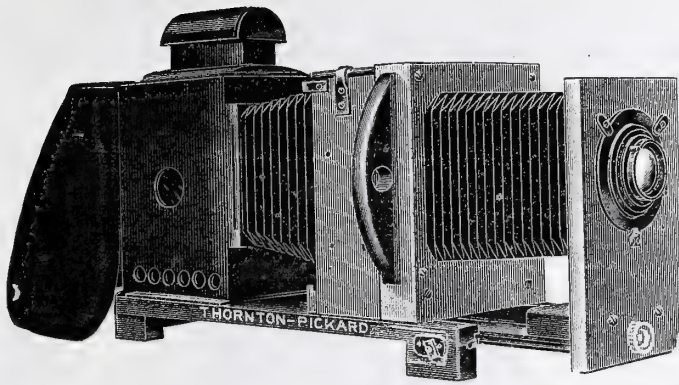


For free film booklet, write to MR. A. P. TAYLOR, Dept. 57B.

A "Panatomic" Picture

KODAK LIMITED • KODAK HOUSE • KINGSWAY • LONDON • W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



IMPERIAL ENLARGERS

Fitted with
MICROMETER FOCUSING

FOR PLATES AND FILMS.

Sizes: $\frac{1}{4}$ -plate and $\frac{1}{2}$ -plate.

$\frac{1}{4}$ -plate will take $3\frac{1}{2} \times 2\frac{1}{2}$ negatives.

£5:15:6 and £11:11:0

WITHOUT LENS.

Own Camera Lens can often be used.

- Enlarge to Any Size. Bellows Extension provide for reducing.

Quick Adjustment of Focus.
Micrometer Fine Adjustment.
Permit close inspection of Easel.

Enlarger Booklet
Post Free from

THORNTON-PICKARD
ALTRINCHAM, 7 ENGLAND

Ask your Dealer for
a Demonstration.



**YOU CAN TAKE PICTURES
AT HOME OR ABROAD—
ANY AMATEUR MAY ENTER
USING ANY CAMERA**

THERE IS A 21/- WEEKLY PRIZE

ADDRESS YOUR ENTRIES TO "TRAVEL SNAPS,"

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

MAKE A "SHOT" for a CASH PRIZE!

"TRAVEL SNAPS"

WALLACE HEATON'S NEW COMPETITION

There is scope galore for good pictures—take travel scenes from John o' Groats to Land's End—or if you travel abroad, take the Italian lakes, the Swiss mountains, the Tyrol, the Pyramids in Egypt, all these are eligible. As long as the photography is good you stand a good chance of winning.

FOR AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry).

ANY MAKE OF CAMERA OR MATERIALS.

DEVELOPED, PRINTED OR ENLARGED ANYWHERE.

ANY SIZE, MOUNTED OR UNMOUNTED (not less than 8×6 unmounted is recommended).

SPOTTING ONLY TO REMOVE DEFECTS (no faking or retouching).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS (if a guinea prize-winner for an extra guinea).

Copyright of the £25 prize-winning photograph and negative become the property of Wallace Heaton Ltd. without further payment. Prizes are 21/- each week and 6 Certificates of Merit. £25 (twenty-five pounds) for the best photograph submitted during the Competition (13 weeks).

If stamped addressed envelope is enclosed, every endeavour will be made to return photos to competitors. No guarantee of safe return can be made and no entries will be returned unless above is complied with.

Last week's prize winner ("Happy Holidays" Competition):

O. H. BAILEY, "Aber," Birchin Lane,
Nantwich, Cheshire.

WALLACE HEATON COMPETITION COUPON

to be affixed to each entry. Valid until
Competition closes on September 30th,
1937.

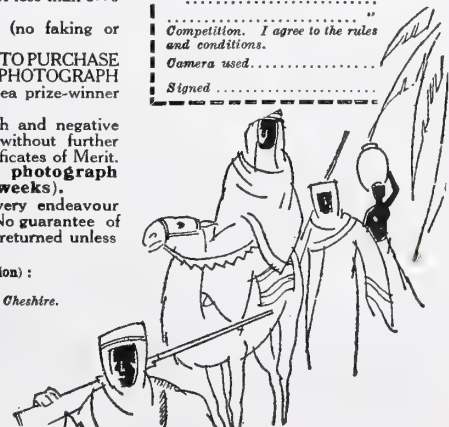
Enclosed is my entry for

"....."

Competition. I agree to the rules
and conditions.

Camera used.....

Signed.....



CITY SALE AND

USED BARGAINS!

All fully guaranteed and overhauled.

3 x 4 cm. Zeiss Baby Ikonta Roll Film, f/4.5 Zeiss Tessar anastigmat, Compur sector shutter, 1 to 1/300th sec., purse case £7 17 6

3 x 4 cm. Picochic Roll Film, f/2.9 Meyer anastigmat, Compur sector shutter, 1 to 1/300th sec., purse case £24 17 6

3 x 4 cm. Plaubel Machinette Roll Film, f/2.7 Anticomar anastigmat, Compur sector shutter, leather case £29 17 6

Model III Leica Camera, f/2 Summar lens, complete in ever-ready case £32 10 0

V.P. Multispeed Exakta, f/2.8 Zeiss Tessar anastigmat, 6-in. f/3.6 Telephoto, complete in combination case £31 0 0

V.P. Multispeed Exakta, f/1.9 Dallmeyer anastigmat, complete in leather case £23 17 6

6 x 6 cm. Rolleiflex, f/3.8 Zeiss Tessar anastigmat, Compur sector shutter, complete in ever-ready case £16 16 0

6 x 6 cm. Rolleiflex, f/6.3 Voigtlander anastigmat, yellow filter, complete in ever-ready case £23 8 6

6 x 6 cm. Voigtlander Brilliant, f/7.7 Voigtlander anastigmat, complete in ever-ready case £15 0 0

3 1/2 x 2 1/2 Sales Supreme, f/3.8 Meyer anastigmat, for roll films, delayed-action Compur sector shutter, 1 to 1/250th sec., complete in leather case £24 17 6

3 1/2 x 2 1/2 Acta Standard Roll Film, f/4.5 Agla anastigmat, speeded shutter, 1 to 1/100th sec., complete with leather case £4 2 6

1a Ensign Carbine Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, 1 to 1/250th sec., complete in leather case £6 19 6

1a Zeiss Icarette Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, complete in leather case £7 17 6

3 1/2 x 2 1/2 Ensign Cameo Folding Plate, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, 1 to 1/250th sec., double extension, rising and cross front, 6 slides, F.P.A., leather case £27 10 0

3 1/2 x 2 1/2 Ensign Cameo, f/4.5 Aldie anastigmat, Compur sector shutter, double extension, rising and cross front, 3 slides, F.P.A. £24 19 6

3 1/2 x 2 1/2 Mentor Folding Reflex, f/1.9 Reitzel anastigmat, revolving back, 3 D.D. slides, F.P.A., leather case £15 19 6

1-pl. T.-P. Press Focal-plane, f/4.5 Aldie anastigmat, self-capping focal-plane shutter, 3 D.D. slides, F.P.A., leather case £11 17 6

3 1/2 x 2 1/2 Ensign Special Reflex, f/4.5 Rose Xpres, revolving back, self-capping shutter, 6 slides, F.P.A., leather case £23 10 0

3 1/2 x 2 1/2 Zedel de Luxe, f/4.5 Zeiss Tessar anastigmat, Prontor delayed-action shutter, 1/25th to 1/100th sec., T. and B., 6 slides, F.P.A. and leather case £7 17 6

3 1/2 x 2 1/2 Ica Baby Folding Plate, f/4.5 Zeiss Tessar anastigmat, Compound shutter, 1 to 1/200th sec., 3 slides, F.P.A. and leather case £25 17 6

16-mm. Kodascope Bronze Model D, 300-watt and resistance. List price £14 10 0

16-mm. Ensign 100-B, as new. List price £17 10s. £11 10 0

9.5-mm. Argus Cine Camera, f/1.9 Dallmeyer anastigmat. Almost new condition. List price £24 £23 10 0

Model C Kodascope, complete with resistance. List price £18 10s. £7 10 0

GET THESE FROM
59/60 CHEAPSIDE

ZEISS CONTAX II

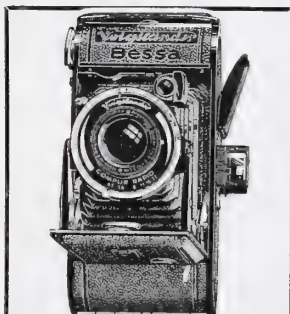


The famous precision minicamera. With focal-plane shutter speeded to 1/1250th sec. Zeiss Tessar f/3.5 lens, 36 exposures at a loading.
Cash price £40:10:0
36/4 a month for 24 months.

LATEST APPARATUS & BEST

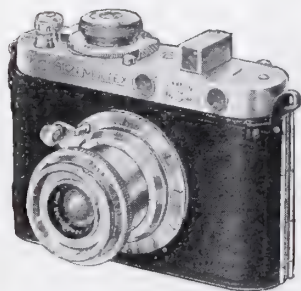
Free demonstrations of ciné apparatus in our model theatre.

IF IT'S NEW—
WE HAVE IT!



NEW! VOIGTLANDER OPTICAL-FINDER 'BESSA'

The new optical finder springs into position with its shield removed, directly the camera is erected, making it easy to select the best angle of view. It has automatic trigger-release, and changes automatically from 8 to 16 pictures, or vice versa, on 3 1/2 x 2 1/2 roll film. With f/3.5 Voigtlander lens and Compur Rapid shutter speeded to 1/400th sec., T. £10:17:6 and B. Cash £10:17:6
24 monthly payments of 9/9.



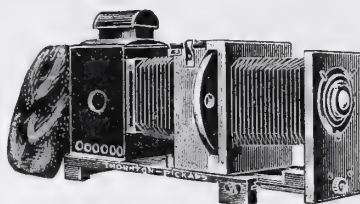
ENSIGN MULTEX

British Precision Minicamera. This amazing instrument is actually in stock at "City Sale" branches. It has full-sized enclosed viewfinder, coupled range-finder and lens, focal-plane shutter, with slow speeds from 1 to 1/15th sec., fast speeds from 1/25th to 1/1,000th. Takes 14 pictures (3 x 4 cm.) on 127 roll film. With f/3.5 Ensign Multar, in hiduminium mount.

Cash price £19:10:0

Yours for 17/6 and 23 more similar monthly payments. Or with f/2.9 Rose Xpres, £25 0 0; f/1.9 Rose Xpres, £32 10 0; f/2.8 Zeiss Tessar, £29 10 0; f/2 Zeiss Sonnar, £40 0 0. Two years to pay for any model.

SEE AND COMPARE THE LATEST



T.-P. IMPERIAL ENLARGER

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner. Models for 1-pl. and 2-pl. sizes. Imperial, without lens, 1-pl.

Cash price £5:15:6

15 monthly payments of 8/1.

With Dallmeyer f/4.5 lens £11:5:6

GENEROUS EXCHANGES

We make the highest allowances possibly obtainable on any used apparatus in part exchange for a fresh purchase—let us quote you!



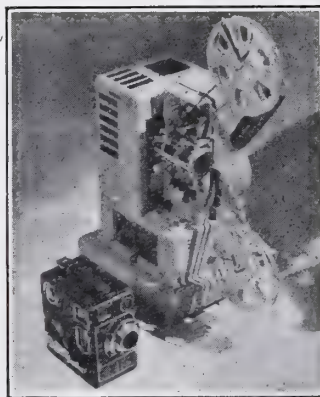
M & W FAM ENLARGER

Fam III for roll films and plate up to 6 x 6 cm. Double anastigmat f/4.5 9-cm. lens with iris stop, exchangeable against additional lens 5.5-cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

Cash price £18:18:0

24 monthly payments of 17/-.

EVERY PROJECTOR IN STOCK

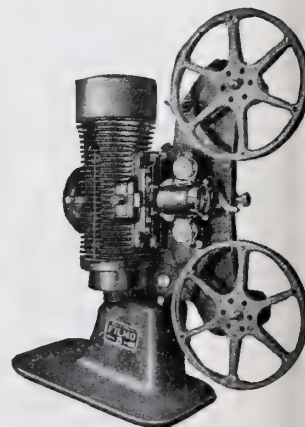


SIEMENS '8' PROJECTOR

With 200-watt 50-volt lamp, combined with the well-known Siemens optical system. With Busch Neostar 25-mm. or 35-mm. lens according to choice. Silent claw mechanism. Adjustable speeds from 10 to 20 pictures per second. Single picture device. Self-contained resistance (100 to 250 volts A.C. or D.C.). Hand and motor rewind.

Cash price £37:10:0

24 monthly payments of 33/8.



FILMO "8" PROJECTOR

Has most efficient direct lighting system with 400-watt lamp and f/1.6 lens. Flicker is banished by 11-1 shuttle and shutter movement. Automatic rewind, 200-ft. film capacity.

Cash price £40:0:0

24 monthly payments of 35/10.

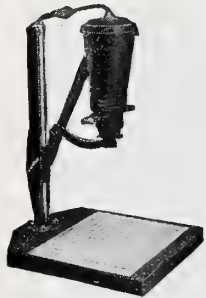
59/60 CHEAPSIDE, LONDON, E.C.2

Also at 54, LIME STREET, E.C.3; 84, ALDERSGATE STREET, E.C.1; 13, THE ARCADE, LIVERPOOL STREET, 43, KENSINGTON HIGH STREET.

EXCHANGE (1929) LTD.

BARGAINS ON EASY TERMS

ENLARGERS AT "CITY SALE"

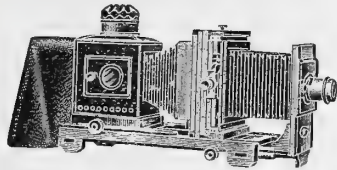


**ENSIGN
MAGNAPRINT**

For all miniature negatives—Ensign Midget, half-V.P., Leica, Contax and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2½-in. condenser. Enlarges Ensign Midget and half-V.P. to all sizes from 2½×3½ in. to 15×12 in.; other sizes in proportion.

Cash price **£9:10:0**

15 monthly payments of 13/4.



"ARTIST" ENLARGER

Made in fumed oak, beautifully finished. Revolving carrier. Central swing for correcting distortion. Rack and pinion action for adjustment of light, improved lantern body with adjustable curtain. Bellows adjustment to condenser. Detachable diffuser. Micro-meter screw focussing to front. Without lens

Cash price **£11:11:0**

24 monthly payments of 10/4½.

With Dallmeyer f/4.5 lens **£17:1:0**

EASY TERMS

If your purchase costs over £10 you have the option of paying for it on 24, 15 or 9 monthly instalments. If it costs between £5 and £10, we give you 15 or 9 months to pay, or for goods between 50/- and £5, 9 monthly payments.

If you can't see what you want here—send for free 104-page catalogue.

Better CAMERAS for DULL DAYS!



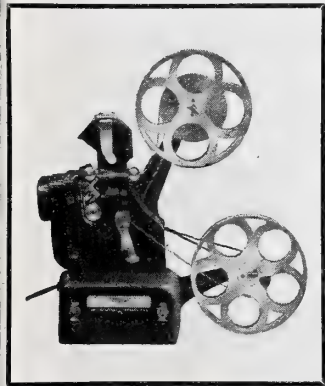
ROLLEIFLEX

For 22/5 DOWN and 23 more similar monthly payments or 15 monthly payments of 35/-.

Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter. Takes 12 pictures on 3½×2½ roll film.

Cash price **£25:0:0**

FOR ALL SIZES OF FILM!

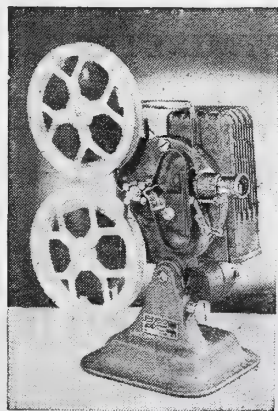


CORONET Model II PROJECTOR

Sprocket drive. Brilliant flickerless pictures. Silent running. Gears rewind 5-1 ratio, rewinding in a flash. Combined lamp and wall plug. Takes 30, 60 or 400 ft. reels without adjustment. 1-in. anastigmat projection lens. Any voltage 100-250 A.C. or D.C. With motor drive and speed attachment.

Cash price **£9:17:6**

15 monthly payments of 13/7

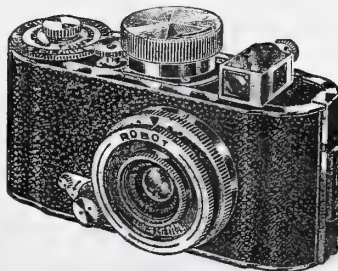


500-watt KEYSTONE PROJECTOR

Including resistance, case, splicing outfit, reel, brush, etc., universal motor drive, f/2.5 lens, finely ground and polished, capacity 400 ft., die cast construction Hi-gear motor rewind, knob arrival device for tilting. Complete with transformer.

Cash price **£21:5:0**

24 monthly payments of 19/1.



NEW ROBOT MINICAMERA

Shoots sequence pictures with machine-gun speed. Film winds itself automatically. No double or overlapping exposures possible. Takes up to 50 exposures on standard 35-mm. film. Camera opens in daylight for changing from pan. to colour film at any moment. Incorporates filter suitable for pan. or ortho. films. Three view-finders in one, including "right-angle" for "candid" work. Interchangeable lenses. With Zeiss Tessar f/2.8 lens.

Cash price **£29:10:0**

24 monthly payments of 28/6.

MORE USED SNIPS!

Special end of season's offers—all in good condition.

- 3½×2½ Selfix, f/4.5 anastigmat, speeded shutter. £2 15 0
- 1-pl. Folding Klito, Krauss Zeiss Tessar f/4.5, Compur shutter, double extension, 6 slides, F.P.A., roll-holder and case £8 15 0
- 3½×2½ Nettar Roll Film, Nettar f/4.5, Compur Rapid shutter, focussing. New condition £7 17 6
- Welta Superflekta Roll Film, Carl Zeiss Tessar f/3.8, Compur fully-speeded shutter, focussing adjustment, and leather case. Excellent condition £15 15 0
- 2½ square Rolleicord, Triotar f/4.5, Compur shutter and leather case. £9 9 0
- 3½×2½ Goetz Tenax, Dogmar f/4.5, double extension, F.P.A. and leather case £5 18 6
- V.P. Exakta Roll Film, Carl Zeiss Tessar f/2.8, focal-plane shutter, leather case. Splendid order £18 18 0
- 4½×2½ No. 1a Voigtlander Roll Film, Skopar f/4.5, Compur shutter, focussing and leather case £3 18 6
- Postcard Ensign Roll Film, Ross Xpress f/4.5, Compur shutter, double extension, plate back, 6 slides, screen and case £5 15 0
- 3½×2½ Ensign Autorange, f/4.5 Ensar, Mulchro shutter £5 12 6
- 1-pl. No. 2 Folding Pocket Kodak, R.R. lens T. B. I. shutter. 9s. 9d.
- V.P. Dallmeyer Speed, Pentac f/2.9, focal-plane shutter, 3 D.D. slides, F.P.A. and leather case £7 17 6
- 6×4½ cm. Ermanox, Ernostar f/1.8, focal-plane shutter, 6 slides, F.P.A., leather case £18 18 0
- V.P. Weeny-Ultrix, f/4.5 anastigmat, Everast shutter, with delayed-action, complete in purse. £3 7 6
- 1-pl. square Bellows Field and Studio, Carl Zeiss Tessar f/4.5, double extension, swing and reversing back, tripod and case £12 7 6
- 3½×2½ Roll Film, Aristostigmat f/4.5, Rulux shutter, focussing adjustment £3 5 0
- 3½×2½ Ihagex Duplex Folding, Carl Zeiss Tessar f/4.5, Compur D.A. shutter, double extension, self-capping focal-plane shutter, speeds to 1/1,000th, 3 slides, F.P.A. New condition £10 17 6
- 1-pl. T.-P. Reflex, Pentac f/2.9, self-capping focal-plane shutter, revolving back, 2 slides and leather case £18 18 0
- Postcard Folding Klito, Zeiss Patent Tessar f/4.5, Compur shutter, double extension, 6 slides, F.P.A. £4 12 6
- 6×4½ cm. Makina, Anticomar f/2.8, Compur shutter, focussing, 6 slides, F.P.A. £7 17 6
- 1-pl. Sanderson Folding Hard and Stand, Aldis f/6.3 Butcher anastigmat, Compur shutter, all movements, reversing back, 3 D.D. slides and roll-holder, leather case £4 17 6
- 9×12 cm. Miroflex Folding Reflex, Carl Zeiss Tessar f/2.7, self-capping focal-plane shutter, 6 slides, F.P.A. and case £27 10 0
- 3½×2½ Ensign Special Reflex, Pentac f/2.9 anastigmat, self-capping shutter, reversing back, 6 slides and leather case £9 15 0
- 3½×2½ N. & G. Folding Reflex, Ross Xpress f/4.5, self-capping focal-plane shutter, revolving back, 3 D.D. slides, leather case £18 18 0

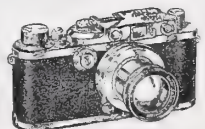
SEND NOW TO
90/94 FLEET ST.

LEICA IIIa

38/7 a month for 24 months.

Chromium model, speeded to 1/1,000th sec., f/2 Summar lens in collapsible mount, 35 exposures at a loading. Cash price **£43:0:0**

Colour Film for Leica now in stock.



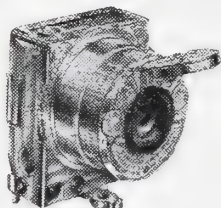
90/94 FLEET ST., LONDON, E.C.4

C.2; and WALLACE HEATON LTD., 127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1; 7.8; 1a, AVERY ROW, W.1

“COMPASS”

With range-finder, exposure meter, light filters, panoram and stereoscopic attachments integrally built in. F/3.5 Kern anastigmat. Takes standard “miniature” pictures on plates or film in 6-exposure spools, both with daylight loading. Special roll film back and plate envelopes always available. Come and see it at the Westminster, or write for full description.

£30 Liberal exchanges. Balance by 12 or 24 payments.



ROLLEICORD

1a ENTIRELY NEW... POPULAR PRICED



Gives the usual Rolleicord picture 2½ square (12 on normal 3½ × 2½ spool), and comprises most of the noted Rolleicord features.

With f/4.5 Zeiss Triotar anastigmat, Compur shutter, 1 to 1/300th sec., T. and B., automatic film winding, metal body with leatherette covering.

£12 : 10 : 0

12 monthly payments of 21/11, 24 of 11/-.

VOIGTLANDER BRILLIANT...

NEW MODEL

A highly popular camera now offered in new deluxe form. Body moulded of special unbreakable material, comprising built-in hold-all for filters, supplementary lenses, etc. Takes 12 pictures 2½ square on normal 3½ × 2½ spool. Automatic film wind prevents all risk of overlapping. Lens, f/3.5 Voigtar in Compur Rapid shutter, 1 to 1/500th sec. A special “sports” direct-vision finder greatly facilitates rapid working.



£9 : 0 : 0 12 monthly payments of 15/9.

AGFA ‘KARAT’

12 pictures 24 × 36 mm.
(LEICA size) for 1/5

Special f/6.3 anastigmat of very fine quality. Shutter gives speeds of 1/25th, 1/50th, 1/100th and B., carefully designed for simplicity and maximum results. Automatic film wind renders double exposures impossible; easy loading with self-threading. Most efficient and accurate optical finder.

Only £5 : 5 : 0

12 monthly payments of 9/2.



VOIGTLANDER BESSA NEW AND IMPROVED

For 8 3½ × 2½ or 16 1½ × 2½ on normal spool.

A much improved model in this favoured series. With new optical finder, shielded and automatically springing into position, also automatically adjusting trigger release and film windows. With f/3.5 Voigtar lens and Compur Rapid shutter, 1 to 1/400th, T. and B., and delayed action.

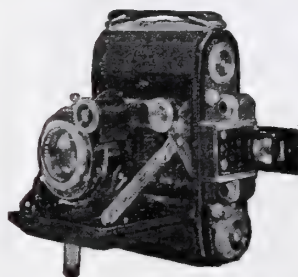
£10 : 17 : 6

12 monthly payments of 19/-, 24 of 9/6.



ZEISS IKON SUPER IKONTAS

NEW MODELS



For 16 pictures 2½ × 1½ on normal 120 spool. With f/3.5 Tessar, Albada finder, side release, etc., also automatic locking device, positively obviating double exposures, and Compur Rapid shutter to 1/500th sec. £22:15:0

12 monthly payments of 39/10, 24 of 19/10.

Also Model II (8 pictures 2½ × 3½ or 16 1½ × 2½). Tessar f/3.5, Compur Rapid shutter to 1/400th sec., automatic locking device, Albada finder, side release £26:5:0

12 monthly payments of 45/11, 24 of 23/-.

WESTMINSTER Plan remains unbeatable!

The undoubted advantages of the WESTMINSTER'S OUT-OF-INCOME PLAN remain substantial and decisive as ever. No delays, no difficulties, no drawbacks—but valuable and exclusive safeguards giving complete CUSTOMER PROTECTION as a right. No matter what the price or description of the apparatus you wish to acquire, you'll find you cannot do better than go to the WESTMINSTER.

Two Fine Offers

Over £6 Saved

£9:17:6 instead of £16:5:0

Westminster offer strictly limited number only—

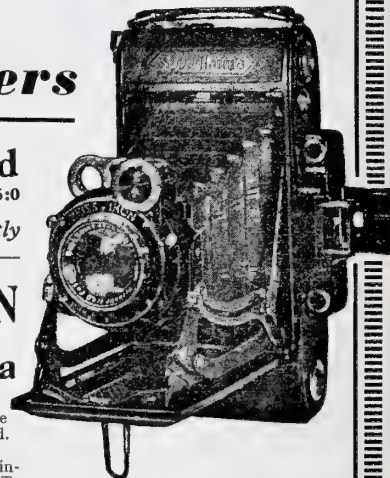
ZEISS IKON

Model 530/15

Super Ikonta

Each and all these fine and much-sought-after cameras are brand new, as normally issued.

The magnificent specification includes ZEISS IKON BUILT-IN REVOLVING WEDGE RANGE-FINDER, famous Zeiss f/4.5 Triotar anastigmat, Klio shutter, 1/5th to 1/100th sec., and delayed action, optical direct-vision finder, rapid self-recting front, etc., etc.



Most Attractive Picture Sizes.

For 8 exposures 4½ × 2½ in. on normal spool, with option of 16 2½ × 2½ by removable mask. Full size is most pleasing shape and of generous dimensions; smaller is amply big enough to give good picture of itself, yet exceedingly economical.

WESTMINSTER BARGAIN PRICE

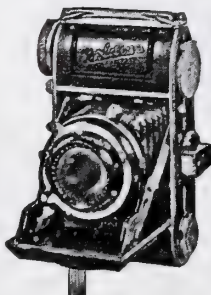
12 monthly payments of 17/4.

£9 : 17 : 6

Listed at £11—Offered by WESTMINSTER at £7:17:6

(saving £3:2:6)

BRAND NEW.



BALDINA Miniature

These BALDINA Miniatures are exceptionally attractive little cameras of marked compactness and high precision workmanship. Take 36 pictures on standard 35-mm. daylight-loading cassettes. Automatic counting. Lens is f/2.9 Meyer Trioplan, with Compur shutter to 1/300th, parallax corrected, tubular finder. Entirely unused, as normally issued by the makers with instruction book, etc., complete.

WESTMINSTER BARGAIN

PRICE £7:17:6

Or 12 monthly payments of 18/9.

THE WESTMINSTER

PHOTOGRAPHIC EXCHANGE LTD

119, Victoria St., S.W.1

VICtoria 0669

Also 81, STRAND, W.C.2

TEMPle Bar 9773.4.

(Private Branch Exchange)

24, CHARING X RD.

TEMPle Bar 7165. W.C.2

111, OXFORD STREET

GERrard 1432. W.1

GET IT FROM LIME STREET ON CONFIDENTIAL EASY TERMS

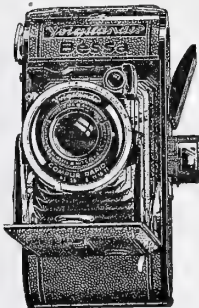
**ALL THE LATEST IN STOCK
—UP TO 2 YEARS' TO PAY**

NEW VOIGTLANDER OPTICAL-FINDER

"BESSA"

The new optical finder springs into position, with its shield removed, directly the camera is erected, making it easy to select the best angle of view. It has automatic trigger-release and changes automatically from 8 to 16 pictures, or vice versa, on 3½×2½ roll film. With 1/3.5 Voigtlander lens and Compur Rapid shutter, speeded to 1/400th sec., T. and B.

Cash price **£10:17:6**
24 monthly payments of 9/9



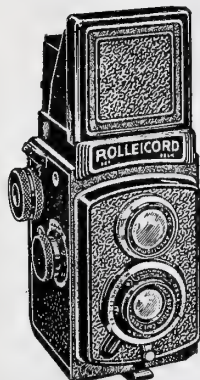
NEW MODEL Ia ROLLEICORD

Takes 12 pictures on 3½×2½ roll film for 1/7. Shows the picture full size and right way up on the ground-glass screen. Easy to use easy to get dead-sharp focussing. Built to the well-known Rollei standard. Has art leather-covered body. Fitted with 1/4.5 Zeiss Triotar lens and Compur shutter.

Cash price **£12:10:0**
24 monthly payments of 11/3.

Rolleicord Model II, winner of many prizes in last year's photographic competitions. With 1/4.5 Zeiss Triotar lens and Compur shutter speeded to 1/300th sec., T. and B.

Cash price **£14:10:0**
24 monthly payments of 13/.



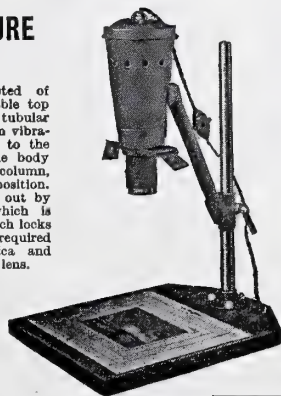
ENSIGN MINIATURE MAGNAPRINT

The lamp body is constructed of light metal. It has a removable top fitted with a lamp-holder. Its tubular mounting is very rigid, free from vibration, and provides ventilation to the condensers. For focussing the body slides freely on the supporting column, and clamps in the required position. Fine focussing is then carried out by the helicoidal lens mount which is provided with a large knob which locks it firmly in position at the required point. Takes half-V.P. Leica and Contax negatives. With 1/6.3 lens.

Cash price

£5:15:0

15 monthly payments of 8/1.



CINÉ-KODAK

"8"

9/- A MONTH or 24 months.

With fixed-focus 1/3.5 lens, exposure guide, footage indicator and eye-level finders. Holds 25 ft. of special film, only half the width of which is exposed at a time.

Cash price **£10:0:0**



Lime Street bargains are far above the ordinary standard at the best of times—but our confidential payment plan makes them easier than ever to get. If they cost 50/- or more, the first monthly payment secures your choice. They are all guaranteed and fully reliable—all are used, but not abused—get in touch with us for yours now.

GENEROUS ALLOWANCE ON YOUR PRESENT APPARATUS

Catalogue sent gratis and post free

1-pl. N. & G. New Ideal Sibyl, 1/5.5 Ross Combinable, F.P.A., alter, hood, L/case, tripod board, latest Adon Telephoto, 12 slides, film sheaths, extension back focusing screen, release..... £16 16 0
13.5-cm. 1/4.5 Leitz Elmar Anas., coupled for Leica, green and red filters, Duo lens..... £12 7 6
3×4 Foth-Derby, 1/3.5 anas. focal-plane shutter..... £3 17 6
3½×2½ Roll Film Carbine, 1/4.5 Carl Zeiss Tessar, Compur..... £4 18 6
1-pl. Mahogany Conical Bellows Field, double ex., 1/4.5 Ross Xpres. Compound, 2 D.D. slides..... £5 7 6
7-in. Series II 1/4.5 Cooke Aviar, sunk mount £3 17 6
5×4 Sanderson Hand and Stand, 1/4.5 Cooke Series II, Compound, 3 D.D. slides, L/case..... £4 17 6
16-ex. on 3½×2½ 520 Super Ikonta, 1/3.5 Tessar, high-speed Compur, purse..... £13 7 6
Six-20 Duo Kodak, 1/4.5 Kodak anas., Pronto shutter, L/case..... £4 7 6
Voigtlander Brilliant, 1/7.7 anas..... 35s. 0d.
9.5-mm. Pathe Home Movie Cine Projector, double claw, type X motor, super-reel attachment..... £6 6 0
Cine-Kodak Eight 35 Projector, adjustable resistance, First-class condition..... £8 17 6
8 or 16 Super Ikonta, 1/3.8 Tessar, D.A. Compur, L/case..... £18 10 0
16-ex. V.P. Baby Ikonta, 1/3.5 Novar, Compur, purse..... £5 17 6
Latest 6×6 Rollei-flex, 1/3.5 Tessar, high-speed Compur, ever-ready case, filter..... £21 5 0
Model B Ensign 16-mm. Cine Projector, portable, 100-watt lamp adjustable resistance..... £9 17 6
1-pl. Zeiss Enlarger, revolv. carrier, 8½-in. condenser, 1/6.3 anas., enlarging easel, special stand with drawer, etc. To clear..... £6 6 0
3½×2½ T-P. Horizontal Reflex, 1/4.5 Dallmeyer anas., roll-holder, L/case..... £6 17 6
3½×2½ Ihagex Folding Reflex, revolv. back, 1/4.5 Carl Zeiss Tessar, 3 D.D. slides, roll-holder..... £14 7 6
Pathoscope 200-B Projector, adjustable resistance..... £12 17 6
520/16 Super Ikonta 11/24, 1/2.8 Carl Zeiss Tessar, Rapid Compur, L/case..... £23 10 0
Several Fine Microscopes by eminent makers at bargain prices. Details on application.
520 Ikonta, 16 ex. on 3½×2½, 1/3.5 Tessar, Rapid Compur, purse..... £9 9 0
1-pl. Mahogany Enlarger, condenser, 1/6.3 anas., electric fittings..... £5 7 6
1-pl. Oak Enlarger, all-way carrier, 8½-in. condenser, electric fittings..... £5 5 0
3½×2½ Voigtlander Berghel Folding, double ex., 1/4.5 Heliar, D.A. Compur, 6 slides, F.P.A., L/case..... £8 7 6
3½×2½ All-metal Compact Folding, double ex., rack focus, 1/3.8 Meyer Trioplan anas., Compur shutter, 6 slides, roll-holder, L/case..... £5 17 6
3½×2½ T-P. Reflex, revolv. back, sunk lens box, sky-shade, Cooke 1/4.5 anas., double slide, F.P.A. £7 10 0
3½×2½ T-P. Duplex Reflex, special rack adjustment to top hood, 1/4.5 Tessar, sunk lens box, sky-shade, 3 D.D. slides, F.P.A..... £11 17 6
4½×6 V.P. Ernemann Press Focal-plane, 1/1.8 Ernstar anas., 6 slides, F.P.A., L/case..... £15 15 0
Model B 100-ft. or 50-ft. Cine-Kodak, 1/1.9 anas., chromium fittings, L/case..... £13 7 6
Model 121 Bell-Howell 16-mm. Filmo, 1/3.5 Cooke anas. As new..... £14 7 6

END OF SEASON BARGAINS SPECIALLY REDUCED

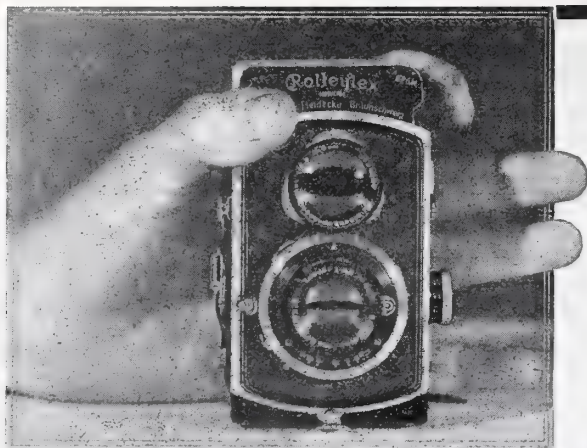
3½×2½ Non-reversing Back Dainty Soho Reflex, 1/4.5 Tessar, F.P.A., L/case..... £3 7 6
1-pl. Soho Reflex, revolv. back, Kershaw focal-plane shutter, 1/4.5 Tessar, 3 D.D. slides, F.P.A., L/case..... £12 7 6
V.P. Multi-speed Exakta Roll Film Reflex, 1/2.8 Carl Zeiss Tessar, L/case..... £23 7 6
6×6 Rollei-cord, 1/4.5 Zeiss Triotar, Compur, L/case..... £10 7 6
3½×2½ Miraphot Vertical Enlarger, 1/4.5 Zeiss Tessar lens, electric fittings, base easel..... £8 7 6
4½×6 Dallmeyer Baby Speed, focal-plane shutter, 1/6.5 Dallton Telephoto, 3 D.D. slides, F.P.A. £13 17 6
3½×2½ Dallmeyer Speed Focal-plane, 1/2.9 Pentacens, 1/6.5 Dallton Telephoto, 3 D.D. slides, L/case..... £13 17 6
Dollina II for 35-mm. Film, 1/2.9 Radionar anas., high-speed Compur shutter, speeded to 1/500th, coupled rangefinder, L/case..... £12 7 6
Model II Leitz Leica, 1/3.5 Elmar, ever-ready case..... £21 10 0
V.P. Multi-speed Roll Film Reflex, 1/3.5 Ihagex anas., purse..... £16 0 0
2½×2½ Welta Perfekta Folding Reflex, 1/3.5 Trioplan anas., Compur shutter..... £12 7 6
V.P. No. 0 Speedex Roll Film, 1/3.9 Solimar, Compur..... £3 15 0
3½×2½ Cocarette, 1/4.5 Tessar, Compur..... £4 17 6
3½×2½ Zeiss Nettar Roll Film, 1/3.5 Nettar, Compur shutter..... £7 17 6
16-mm. Simpler Roll Film Pockets, 1/2.9 Dallmeyer anas., 3-in. Dallmeyer Telephoto, interchangeable. Cost £35..... £19 19 0
A Few Good Enlargers, horizontal and vertical types, to be cleared at low prices. State details of your requirements.
3½×2½ Voigtlander Superh, 1/2.5 Skopar, D.A. Compur, Focal lens, L/case..... £17 17 0
9.5-mm. Dekko Cine Camera, 1/1.9 Dallmeyer anas., £8 17 6
9.5-mm. Pathe de Luxe Cine Camera, 1/3.5 anas., L/case. Cost £11..... £4 18 6
Model K Cine-Kodak Camera, 1/1.9 lens, L/case..... £25 0 0
Range-finder Bessa Roll Film, 1/3.5 Helomar lens, high-speed Compur, filter, L/case..... £13 10 0
Model III Leica, 1/2.5 Hektor, filter, L/case £23 10 0
Six-18 Kodak, 1/6.3 anas. lens, speeded shutter..... 45s. 0d.
3×4 Foth-Derby, 1/3.5 anas. lens..... £4 4 0
3½×2½ Roll Film Carbine, 1/4.5 Zeiss Tessar, Compur shutter..... £4 17 6
13.5-cm. Coupled 1/4.5 Leitz Elmar Lens, green and red filter, Duo lens, chromium angle finder..... £13 17 6
Model II Contax, latest chromium, 1/1.5 Sonnar, ever-ready case. Unsold..... £45 0 0
3½×2½ Latest Ensign Magnaprint Vertical Enlarger, 1/6.3 Ensign, condenser, friction drive, electric fittings..... £7 5 0
16-on-3½×2½ Zeiss Super Ikonta, 1/3.5 Tessar, double range-finder, L/case..... £13 17 6
6×6 Rollei-flex, latest, 1/3.5 Tessar, high-speed Compur, filter, ever-ready case..... £23 10 0
3½×2½ T-P. Reflex, revolving back, 1/4.5 Cooke, 6 slides, F.P.A..... £6 17 6

104-PAGE CATALOGUE FREE AND POST FREE

(1929) LTD.

CITY SALE & EXCHANGE 54, LIME ST., LONDON, E.C.3

Also at 24, ALDERSGATE ST.; 59/60, CHEAPSIDE; 90/94, FLEET ST.; and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.



THE 4x4 cm. Rolleiflex

THE MINIATURE OF
MINIATURE REFLEXES

GIVING TWELVE
PICTURES ON 1/
V.P. ROLL FILM

If you want a smaller camera retaining all the famous Rolleiflex qualities—here's the very thing!—it shows the picture full size and right way up on the focussing screen, and has the excellent feature of a magnifier fitted over the peep-window so that shutter speeds and lens apertures are shown up in magnified form. It has f/2.8 Zeiss Tessar lens and Compur Rapid Shutter, speeded to 1/500th sec., T and B. This model is used exclusively by many of the leading exhibition workers. It takes the majority of the 6x6 cm. Rolleiflex accessories, and is a really versatile instrument. Price £26.

The 6x6 cm. Rolleiflex taking 12 pictures on 3½x2½ roll film, with f/3.5 Tessar lens and Compur Rapid shutter. £25.



See this sign on
your dealer's window.

SEE IT AT YOUR DEALERS

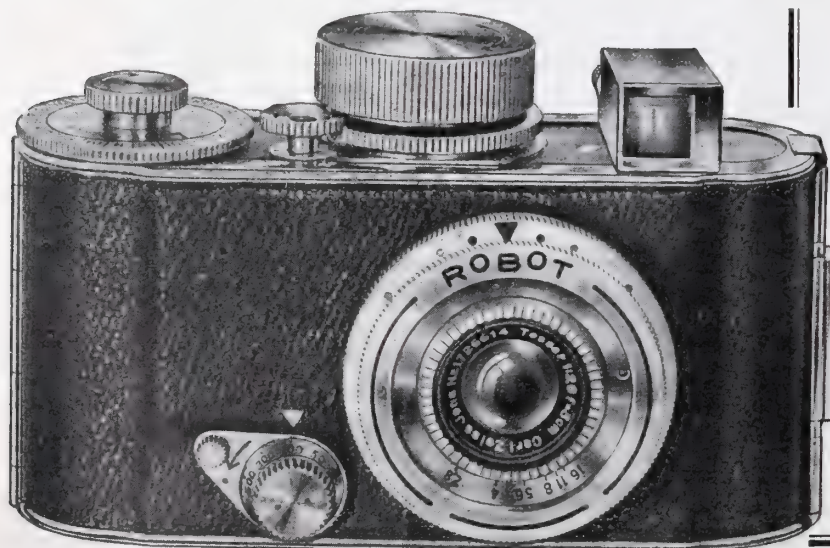
or write for Rolleiflex/Rolleicord prospectus and name of nearest stockist, from the Sole Importers:

R. F. HUNTER Ltd. "CELFIX HOUSE,"
51, GRAY'S INN ROAD, LONDON, W.C.1

Phone: Hol. 7311/2.

ROBOT

"THE CAMERA THAT THINKS FOR YOU" — and how!



THREE MODELS

Interchangeable lenses.

With Zeiss Tessar f/2.8-3 cm.

£29 10 0

With Zeiss Tessar f/3.5-3 cm.

£26 10 0

With Meyer Primotar f/3.5-3 cm.

£23 10 0

Interchangeable Telephoto Lens.

Schneider Tele-Xenar f/5.5-5 cm.

£10 0 0



- Shoots sequence pictures with machine-gun speed.
- Lens always in "ready" position—no withdrawing necessary.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focusing gives needle-sharp definition and supersedes rangefinders.
- Takes up to 50 exposures on Standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan" to colour film at any moment.
- With motor wound takes from one up to 24 exposures in quick succession, or singly.
- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives "Time" and from 1 sec. to 1/500th sec.—and all intermediate speeds.
- Weighs 14 oz.—just heavy enough to be held comfortably without risk of movement.
- Overall size only 4½x2½x2 in.
- Three view-finders in one, including "right-angle" for "candid" work.
- Daylight-loading spools available.
- Camera has stainless steel body, covered black morocco.

'ROBOT' (H. E. J. Spearman, Sole Concessionaire for Great Britain and the I.F.S.)

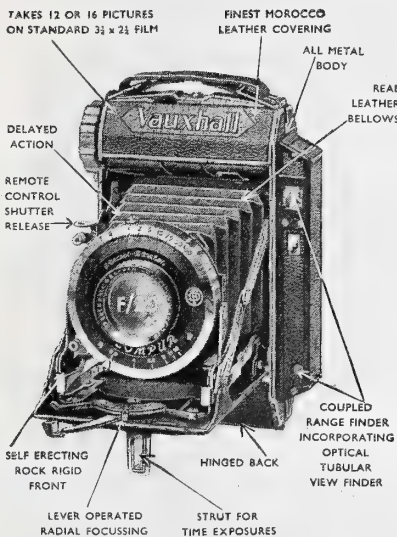
53 & 54 HAYMARKET, LONDON, S.W.1

Telephone: WHItchall 2662-3.

WE ARE NOT POETS—WE CANNOT SING !!!

—neither are we much good at “wisecracks”—but see how others sing the praises of the now famous VAUXHALL CAMERAS. Remember that the reviews and testimonials quoted are from people who count. These people of experience have submitted these cameras to real practical tests and we think that this is of greater advertising value than blowing our own trumpets—We have spoken !!!

RANGE-FINDER VAUXHALL MINICAM



Here is a coupled range-finder miniature, fitted with the finest quality f/2.9 anastigmat lens in delayed-action Compur shutter, selling at a price which YOU can afford. Actually its nearest competitor is approximately 40 per cent higher priced—BUT the Vauxhall has numerous advantages not to be found in other cameras of this type. For instance, it takes two sizes of picture according to choice—either twelve or 16 square or 16 2 1/4 x 1 1/8. Another exclusive feature is the special radial focussing lever which automatically springs back into the infinity position when the camera is closed, thus preventing any possible damage to the camera or focussing mechanism.

PRICE £11 15s. ONLY

Yours for 20/7 down and eleven similar monthly payments.

AUGUST PRESS REVIEWS ON THE NEW RANGE-FINDER MINICAM

“... We comment favourably upon a number of good points in this instrument, not the least attractive being the remarkably low price. The whole job is very well made, and our tests confirm the good opinion we formed of it upon inspection. The range-finder was photographically tested at full aperture on close-ups, medium distance and long-shots, all of which proved to be dead sharp on enlarging. The lens is of excellent quality, the price is only £11 15s. complete so that the many advantages of a coupled-range-finder camera are now available to a much wider public than hitherto.”

—*Miniature Camera Magazine.*

“... One important feature is the fact that immediately the side-struts are pressed to close the camera, the focussing lever, wherever it may be set, automatically returns to the infinity position, thus preventing any possible damage to the focussing mechanism. The Vauxhall Super-Minicam sells at £11 15s., which in consideration of its useful features and wide-aperture lens is exceptionally good value.”

—*Miniature Camera World.*

“... In spite of the comparatively large picture taken, the camera itself is by no means bulky. The Super-Minicam is sold at £11 15s., which is a very moderate price for a camera with its specification.”

—*The Amateur Photographer.*

A PRESS PHOTOGRAPHER'S TESTIMONIAL—

24, Buchan Street,
Maaduff, Banffshire.
17th August, 1937.

The Camera Co.,
320, Vauxhall Bridge Road,
Victoria, S.W.1.

Dear Sirs,—Some time ago I purchased from you a Vauxhall Minicam, fitted with f/2.9 anastigmat, and I am so pleased with its performance that I feel I must write and thank you for putting a very efficient camera on the market at such a low figure.

Enclosed are a few of the many reproductions I've had accepted by local papers; all of these ranging from high-speed work to interiors were taken with the Vauxhall which is my constant companion. Most of my subjects are the candid type, which give you very little time to manipulate a camera, and are very often found in poor lighting conditions; however, the Vauxhall is perfectly fit to cope with these subjects.

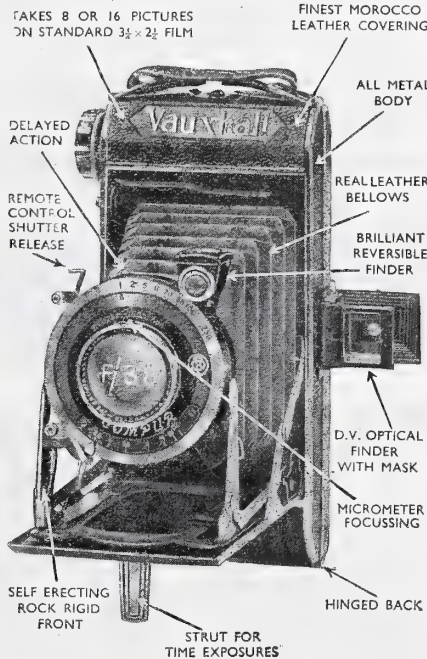
I use the Vauxhall almost entirely for press work, and only where exceptional subjects, such as require rising front movement, occur does another camera have the precedence. I am also enclosing a few prints to show you the fine definition I get with ordinary rough-grained films.

Please return press cuttings and prints, for which I herewith enclose a stamped and addressed envelope.—Yours faithfully,

(Signed) F. W. RITCHIE.

P.S.—Kindly send me the leaflet on your new Range-finder Model.

8 PICTURES 3 1/2 x 2 1/2 F/3.8 16 PICTURES 2 1/4 x 1 1/8



Streamlined all-metal body of extremely small dimensions. We have sold many hundreds of this popular-sized model during this season and we invite comparison with any instrument of similar type advertised in this journal.

3 1/2 x 2 1/2 or V.P., f/3.8 anastigmat, Compur shutter **£5:17:6**

Ditto, with radial focussing..... **£6:17:6**

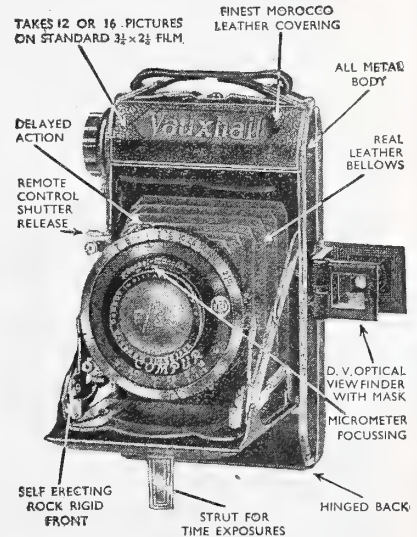
3 1/2 x 2 1/2 or V.P., f/4.5 anastigmat, 3-speed shutter **59s. 6d.**

3 1/2 x 2 1/2 only, ditto, ditto..... **55s. 6d.**

(Or under our SELF-FINANCED Hire-Purchase Terms of 12 monthly payments of 10/4, 12/-, 5/5 or 5/- respectively.)

Send for illustrated leaflet on all models.

STANDARD MINICAM



Constructed of Metal—NOT Bakelite.

AMAZING VALUE !!

Everybody, including the Press critics who have seen and tested the new all-metal Vauxhall Minicam, are amazed at the value. This low price is only possible because of the fact that we, as sole distributors, import large numbers direct from the factory in Germany, and, in addition, we are content to sell at a small profit. If you purchase a Vauxhall Minicam you will be saving approximately 50 per cent against the price of its nearest competitor.

PRICES :

With f/2.9 anastigmat, micrometer focussing mount, D.A. Compur shutter..... **£6:19:6**

Ditto, with unique radial focussing **£7:19:6**

Ditto, with Prontor D.A. shutter..... **£5:19:6**

Or 12 monthly payments of 12/3, 14/- and 10/6 respectively.

CRITICS' VIEWS

on the New VAUXHALL DUAL-SIZED MINICAM

“... We gave this instrument a thorough test and found it operated excellently. The price is remarkably low, being £6 19 6 only.”

—*Miniature Camera Magazine.*

“... This new model is well and rigidly built and the price £6 19 6 is truly remarkable.”

—*The Camera.*

“... In appearance this camera is very attractive. The body being covered with morocco leather, and all bright parts plated. The Vauxhall camera is very good value for the price.”

—*Miniature Camera World.*

“... This newly introduced camera is decidedly neat and small for the size of picture it takes, and sells at a very reasonable price.”

—*The Amateur Photographer.*

“... On test the camera performed well. The general construction is particularly rigid and is good value at £6 19 6.”

—*The Home Photographer.*

THE CAMERA COMPANY

320, Vauxhall Bridge Road, Victoria, S.W.1. and 52, Cheapside, E.C.2.

TELEPHONE VICTORIA 5482 AND 5483.

TELEPHONE CITY 5482

PLEASE MENTION “THE AMATEUR PHOTOGRAPHER” WHEN CORRESPONDING WITH ADVERTISERS.

Speed then to take advantage of the field

—“KING JOHN”

When to Warm Tone (by straight development)
Is added Speed that rivals Bromide's skill.
So that enlargements, matching contact prints,
Can with a like facility be made ;
The sum of Mezzotone's advantages
Has but begun its dizzy, upward climb,
Add to it Latitude, that useful tolerance,
And then Long scale Gradation, detail true
Unto the negative's full tonal range.
A dozen surfaces, of Character,

On which to picture every mood and mode.
And with each attribute such constancy
As stamps the goldsmith's chain in every link
The total thus compiled a column builds
O'er topping all the giants in the field.
To this array of qualities supreme
Is added now the satisfying news
That Mezzotone retails at Bromide paper price,
For all the world to share its print appeal.

MEZZOTONE

THE *Criterion* CHLORO-BROMIDE PAPER
AND LANTERN PLATES

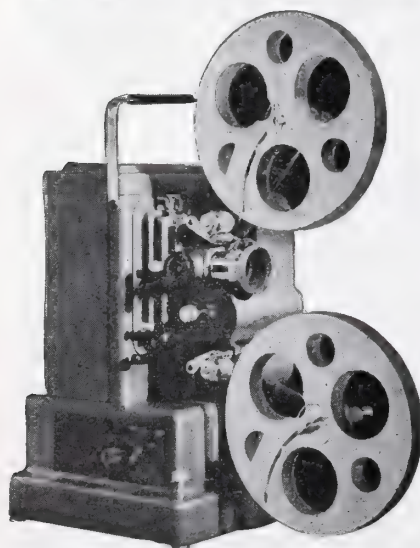
LANTERN PLATES, per dozen, 1/10.

From your dealer, or in difficulty direct from:

CRITERION (PLATES PAPERS FILMS) LTD STECHFORD, Warwickshire
London: 35, Essex Street, Strand, W.C.2

ANNOUNCING

Price Reductions



MODEL G.3 for 8, 9.5 and 16 mm. films.

PAILLARD-Bolex PROJECTORS

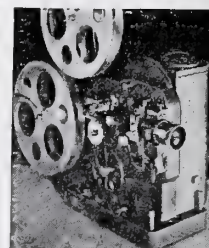
New Models!

New Values!

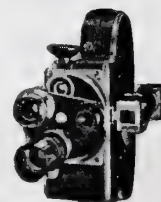
Increased demand for Paillard-Bolex projectors makes it possible not only to reduce prices, but to introduce a number of new models, covering all sub-standard projector needs. Whatever your requirements, they can now be met by a high-power projector giving the tremendous screen luminosity and pin-sharp definition for which Paillard projectors are famous.

- **MODEL G.3**, for 8, 9.5 and 16 mm. films. Screen performance absolutely flickerless. Immense screen illumination with pin-sharp definition over whole picture area. Silent running and minimum film wear. All-enclosed 100 per cent gear-driven mechanism. All the latest ciné refinements, including: still pictures, instantaneous reverse, motor rewind, interchangeable lamps, 500-watt or 250-watt (the latter costing only 21/-). Change from one film size to another only takes a few seconds. Projector, with accessories, fitted 2-in. lens and 500-watt lamp, price, including resistance..... **£52 10 0**
- **MODEL G.916**, the same as above, but for projecting 9.5 and 16 mm. films. With resistance..... **£45 0 0**
- **MODEL G.816**, the same as above, but for projecting 8 and 16 mm. films. With resistance..... **£45 0 0**
- **MODEL G.16**, the same as above, but for projecting 16-mm. films only. With resistance..... **£39 0 0**
- **MODEL G.8**, the same as above, but for projecting 8-mm. films only. With resistance..... **£39 0 0**

Write for details to Dept. A.P.



New D.A. 37 for 9.5 and 16 mm. films.
With resistance. **£29 17 6**



PAILLARD CINE CAMERA.
Models for 9.5, 16 and double 8 films. Critical visual focuser. Dallmeyer f/1.6 speed anastigmat..... **£55 0 0**

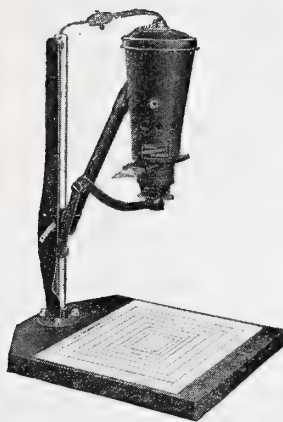
- THE NEW IMPROVED MODEL D.A.37 for both 9.5 and 16 mm. films. Fitted 400-watt lamp and Meyer f/1.6 40-mm. lens. Mechanism equivalent to a three-bladed shutter, giving perfectly flickerless projection. Complete with resistance..... **£29 17 6**

CINEX LTD. 70, HIGH HOLBORN LONDON, W.C.1.

GOODNIGHT, ARCHIBALD . . .

WE'RE GOING TO BED! . . . FOR GOODNESS SAKE GET A MODERN ENLARGER, AND DON'T STAY UP HALF THE NIGHT.

Yes, Sir! that's just the trouble, yours is an old-fashioned horizontal outfit—it takes two minutes to sandwich the film in the glasses, three minutes to focus, more or less incorrectly, and four minutes to expose—and then—Blow it! if there isn't a spot of fluff over Grandma's glass eye! Archibald or not, we know you would like a decent Enlarger. You will get it from Pelling & Cross.



Magnaprint AV/11, $3\frac{1}{2} \times 2\frac{1}{2}$, automatic, f/4.5 Dallmeyer, double condenser **£13 10 0**
Model V/10, $2\frac{1}{2} \times 2\frac{1}{2}$, non-automatic, f/6.3..... **£8 10 0**



FILMAREX.

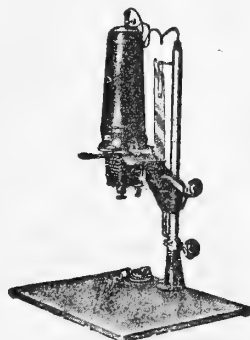
Filmarex 110 **£11 8 6**
 Single condenser, f/4.5, iris, strip-film holder, for 6×6 cm. up to 7 times enlargement.

Filmarex 113 **£17 17 0**
 As above, but opal diffusion, for 6×9 cm. up to 7 times.

Filmarus 101 **£9 13 6**
 Single condenser, f/4.5, iris, strip holder, 2-10 times enlargement. For 4×4 cm. and smaller.

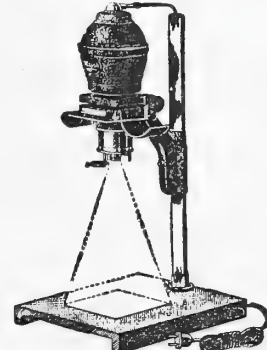


FILMARUS.



Fam Automatic 303, single condenser, f/4.5, iris, strip-holder, for 6×6 cm. Up to 7 times. **£18 18 0**

Fam Automatic 305, opal diffusion, for $3\frac{1}{2} \times 2\frac{1}{2}$ in. Up to 7 times. Otherwise as above **£21 0 0**



Rajah Model 28, double condenser, f/4.5, strip-holder. For 6×6 cm. and smaller up to 7 times. **£11 10 0**

Vertex Models, for all sizes up to 6×6 cm., single condensers, f/6.3 or f/4.5 anastigmats. Prices from **£6 6 0 to £10 10 0**.

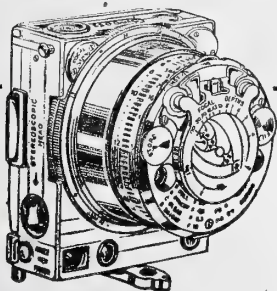
CALL AND INSPECT, OR WRITE FOR FULL DETAILS OF THE MODEL YOU REQUIRE. DEFERRED TERMS WITH PLEASURE.

PELLING & CROSS, 85, Baker Street, W.1

WELBECK 9682.

BUSINESS: 9 a.m. to 7 p.m.

Your specification? of the Complete Camera



The Compass Camera
 extended, half actual size.

SPECIFICATION

Exposure meter; range-finder; focussing scale; right angle and direct vision view-finders; depth-of-focus indicator; screen and magnifier for composition and focussing; specially designed high-speed wide-angle (F/3.5) lens by Kern; lens

cover and hood; set of three filters; spirit level; panoramic and stereoscopic fittings.

The Compass Standard back for use with glass plates is interchangeable with the new roll-film back. All within a space less than a packet of 20 cigarettes and weighing less than 8 oz.

You would like to include so many essentials in your ideal camera that you are afraid it would be too cumbersome and heavy. Read the accompanying Compass Specification and consider if this does not tally very closely with your own conception of the complete camera. Then consider the portability of Compass. It can be carried in a man's vest pocket, is smaller than a packet of 20 cigarettes, and weighs less than 8 oz. A miniature camera in the true sense of the word—and complete! The Compass may be examined at any Appointed Compass Dealer, or at the Company's Showrooms.

Compass

• You are invited to write for the free explanatory 48-pp. illustrated booklet.

BUILT LIKE A WATCH—AS SIMPLE TO USE

COMPASS CAMERAS LTD., 57, BERNERS STREET, LONDON, W.1

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

RFW.73

The best pictures are "Close-Ups"

The best "close-ups" are made with a

KINE-EXAKTA!

You see in the Brilliant Screen, largely magnified, the exact picture that you wish to take. The focussing is decisive.

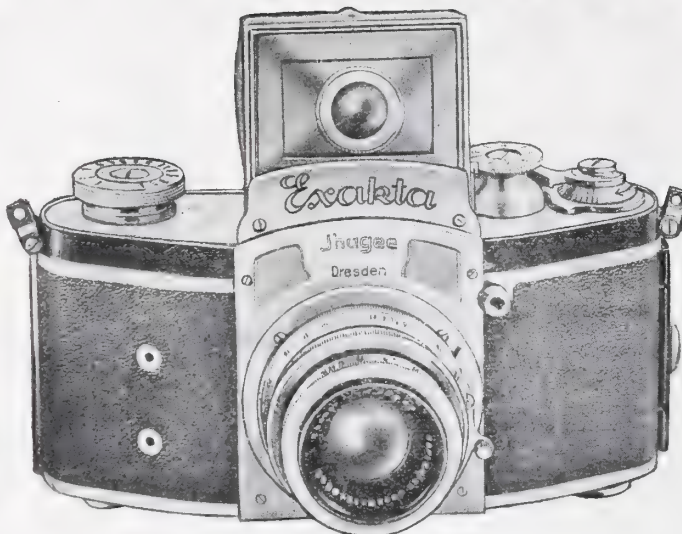
A real **MINIATURE REFLEX** for all makes perforated Films 24×36 mm. in cassettes or daylight-loading spools.

FOCAL-PLANE SHUTTER

Speeds, 1/1000th sec. to 12 seconds, or delayed action 1/1000th sec. to 6 seconds.

PRICES:

Exaktar Anas., f/3.5, 5.4 cm. £27:10:0
Tessar Anas., f/3.5, 5 cm. £34:10:0
Tessar Anas., f/2.8, 5 cm. £38:10:0
Primoplan, f/1.9, 5.8 cm. £45:0:0
Ever-ready Case 20/-



You can make "CLOSE-UPS" as near as 4 inches

Extension Rings
for 4 inches 8/6
" 9 " 8/6

Pair of Adapters for do.
(necessary) - - - 20/-

Lens Hood for f/3.5 or
f/2.8 - - - - 7/6

Do. for f/1.9 - - - 10/6

Have you received the new
Exakta Price List No. 38?
If not, ask for one—post
free.

GARNER & JONES LTD., POLEBROOK HOUSE,
GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.



GEVAERT

Films for Miniature Cameras

are available in four varieties: Gevaert Special (Fine Grain), orthochromatic, 500 H. & D., 19° Sch.; Superchrom, fine grain, high speed, 4,400 H. & D., 28° Sch.; Panchromosa, a perfected panchromatic film, speed to daylight 4,400 H. & D., 28° Sch., to artificial light 8,000 H. & D., 30° Sch.;

Panchromosa Micrograin, possessing extremely fine grain, 1,700 H. & D., 24° Sch.

All Gevaert Miniature Camera films are available in the convenient Gevaert cartridge, also on daylight spools, and as single and multiple refills. All with 36 exposure numbering.

Gevaert Roll Films

Gayvert (Regular)

A very fast orthochromatic film for all ordinary snapshots. Possesses great latitude and is fast enough for all but the most difficult subjects.

Superchrom (Express)

Highly orthochromatic and extremely fast (28° Sch.). Anti-halation backing ensures clean outlines. Exceptional latitude. Ideal for speed subjects, interiors and difficult lighting conditions.

Panchromosa

A high-speed panchromatic film (28° Sch. to daylight, 30° Sch. to artificial light), gives true monochromatic rendering. Equally suitable for outdoor or indoor work by day or night. The high speed makes very short exposures possible.

Panchromosa Special

Similar to panchromosa but slightly lower (21° Sch. to daylight, 23° Sch. to artificial light) and has exceptionally fine grain, allowing of great enlargement.

GEVAERT LTD., WALMER ROAD, LONDON, W.10

PHOTO TRADING CO'S

Gigantic

SWEEP-OUT

★ SHOP-SOILED and PARTLY USED
★ BARGAINS OF EVERY DESCRIPTION ★

STOCK-SOILED ONLY.

	New.		Price now
Foth-Derby 16-on-V.P., f/2.8 Tessar lens.....	£11 10 0		£10 5 0
Leica II, f/3.5 Elmar lens.....	£27 6 0		£22 5 0
Zeiss Super Nettar II, f/2.8 Tessar lens.....	£28 2 6		£24 0 0
Agfa Karat, f/6.3 lens.....	£5 5 0		£4 10 0
Zeiss Nettar, f/2.8 Tessar lens.....	£12 17 6		£10 10 0
Gerto Dollina II, f/2.9 Cassar lens.....	£4 7 6		£3 15 0
Baldi 16-on-V.P., f/4.5 Vidanar, in Vario.....	£8 0 0		£6 10 0
Baldi 16-on-V.P., f/2.9 Trioplan, in Compur.....	£12 17 6		£10 5 0
Gerto Super Sports, Plate and Roll Film, f/2.9, in Compur.....	£5 5 0		£4 10 0
Agfa Speedex O, V.P., f/3.9, in Compur.....	£5 5 0		£6 5 0
Kodak Six-20 Duo, f/4.5, in Compur.....	£16 10 0		£13 13 0
Rolleicord, f/3.5 Triotar lens.....	£3 2 6		£2 10 0
Ensign Double-8, f/4.5 Ensar.....			
2½ × 3½			
Kodak Regent, f/4.5 Tessar, in Compur, auto-range.....	£20 0 0		£16 16 0
Welta Solida, f/4.5 Schneider, in Compur, auto-range.....	£12 17 6		£10 10 0
Ensign Autorange, f/4.5 Tessar, in Compur.....	£13 10 0		£10 10 0
Zeiss Ikonta, f/4.5 Novar, in Telfa.....	£7 17 6		£5 15 0
Zeiss Ikonta, f/6.3 Novar, in Derval.....	£4 7 6		£3 5 0
Zeiss Nettar, f/6.3 Nettar lens.....	£4 7 6		£3 5 0
Ensign Selfix, f/4.5, in Compur.....	£6 15 0		£4 10 0
Voigtlander Bessa, f/6.3 lens.....	£3 12 6		£2 17 6
Voigtlander Bessa, f/7.7 lens, delayed action.....	£3 12 6		£2 15 0
Zeiss Nettar, f/6.3 Nettar, in Derval.....	£3 15 0		£2 17 6
Voigtlander Bessa, f/3.5, in Compur-Rapid.....	£9 12 6		£7 10 0
Coronet Folding Camera, f/6.3 lens.....	£2 8 0		£1 17 6
Coronet Folding Camera, f/7.7 lens.....	£1 15 0		£1 6 0
Coronet Folding Camera, Meniscus.....	£0 18 6		£0 13 6

USED CAMERAS.

Zeiss Contaflex, f/2 Sonnar lens, with case and filter. Offered at.....	£52 10 0
Kodak Graflex Reflex for 4-plates, changing-box, cut-film holders and leather case. Offered at.....	£15 10 0
Mentor Folding Reflex, 10 × 15 cm., f/4.5 Tessar lens, 3 D.D. slides, F.P. adapter and leather case. Offered at.....	£8 0 0
3½ × 2½ Mentor Reflex, f/4.5 Tessar lens, 3 single metal slides, roll-film adapter and carrying-case. Offered at.....	£7 15 0
Rolleiflex 6 × 6 cm., f/4.5 Tessar, in Compur. Offered at.....	£9 10 0
10 × 15 cm. Contessa Nettel Press Camera, f/4.5 Tessar lens, 5 single slides and carrying-case.....	£8 0 0
3½ × 2½ Zeiss Icarette, f/4.5 Tessar, plate and roll film, double extension, 6 slides, F.P. adapter and leather case.....	£9 15 0
3½ × 2½ Dallmeyer Speed Camera, f/2.9 Pentac lens, 3 D.D. slides, F.P. adapter and leather case.....	£11 10 0
Six-20 Kodak, f/4.5 anastigmat lens. Condition as new. Offered at.....	£4 4 0
3½ × 2½ Ensign Autospeed, f/4.5 lens, focal-plane shutter.....	£6 19 6
3½ × 2½ Voigtlander Inos II, f/4.5 Skopar lens in Compur shutter.....	£9 9 0
3½ × 4½ Zeiss Lloyd Roll Film Camera, will take plates, f/4.5 Tessar, in Compur.....	£5 15 0

16-mm. CINE BARGAINS.

Ensign Kinecam 4, f/3.5 Taylor-Hobson lens, leather case.....	£5 0 0
Ensign Kinecam Sixteen, f/3.5 Dallmeyer, slow-motion and half-speed.....	£9 15 0
Ditto, with f/2.6 lens.....	£12 10 0
Model D Kodascope.....	£18 10 0
Agfa Domestino.....	£14 10 0
Eumig Projector, 250-watt lighting.....	£22 0 0
Model L Kodascope, 750-watt. Unused.....	£65 0 0

9.5-mm. CINE BARGAINS.

Cine-Nizo, f/2.8 Cassar lens. Unused.....	£8 15 0
Pathe de Luxe Motocamera.....	£6 17 6
Pathe 200-B Projector, shop-soiled only, complete.....	£14 10 0
Pathe Imp Projector, motor and super attachment.....	£5 15 0
Pathe Ace Projector.....	£1 7 6
Ginecraft Cine Tripod. Stock-soiled.....	£3 5 0

Many others in stock. Let us know your requirements.

PHOTO TRADING CO., Ltd.
CHANGE ALLEY,
SHEFFIELD, 1

Telephone:
26255

THIS WEEK'S BARGAIN BULLETIN

FROM ALDERSGATE STREET

It will pay you to watch this column every week. You're sure to find the very thing you need at pounds below original list price. Every instrument is in splendid working order and (when necessary) has been overhauled in our technical workshops. Choose yours now—anything over 50/- on easy terms.

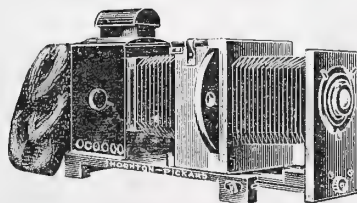
ALL USED BUT FULLY GUARANTEED

9 × 12 Ica Ideal, double extension, 6-in. f/4.5 Tessar, Compur shutter, 4 slides, F.P.A. and case.....	£6 17 6
1-pl. Folding, f/6.3 Zeiss anastigmat, Ibsco shutter, speeded from 1 to 1/100th and Time, rising front, 6 slides and case.....	£2 5 0
1-pl. N. & G. Sibyl, f/4.5 Zeiss Tessar, shutter speeded from 1 to 1/100th, 6 slides.....	£6 6 0
1-pl. Tenax, Goerz Dagor, Compound, double extension, 6 slides.....	£3 12 6
3½ × 2½ Sibyl, f/4.5 Xpres, 3 double slides, F.P.A., leather case.....	£11 7 6
3½ × 2½ Zodelia, f/3.8 anastigmat, D.A. Compur, 3 slides.....	£5 2 6
3½ × 2½ Tropical Contessa, double extension, f/4.5 Tessar, Compur, 6 slides and case.....	£6 12 6
Pair 6 × Kershaw Prism Binoculars, and leather case.....	£2 15 0
Pair 10 × Bausch & Lomb Stereo Prism, central screw focussing, and case.....	£7 10 0
Pair 20 × 50 Saxe Stereo Prism, and case.....	£8 15 0
Pair 6-lens Opera Glasses, and case.....	£1 15 0
3½ × 2½ Ihagee Roll Film and Plate, double extension, f/4.5 anastigmat, Compur shutter, focussing screen and 3 slides.....	£5 12 6
3a Special Kodak, range-finder model, f/6.3 Cooke Aviar, Compur, leather case.....	£3 5 0
1-pl. Kodak Special, f/4.5 anastigmat, Kodamatic shutter. As new.....	£5 2 6
1-pl. Duplex Reflex, f/2.9 Anticomar, revolving back, triple extension, 3 book-form slides.....	£12 10 0
6 × 6 Rolleiflex, f/4.5 Novar, complete in leather case. Cost £9 12s. 6d. Unsoiled.....	£7 2 6
6 × 6 Rolleiflex, f/4.5 Tessar, Compur, complete in case.....	£10 12 6
3 × 3 Dolly, f/2 Xenon, Compur shutter. Cost £13 10s.....	£9 9 0
4 × 3 Foth-Derby, f/3.5 anastigmat.....	£4 4 0
4 × 3 Baby Ikonta, f/3.5 Novar, Compur. Unsoiled.....	£7 10 0
1-pl. Self-capping Anschutz, f/4.5 Cooke Aviar, Wishart, 6 envelopes. New condition.....	£8 15 0

EASY TERMS & EXCHANGES

T.-P. IMPERIAL ENLARGER

8/1 a month for 15 months.



Micrometer screw focussing front, reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal enlarger for the beginner. Without lens.

£5:15:6 CASH

APPROVAL allowed to postal buyers for five days against full cash deposit.

(1929) LTD.
CITY SALE & EXCHANGE
84, ALDERSGATE ST., LONDON, E.C.1

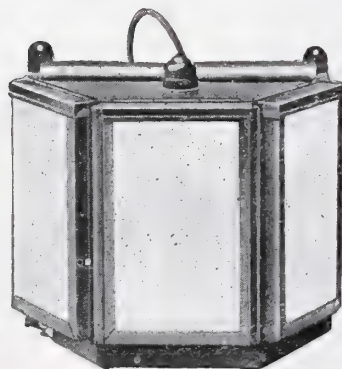
Also at 50/60, CHEAPSIDE; 90/94, FLEET ST.; 54, LINE ST. and 13, THE ARCADE, LIVERPOOL ST., LONDON. E.C.; also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

Increase **YOUR CAMERA'S** **CAPABILITIES**



ILFORD COLOUR FILTERS

There is a wide range of Ilford colour filters for landscape and general photography, whilst filters for special purposes can be supplied to order. Prices according to size. Write for leaflet, "Ilford Colour Filters and Adjustable Holders."



ILFORD DARKROOM LAMPS AND SAFELIGHTS

Safeguard good camera work with good darkroom lighting. Ilford darkroom lamps are made in many types, but have one characteristic in common—each ensures a high degree of illumination with perfect safety. Fully descriptive literature sent free on request.

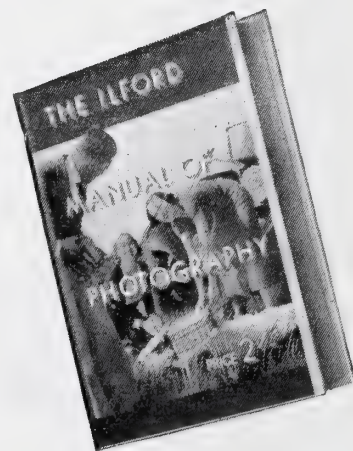
with these ILFORD aids to Finer Photography



ILFORD PHOTO - ELECTRIC EXPOSURE METER (Model B)

Absolutely accurate exposures improve the work of any camera. Use this Ilford Photo-Electric Meter—the latest, simplest and by far the best of all. It shows instantly the correct exposures for any subject under all conditions. Din, H. & D. and Scheiner speed difficulties overcome by the simple grouping system evolved by Ilford.

Price **£3 - 3 - 0**
in neat leather case.



THE ILFORD MANUAL OF PHOTOGRAPHY

An enlarged and fully illustrated edition written by a staff of experts under the Editorship of Mr. George E. Brown, F.I.C., Hon. F.R.P.S., for 30 years Editor of the British Journal of Photography and the B. J. Almanac. In its 25 chapters every branch of photographic work is covered and important, reliable formulæ given to help you add to your camera's capabilities.

Price **2/-**
from all dealers, or post free 2/6.

ILFORD LIMITED ILFORD LONDON

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, SEPTEMBER 8TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2548.

THE Autumn exhibition season opened in London last week with the P.P.A. show at Princes Galleries, Piccadilly, W. The work at this exhibition is entirely by members of the Professional Photographers' Association, and is a representative display of British professional portraiture. About 500 prints have been selected, and needless to say many Royal and Coronation portraits are to be seen. The collection includes some fine examples of studio work and there are several subjects in which the humorous note is struck. As in previous years, these pictures form the first half of the annual P.P.A. exhibition and will be replaced on September 17th by the second half, which will be devoted to "Photography in Commerce and Industry," closing finally on September 29th. In the meantime both the exhibitions of The Royal Photographic Society and the London Salon of Photography open their doors to the public on September 11th. The former at 35, Russell Square, W.C., and the latter at 5a, Pall Mall East, S.W.

Round Figures.

Numbers of swelling rotundity have lately been appearing in the daily Press to illustrate the popularity of photography with the British public. It is stated that the number of photographs taken in a year is 250 million and that during one week in August 50 million negatives were exposed, an increase of more than 60 per cent on the number taken during the corresponding week of the previous year. It is disappointing that one cannot make more of these figures. The yearly output of negatives, big as it seems, means that if the

TOPICS of the Week



GOODBYE TO ALL THAT.

With the end of the holiday season the photographer's thoughts turn to printing from his holiday negatives.
(See article on page 286.)

negatives were put end to end they would only go one-tenth of the way to the moon and would not quite reach round the earth at the Equator. Rather more particularised is the figure showing the number of spools of film handled by a certain un-stated number of finishers during one August week. The figure of 208,274 spools sounds so much more convincing than "something approaching a quarter of a million." Moreover, it is stated that out of every 80 snaps, 79 are successful—a tribute perhaps rather to the material he or she uses than to the photographer. But what does "successful" mean exactly?

Chemicals and Light.

Important committees representing pharmacists and chemists and manufacturers of glass in other countries have been considering the ever-present problem of the light-sensitive chemical. The U.S. Pharmacopœia gives a list of over 400 medicinal substances which should be protected from light. Light works strange alterations in liquids, changing them from colourless to yellow or pink or green, and even if the alteration is no more than a colour effect it does not please the patient to see his medicine undergoing these alterations. Blue and amber glass bottles have been tried, and instructions given that some chemicals should be kept in total darkness. We wonder whether this research could not be turned the other way round, and chemical products be so manufactured that light, instead of causing deterioration, would bring them to a proper ripeness. The idea is not so foolish as it may sound, because there is one outstanding example in which a vast art and industry has been built

upon a single chemical reaction, the darkening of silver salts when exposed to light. That art and industry is, of course, photography.

When the Golf Ball is Hit.

We do not know whether some recent work on high-speed photography in which a golf ball and a club have been the subject of experiment is intended to help golfers in their play, but it certainly has its interest and probably its high importance in the study of physics. It has been done at the Massachusetts Institute of Technology. One photograph shows the golf ball and the club at the moment of impact before the ball has moved from the tee, and actually the ball can be seen to be flattened at the side which is in contact with the club. The club and the ball travel together for about half an inch, and then the ball goes ahead, and as it goes it gets flattened on another side, at right angles to its first flattening where the club struck it, and the camera is able to record all this change in the shape of the ball

while the ball is speeding along at five thousand revolutions a minute. The exposures given have been 1/200,000th of a second. Time does not permit of much finer splitting.

Antidote for Potassium Cyanide.

A recent note in these columns on methylene blue as an antidote for potassium cyanide poisoning seems to have created a good deal of interest, to judge from the correspondence and even the telephone inquiries that have reached us. Those who are interested enough to pursue the matter will find it fully set out in the *Scientific Monthly* of New York for December, 1936. Only the medicinal or chemically pure dye methylene blue should be used. The solution is most effective when made up fresh just before using. Preferably the amount of dry dye to be used should be on hand, and the mixing in distilled water should be done just before using, as an aqueous solution oxidises rapidly. An intravenous injection of 50 c.c. of a 1 per cent solution is usually successful; in some cases a

second dose or even more may be administered after a short interval.

Photographing Nuisances.

An unusual application of the camera is to the task of detecting nuisances. The sanitary inspector in the Port of London, if he sees a chimney emitting black smoke, gets out his camera and takes a photograph of it, which is used in evidence against the offender. It has to be black smoke to constitute a nuisance, and, moreover, it has to be continued for a certain number of minutes. The evidence of the photograph is sufficient as to its blackness, but, of course, only a "movie" could afford indubitable evidence as to its continuance. The camera is also used in connection with the inspection of food, and we have seen one photograph which, we were assured, was not the result of any previous arrangement, revealing a tin of tomatoes in the very act of exploding, the volatile matter leaping from the tin like a fountain right above the top of the photograph.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Photo-Regression.

I have come across the term "photo-regression," but have no idea of its meaning; can you help me? S. E. A. (Cambridge.)

Whatever may be the action of light on a sensitive emulsion to make the development of an image possible, the effect sooner or later passes off, and no such development can take place. This diminution and final disappearance is known as photo-regression.

It was first noticed in the Daguerreotype process, when it was found necessary to process the plate immediately after exposure. The effect of light action began to decrease at once, and in a few hours it had disappeared. To a somewhat less degree the same thing applied to the wet collodion process, depending to some extent on the amount of moisture retained in the collodion itself. With gelatine dry plates the effect of exposure is retained for a long period, and there are many instances of the successful development of such plates many years later.

The rate of regression varies according to circumstances. It is somewhat hastened when the exposure is less than normal, but the character of the developing solution used seems to have no effect one way or the other. High temperature and humidity are important factors in accelerating regression, and so is the presence in the emulsion of free acid or of alum.

In the absence of acid or alum deterioration is much less rapid, and this applies to development papers as well as to plates and films. Fine-grain emulsions are more prone to rapid deterioration than others.

With the exception of wet collodion, which is still largely used for certain purposes, modern sensitive material, whether negative or positive, gives no cause whatever for anxiety on the score of regression. Exposed material is not affected

by it to such an extent as to make it risky to postpone development for any period within reason. There are, however, much more important factors of deterioration which make undue delay undesirable.

It is evident that any theory of the latent image must be able to account for regression, whether its progress be rapid or slow. For the question arises, what is the nature of the light action which makes it possible for the sensitive material sooner or later to "recover" from it?

Telephoto Lens.

I should be grateful for a brief explanation of the construction of a telephoto lens, especially what is called a fixed-focus telephoto. How and why is it used? F. F. (London.)

Originally a telephoto combination was generally a large-aperture "portrait" lens, behind which was a negative lens. The image from the former was received by the latter, and projected in a magnified form on to the plate. The separation of the two components could be varied, with the result that different degrees of magnification could be secured. This was a "variable-focus" telephoto, and was the equivalent of a series of long-focus lenses, for which less camera extension was required than for similar lenses of normal type.

In a fixed-focus telephoto the negative lens is fixed so as to give a magnification of about two times. This permanent separation enables better optical correction to be made, so that the lens may work at a relatively large aperture.

Such a lens is used to give a larger image from a given distance, and is used exactly the same as an ordinary lens of equivalent focal length. The *f*/ numbers have their indicated value.

System in Photography

System always sounds rather forbidding and difficult. In reality it is just the reverse, for it provides the only possible means of making work certain and easy by making all the routine part automatic.

THE advent of the miniature camera has done much to enforce system upon the photographer. The margin between success and failure with these small negatives is too narrow to permit of liberties being taken. It matters very much whether the exposure is correct, or nearly so. It is most important that the film should be developed for the right time, in a developer suited to the emulsion, and at the correct temperature. Systematic working, exactitude in the observation of detail, have definitely entered into the photographic scheme.

Handling the Camera.

It is only when systematic methods of working are adopted that the photographer can feel certain that his results will be satisfactory. He is free to devote all his attention to the subject, and this is in itself an advantage, no matter whether the subject is of a pictorial or a technical order.

Except in the case of a camera which is completely automatic in action, the user should accustom himself to manipulation of the apparatus in some definite order. For example, the focus may first be set, then the shutter, and then the stop, always in the same order. This means that if an unexpected subject suddenly appears the photographer will be more able to cope with it, for he will make the necessary adjustments almost automatically.

It is a good plan to carry the camera with the controls set at known positions. For example, we know of one worker who always carries his camera with the scale set at 20 ft., the shutter at 1/25th, and the stop at f/11. It is ready for a large variety of unexpected subjects. If time allows, further adjustment may be made, if necessary, without need to disturb what may be called constant factors.

A most important part of the photographer's personal system should be to wind the film or to change the plate immediately after exposure. We watched an experienced worker for some time at a sports meeting, and his fingers seemed to move from the shutter release to the winding mechanism as though it were all part of the same operation.

Systematic Exposure and Development.

It is safe to say that the best photographic work is now being done by those who have realised the importance of systematic methods of working. Perfect negatives can only result when the plate or film has had sufficient light action to produce an image in which the tone-values are correct, followed in turn

by development which will ensure a negative of the right contrast for the printing paper to be used.

The miniature camera user has this fact forced upon him. If his enlargements over many diameters are to be satisfactory, the negatives must be of the right quality for the purpose, and this can only be the case if systematic methods of working are adopted. And if at times the photographer makes an attempt at subjects which compel him to take chances, the best results will still be secured, because those methods which have been found to make the best negatives after careful exposure will also produce the most nearly perfect results in other cases.

System in the Dark-room.

The observance of system in the dark-room has the effect of making results more certain, and also effects a saving of time. Obviously, "a place for everything and everything in its place" should be the rule. A little planning will assist in ensuring this.

A slate with "things to be done" is a useful reminder of developers to be made up, materials or chemicals to be bought, or prints to be made on the next occasion printing is done. All this assists in saving time, and helps to make a few spare moments profitable. For example, printing will never be delayed because the stock of paper has run out, nor because the photographer has forgotten to replenish his supply of developer.

It is the custom of most photographers to use several grades of paper. Care should be taken to see that the papers are used up in the order of purchase. Fresh stock should always be placed at the back of the shelf or drawer so that the older material is used first, and the date of purchase should be pencilled on the packets in case they get mixed.

Most photographers use a fine-grain developer for several films. It is necessary to know how many times the solution has been used, or a batch of poor negatives may result from using an overworked or stale developer. Time slips by, and developers lose strength every day that they are kept in solution. A note of the time when the developer was made up, as well as how many films it has developed, may serve as a hint that it would be better to use fresh solution than chance the good behaviour of the old.

System and Economy.

The photographer who feels that his hobby is costing him more than it should will probably find that working in a systematic manner is the best means of reducing costs. The introduction of

system into photography should eliminate waste, which adds terribly to the cost of successful results. Every photographic plate or film and each sheet of printing paper is a possible perfect negative or print, and with systematic working will fulfil its promise.

The need for making several exposures upon each subject in order that one may be correct disappears with the use of the simplest of exposure meters. Systematic development ensures a good negative. Test exposures ensure the perfect prints. Systematic working will not only eliminate waste and ensure economic photography, but will also raise the technical standard.

Storage and Filing.

Every photographer must recognise the need for a system of storage which will protect his negatives and allow every one to be so placed that it may be found in a minimum of time. This is especially the case when large numbers of negatives are made.

The system adopted depends upon individual requirements, but, whatever it is, the point to be noted is that it is an essential that negatives should be dealt with as soon as dry. Filing should be regarded as much a part of negative-making as washing.

Finding a negative when it is wanted is made very much more easy and certain if there is available a rough print from each of them. These prints may be made, if desired, on a "commercial" grade of paper, and each should show the whole of the negative. Each should be marked (on face or back as is most convenient) with some distinguishing number corresponding to the negative from which it was made.

A secondary use for these rough prints is to regard them as guides for subsequent enlarging. The exact area which gives the best composition can be marked out on each in pencil, after which the work of setting up the enlarger to give the required result, if done with the rough print at hand, becomes a matter of moments only.

Miniature workers may prefer to make small enlargements—say postcard or half-postcard size—rather than contact prints, as the small size of the originals makes it difficult to mark off with any exactitude the boundaries required for the final enlargement.

In every single part of the photographic process, from making the exposure to turning out the finished enlargement, trouble, time and expense can be saved by that small amount of careful attention to detail that we dignify by the name of "system."



HAWTHORN. 1/10th sec., f/4.5, Ilford S.G. Pan. plate.

MANY photographers are so far carried away by the capacity of the modern miniature camera for producing perfect little negatives that they have abandoned old and trusty friends in the shape of more bulky cameras of an earlier pattern; but when the "shouting and the tumult" have died I fancy that they will realise that there is a place in their outfits for both.

Those who have started photography in the last few years may never have used any other camera than a Leica, Rolleiflex, etc., and it is mainly for them that I write the following.

I have a Kodak Duo Six-20 which I carry with me whenever possible. Along with this I use a $3\frac{1}{2} \times 2\frac{1}{2}$ double extension plate camera with f/4.5 lens of 10.5-cm. focus, which comes into action most frequently at home. There is, without doubt, a branch of photography with unlimited possibilities for which this type of camera is indispensable. A first-class specimen can be bought for from £5 to £10.

I do not say that the miniature *cannot* deal with real close-up work. It can. But to produce results equal to those obtainable with, say, a $3\frac{1}{2} \times 2\frac{1}{2}$ instrument such as mine, and which cost under £10, you would have to spend three or four times this amount. The average small camera used with a close-up attachment to the lens falls below the required standard.

The double extension is necessary for real close-up

REALLY

By
F. ALSOP PARTINGTON.

work, still life, portraiture, flower studies (both indoor and outdoor). Also the relatively small depth of focus of the lens centralises the interest and pulls the composition together, and suitably diffuses the background. The focussing screen helps greatly in arranging the composition.

There is a full choice of sensitive materials—plates, cut film, roll film or film pack. I prefer to use plates or cut film for they can be developed separately, a great convenience when making experiments. There is little need for super-sensitive materials, so I use mainly the medium-speed panchromatic variety. But in my opinion for this class of work there is no film quite so suitable as the soft-gradation plates, which give beautifully-graded negatives.

A really rigid tripod is essential, for exposures may be anything from 1/10th sec. to 30 secs., and a "universal head" attachment, which allows the camera to be tilted to any angle on a stationary



HALL TABLE. 1 sec., f/4.5, Kodak Panatomic.

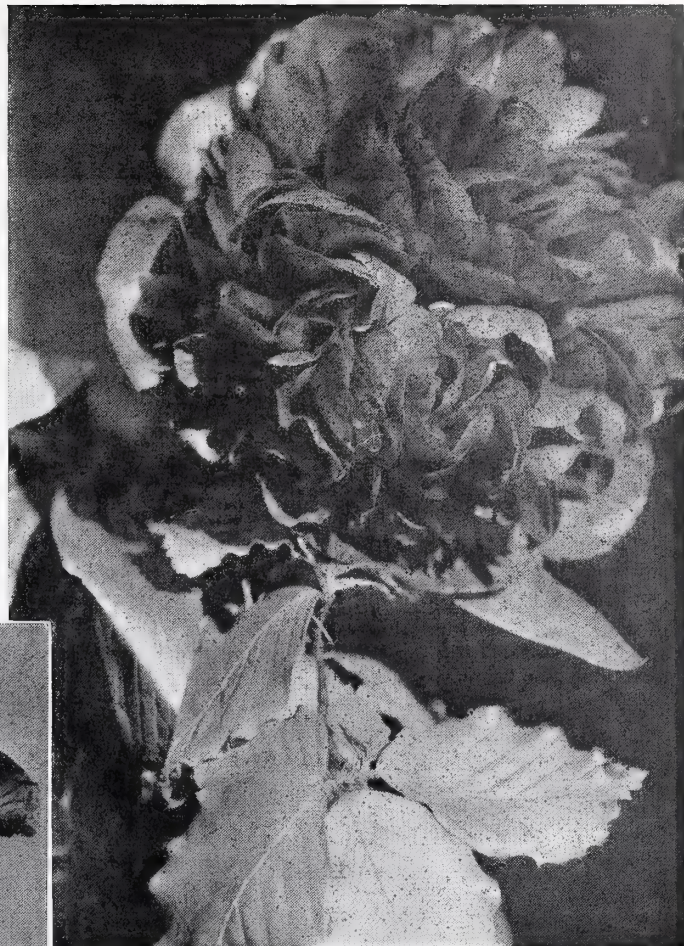
CLOSE-UP

tripod, can be bought for a few shillings. This saves time and loss of temper.

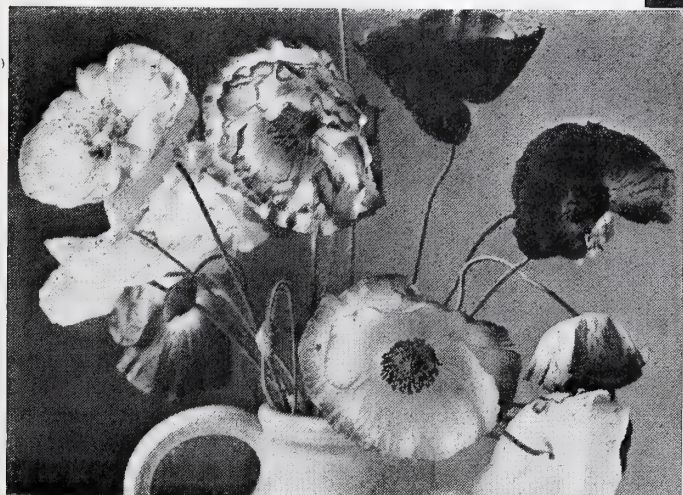
The shallowness of depth of focus must not be under-estimated. At close range it may be necessary to stop down to $f/22$ sometimes to obtain sharpness over a field of only a few inches.

Avoid lighting which is too "fierce" and arrange a reflector to illuminate any deep shadows. A brilliant lighting very often pleases the eye but gives almost unprintable negatives.

Much of the charm of such subjects as flowers resides in the texture of their surface. A point to bear in mind in arranging the lighting is that textures are much better rendered by a plucky print of a softly-lighted subject than by a soft print of a brilliantly-lit subject, even though the total range of tones is about the same in both. And remember, too,



PEONY. $1/10$ th sec., $f/4.5$, S.G. Pan. plate.



POPPIES. 1 sec., $f/4.5$, S.G. Pan. plate.

that a texture is brought out more clearly by a glancing lighting than by one falling flat on the surface.

Allow full exposures and develop moderately. The aim should be to produce thin negatives with a full range of tones.

If by any chance contrast should turn out to be inadequate, which is not very likely, since the tendency is always to arrange for much too strong contrasts in the subject itself, it will not be of much consequence ;

there is always a contrasty or extra-contrasty printing paper which will save the situation and give a first-rate print.

Any mistake made in development, then, should be in the direction of under rather than over develop-

ment, and the developer chosen should be of the soft-working (high factor) type. Always remember that in work of this kind over-development and under-exposure are the only faults in technique that are almost impossible to remedy.

Although this branch of photography is particularly absorbing indoors, you will find that it is often profitable to take two cameras outdoors in summer, the large one being invaluable for flower studies, architectural detail and all kinds of close-up work.



CRAFTWORK. 15 secs., $f/22$, S.G. Pan. plate.

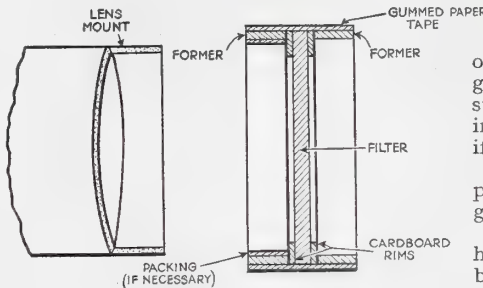
Readers' Hints, Tips and Gadgets

LENS HOOD AND FILTER-HOLDER.

ANY wireless "junk" merchant has a variety of old compressed paper coil-formers. Ascertain the outside diameter of your lens mount or hood and select a former having an internal diameter the same size or greater than this. If you cannot find one the right size to give a press fit the one having a larger diameter can be packed up to the required extent. Cut two rings off this $\frac{1}{8}$ or $\frac{3}{16}$ ths in. wide.

Now out of a piece of Bristol board cut two discs having a diameter equal to that of the outside of the former. These should have holes in them about $\frac{3}{8}$ or $\frac{1}{2}$ in. less in diameter than that of

the outside. An easy way to cut these out is to scrape them out with an old



pair of dividers, but be sure that you cut the outside diameter first.

Stick the filter between these two discs, so that they are all concentric; and when dry, stick one ring on each side, and bind the whole with gummed paper. This latter takes the strain off the glued joints, thus preventing the filter being pushed off the ring if it is roughly handled.

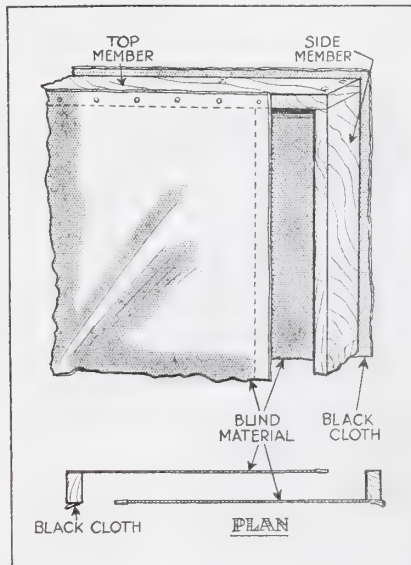
The whole of the article can now be painted a matt black with indian ink, giving it quite a businesslike appearance.

The cost? Roughly id., half an hour of labour and the price of the filter blank.
J. S. B. JOYCE.

DARK-ROOM WINDOW SHUTTERS.

DARK-ROOMS, especially if improvised, tend to become unpleasantly stuffy, heads grow thick and work is spoilt. This can often be avoided by using window shutters of the kind described below.

First make a frame of 2×1 in. wood to fit exactly into the outer frame of the window, using the wood edge-on. This must be made to fit exactly, and a little time spent in making it snug will be well repaid. Paint the inside only of the frame with flat black paint. Then cut two pieces of dark green window blind material each wide enough to cover the frame except for a 2-in. space at one side, allowing for a turnover of about an inch all round. Paint these on the side to be the inside with the black paint and tack them to the frame with the gaps at opposite ends. Along the edges tack doubled black cloth strips to ensure complete light-tightness between shutter

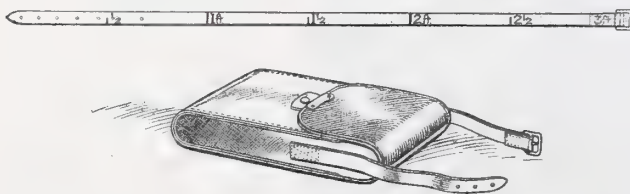


and window frame, and fit strong tabs or handles to enable the shutter to be pulled out easily.

The staggered gaps, while excluding light, keep up a slight circulation of air, which is sufficient to keep the atmosphere pleasant for much longer than if the windows were completely blocked up.

For this to be possible, the window behind the shutter must of course be open. Particular attention was drawn to the necessity of making the shutter a good tight fit to the window frame; if it is not, the whole erection is quite likely to blow down from its place on a windy day. Turnbuttons on the window frame, with recesses in the frame-work of the shutter to take them, will prevent this. Or a set of the bolts used at the corner of tennis-racket presses can be fixed to the window frame, with drilled plates to correspond on the shutter, which is held firmly in place with the wing nuts. Or, if your prefer, you can just shut the window.
C. B. HEATH.

A USEFUL TAPE MEASURE.



WITH a camera of the focussing type that has neither range-finder nor ground glass to focus on, one of the chief troubles when photographing near objects (i.e., round about 6 ft. and less) is of course measuring the distance, as one nearly always forgets to take a ruler or tape measure around with one.

I have found it most useful to mark off the strap of the camera-case in feet and half feet, as this is an article that is always at hand when photographing. Most of the camera cases supplied have a strap that can be unbuckled from the case itself, thus making a convenient and an efficient tape measure.
BASIL BUTCHER.

TITLING POST CARDS.

WHEN an amateur has to turn out fifty or more post cards of the same subject, the cards should have a white margin and should preferably have some kind of titling to provide the finished appearance seen in good commercial work.

Secure a post card printing-frame with glass, and position the group on this, leaving a narrow strip of foreground for the title. Leave the enlarger in position and note the position of the frame.

To make the title, take a piece of clear celluloid from a waste piece of film and print on it deeply the required title, using a small printing outfit with standard type. Dust the title with gold or silver powder whilst the ink is wet to ensure opacity in the lettering and brush off the excess.

The celluloid is then trimmed to a narrow panel and stuck on the glass of the frame with two small dabs of "Seccotine." When the post cards are developed, the title appears in white lettering in the foreground.
J. JONES.

"THE GHOST OF ELY PAYS US A VISIT"

We are the only firm in Great Britain specialising exclusively in the sale of miniature cameras and their accessories. The purchase of a new miniature camera from us secures for the purchaser an absolutely unparalleled after-sales service. And our stocks are the completest of all.

* * *

The following used cameras are typical of our immense range of second-hand bargains. Although the prices are noticeably lower than those asked elsewhere for similar instruments, every camera is tested and backed by our guarantee. The most generous part-exchange allowances are given, and hire purchase terms can be arranged over any period up to 24 months.

LEICAS :

Leica IIIa, f/2 Summar lens, ever-ready case. As new	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new	£31 10 0
Leica III, chromium, non-collapsible, f/2 Summar, E.R. case. As new	£30 0 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new	£19 10 0
7.5-cm. f/1.9 Hektor, Rectilinear focussing model with latest chromium finish. As new	£19 17 6
3.5-cm. f/3.5 Elmar, nickel. As new	£6 10 0
5-cm. f/2.5 Hektor, nickel. Excellent condition	£6 15 0
5-cm. f/1.4 Zeiss Biotar, coupled for Leica. As new	£24 0 0
Leitz Varob Enlarging Lens. Excellent condition	£3 15 0
Megaflex Attachment for Leica	£2 15 0

CONTAXES :

Contax Model III, f/2 Sonnar, E.R. case. As new	£49 10 0
Contax Model II, f/1.5 Sonnar, E.R. case. As new	£52 10 0
Contax Model II, f/2 Sonnar. As new	£39 17 6
Contax Model I, latest pattern, f/2 Sonnar. As new	£29 15 0
Contax Model I, as above, but fitted f/2.8 Tessar	£22 10 0
2.8-cm. f/8 Tessar, chromium. As new	£8 10 0
13.5-cm. f/4 Sonnar. Excellent condition	£15 15 0
4-cm. f/2 Biotar, with special finder. As new	£12 17 6
Plate Back with one slide for Contax II (chromium)	£3 7 6
Plate Back with one slide for Contax I	£2 17 6
Contameter for Contax or Super Nettel	£6 17 6

CONTAFLEXES :

Contaflex, f/1.5 Sonnar, E.R. case. As new	£58 10 0
Contaflex, f/2 Sonnar, E.R. case. As new	£49 10 0
8.5-cm. f/4 Triotar. As new	£11 10 0
13.5-cm. f/4 Sonnar for Contaflex. As new	£15 15 0
3.5-cm. f/2.8 Biogon for Contaflex. As new	£17 10 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS :

Super Ikonta 530, new model with body release and Albada finder, case. As new, f/3.5 Tessar	£15 10 0
Super Ikonta 530/2, f/3.8 Tessar, Rapid Compur. As new	£15 10 0
Super Ikonta 530/2, f/4.5 Tessar, Normal Compur. Excellent condition	£11 10 0
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur. Excellent condition	£12 10 0
Super Ikonta 530/1/2, f/3.8 Tessar, Rapid Compur. As new	£18 19 6
Super Ikonta 530, f/3.5 Tessar, Rapid Compur. As new	£13 18 6
Super Ikonta 530, f/3.5 Tessar, Normal Compur. As new	£12 19 6
Super Ikonta 530/16, f/2.8 Tessar, Rapid Compur. As new	£20 0 0
Super Ikonta 530/16, f/3.5 Tessar, Rapid Compur. As new	£17 19 6

GLOSTER: "My lord of Ely, when I was last in Holborn, "I saw good strawberries in your garden there; "I do beseech you, send for some of them."
(Shakespeare, "King Richard III.")

(Let us suppose a four hundred years' lapse of memory on Ely's part. He revisits Holborn in search of strawberries and then returns to the ghostly court of King Richard III to make his report.)

"My Lord, when I was come again to Holborn,
"Upon the spot where my sweet garden bloomed,
"Gone were the fayre and goodly flowered fields,
"And in their stead, sprouting from Hell's own bowells,
"A city most fantastical, whose wide streets
"(full of a mustiness and stinky exhalation)
"Shook, as if imprisoned in subterranean cave
"Where ghosts and shrieking demons fast shut up.
"Ranging the paven carriage-way I saw
"A cavalcade of frightening devilish inventions,
"Filling the quaking air above with sound
"Of earthquake and imminent cruell warre.
"Before my eyes whichever way they glanced
"Shonne out dispartckling lights,
"Which did obnubilate and put to shame
"The lusty sun itself.
"I must confess that overmuch provoked
"By many such wanton and unsavoury views
"Nigh came my eyes to gushing brinish tears;
"When there approached a yonkster merrie loute
"Who, clad in barbarous, queere and clownish garb,
"Asked what I lacked, and when I replied
"I came to gather strawberries, laughed in my face
"Like any rudesby knavish oaf, or dolt,
"Crying, 'Good sir, here grow no strawberries,
"But what's e'en better here stands
"The finest shop in all this cheerval universe,
"For littel cameras, clever, comelie thynges,
"Which of these latter days do all men prayse,
"And greatly do desire.' Dear my Lord Gloster,
"I prithee, good my Lord, if strawbernes are no more,
"Will'st thou then take these new-found camera conceits
"These littel cameras from my garden of Holborn?"

MINIATURE FILM PROCESSING IN CHAMPLIN 15

Try the experiment of sending us your next film for processing in Champlin 15. We are the only people exclusively engaged in miniature processing, and the experience gained in three years' intensive specialisation is reflected in the results. Of course, we use other developers, but Champlin 15 seems to us just the most scientifically worked out formula yet available. By the way, subsequent treatment of negatives with Scratchproof is no new thing with us. This has always been a feature of our special processing service. The prices for Champlin 15 development are 3s. for ordinary miniature spools and 3s. 9d. for Leica films. Ordinary fine-grain development costs, of course, only 9d. and 1s. 6d. respectively.

NOTE. Champlin 15—the authentic American formula may now be had from us in the form of a concentrated solution requiring only the addition of water for use. Price per bottle, to make 20 oz. of developer, 4s. 9d., postage 6d.

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS (contd.):

Baldaxette I, f/2.8 Xenar, Compur, special parallax adjusting view-finder. As new	£12 17 6
Kodak Regent, f/3.8 Xenar, Rapid Compur. As new	£12 17 6
Voigtlander Super Bessa, f/3.5 Heliar. As new	£13 18 6
Weltur, f/2.9 Radionar, Compur. As new	£12 15 0
Roland, latest chromium model, f/2.7 Plasmal, Rapid Compur. As new	£18 15 0
Ensign Mulex I, f/3.5 Ensar, case. As new	£11 17 6
Ensign Mulex I, f/2.8 Tessar. As new	£17 10 0
Peggy 2, f/2.7 Plasmal, film-cutting device, filter, case	£17 17 6
Peggy 2, f/2.8 Tessar, film-cutting device	£17 17 6

MINIATURE REFLEXES :

Kine-Exakta, f/2.8 Tessar, case. As new	£31 10 0
Latest Automatic Rolleiflex 6×6, f/3.5 Tessar. As new	£18 17 6
Latest Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur. As new	£18 17 6
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, case. Excellent condition	£14 10 0
Rolleiflex 4×4, f/2.8 Tessar, Normal Compur. Excellent condition	£14 10 0
Rolleicord II, f/3.5 Triotar, E.R. case. As new	£13 10 0
Rolleicord II, f/4.5 Triotar. As new	£10 17 6
Rolleicord I, f/3.8 Triotar. Practically as new	£10 10 0
Rolleicord I, f/4.5 Triotar. Excellent condition	£7 10 0
Pilot Reflex, f/2.8 Tessar, Compur. Excellent condition	£12 15 0
Ditto, fitted f/3.5 Tessar	£10 15 0
Lever-wind Multispeed Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new	£24 10 0
Exakta Lever-wind Model B, f/1.9 Primoplan, case. As new	£26 10 0
Exakta Lever-wind Model B, f/2.8 Tessar. As new	£21 10 0
Exakta Lever-wind Model B, f/3.5 Tessar. As new	£17 15 0
Exakta Model A, f/3.5 Tessar, case. Excellent condition	£12 15 0
5.5-cm. f/8 Wike-angle Tessar for Exakta	£9 0 0
12-cm. f/6.3 Tele-Tessar for Exakta. As new	£10 10 0
6-in. f/5.5 Tele-Megor for Exakta. As new	£7 15 0
6-in. f/5.6 Dallon for Exakta. As new	£8 16 6
18-cm. f/5.5 Tele-Megor for Exakta. As new	£14 15 0
25-cm. f/5.5 Tele-Megor for Exakta. As new	£22 0 0
Ikofox II, f/3.5 Triotar, ever-ready case. As new	£12 5 0
Voigtlander Superb, f/3.5 Skopar, case. Excellent condition	£10 17 6
Voigtlander Superb, f/3.5 Heliar, case. As new	£14 17 6
Ikofox I, f/4.5 Novar, 3-speed shutter	£5 5 0
Korelle I, f/2.8 Tessar, case. As new	£14 17 6
Korelle I, f/4.5 Enoldar. As new	£5 17 6

MISCELLANEOUS CAMERAS :

Voigtlander Virtus, f/3.5 Heliar, 2 filters, Proxar, lens hood, case. Absolutely as new	£8 19 6
520 Ikonta, f/3.5 Novar, Rapid Compur, case. As new	£7 5 0
Baby Ikonta, f/3.5 Novar, Compur, case. Excellent condition	£5 15 0
Certo Super Sport Model C, f/2.8 Tessar. As new	£10 10 0
Certo Super Sport, f/2.8 Xenar, 3 slides, and focusing screen	£9 7 6
Ihagee Parvula, f/2 Xenon. As new	£11 15 0
Welta Gucki, f/2 Xenon. As new	£8 17 6
Zeiss Kolibri, f/2 Biotar, Excellent condition	£12 5 0
Pupille, f/2 Xenon. Excellent condition	£12 17 6
Voigtlander Perkeo, f/3.5 Skopar, Compur. Good condition	£5 5 0
Plaubel Makinette, f/2.7 Anticomar. Good condition	£9 17 6

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.)
(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



Look for this sign in
your dealer's window.



The picture you see

on the focussing screen of the Ikoflex—the Zeiss Ikon twin-lens reflex camera for 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ " on the usual $3\frac{1}{4} \times 2\frac{1}{4}$ " spool—is the same size as the negative. The special construction of the focussing screen ensures a brilliant picture even at the corners and focussing is a pleasure . . . an automatic scale shows the depth of focus for any lens aperture in use . . . the Ikoflex is equipped with either Zeiss Tessar or Triotar f/3.5 and Compur Rapid to 1/500th or Compur normal shutter to 1/300th second respectively . . . and a large magnifier is built into the finder hood for fine focussing. Prices for Ikoflex equipped with Zeiss lenses from £15 12s. 6d. Or with Zeiss Ikon Novar anastigmat f/4.5 and Derval shutter £8 5s. 0d.

IKOFLEX

The Ikoflex is described in our interesting prospectus "Pictures of our Daily Lives." Write for a copy. Most high-class dealers stock the Ikoflex.

ZEISS IKON LTD., 11, Mortimer House, Mortimer Street, London, W.1

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

Come into the Garden

By F. READ.

IF charity begins at home so also does photography, yet some pictorial photographers seem strangely unaware that the home and, more particularly, the garden, is a happy hunting-ground for pictures.

A sunny day in the garden can often be just as profitable as a day away from home, and some of my favourite prints have been secured with no more ado than finding myself on the back door-step and remembering that the summer is slipping by and it is high time I tried for my exhibition pictures.

Garden photography is really too easy for words. One need not worry even if there is a film in the camera or not—for if there isn't what harm is done? Just trot inside and put one in. And if your filter is not in your pocket it is sure to be on the mantelpiece, or the wireless set—or somewhere.

And subjects? You do not have to worry what will turn up in the next hour or so. You know that in July the roses always bloom on the

pergola—and if you miss them owing to a rainy spell they will bloom again (with a complete disregard of passing years) next July. If you are a gardener as well as a photographer you will revel in this flower photography (it's



A LAZY AFTERNOON.

The garden also is the ideal place for photographing children. Even if you have none your neighbour will have, and I'll guarantee will loan them without interest if you indicate "Photographic Purposes."

It should be remembered that the close proximity of house walls, trees and hedges often cuts down the amount of light available, and a fairly generous exposure or a fast film is advisable.



A GARDEN PORTRAIT.

almost illimitable), and even vegetables or your blister-raising garden tools might with a little ingenuity be made to form an interesting composition.

The garden, too, is a place where things happen. Washing-day is always interesting, especially if there are some good clouds about.

On a fine day, too, tea in the garden is not only a necessary tribute to the health-giving sun (providing incidentally a little exercise in the matter of wasp-dodging), but another opportunity for a picture, especially if some friends come along to liven things up.



THE HOUSE—MODERN VERSION.



WASHING-DAY.

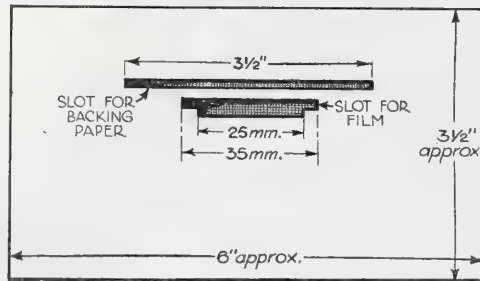
Note the use of a filter to make the sunlit clothes show up against the sky.

A Template for an Adapted Camera

By
GEORGE L. WAKEFIELD.

HERE is a handy gadget for the amateur who, for the sake of economy, has fitted his camera with a mask to take 35-mm. films, as suggested in an article in *The Amateur Photographer* dated August 4th. When winding up the smaller film with a specially numbered backing paper, it is difficult to ensure the film being exactly in the centre of the paper, especially when using panchromatic stock, which must be handled in total darkness.

Cut a template from thin card to the specifications shown in the sketch. When winding up a film, proceed as follows: Thread the end of the backing paper through the wide slot,



with the black side facing the smaller slot. Attach the end of the paper to the spool, which for convenience should be fitted into the take-up chamber of the camera. Wind up

the paper to the word "stop," thread the end of the film through the narrow slot, and attach the end to the backing paper with a strip of adhesive tape. The cut-away portion of the film slot prevents the emulsion being scratched by the edge of the card.

Wind film and paper together, and attach the other end of the film, also with adhesive tape. The remainder of the paper can now be wound on the spool, and the result is a daylight-loading 35-mm. film.

This device is particularly useful where it is desired to use the new 35-mm. colour films, which, as yet, are only available to the fortunate owners of small cameras.

Making Outsize Enlargements

By
D. E. LUMB STREET.

THOSE of us who only occasionally make really large prints often do not possess the necessary dishes, and the problem faces us as to how to process large sheets.

Swab development is a method that comes to the rescue on these occasions, and in addition it is valuable for local development and for simultaneous developing and printing.

The method is as follows: The exposed sheet of bromide paper is placed on a pad of newspaper which has been damped, and is itself well swabbed over with a tuft of cotton-wool, or soft white rag, saturated with water. It will then adhere to the newspaper. A fresh solution of M.Q. developer, preferably a formula containing potassium metabisulphite, or even acid amidol, is then applied with the swab. Plenty of solution must be used, sweeping back and forth over the paper, otherwise uneven development will result.

Local development can also be undertaken by this method when once sufficient all-over image has appeared. In this connection it is often an advantage to localise the solution still further, and this can be achieved by mixing with the developer while still warm about one ounce of glycerine to five of developer. This, while not impeding the action, helps the developer to "stay put" where it is required.

When the print is sufficiently developed it is held quickly under a tap or rinsed in a large household vessel, and again swabbed, on the newspaper, with a stop-bath, consisting of 1 oz. potassium metabisulphite in 1 pint of water.

Fixation can be carried out in like manner, but if possible

it is better, and a good deal less tedious, to fix the print, loosely rolled, in a large household bowl. The paper is frequently unrolled and re-rolled, in order to ensure that the whole surface gets its fair share of the fixer. A longer time than usual is necessary by this method, and it is essential that the fixer is fresh and acid. Since hypo keeps and is cheap, there is every advantage in making up a good quantity for use in, say, the domestic basin, thus ensuring that all or most of the rolled print is covered at one time.

The swab method can be used successfully for local reduction, if such should be necessary, but in this case the print should be little more than damp, surplus moisture being mopped off, and the tuft of wool only lightly charged with solution.

It is sometimes convenient, as for example when printing in clouds, to see the image develop as printing progresses. The paper again in this case is thoroughly swabbed with developer, which in this case also can advantageously be doped with glycerine, and then affixed to the enlarging easel. Printing is then begun, and while it is proceeding the surface is replenished frequently, either wholly or locally as required, by fresh solution applied with a tuft of cotton-wool in a loop of stiff wire.

This scheme, besides affording a high degree of control, will also, by doing two jobs at once, cut down the time and effort of making a big print. The latter reason, of course, is not a valid one to the serious photographer, and, while the method is very useful on occasion, it must be remembered that when size permits, normal dish development is the best way.

A Binder for "Miniature Notes"

THE four-page "Miniature Notes" section of "The A.P." is, in my opinion, a source of information into which it is worth while to delve again and again for practical ideas and reliable data. The whole section can be permanently preserved in the following simple manner.

Get from your stationer a spring-back binder, specifying "large quarto upright" size. Most good stationers keep this size in stock—if not, they can procure one to order—at about 1s. 6d. This binder will hold over a hundred of the four-page sections quite securely. By using the following method the usual width of the centre margin can be retained.

Take the copies you have at



An ordinary spring-back binder, as sold quite cheaply for office use, serves well for binding pages of "The A.P."

hand, open at the centre pages, and lift the wire staples. Remove the two double sheets entirely. Then cut along the edge of the centre margin close to the printed matter on the opposite pages. Extreme accuracy is not necessary. All that is needed is a margin of at least half an inch beyond the centre line.

Now open the binder and extract the manilla folder which is supplied with all makes. Collate the sections by date, press the wide margin flat, and tap the wad of leaves lightly on top and front edges. Lay the wad on the back sheet of the folder, square the edges, close the folder, and insert it in the binder. The binder will now open flat for reading.

S. W. JARVIS.

Modern Miniature Cameras

THE ALTIFLEX.

THE Altiflex is one of the latest additions to the growing family of moderately-priced twin-lens reflex cameras taking 12 pictures, each 6×6 cm. (2½ in. square) on a standard 8-exposure 3½×2½ roll film. Complete with its neck-strap and with a film in place, it weighs but 23 oz. It is thus one of the lightest of the twin-lens reflexes. Nor is it unduly large; its dimensions are 5×3½×3½ in. over all projections.

The lenses fitted to the model sent for review were both Rodenstock Trinar, of focal length 7.5 cm. and aperture f/3.5, the taking lens being mounted in a Compur mechanical shutter speeded to 1/300th sec., and not fitted with delayed action. As is usual in this type of camera, no iris diaphragm is fitted to the finder lens.

The camera has fixed extension and focussing is done by rotation of the front cells of the two lenses. These cells are connected by a link motion, actuated by a lever projecting from the left-hand side of the camera. The travel of the end of the lever is approximately equal to the distance between the centres of the two lenses, so that focussing is not in any way coarse. A focussing scale is fitted beside the taking lens and is graduated to five feet. For photographs at shorter range than this a supplementary lens would be required.

The focussing hood is a four-fold one of metal, the three remaining sides springing up into place when the cover is lifted. The side next the user carries a focussing magnifier which in its folded-away position lies outside the hood, and so is very easy to swing into place when required. Without it, the image as a whole can be viewed in comfort, but for the accurate focussing required on these comparatively small negatives the magnifier is needed, as in other cameras, by any person of normal eyesight.

Setting the Shutter.

The camera is convenient to handle, except for one small point: the setting-lever of the shutter is decidedly awkward to get at. It has to be pushed back into the space between the shutter casing and the viewing lens, which is too narrow to admit comfortably even the little finger.

This fault could quite easily be avoided by turning the shutter so as to bring the release lever to the bottom instead of the side; the setting-lever would then be quite clear of all obstructions.

To load the camera the sides, back and bottom take off in one piece, giving the fullest possible access to the interior. The take-up spool is dropped in from the side of the camera; as the winder remains in the case we found it convenient to wind up the first turn or two of paper with the aid of a coin slipped into the slot of the spool.

The Exposure Counter.

Film advance is by a simple form of counter-dial. The winder is turned until the first number appears in the red window, when a numbered disc behind the winding knob is turned to bring the figure 1 opposite a white dot on the knob. Subsequent advance of the film is done by bringing this dot opposite to the successive figures on the dial. We found this both quick and convenient.

A test film showed that the lens, even at full aperture, gave extremely good definition, and that the coupling of finder and taking lens was accurate, the point focussed on the screen being rendered sharpest on the negative. The twelve negatives were correctly spaced on the film.

The Altiflex is available with Ludwig Victor f/4.5 lenses, or with Trinar lenses of aperture either f/4.5 or f/3.5, the prices with Prontor II shutter, speeded 1 to 1/175th sec., being respectively £7 9s. 6d., £7 19s. 6d. and £9 5s. With Compur shutter it costs about a guinea more in each case. The camera can be had from any dealer, or from the sole distributor, Mr. R. E. Schneider, 46, Farringdon Street, E.C.4.



Miniature Camera Gossip

By LANCELOT VINING.

LAST week I published two photographs taken with different 7½-in. lenses on my Contax and stated that I did not think either could beat the results obtained with my 5½-in. Sonnar. During the past week I have been able to test all three on the same subject and my verdict remains as before. The definition of the 5½-in. lens at f/4 is so crisp that it will stand great enlargement, especially when the new F film is the sensitive medium.

Wait Awhile.

All my correspondence this week has been about synchronised Speedguns, so it looks as if there is going to be quite a demand for them. I am surprised that some dealer has not taken them under his wing, as at the moment they can only be obtained in New York.

My advice to would-be buyers is to wait a few weeks, as I have another type, called the "Kalart Speed Flash," coming over from the States for a trial; I have seen the Leica model in action and



CARDINI'S ONE-HAND SHUFFLE.
Agfa F film, 1/1,250th sec., Speedgun at 3 ft.

his latest one-handed shuffle, so quick that the eye could not follow it. I doubted if the cards were being properly shuffled, and asked to be allowed to photograph the operation at 1/1,250th. He agreed to this, and I give you the result, which shows that the cards are certainly being shuffled, and pretty thoroughly too.

Seeing Rats.

The late nights at the Zoo have always interested me, although they have provided me with a large number of photographic failures; I am often to be found there just "messing about," but last Wednesday I went there with the fixed intention of getting a diving sea-lion.

I was at 30 ft., inside the enclosure, and giving 1/500th, so opened up to f/2.8. This proved not to be enough, probably because there was nothing in the subject or be-



RUSS CAR WITH OLIVE GREY. 5½-in. Sonnar, 1/25th at f/4, I.S.S.

it worked perfectly, and, moreover, it is very small and compact, and can be easily carried in the coat pocket.

I have been asked many times about the lamps required; both the apparatus require to be used in conjunction with the Philips lamp.

Fast Work.

I met Cardini, the card wizard, at the London Palladium, and he showed me

yond to reflect back any of the light. Next Wednesday I shall open up to f/2 and f/1.5. Picture next week (perhaps).

Two things were impressed on me during the evening; the rats in the sea-lions' enclosure are the largest I have ever seen, and the keeper on duty on Wednesday nights can throw fish better than his colleague on Thursdays; this is just in case any of my readers are thinking of trying their luck.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

The Twin-Lens on Holiday By D. J. GREGSON.

LIKE most people I do the bulk of my photography during holidays, and I like to return home with a complete record stored away in those neat rolls of film. I try to ignore all the "obvious" views and to concentrate on the less obvious which are often more attractive.

Piers and breakwaters are good vantage-points, and by shooting down I obtained the pleasingly "different," but not freakish, picture of "Low



GLITTERING WATERS.

Tide" at Mullion Cove, Cornwall.

I like to take photographs against the light, and find this very effective with shipping subjects, which I print rather deeply to obtain a semi-silhouette effect. The two examples reproduced herewith were taken at about 7 p.m. in July and given an exposure of 1/50th sec. at f/8. Needless to say, the lens should be carefully shaded from the direct rays of the sun.

Some photographs of the local inhabitants at work are always included in my holiday "bag," but one has to be careful to avoid any suggestion of pose. With my twin-lens reflex I do this by holding the camera sideways, and I have found that few people notice the lens pointing at them if the photographer is facing another way.

I adopted this manœuvre to obtain "Crabs." The fisherman would persist in posing, rather awkwardly, with a huge crab held out in front of him, but when I turned sideways and



CRABS.

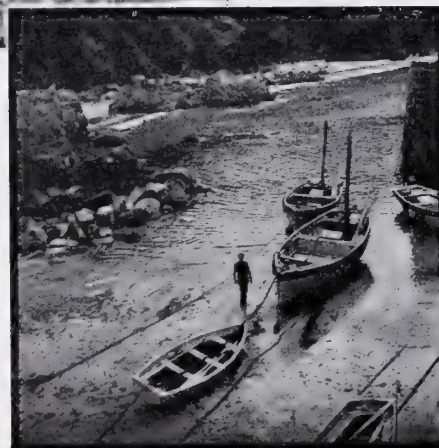
pretended to be interested in something else he went on with his work without noticing that the lens was still pointing at him.

I don't think it wise to try and hide the camera. Let them see that you are hiding a camera with the object of catching them unawares, and you may as well "pack up," for they will watch you very carefully and adopt a pose as soon as they think you are going to "fire." The best thing is to use the dodge mentioned above; or to have patience, wait until they get on with their work, and fire away.

In this way it is generally not difficult to obtain convincingly natural poses.



TO ANCHOR.



LOW TIDE.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

EFFECTS OF FOCAL LENGTH.

Some miniature cameras can take lenses of different focus, and I understand they make the picture bigger. Do they take in the same amount of picture or less? And what is the least shutter speed that can be given, in the hand, with a 11.5-cm. and a 40-cm. lens? Z. M. Q. (Ahmedabad.)

The size of the image of any object at a fixed distance is exactly proportional to the focal length of the lens used for taking the photograph. If a house gives an image an inch high when taken with a two-inch lens, a photograph from the same spot with a four-inch lens will show the house two inches high. The amount of picture included depends on the size of film with which the lens is used.

The longest exposure that can be given in the hand with lenses of long focal length depends so much on the individual user's ability to hold the camera still, and on the standard of definition demanded on the negative, that we cannot usefully give you any figures in this connection.

FAULTY ENLARGEMENTS.

I enclose some 3½ x 2½ enlargements from miniature negatives made on a fast panchromatic film. Some of these show very bad grain in spite of their small size; and, in addition, many of the prints are very hazy. Why is this? And what are the vertical stripes on some of them? W. J. (London.)

We were very surprised indeed to see the amount of grain that has appeared on some of your 3½ x 2½ enlargements. We have made, from the same film, whole-plate enlargements which have shown very considerably less grain than these small prints, though, admittedly, in our case we were using a fine-grain developer. We are inclined to think that your films must have been developed in a very warm developer, and probably one totally unsuited to the film.

As to the other faults mentioned, the haziness of which you complain might be due to wrong exposure, wrong development, careless printing, or any one of a dozen other causes. From the appearance of the prints, we think under-exposure the most likely. The vertical stripes are scratches on the film, and naturally we cannot attempt to say whether these were made in the camera, during development, or after the film was dried.

A CONVERTED ENLARGER.

In converting my 3½ x 2½ enlarger to take Leica-size negatives I fitted to it the Elmar 5-cm. lens from my camera, and now find I cannot obtain an image much larger than the negative itself. Ought I to have fitted smaller condensers at the time I changed the lens? A. G. H. G. (Twickenham.)

The reason that you fail to get any but small images in your converted enlarger is that the lens is too far from the negative. You will have to find means of supporting the lens at a distance which is barely more than the distance between the lens and film in the Leica camera itself. This will give you a high degree of enlargement, which can be reduced by increasing the extension beyond this minimum. The condenser does not in any way control the image produced; its use is connected only with obtaining even illumination of the negative.

LEICAS WITHOUT RANGE-FINDER.

I often see advertisements of Model I Leica cameras second-hand. Are these the same as the Standard Leica as described in the catalogues, or is it an obsolete model? K. D. B. (Swansea.)

The Leica Model I is an earlier model than the Standard Leica, and most are not fitted to take interchangeable lenses. Apart from this, the difference between the two consists for all practical purposes in the fact that the Model I is much less readily converted to a Model II or Model III Leica than is the Standard model, which has been designed with a view to subsequent conversion if desired. You realise, we think, that neither the Model I nor the Standard Leica is equipped with a coupled range-finder.

MAKER'S NAME.

I have just bought a second-hand Leicameter Model 617, but I have no instruction book for it. Can you tell me where I could get one? R. T. R. (Westcliff-on-Sea.)

The Leicameter is made by the Weston Electrical Instrument Co., Ltd., of Kingston By-Pass, Surbiton, Surrey, and if you apply to them you will doubtless be able to get an instruction book for its use.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDII.

Mr. A. R.
ELLIOTT.

From information communicated to our Special Representative.

"MY first camera, a No. 0 Brownie, was presented to me when I was seven. Development of the first film proved exciting. The dark-room lamp, in common with other war-time illumination, was uncommonly dim; as a result I see-sawed the backing-paper for some five minutes without effect. After trying the creamy-coloured stiff material lying on the floor, things began to take shape.

"Having progressed a little since that time, I have sampled plates, cut films and roll films, and now find myself using exclusively Panatomic roll film. This was formerly developed in D.76, and since its introduction, in Meritol, using a

daylight-loading tank. An electric exposure meter is used, and I prefer to regard development as a strictly controlled chemical process, rather than introduce the hit-or-miss personal element. A fine-grain soft negative is thus obtained, suitable for the diffused light condenser enlarger.

"The camera I have had for the last two years is a 16-on- $3\frac{1}{4} \times 2\frac{1}{4}$ Super Ikonta, with the Compur Rapid shutter. This semi-miniature is sufficiently small and light to be carried with ease in the pocket, and is capable of tackling most subjects. Nevertheless, I envy the 35-mm. users their interchangeable lenses.

"Contact prints are made of all negatives, any likely-looking ones being enlarged on 7×5 glossy paper. The final shape is decided from these bromides, and the finished picture made on 12×10 bromide. I frequently find that the test pieces given do not yield the same result as the large sheets; whenever the print will not be precisely 12×10 , I trim to the final shape before exposure, and use the trimmings for making the test exposures.

"Subjects of any description appeal to me provided there is plenty of sunshine in them; but I find difficulty in recording the brilliance to my own satisfaction every time. Shots which should turn out perfect are frequently useless, and I have evolved no formula to make certain of success. Four years ago I dabbled in sub-standard cinematography, and of the films then made the outstanding impression I have is their luminosity. I regret my inability to get this sparkle into my still photography. Though it may not find general agreement, I make considerable use of relatively strong contrast filters.

"Much decried in some quarters, 'new-angle' shots appeal to me; so long as they are not too eccentric the results are pleasing to my eye, and I have attempted many.

"Competition work I find a great incentive. An invitation to join a postal club on its formation a year ago was accepted; the scathing remarks of the members, coupled with 'The A.P.' criticisms, are found to be of much help."

(A further example of Mr. Elliott's work is reproduced on one of the centre Art pages.)



O.K. FOR SOUND.

A. R. Elliott.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"HOLIDAYS," by F. Rooke.

SIMPLE as the elements of this picture appear to be, they are yet admirably put together, and not a little in the way of foresight and ingenuity must have been exercised to get them exactly as they are. In choice of subject, there does not seem to be anything out of the ordinary—the theme is one which might just as well have occurred to the novice—and it does not amount to anything but an outdoor portrait showing a child sitting on the limb of a tree.

But, apart from a slight impression of discomfort on the part of the model—not altogether inappropriate having regard to her seating accommodation—the treatment seems just about right in every particular. The model herself is caught with a most engaging expression; she is perfectly in focus, and her figure and features are decisively defined; she is beautifully displayed against an even-toned background of sky, which, it will be noted, has a depth that is greater than the lighter tones of the figure and yet is lighter than its shadow tones; she is well isolated and the twigs of the far tree are not allowed to encroach upon, although they approach, her head; and the dark mass of the tree bole, its foliage above, and branch along the base have a sort of framing effect and enormously enhance the attraction of the figure they enclose.

Moreover, the child is very well placed in the picture space, and from the technical standpoint there is no occasion for adverse criticism, the print being remarkable for its harmony of tone and the strong but soft transitions from value to value.

It differs, however, from the effort of a beginner not only in these respects, but by reason of the fact that they seem to be incorporated by deliberate design, and the whole thing shows a competence and craftsmanship that, only by the greatest of flukes, could be achieved by a novice. I do not suppose for one moment that the way

in which the figure is defined is attributable to anything but a precision in focussing or in judging the distance, either visually or by means of a range-finder, that a newcomer to photography would seldom trouble to exercise, even if he were aware of the need, and, if he were, it is by no means unlikely that something, possibly unfamiliarity with his instrument, a failure to verify its registration, or movement of the camera at the

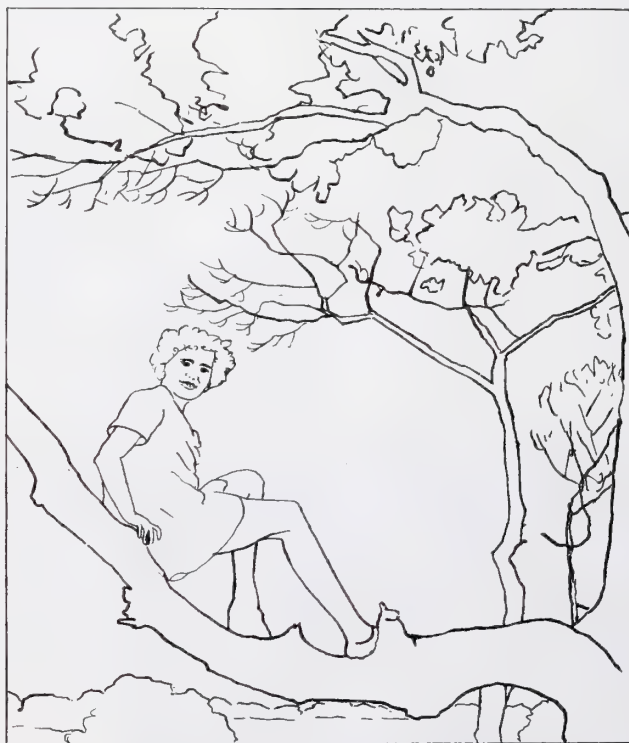
"come" so well against the sky. It might have happened that the legs and lower part of the body came against the landscape which now lies along the base of the picture. In that event, it would not stand out so effectively, and, in just the same sort of way, a lower viewpoint would have brought the twigs and head into contact, so that, in place of the clear space between them as now displayed, the twigs would seem as though they grew out of the model's head. I do not think I need labour the ill effect of such a *contre-temps*, but it is a thing that most beginners overlook and they only seem to gather it after their attention has been drawn to it time and time again.

And again, it is extremely doubtful if any beginner would have appreciated the value of the framing effect of the trees and their branches. This, I should say, shows foresight and a measure of design that could only be regarded as intentional. The emphasis it confers upon the figure, as the centre of interest, is too pronounced to be entirely fortuitous, and, whether instinctively or consciously incorporated, it betrays a sense of selection that could scarcely be acquired without a good deal of previous experience.

Then, too, the actual placing of the figure discloses a knowledge of the rule of composition which decrees that the points of intersection formed by divisions of vertical and horizontal thirds are suitable positions for the centre of interest. A considerable accession of strength is consequently attained.

A further indication of competence is to be seen in the way the expression has been so favourably caught without any offsetting deficiency in other directions. It is a very finished and workmanlike effort, and, behind its apparent simplicity and directness of statement, there lies a measure of contrivance and calculated design that only experience could confer.

"MENTOR."



moment of exposure, would intervene to prevent such a decisive rendering.

At least, that is what I find is at fault with many of the things that are brought to me with the complaint that the definition is not what it ought to be, and too often the defect is attributed to the lens, the camera, or even the material, when, in nine cases out of ten, a mistake in manipulation is the cause.

A similar degree of care has been extended to the placing of the figure. Had the camera been held but a trifle higher, the figure would not have



HOLIDAYS.

(From "The A.P." Overseas Competition and Exhibition.)

BY F. ROOKE.
(Durban.)



SIGN OF THE TIMES.

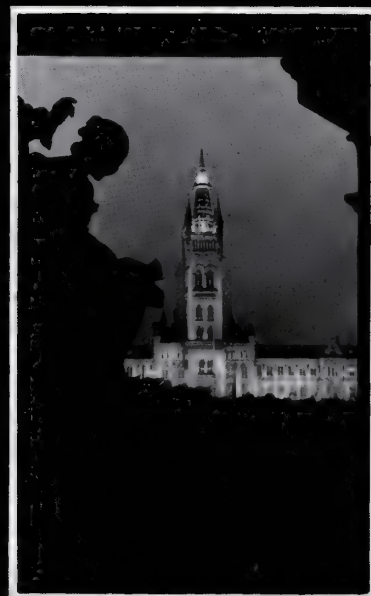
(See article, "How I make my Exhibition Pictures.")

By A. R. ELLIOTT.



THE HARVESTER.

By E. SCHNEIDER.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Marine Lake, Southport."
By A. Webb

2.—"Crossing the Bridge."
By J. Butler-Kearney.

3.—"St. Lazare."
By F. N. Mills.

4.—"Der Klingentor."
By D. R. Miller.

5.—"Jewel."
By Jeff. L. Murdoch.

6.—"The Road Home."
By T. C. Parker.

7.—"The Visiting Warship, Wellington, N.Z."
By R. E. Peachey.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

NO. 2 of the prints reproduced on the opposite page—"Crossing the Bridge," by J. Butler-Kearney—contains a well-caught group, but the depth of tone in the setting is disappointing, for it does not show up the figures to advantage and the arrangement would have been decidedly better had the figure to the left been shown somewhat nearer to hand than the donkey and cart.

A Question of Precedence.

The human kingdom, whether rightly or not, is supposed to take precedence over that of the animal, but, here, the order is reversed, and the impression is not altogether happy.

It is recognised, of course, that things do not always arrange themselves just as we would wish, but it is better, if at all possible, to show a human figure in advance, and, supposing that the figure, here, could have been placed ahead of the other elements, the impression would have been vastly improved. That it did not happen so, I feel, is a bit unfortunate, and the question then arises as to whether it would not have been wiser—having regard, also, to the gloomy nature of the setting—to have left the subject alone for the time being with the idea of returning when the light was more favourable.

Avoiding Gloom.

From which, no doubt, it will be inferred that my impression is that the dark of the setting is mainly attributable to the direction of the lighting, and not so much—although it may be present—to under-exposure of the negative.

A more liberal exposure, somewhere in the neighbourhood of six to eight times that given, would probably raise the tone of the background in relation to the rest, provided that steps were taken to minimise the contrast by reducing the time of development, but I do not think it would be enough to matter, and, in such circumstances, retaking seems to be the only alternative.

To Expose or Not.

On the other hand, there are the figures to be considered. It may be that they are few and far between, in which event it would be wise to get them

while the going was good, or, if they occur at frequent intervals, the chances are in favour of retaking, but, in the end, it amounts to this—that an individual judgment must be exercised and a decision taken according to the exigencies of each particular case.

A somewhat similar state of affairs obtains in No. 6, "The Road Home," by T. C. Parker, but, in this instance, there is a slight advantage in the way the figures are disposed, inasmuch as the donkey and cart are rather weakly placed near the left-hand edge, and the principal figures have a much stronger position nearer the centre.

The group, however, has not the coherence of that in No. 2, for the figures are more detached and their attitudes are inclined to be ungainly. The presumption, here, is that figures would be passing at fairly frequent intervals, and, that being so, it is probable that a much better arrangement might have been secured by a more careful selection.

Subjects with Figures.

No. 3, "St. Lazare," by F. N. Mills, suffers not a little from its excess of contrast—a softer grade of paper is indicated—but, with the exception of the nearest figure on the right, the spacing is very well arranged.

The figure in question seems mixed up with the one immediately behind and it is difficult to distinguish the one from the other. If its outline were just a bit more clear of the other, as it would be if the rear figure were placed rather more to the left, the spacing would be excellent, but, dealing with figures such as these, the moment for exposure has to be so precisely judged and the positions change so rapidly that it is no wonder that results seldom come up to expectations.

The depth of tone in the archway and the nearer set of figures seems to indicate that a fuller exposure would have been desirable, and similar remarks apply, again, to No. 4, "Der Klingentor," by D. R. Miller. A measure of over-development, too, is to be inferred from the excess of contrast, and, as in the former case, a softer grade of paper should give a more harmonious rendering. The sub-

ject shows a good idea of arrangement, but, as is the case with most street scenes, a well-placed figure or group of figures seems desirable in order to give it a semblance of vitality.

Printing Depth.

With a nocturne like No. 5, "Jewel," by J. L. Murdoch, a greater depth of printing than normal is permissible. The contrast, too, may be extended without impairing the realism of the rendering of night conditions, but, in this instance, the large area of solid black at the base seems to shout for explanation, and the whole would achieve a far greater measure of attraction if something like three-quarters of an inch were trimmed from the base.

But there is not the excuse of an abnormal subject in a thing like No. 7, "The Visiting Warship," by R. E. Peachey. It is, quite frankly, a good deal over-printed, and I do not think it much use to attempt to gloss over so obvious a misjudgment. It must have been perfectly clear, before development of the print was completed, that it was very much overdone, and the only thing to be done with such efforts is to drop them in the W.P.B. and try again with a reduced exposure.

The opposite appears to be the case with No. 1, "Marine Lake," by A. Webb, but, besides under-printing, the negative seems to lack the degree of contrast necessary to give a full range of tone on the printing paper employed.

Negatives and Prints.

This is a case, I feel, where a paper of more vigorous characteristics might have been used, or, alternatively, the negative might have been developed for a longer time so that its range was more extended and more suitable for the paper that was actually chosen. The present version is rather dull.

At present, the impression is lacking in vigour and punch, and the change of paper might be expected to correct that deficiency. The subject matter, however, presents little of pictorial interest, and, unless it was taken for topographical reasons or as a memento of a holiday visit, there does not seem much reason for its perpetration.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

PHOTOGRAPHS IN SERIES.

TO the issue of August 18th, Mr. J. P. Munn contributed a very interesting illustrated article on compiling a series of photographs of some particular incident. Although this article is so recent there is no reason why I should not second Mr. Munn's proposition; and I may even succeed in helping to get it carried into effect still more widely. I hold that any suggestion is valuable that will lead beginners to realise that there is something else to be done with a camera besides taking unconsidered and pointless snapshots of each other.

Of course the idea of series photographs is not new. Some of us remember a very popular magazine that published a long run of portraits of celebrities at different ages. They added one more to many reasons I have for being thankful that I am not a celebrity. Most of Shakespeare's "Seven Ages" are not exactly attractive figures; and we do not like to broadcast the fact that at one end of our life we are slobbering brats, and at the other senile pantaloons, with nothing much to boast of in between.

But there are other kinds of series. Mr. Munn showed how delightful a kiddy can be in the ice-cream season—and out of it. This sort of thing is well worth doing, and I hope that many beginners will take notice of the fact.

I remember a very early series of my own, showing the passing of a barge through a lock. I sent them to an



Fig. 1.

editor, who, long after I had forgotten them, published them on a very small scale, with my name all wrong, and paid me nothing for them. I do not dispute his valuation.

And here I was, only the other day, at it again with a lock incident. I took half a dozen altogether, including the punt by the bank, and a good close-up of the paddler. Fig. 1 is the punt hanging on to the stern of the barge; Fig. 2 being towed in; and Fig. 3 in the lock. The three together are more interesting than any one of them singly.

For the benefit of those who like looking for trouble I may add that from one print I have eliminated a man—not a mere speck either, but $1\frac{1}{4}$ in. high in the original.

By the way, I took that Windsor-Henley trip again in the hope of better luck. One way it rained so incessantly that I did not take the camera out of its case; the other way I made forty exposures. I showed the results to two very old hands at photography, and they both agreed with my suggestion that the tone values and skies unmistakably indicated panchromatic material and a filter. Then at considerable personal risk I informed them that I was using ordinary films, and had not had a chance of putting on a filter. They pointed out thereupon that my results might have been much better, which I already knew.

But about those series.

Mr. Munn pointed out that sometimes we can arrange and stage-manage them ourselves



Fig. 2.

—a very interesting job. At other times, as with my illustrations, an incident or episode is entirely outside our control; we watch its progress, and decide on appropriate stages for making exposures. We should keep on the generous side, and afterwards edit the series so as to get the most expressive sequence possible. It is the sort of thing our ciné friends are constantly doing.

There are countless instances in which the incident unfolds itself continuously, so that we get our complete series in quite a short time, such as launching a ship, unveiling a memorial, or playing a game of bowls. Anything that is good for a short run of ciné film is suitable for our less complete but still interesting series.

Another familiar field is that of a garden or landscape at different seasons, and under varying conditions of light, and atmosphere; or urban subjects by day and night, etc.

These are naturally spread over a longer period, as are many more or less technical and scientific subjects, such as the growth of a plant or a building, the metamorphoses of insects, and so on. Many of our "nature" friends have shown us how admirably some of these things can be done, although I am afraid most of us lack their knowledge and patience.

Then there are tragic series showing all too clearly the destruction of the countryside, and the disfigurement of natural beauty. Fortunately, there are also complementary sets illustrating progressive improvements, the replacement



Fig. 3.

of ugly and insanitary buildings by something beautiful and better in every way. In all sorts of things action and change are constant, and from their results and effects we can make our series of records.

Some such aim in our work invests it with purpose and added interest. Further, it will make us less of a terror to our friends when we invite them to look at our photographs.

W. L. F. W.

"THE A.P." *Special Competition for Novices*

THIS competition is specially for Novices, that is to say, those amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints and enlargements of standard "Enprint" size, which do not exceed $4\frac{1}{4} \times 3\frac{1}{4}$ in., even if made from the whole negative. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor. The latest date for receiving entries is September 30th.

The copyright of all prints entered remains the property of the authors of the photographs, but the right is reserved by "The A.P." to reproduce the winning prints and any others that may be worthy of mention. The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed to: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

MAKING BETTER SNAPSHOTS-14

By DAVID CHARLES.

This article is the fourteenth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.

INDOOR portraiture by the light from ordinary windows is not the easiest of arts, especially if it is to be done without the knowledge or assistance of the subject. One of the main difficulties is the lack of light on the shadow side of the face, which tends to come out black, or nearly so.

If the room is on the corner of the house, with windows in two walls, the lighting is usually more or less satisfactory, but in a room with only one window a reflector, consisting of a white sheet thrown over a screen or towel-horse, is essential to lighten the shadows. With a child as unconscious model, an excuse about "putting the sheet to air" will probably allay any suspicions that photography is contemplated.

Even with the child absorbed in some piece of work or play, unposed indoor portraits are not easy. With the brightest midsummer light, $1/25$ th sec. at $f/4.5$ might perhaps just do,



Fig. 1. (Right.) Against the light indoors is seldom successful.

Fig. 2. (Left.) A momentary expression perpetuated looks unnatural.

Fig. 3. (Below.) With the light concentrated on her, she stands out well against the background. The composition, too, is good.



but something like half a second is more usually required. With the camera on a table, or even on the arm of the arm-chair in which the photographer is sitting, camera shake need not be feared if care is taken in releasing the shutter.

One of the first things to learn is that contrast in the finished print will be much greater than it appeared to the eye at the time of taking the picture; the eye sees into dark shadows better far than the camera can. Try to get the lighting more or less even over the subject, with no strong shadows; it is almost impossible to get a lighting that is too flat.

Against-the-light pictures indoors—the most contrasty type of all—are extremely difficult to take successfully, as Fig. 1 shows. The shadow side is under-exposed, and stray light finding its way into these shadows has caused "glare" giving the result a grey and foggy look.

From the other side of the child things are much better. Most of the light is behind the camera, which now sees the brighter side of the face. The preoccupied little artist puts on a comically quizzical expression, and Fig. 2 is made. But it is quite unsuccessful. These momentary expressions are pleasing to the eye, but in a print they are very seldom acceptable. Their attraction seems to lie



in the fact that they *are* momentary, so that to make them permanent is to make them unnatural. In passing, it is worth while to notice that the same rule applies in the portraiture of grown-ups too; that is why the casual snapshot, especially where several people are included, so often produces a caricature of at least one of them.

Fig. 3, taken a moment later, is much better; the face is relaxed into a natural expression, and the lighting is even without being flat. And as the main lights are on the child and the boat she is drawing, she stands out vividly against the darker background.

Then she raises her face for another look at the boat—note how the light from the farther window outlines her face against the shadows behind her. That is worth another film—Fig. 4. But as her drawing approaches completion her concentration flags, she becomes aware of the camera, and the self-consciousness that immediately appears puts an end to any chance of further pictures until she becomes absorbed in her next pastime.



Fig. 4. With the face outlined in light against the darkness behind, a splendid likeness results.

Enlarging, Printing and Retouching

By T. ALBERT LOOK.

ENLARGING HINTS

THE use of an undiffused light, by which is meant a light passing through the condensers only, will give a more contrasty print than if the light is diffused by the use of a ground-glass screen or by using an opal bulb.

A ground-glass screen near the light-source will soften the picture, and if a second screen of very fine grain is placed between the condenser and the negative a further softening will be obtained.

In particular, the use of diffused light is valuable as a means of reducing the ill-effects of such defects as scratches on the film, which show up far less in the print than they do when a plain condenser is used without ground glass.

Softening Definition.

Several other methods can be used to soften the definition or the contrast of an enlargement. For instance, if a piece of plate glass approximately six inches square is held between the lens and the easel, and gently wobbled while taking care to see that the centre of the glass is kept as still as possible and in line with the centre of the picture, there will be an appreciable diffusion in the result. This plan has been found useful when it has been desired to hide retouching.

Even steam rising from a dish of hot water placed in front of the easel will soften slightly both definition and contrast. So will a generous puff of tobacco smoke.

A popular dodge is to place a square of bolting silk, stretched and fastened to a frame, in front of the bromide paper during the exposure. The distance between the silk and the paper will govern the amount of diffusion.

Still another dodge is to place one or two layers of chiffon over the enlarger lens, but as this will soften contrast as well as definition the paper chosen should be more vigorous than the negative would require if printed normally.

Local Shading.

A simple method of obtaining local control is to fix a ball of cotton-wool at the end of a hat-pin or, for preference, a glass rod, and introduce the shadow of this on the bromide where it is desired to retard printing. Swing the hat-pin or glass rod round, pivoting it on the cotton-wool, so that while the shadow of the latter is stationary that of its support is not, otherwise the hat-pin or rod will show.

Rectifying a Tilt.

Most photographers have at some time or another tilted the camera when photographing high buildings, with the result that the lines in the subject converge towards the top of the negative.

If not too severe this can, with care, be corrected when enlarging, by the

simple expedient of tilting the easel. Proceed as follows. Focus up roughly for size and then tilt the easel back until the lines in the picture become parallel. Stop down the lens aperture to get the top and bottom of the subject sharp, and give a longer exposure.

Vignetting.

To get a picture that fades out into blank paper towards the edges take a sheet of card about the same size as the bromide paper and place it on the easel so that the part of the image to be printed is in the centre. Mark this out with a pencil and cut a hole slightly smaller than is marked.

When printing, hold the card between the lens and the easel, and keep it on the move in a circular direction in order to soften the edges.

Another method is to place a celluloid vignette mask the same size as the negative in the slide and enlarge in the usual way. These masks have the advantage that they can also be used with contact prints, but the amount of negative to be printed is fixed by the size of the vignette and cannot be controlled as in the former method.

CONTACT PRINTS

Holding back a part of a contact print is more difficult, but the following plan has been found quite successful. Upon the glass side of the negative where the holding back is required squeeze a little red or crimson water-colour and dab with the finger until it is spread out evenly. Use the colour very sparingly. If a film negative is used dab the colour on the glass of the printing frame so that it comes against the right part of the negative. Whilst printing, keep the frame on the move to avoid any sharp lines. Note that the thickness of the glass is relied upon to provide the necessary diffusion of the edges.

Softer Definition.

Contact prints can be softened in definition by the insertion of one or two sheets of clear celluloid between the negative and the paper. The amount of softening depends not only on the thickness of the celluloid, but also on the extent to which the printing frame is wobbled during the exposure. Exposed to a small or distant source of light the separation between film and paper would not affect definition at all if the frame were kept stationary.

Masking.

To get a white border to the print the use of a mask is generally recommended. But, as anyone who has tried it will know, it is not at all easy to put film, mask and paper all in their correct relative positions, and is well-nigh impossible to keep them there while closing the frame. The best plan of all

is to mask the negative itself by black paper stuck on, because then the mask can be positioned to suit the boundaries desired for the picture, and it makes no extra work or trouble in printing. A "routine" mask, the function of which is just to tidy up the print without making any pretence at trimming, can be made by sticking black paper to the glass of the printing frame. The fact that the thickness of the film intervenes between mask and paper will only cause a noticeably unsharp edge if the frame is moved quite a lot with respect to the light during the exposure.

SPOTTING and TOUCHING-UP

Opaque spots on the negative result in white spots on the print. These can be removed by touching-up with a black pigment for untuned prints or with a pigment of suitable colour if the prints have been toned.

The use of ordinary blacklead pencils is not recommended as they leave shiny marks, neither are they black enough to tone with a fully-developed bromide. It is possible to obtain special black "negro" pencils for this work.

Spotting with Water-Colour.

The disadvantage with pencil spotting is that it is liable to smudge by rubbing, and for this reason a slightly more difficult method of touching-up with the use of water-colour is recommended. This is done with indian ink, lamp black, or artist's black water-colour paint, applied with a fine and nearly dry brush. Glossy surfaces should be avoided, but if it is necessary to work upon these, mix the water colour with a solution of gum instead of plain water.

Toned prints can be spotted with the black pigment warmed up in colour by the introduction of a suitable amount of another paint, such as vandyke, madder-brown, or burnt sienna.

It is sometimes found desirable to darken a print locally, and for this purpose black chalk (supplied in bottles by artists' stores) will be found suitable. Rub it in, very little at a time, with the finger-tip, or roll a square of paper into a hard little "pencil" about one-eighth of an inch in diameter for smaller work.

To lighten any part of a print, either an ordinary ink-eraser or pumice can be employed. To use pumice, place about a level teaspoonful of the powder in the centre of a small square of fine muslin and tie the four corners of the cloth together, forming a bag. With this dab the print where the lightening is desired, thus depositing fine grains of powder, and then rub with the finger or thumb. The work is slow, but good results can be obtained with patience. Afterwards give the print a rub all over to even up the surface.



EVENING SUNLIGHT. *Cast shadows break up an uninteresting foreground, and in this case even make the theme of the picture.*

SUNSHINE seems almost superfluous for photography in these days of super-speed panchromatic materials and incredibly large aperture lenses. With such materials and apparatus, even a rainy day presents no difficulties.

My lenses are comparatively cheap affairs, and it gives me a certain amount of satisfaction to be able to produce negatives which are bright and sparkling, whilst the pictures they produce are looked upon with respect by my fellow members of the local camera club, who nearly all possess lenses that resemble enlarger condensers.

To have a camera fitted with a lens of modest aperture is not necessarily a handicap; rather the reverse, for it makes one look for pictures in subjects that are brightly illuminated by sunshine. And sunshine, although capable of producing horribly hard lightings when high overhead in summer, does help the photographer to obtain pictorial subjects from material which without this powerful illuminant would not be worth a second glance.

In certain circumstances sunshine can make even so ordinary an object

Photographing in Sunshine

By CLARENCE PONTING.

The high sun of midsummer does not produce nearly such pictorial effects as the more slanting rays of autumn sunlight. This article draws attention to some important points in the rendering of sunshine.

as a whitewashed wall into an intriguing subject if a shadow pattern is cast upon it by a nearby tree. The cast shadows on a white road are also invaluable for breaking up an uninteresting foreground, and now that autumn is approaching, and the sun will be lower in consequence, this fact should not be ignored.

Sunshine in itself could very well form the theme for a whole year's exposures. The combinations obtained, both for exteriors and interiors, are so attractive that pictures are bound to result if a suitable composition is selected, and if care is taken—very important this—to see that the sunlight forms a pleasing pattern rather than a general scattering of intense high-lights. But do not enter into the photography of sunlight in too casual a spirit, for if it is to be rendered effectively infinite care in selection will be required, and one's capabilities as a technician will be tried to the limit.

Photographing a subject illuminated by sunshine would appear at first glance to be a simple matter of setting off the shutter. The novices make millions of such exposures yearly, and not one is a success from the pictorial standpoint. The sunlight is depicted by white paper, whereas in reality it should be full of tone. Examine an object when it is strongly lit by sunshine, and you will see detail everywhere.

Unfortunately, the plate does not see eye to eye with the photographer. It will insist upon piling up density on that part of the negative, unless the matter of exposure is given considerable attention. The old hand knows that



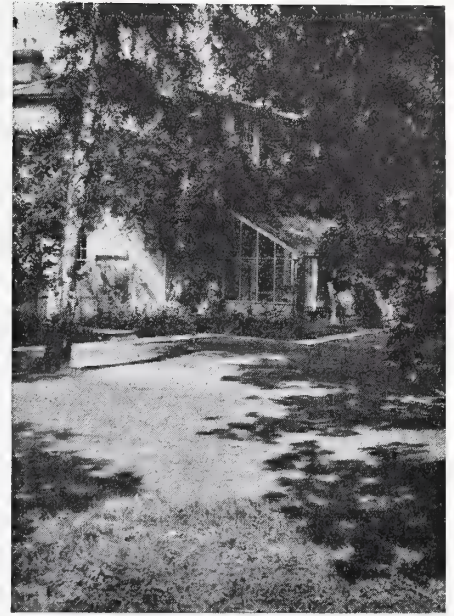
A SUNLIT CORNER. *Ortho plate, $\times 2$ filter. 6 p.m., July.*

sunlight contains a large proportion of the ultra-violet rays, and that if detail is to be retained in the sunlit portions of his negative those actinic rays must be reduced by the use of a suitable filter on his lens. By so doing he will—if the negative is given sufficient exposure—enable the light in the shadows to record of a printing strength without the sunlit portions piling on undue density.

And, having grasped this fact, attention will have to be paid to the

development of the negative. Those who use tanks generally obtain good representation of sunshine simply because their developer is fairly dilute. Dilute developer and development sufficiently short to give a negative thin enough to enable the sunlit portions to print through are necessary for success. Friends who have seen my negatives make the remark, "Your negatives are almost ghosts." That is how they should appear when correctly developed, for the necessary contrast can be obtained by printing on a "medium" or "hard" bromide paper when the negative contains a long scale of gradation.

There would appear to be some advantage in the use of panchromatic material and suitable filters when picturing subjects containing extreme contrasts. All my subjects are taken on orthochromatic materials, and I find no difficulty in retaining a long scale of gradations in the negative



SUN-DAPPLED.

'Chrome film, no filter. 4.30 p.m., July.

if a $\times 2$ or $\times 4$ filter is used and a full exposure given to record shadow detail. A lens-hood is an essential for the majority of these subjects.



SCARBOROUGH SPA. Ortho plate, $\times 2$ filter to let white objects show against blue sky.

Working on Enlargements

By
"MODERNIST."

DURING the summer the amateur obtains many small negatives that can be enlarged during the autumn months and made into attractive pictures for home decoration. If these are worked up with oil and pigments a great deal of improvement from a pictorial point of view can be obtained.

First enlarge your negative to the size you want it on bromide paper, and develop for a black image. Do not trim the enlargement before working it up. This should be done when that is completed. Smooth or semi-rough surface paper should be used; a glossy paper is not suitable.

Materials and Equipment.

Obtain a large sheet of stiff cardboard several inches larger than your enlargement, and fix the print on this by the edges with strips of passe-partout mounting paper. This is just to keep it firmly in position during the process of working upon it.

You will now need the following materials:—

One small bottle of purified linseed oil.

One small bottle of japan gold size.

Four ounces of turpentine.

A clean, empty bottle holding about three ounces.

One tube artists' oil colour in ivory black.

One tube of the same in prussian blue.

These can all be obtained from an artists' materials shop for a few pence. In addition you will need a small, fine camel-hair brush, and a large quantity of clean cotton-wool.

Place about two ounces of turpentine in the empty bottle, add about quarter ounce of linseed oil, and about thirty minims of gold size. Shake this mixture up well, and allow it to stand for several hours before use.

Method of Working.

To use it you take a wad of cotton-wool about the size of an egg and moisten part of it with the mixture, then with a circular motion rub this well into the surface of your print. Go over the whole of it until the emulsion has been prepared

to receive the pigment. It is then ready for touching up and "controlling" the photograph.

Suppose you have a perfectly white sky on your print, which you wish to darken down to introduce or emphasise the suggestion of a cloud-form in it. Take a small, clean piece of cotton-wool and compress it into a wad. Squeeze out a small quantity of the ivory black on to a plate or piece of glass, and dip the wool into this so that a very small quantity of pigment adheres to it. Then gently rub this on a piece of waste paper so that most of the pigment is rubbed off before applying it to the print. The smallest possible quantity should be used, and the sky portion should be gradually built up to the darker shade. If too much is deposited the excess can always be rubbed off with a clean piece of wool.

Shadows can be darkened to any depth on the print in this manner, and half-tones can be introduced in white portions of the picture. When very delicate detail has to be strengthened it can be done by means of the small brush. White spots can be filled in also in the same way. When practice has been obtained and skill developed, it is possible to exercise a great deal of control on the bromide print.

Matching Surface and Colour.

The pigment sinks into the prepared surface of the print and does not show on the surface, as often happens with other methods of print control. Ivory black does not produce a perfectly dead black on a print. Used alone it has a tendency to show a greyish or brownish tint and this will show up on a pure black-and-white enlargement. To get the required tint it is advisable to mix a very small quantity of prussian blue with the ivory black, and when this is correctly done the pigment cannot be distinguished on the print.

After a few hours the whole surface of the print becomes "set," because the solution dries, and so makes the control-work part of the original image.

The print should be trimmed after this has happened, and can then be mounted in the usual manner either by dry mounting or by paste.

Amateur Cinematography

Angling with a Ciné Camera By D. CHARLES OTTLEY.

FROM now until late autumn the fine old sport of angling comes into its own, engaging the leisure hours of over two million "gentlemen of the silken cord." Roach and perch are at their prime, and the trout lies in wait for the seeker after a good "catch." Pike are exceptionally fierce and eels as long as the best "fishy" story ever told are waiting for conversion into an appetising dish.

An Angler's Day.

One wonders why no record exists in the form of a film depicting the angler's day. So much material exists essentially cinematic in application from which a scenario might evolve, bringing to the home screen yet another aspect of an essentially English sport.

A close-up of a spinning bait, except to the practised eye of an expert, might suggest a propeller from the *Queen Mary*, while shots depicting the many operations that go to the fashioning of a fly would make a worthy addition to any "hobbies" series that the amateur cameraman might be tempted to record. The best quality hooks, single, double or triple, are still bound to the gut by hand, waxen thread of a superfine quality being employed, plus a secret process jealously guarded through generations of workers of rendering the whole waterproof, tooth-proof and tension-proof. A first-class rod is a wonderful production and is still largely a matter of hand workmanship. The cane lengths undergo a complicated process of seasoning before bleaching and staining take place or before those cute, telescopic fittings of shining brass are run into position at the heads and tails of each section. Tests are carried out for weight, balance, poise, resiliency and flexibility before a final, over-all varnishing completes the job.

Sideline Subjects.

A documentary reel could be devoted to the rod alone, nor would the picturisation of so skilled a trade be without interest or value. Akin to the rod (and there are numerous types of rod) is the landing-net. Here again is found work for nimble fingers belonging to aged hands, for it is usually the elders of a "fishing tackle" family who, long after retirement, become the makers and menders of nets.

But the human side of the story is surely the angler himself. He is in a class apart, a law unto himself, a "fishy" customer who looks at life from the standpoint of a fish. He is secretive at all times, except when a day at the water's edge has come to an

end and we see him on one side of the bar counter with the innkeeper (also a fisherman and a teller of "fishy" tales) on the other. Then it is that his tongue relaxes and comparisons are drawn between the specimen on the wall, the specimen in the basket, and that purely fictitious deep-river monster that swims in an alcoholic environment within the imagination of both. On the job our friend is usually to be found "sitting pretty" upon a collapsible stool of the gallery queue variety or somewhere on the floor of a punt. With your camera ready observe him carefully, for he is worth it.

Filming the Angler.

He nods, yawns, scratches his head, yawns again and nods. Suddenly he assumes an attitude of alert attention. His fingers tighten on the rod, his arms give a slight upward jerk—a bite. If he be a devotee of the "fly" his role is definitely active, and in order to analyse the grace of some of his sweeps and swishes it is necessary to resort to slow-motion. A finer example of rhythmic animation does not exist than a sixty-four-frame-per-second exposure upon an expert fly-fisher. Similarly, few more

charming pictures can grace the home screen than shots of fat trout browsing just beneath the surface of a sun-drenched stretch of deep, still water. The sharp whisk of a tail, the momentary glimpse of a silvery belly, and a mass of glittering ripples that pass as a kaleidoscopic mosaic across the screen. There is magic in such shots, a charm that more nearly approaches the beautiful than anything "directed" or rehearsed.

Bait, Live and Dead.

We now pass to a very important section in any angling film—*bait*. If there exists any one topic upon which two fishermen can never agree, that topic is bait. That which suits the one will seldom find favour with the other, and should a third person be so ill-advised as to offer an opinion he will most certainly be made to realise the folly of his indiscretion. There is live bait and dead bait, bait that the angler digs for, bait that he waits for and bait that he manufactures himself, and all the above are separate and apart from any form of mechanical bait.

Of the bait that he prepares, flour mixed with water which produces "dough," and bread soaked in water and



Angling, though a peaceful sport on the whole, has its exciting moments. No fishing film would be complete without a shot showing the landing of a fish.

thoroughly kneaded are probably his most favoured products. These processes should be shot and used as a prologue to that portion of the reel depicting the actual art of fishing.

Dawn and sundown are favoured times for sport at its best and infinite scope exists at these periods for the introduction of pastoral shots of great beauty. Sequences should be carefully built up with plenty of intercutting. Close-ups and semi-close-ups should be shown of the angler and his gear, the viewpoint dividing itself between the two extremities of the rod, the hook end and the reel end. The float should be shown both before and during a "bite."

Any member of your audience with the faintest of faint memories of an hour's fishing will not fail to react with a real thrill when the bobbing quill shoots sharply beneath the water's surface.

Bear in mind the importance of atmosphere when compiling the takes. Comparison is an asset in this connection. Let the camera ponder a ragged urchin with short cane and bent pin before presenting the angler proper with tackle costing pounds. Show a penny net being manipulated by a little "Lizzie" in some picturesque backwater accompanied by another toddler with a familiar marmalade jar held ready for her "catch." Show a tiddler accustom-

ing itself to the interior of the jar and then cut to a good five-pound trout floundering in the landing-net.

If a portion of the shooting can be carried out during one of those autumnal showers that the angler appreciates so much, all the better. Photographically, a river like the Cherwell at Oxford, although beautiful at all times, is strangely enhanced when rain falls. It is scarcely necessary to urge the use of panchromatic stock for a subject of this kind. The many advantages of the modern emulsions are too well known, but it may be worth remarking that particularly in a film of angling can full justice be done to them.

The Week's Meetings

Wednesday, September 8th.

Luton and D.C.C. Meeting.
Partick C.C. Receiving Date for Prints for Criticism.
Worthing C.C. Outing to North Lancing and Steyning.

Thursday, September 9th.

Hackney P.S. Outing. Highgate to Hampstead.
North Middlesex P.S. Schoolboys' Holiday Cruise Film, 1937.
Oldham P.S. Travel Lecture.

Saturday, September 11th.

Accrington C.C. L. & C.P.U. at Liverpool.
Armley & Wortley P.S. Ramble "Cockersdale."
Blackpool and Fylde P.S. L. & C.P.U. Ramble. Liverpool.
Bristol P.S. Salford.
City of L. and Cripple Gate P.S. St. James's Park. Mr. Holloway.
Exeter C.C. Half-Way House and Aylesbeare.
Iford P.S. Through London's Parks. Mr. Roughton.
Leicester and Leicestershire P.S. Outing to Kilby, Wistow Park and Great Glen.
Oldham P.S. L. & C.P.U. to Liverpool.
Oldham Equitable P.S. L. & C.P.U. Ramble at Liverpool.
Sheffield P.S. Holmesfield to Millthorpe. G. E. Walton.
Southampton C.C. Outing to Romsey Abbey. R. M. Fanstone.
Stockport P.S. Union—Liverpool.
Walthamstow and D.P.S. Virginia Water.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Sunday, September 12th.

Aston P.S. Outing to Harvington.
Blackpool and Fylde P.S. Ingleton. F. A. Gardner.
Hanley P.S. Dovedale.
Ipswich and D.P.S. Whole-day Outing. Bury, Brandon and Breckland.
Woolwich P.S. Mystery Outing by Mr. Robinson.

Monday, September 13th.

Bournemouth C.C. Opening of Annual Exhibition.
Hampshire House P.S. Tring to Ivinghoe Beacon. G. Rigby.
Oldham Equitable P.S. Demonstration with Kentmere Paper.
Southampton C.C. Outing for Night Photography.
Walthamstow and D.P.S. Portraiture by Members.

Tuesday, September 14th.

Hackney P.S. "Bromesko."
Halifax P.S. Members' Prints through the Epidiascope.
Leicester and Leicestershire P.S. "Some Pictures and How They were Made."
Manchester A.P.S. "Famous Old English Inns." W. Browning Button.

Wednesday, September 15th.

North-West London C.C. Meeting at 110, Haverstock Hill, Hampstead.
Partick C.C. Print Criticism.
Solihiull P.S. "Bromide and Chloro-Bromide Printing."
S. Suburban and Catford P.S. Lecturettes. A. E. Marden.
Windlesham C.C. "Cinematics." J. King.

Exhibitions and Competitions

CURRENT AND
FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 30. Rules in the issue of August 25.

The Amateur Photographer Novices' Competition.—Special prizes of supplies of films. Latest date for entries, September 30. Particulars in this issue.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Nuro Competition.—Cash prizes every month. Special prizes for boys and girls under sixteen. Full particulars obtainable from any photographic dealer, or from Nuro Ltd., Biggleswade, Bedfordshire.

Isle of Man Sixth Annual Amateur Photographic Competition, £300 cash prizes.—Open until September 30. (P. A. Clague, Publicity Department, Isle of Man.)

"Daily Mirror" "Nushots" Weekly Photographic Competition. Cash prizes. (The Editor, "Daily Mirror," Fetter Lane, London, E.C.4.)

XVII Salon International de Photographie de Belgique.—Open, May–October. (M. Julien Lejeune, 70, Av. Van Becelaere, Boitsfort, Brussels.)

Eighth Chicago International Salon of Photography.—Open, July 15–September 19. (Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.)

XXXII Salon International d'Art Photographique de Paris.—Open, October 2–17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (9e).)

I International Exhibition of the Photo-Press and Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Jugoslavia.)

Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Open, September 11–October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)

46th Toronto Salon of Photography.—Open, August 27–September 11. (W. H. Hammond, 2, Gould Street, Toronto, Canada.)

Professional Photographers' Association Annual Exhibition, Princes Galleries, Piccadilly, W. "Camera

Portraits"—September 3 to September 15. "Photography in Commerce and Industry"—September 17 to September 29.

3e Internationale Focus Fotosalon, Amsterdam, Holland.—Open, September 11–26. (Focus, Ltd., Fotosalon, Bloemendaal, Holland.)

Second Western Ontario Salon of Photography.—Open, September 13–18. (A. E. Adams, 923, Maitland Street, London, Canada.)

London Salon of Photography.—Open, September 11–October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Fifth Annual Salon, Rockville Centre, N.Y.—Open, September 11–18. (Dr. M. F. Lee, 74, N. Long Beach Road, Rockville Centre, N.Y.)

Anthracite Salon of Photography, Everhart Museum, Scranton, Penna, U.S.A.—Open, September 18–October 4. (Salon Director, Everhart Museum, Scranton, Penna, U.S.A.)

The Victorian International Salon.—Open, October 18–30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Entries, September 20; open, October. (Modern Magyar Fényképezők, VIII, Rákóczi-ut 19, Budapest, Hungary.)

Windlesham Camera Club.—Open, October 21–23. Last day for entries, October 2. (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

Fourth Canadian International Salon of Photographic Art.—Entries, before September 10; open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Rotherham Photographic Society Forty-eighth Annual International Exhibition.—Entries, September 20; open, October 12–16 inclusive. (E. G. Alderman, Ruardean, Newton Street, Rotherham, Yorks.)

Sixth Irish Salon of Photography.—Entries, Sep-

tember 25; open, October 30–November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

"Irish Travel" Photographic Competition, 1937. Cash prizes.—Entries, September 30. (The General Manager (Photo Competition), Irish Tourist Association, 14, Upper O'Connell Street, Dublin, I.F.S.)

Cyclists' Touring Club (Metropolitan D.A.) Second Annual Photographic Competition.—Entries, September 30; open, October 28–30. (G. H. Craddock, 9, Lady Margaret Road, Kentish Town, N.W.5.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Entries, October 1; open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

XIe International Fotosalon "Iris".—Open, January, 1938; last day for prints and entry forms, November 30, 1937. (F. Geeraerts, Brederodestr. 22, Antwerp, Belgium.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

PLATES.

SIR,—I was interested in the recent letter from Mr. C. Jones on the subject of plates, as my own experience has been that I usually get better results on the rigid form of material.

The difference, I find, is a slight general inferiority of sharpness in the case of film negatives taken under identical conditions as to stop, and with the same lens and camera, although this does not amount to patches of bad focus in different areas of the negative such as one would expect from the bulging he mentions. Nor is it due to any fault in the adapter, which is a solid affair of first-class make and has, moreover, been tested for register. The difference, which is very slight, seems to be due to the very nature of the film support itself.

Can it be that the difference in "quality" in the image is due to the emulsion on film being subjected to bending stresses which are absent in the case of plates?—Yours, etc.,

H. ZIMMERMAN.

BENDING METAL TUBES.

SIR,—I suggest that small-bore pipe made of copper is the most useful in making photographic gadgets, being least affected by water and chemicals.

Such tubing is generally hard and brittle as bought, but it is easily softened by making it red-hot, in a gas flame or otherwise, and then allowing it to cool. It can then be bent quite easily up to a point, the limit being due to the fact that bending has the effect of hardening the tube again. If, therefore, further bending is called for, it is necessary to re-heat and cool the tube as before. In an extreme case this "annealing" process may have to be gone through three or four times in order to get the tube to the shape required.—Yours, etc.,

F. W. DANIELS.

SIR,—In a recent issue of "The A.P." a method was described for bending metal tubes, using resin or lead to form a solid core during the process.

May I suggest that water, being incompressible, is just as satisfactory—at any rate I have found it so with quite thick-walled copper tubes up to 1 in. diameter. All that is needed is a pair of tapered wooden bungs to stop up the ends of the tube. They should be rammed well home, and can easily be removed with a vice or a pair of pliers after use, when the "core" just pours out.

Besides avoiding the cost and trouble involved with resin or lead, this method has none of the attendant dangers.—Yours, etc.,

N. G. NEWELL.

EXPOSING TEST STRIPS.

SIR,—The question as to what exposures to give test strips of bromide paper when enlarging is one which seems to perplex a number of your correspondents. The problem is not difficult, if it be tackled in a scientific manner.

It may be accepted that, within limits, the effect of light on a photographic emulsion is directly proportional to the time during which it acts. Hence, it is clear that a sequence of exposures must be arranged, in which each succeeding exposure is a given multiple of that which precedes it. In the progression commonly recommended this multiple is 2, and the progression reads 5, 10, 20, 40, 80, etc.

The above progression is suitable for "soft" bromide paper; but when using more contrasty material, such as Kodak "medium" bromide, the steps in this sequence are too wide, and intermediate exposures must be given. At first sight one might think that the progression 10, 15, 20, 30, 40, etc., would be suitable; but this is not so, for the reason that while 15 is 1.5 times 10, 20 is much less than 1.5 times 15.

To find the correct multiple and still retain, as is convenient, the figures 10, 20, 40, etc., we must dig a little more deeply into the mathematics of the problem. We must take the logarithm of 2, our previous multiple. This we divide by 2, and find the figure of which the result is the logarithm. This figure we shall find is 1.4142, and is the multiple we require. Using this figure as multiple, but dropping two of its decimal

places, we obtain the progression 5, 7.05, 10, 14.1, 20, 28.2, 40, 56.4, 80. In this progression it will be found that each figure is approximately 1.41 times that which precedes it. But we cannot count decimals of a second, and they may be discarded without serious error. Our sequence of exposures then reads 5, 7, 10, 14, 20, 28, 40, 56, 80.

Even in the above progression the steps are too wide for "contrast" bromide. We must now discard the space between 5 and 10, since it cannot satisfactorily be subdivided any further, and must arrange that our exposures are longer than 10 seconds, or whatever units of time we employ. But the spaces 10 to 20, 20 to 40, etc., can be subdivided into either three or four parts, as we think most convenient. In the first case, we divide the logarithm of 2 by 3, and obtain the figure 1.2599 as the multiple required. In the second case we divide the logarithm of 2 by 4, and so obtain the multiple 1.1892. Progressions derived from these figures to the nearest whole numbers will read 10, 13, 16, 20, 26, 32, 40, etc., and 10, 12, 14, 17, 20, 24, 28, 34, 40, etc. These figures are, of course, far from being mathematically correct, but they are near enough for practical purposes. In my dabbings with photography I have found them extremely useful, and I feel sure that your correspondents will find the same.—Yours, etc.,

R. F. BRIDGES.
 (Punjab, India.)

SOUTH AFRICAN PRICES.

SIR,—In reading through the issue of "The A.P." dated June 16th, 1937, I came across the letter from D. J. Coleman of New Zealand concerning the price of photography in N.Z. I wonder what he would say if he knew the prices we have to pay here in South Africa. For a chrome film ($2\frac{1}{4} \times 3\frac{1}{4}$) we pay 1s. 9d., and a panchromatic the same size costs us 2s. 3d. So I do not think he is as badly off as we are here. But I quite agree that it is rather a tall order to have to pay such prices.—Yours, etc.,

J. B. SEARLE.
 (Pretoria.)

HELP WANTED.

SIR,—Either your correspondent Mr. Cosio has been guilty of an attempt to hoax the astute readers of "The A.P." or he has himself been the victim of some photographic jester.

A "Watamother glass," I submit, is a lens—a Summar lens (Some-ma—"What a mother.")

A Dripper is a camera—a Leica, sometimes erroneously pronounced "Leaker."

If Mr. Cosio is serious, I should think he will find no difficulty in discovering a dealer who will answer any enquiries about a Leica, with or without a "Watamother."—Yours, etc.,

R. C. CLEMENTS, Jun.

SIR,—My translation of the word "Dripper" is D. and P. The difficulty of making your correspondent understand may have called forth the remark "What an utter ass!"—Yours, etc.,

P.S.—I have omitted my name and address as I am not anxious to start a vendetta.

SENDING CAMERAS BY POST.

SIR,—I have read with interest in a recent "Topics of the Week," your comments *re* sending cameras by post, and append for your perusal a method I have used, as a photographic dealer, with every satisfaction.

The camera is first wrapped, either in its original carton or loose, with two layers of corrugated paper along its length and then with one layer across its width and the whole secured by gummed tape or string. This will protect the camera from the flat blows it is likely to receive, but as the greatest danger lies in the instrument being dropped upon one of its corners, I have devised the following treatment to prevent this type of damage. A strong showcard is now wrapped around the previously described parcel to form a rough carton with each end open, and projecting beyond the original parcel by an inch or two. The two spaces so formed are packed fairly tightly with newspaper and the whole wrapped in thick brown paper and addressed to its destination with, of course, a tie-on label to bear the necessary postage stamps and prevent the blows given in franking the stamps from damaging the camera.—Yours, etc.,

W. NORMAN EDWARDS.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

An Exhibition of yachting and ship pictures by F. J. Mortimer is on view during the present month at the Wallace Heaton Gallery, 127, New Bond Street, W.1. Admission is free.

The Ikonta camera of picture size 4.5x6 cm. and fitted with f/3.5 Tessar lens in Compur-Rapid shutter, costs £12 5s. In a Zeiss Ikon advertisement in our issue of August 25th, the price was given, through a printer's error, as £10 10s., which is the price of the Baby Ikonta with that lens and shutter.

One of our readers has asked us to announce that a month ago he lost, in an L.N.E.R. train at King's Cross Station, a 6x6 Rolleiflex camera in an ever-ready case. The number was 474251, and it had an f/3.5 Tessar lens, No. 179473. Within the last few days two men endeavoured to sell the camera to a dealer in London. If any reader can assist in tracing the missing article will he please communicate with Mr. Albert C. Mooney, 157, Denton Road, Newcastle-on-Tyne, 5.

On Friday, August 27th, a reader picked up an exposed Selo film, size 3½x2½, at Watendlath, near Keswick. If this note should catch the loser's eye, he should write to Mr. Ralph E. Watt, Flat 2, 357, Clapham Road, S.W.9.

We would remind members of The Photographic Miniature Postal Portfolios that the Annual General Meeting will take place on Saturday, September 11th, at the A.B.C. Restaurant, 150, Southampton Row, W.C.1, at 3 p.m. An informal meeting will be held from 11 a.m. to 12 noon at the London Salon, 5a, Pall Mall East, S.W.1, and after the Annual Meeting tea will be served. The meeting will then retire to the Royal Photographic Society's Exhibition at 35, Russell Square, W.C.1, and in order to facilitate arrangements Mr. George A. Slight, the Hon. Secretary, will be pleased to hear from all members who hope to be present, and would also like to know the number of friends expected to tea. Members are recommended to wear Club Badges, which are obtainable from the Hon. General Secretary, price 1s., as either a buttonhole or a brooch.

A Camera Club has been formed in Hawick, Rox. An attractive syllabus is being arranged for the winter. Will any photographers in the district who have not already been in touch with the Club, please write to the Hon. Secretary, Mr. David Hill, 23, Buccleuch Street, Hawick, who will be pleased to supply any information required.

The Harrow Camera Club informs us that the winter session will commence on

the 14th September, when an Exhibition of recent work is to be held. An interesting lecture, "5,000 Visits to the Zoo," by Mr. J. E. Saunders, F.Z.S., will be given. A very comprehensive syllabus has been drawn up for the winter months, and any amateur photographers in the Harrow district who are not members of a photographic club will be heartily welcomed at the Conservative Hall, Lowlands Road, where the Club meets every Tuesday at 8 p.m. The Hon. Secretary is Mr. C. W. Johnson, 4, Sheepcote Road, Harrow, who will send information to intending members.

The Gloucestershire Postal Photographic Society, which has a full membership of twenty-four active members, is now forming a second portfolio, and the Hon. Secretary, Mr. Chas. N. Fenton, 203, Copster Hill Road, Oldham, Lancs, will be pleased to hear from keen advanced workers with a view to membership. Interesting discussions on photographic topics take place in the notebook which accompanies the prints. The annual subscription is 2s. 6d.

Since our reply to G. M. (Yeovil) appeared in August 18th issue of "The A.P." we have heard from the secretary of the Stereoscopic Society, Mr. H. J. Mobbs, who informs us that his address

is now 41, The Gallop, Sutton, Surrey, not 89, Green Lane, Edgware, Middlesex, as published. This Society exists solely for stereoscopic photography and circulates monthly folios of work by its members in the British Isles, United States, Australia and New Zealand. Members criticise slides and vote for the three best in each folio; votes are cumulative on a ladder system and awards made six times a year. There is an entrance fee of 2s., and an annual subscription of 5s. All amateur photographers interested in this branch of photography should communicate with the Secretary at the address given above.

The Photographic Classes run last year by Mr. Arthur F. Stevens, 118, College Place, Camden Town, N.W.1, in conjunction with the Kentish Town Camera Club, proved very successful and are being continued this year. The Winter Session will reopen at the Kentish Town Men's Institute, Holmes Road, N.W.5. The officers of the Kentish Town Camera Club extend a cordial welcome to keen photographers. Dark-room, apparatus and materials are available for the use of members, who can enrol on Thursday, September 30th, and succeeding Thursdays, at 8 p.m.

The prize-winner in the first "Happy Holidays" competition, organised by Wallace Heaton, Ltd., is Mrs. Eva Myfanwy Dodd, 7, Rawlinson Road, Oxford, to whom the weekly award of 21s. has been made. Full particulars regarding these competitions for readers of "The A.P." appear every week in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5x3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½x3½x3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

91. Makers' Formulæ : Developers for Gevaert Papers—(1)

G. 251. General-Purpose M.Q.

Metol 13½ grs. (1.5 grm.)
Sodium sulphite (anhydrous) 220 grs. (25 grm.)
Hydroquinone 54 grs. (6 grm.)
Sodium carbonate (anhydrous) 358 grs. (41 grm.)
Potassium bromide 9 grs. (1 grm.)
Water up to 20 oz. (1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.). If crystallised carbonate is used, take 880 grs. (100 grm.).

Times of development at 65 degrees Fahr. :—

Ridax and Minuto 60 secs.
Prestona, Vittel D, and Artos 60–90 secs.
Gevaert, Orthobrom, and other bromide papers 90–150 secs.
Vertona* 120 secs.
Lantern Slides 90–150 secs.

*For Vertona, use double the amount of potassium bromide shown.

G. 253. Soft-Working M.Q.

Metol 27 grs. (3 grm.)
Sodium sulphite (anhydrous) 180 grs. (20 grm.)
Hydroquinone 9 grs. (1 grm.)
Sodium carbonate (anhydrous) 165 grs. (18.5 grm.)
Potassium bromide 9 grs. (1 grm.)
Water to 20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double quantity shown. If crystallised carbonate is used, take 440 grs. (50 grm.).

This solution may, if desired, be diluted with its own bulk of water, when the time of development will be extended.

Times of development with the undiluted solution at 65 degrees Fahr. :—

Ridax 60 secs.
Prestona, Vittel D, and Artos 60–90 secs.
Gevaert, Orthobrom and other bromide papers 60–150 secs.
Lantern Slides 60–150 secs.

If warm-tone prints are desired, add 10 per cent potassium bromide solution until the desired tone is obtained.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Temporary Residence.

As I am only staying in England for a year shall I, as an Indian student, have to pay duty on a camera brought from Germany? And if so, could I get a refund when I return to India?

M. M. U. (Edinburgh.)

A resident in England would have to pay a duty of 50 per cent ad valorem on any photographic apparatus imported by him into this country. Since you are staying for a year in this country it is not improbable that this regulation will also apply to you, but we strongly recommend you to address your query to the Secretary, H.M. Customs and Excise, Custom House, Lower Thames Street, London, E.C.3, who will be able to give you much more authoritative information than we can.

Speed Numbers.

I have a Zeiss extinction exposure meter and also an exposure meter of tabular type. The instructions with the former say that an increase of 3/10ths DIN doubles the film speed, while the readings of the latter show that an increase of 2/10ths doubles it. Which is correct?

H. W. A. (Derby.)

An increase of 3/10ths DIN in the speed number represents a doubling of the speed of the film. We are inclined to think that you have possibly confused the figures used for calculation in the other exposure meter with the DIN speed of the plate, as calculators of this sort generally indicate a doubling of the exposure for every addition of 2 in the calculating figures.

Travelling.

Could you tell me what Customs regulations are likely to be involved, here or abroad, in taking a camera to Belgium and Germany, and what would be necessary in respect of developed and undeveloped films.

C. M. (Mansfield.)

As a visitor to Belgium or Germany we do not think you are likely to encounter any difficulty in taking a camera or film into the country. In leaving Germany with undeveloped films

a query may be raised if you have been anywhere in the neighbourhood of military works, and it may be necessary to have the film developed before leaving the country in order that the authorities may assure themselves that you are not taking with you information of any military value.

You are not likely to meet with any difficulty at the English Customs if you have provided yourself with a receipt showing when and where your camera was purchased.

Exposure Meters.

I have been comparing my photo-electric meter with one belonging to a friend, and find that his meter indicates over 50 per cent more exposure than mine. As I thought a photo-electric meter was a piece of accurate apparatus, I should like to have your comments on this difference.

M. S. (Glasgow.)

A photo-electric meter, if properly scaled, makes a quite accurate measurement of the total amount of light falling on the cell, and in that sense certainly is a piece of accurate apparatus. The conversion of this measurement into a statement of exposure required, in which terms a meter is usually graduated, is largely a matter of individual taste. One photographer may like the negative resulting from an exposure of 1/25th of a second in conditions where another photographer would prefer to expose for only 1/100th of a second. When divergencies of this order exist it is asking rather much to expect two independent meter designers to have exactly the same idea of what constitutes a correctly-exposed negative; in consequence their meters indicate slightly different exposures. In any case, the difference of 50 per cent that you quote is utterly unimportant; so small a change in exposure would make no difference at all to the finished print. Even on the negative it would be barely perceptible.

Rectilinear for Enlarging.

I have a chance of buying an f.8 Beck Symmetrical lens in iris mount. Would this be suitable for enlarging? And about how much is it worth?

J. R. H. (Cheltenham Spa.)

The Beck Symmetrical lens is of rapid rectilinear type, and will not give the same crisp definition as would a modern anastigmat. We think you would probably find it satisfactory for enlarging from quarter-plates, but we should hesitate to recommend it for enlarging from negatives much smaller than this. We regret that we cannot attempt to value the lens, but you will get some idea of what it is worth if you look at the prices of similar lenses offered by the larger second-hand dealers.

Apem.

I have recently acquired a camera bearing the name or trade mark APEM. Can you please let me have the name and address of the makers?

E. M. S. (London.)

The makers of the "APEM" cameras are Messrs. Soho Ltd., Soho Square, W.1.

A Novice Enquires.

Could you please help me to understand my camera, a Butcher's Carbine, or tell me where I can get an instruction book for it. Would this tell me all about taking photographs, or only what the various knobs and things on the camera are for?

S. E. L. (Manchester.)

We would refer you to Messrs. Ensign of 88/89, High Holborn, W.C.1, for an instruction book for your Carbine camera. This will tell you about the camera only; as general textbooks on photography we would recommend the following to your attention:—

"Brighter Photography," published by Iliffe & Sons Ltd. Also the "N.P." handbooks, particularly numbers one and two. These latter are obtainable from The Fountain Press, 19, Cursitor Street, E.C.4.

Factorial Development.

For some time I have been using a proprietary developer, finding the total development time by multiplying the time taken for the image to make its first appearance by a factor of 12. Would this factor be the same for other developers, such as Kodak developing powders?

T. J. T. (Oylegate.)

Development factors vary enormously, that for hydroquinone being 5, while for metol it is 30. We think that Kodak developing powders have a factor of about 18. In any case, factors need personal modification according to the kind of negative required, and it is generally necessary to arrive at a suitable factor by actual experiment.

Red Rag.

Until recently I have done my developing in a dark cupboard, but now have moved to a larger room, over the window of which I put red rag. Since then my negatives have tended to be very dense. I enclose one successful negative and one developed in the larger room.

J. B. (Amesbury.)

The negative which you describe as successful is very badly fogged, and the other is even worse. You cannot safely rely on what you call "red rag" to exclude actinic light from entering the window, and we are quite certain that it is the light passed by this that has fogged your films. Your correct course is to block out the light altogether and use a proper dark-room lamp.

COLOUR the new thrill in snapshots..

Natural colour **without** filters or attachments, at exposures well within the scope of small-aperture lenses—that's the story of the new Dufaycolor film! For example—in the middle of a sunny day, 1/25 sec. at f/8 gives a perfect Dufaycolor picture of any ordinary subject. Dull days, though they need longer exposures, give equally good results.

You can buy Dufaycolor films in all standard sizes, including 35 mm. film for miniature cameras. Sub-standard cine film is also made.

Development and finishing services are provided by us, the film being sent to us by your local dealer. And finally—any number of black-and-white prints can be made in addition to the original colour transparency.

Start putting natural colour into **your** pictures! From now on, load with DUFAYCOLOR!

Full information and films at all photographic dealers.

16 mm. and 9.5 mm. Cine Film also available.

DUFAY-CHROMEX LTD 14-16 COCKSPUR ST S.W.1



Send for this book

The full story of Dufaycolor, with detailed exposure guides, and instructions for processing, etc., is contained in the book "The Dufaycolor Book" (post free, 8d.). For this, please write to Dufay-Chromex Ltd., 14/16, Cockspur Street, London, S.W.1.



for fine portraiture use
A ZEISS OBJECTIVE
the eagle eye of your camera

Illustrated catalogue P.51 free on request from :—

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1



SCHOOL OF PHOTOGRAPHY

COMMERCIAL
FASHION & COLOUR PHOTOGRAPHY
PORTRAIT
MINIATURE WORK
AEROGRAPH WORK etc.
FOR BOTH PROFESSIONALS & AMATEURS

REIMANN SCHOOL AND STUDIOS

which also teach Display and Exhibition,
Commercial Art, Fashion and Dressmaking

WRITE FOR PROSPECTUS P 19
4/10 REGENCY STREET · LONDON S.W.1

VIC. 3131.



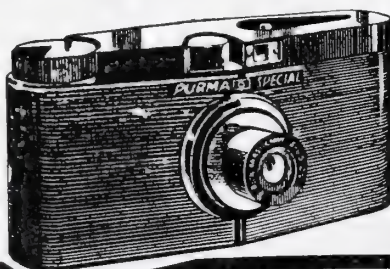
Enlargement from a PURMA SPECIAL snapshot. Taken inside the Parrot House at the London Zoo at 2.30 p.m., Feb. 20th, 1937. Slow Speed.

TRY THE

PURMA SPECIAL

AND SEE WHAT A WONDERFUL LITTLE CAMERA IT IS—

The cleverness of the design of the PURMA SPECIAL lies in the absence of knobs to turn and gadgets to confuse—and in its ability to produce good photographs in all weathers. Tests have proved it. Nothing could be simpler to operate. There is no focussing—everything from 12 ft. to infinity is dead sharp—no lens aperture or speed dial to set—no calculations of any kind. The speeds are 1/25th (for poor light), 1/150th (medium exposure) and 1/450th (for fast subjects). The adjustment of speed is automatic—decided by one of three ways of holding the camera. From each roll of ordinary V.P. film costing 1/- you will get 16 sparklingly clear pictures. With the PURMA SPECIAL you can indulge in miniature photography in the most enjoyable form—and at the least expense, for the PURMA SPECIAL CAMERA costs only 50/-.

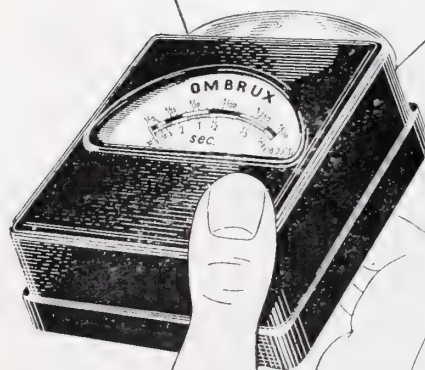


Purma portrait attachment, 3/6. Ever-ready leather carrying-case with shoulder strap, 10/6. Carrying sling, 2/6.

Write for special illustrated brochure and name of nearest stockists from Sole Concessionaires:

R. F. HUNTER LTD.
"CELFIX HOUSE," 51, GRAY'S
INN ROAD, LONDON, W.C.1

Phone: HOL. 7311/2.



A PHOTO ELECTRIC CELL OPERATING BEHIND THE OMBURX LENS MEASURES THE LIGHT ON THE SCENE EXACTLY AS THE CAMERA LENS SEES IT.

INSTANT, ACCURATE EXPOSURE READINGS WITHOUT CALCULATION. PRESS-BUTTON INCREASES SENSITIVITY FOR POOR LIGHT AND INTERIOR WORK.

67/6
IN EVER-READY LEATHER CASE

J. H. DALLMEYER LTD.

31, MORTIMER STREET, OXFORD STREET, LONDON, W.1
WORKS: DALLMEYER RD., WILLESDEN, N.W.10.

PHONES: MUSEUM 6022-3-4

BOROUGH POLYTECHNIC
BOROUGH ROAD S.E.1

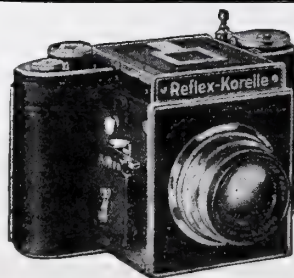
Evening Courses in
PHOTOGRAPHY

Beginning 27th September, 1937.

FRIDAYS—Photography: Lectures, demonstrations and practical work.

MONDAYS—Portrait Operating and Retouching: A practical course in studio work.

For further information apply to the Principal and quote No. 234.



REFLEX-KORELLE

IMPORTANT ANNOUNCEMENT

Two New Models with entirely automatic winding shutter will shortly be available. They will be called Models IA and IIA and prices will be 25/- more than the present Models

I and II. The Model IIA is now available with f/3.5 Zeiss Tessar Lens at £23:15:0

Your dealer will be glad to supply you with this "nearly perfect" camera.
PHOTO-OPTICS LTD., 32, LORD STREET, LIVERPOOL, 2



All-British Precision Miniature ENSIGN MULTEX

- Takes 14 pictures $1\frac{1}{8} \times 1\frac{1}{4}$ in. (3×4 cm.) on size 27 film instead of the usual 36 pictures on ciné film. Size 27 film is more easily obtainable, and gives larger negative area.
- Coupled Shutter Setting and film winding—no double exposures.
- Focal-plane Shutter—Slow speeds 1 sec. to $1/15$ th—Fast speeds $1/25$ th to $1/1,000$ th.
- Automatic Exposure Counter automatically resets when exposed film is removed.
- All-Enclosed Optical View Finder.
- Fitted with Automatic Film Pressure Device released when winding.
- Weight 23 oz. (lighter than usual miniatures).

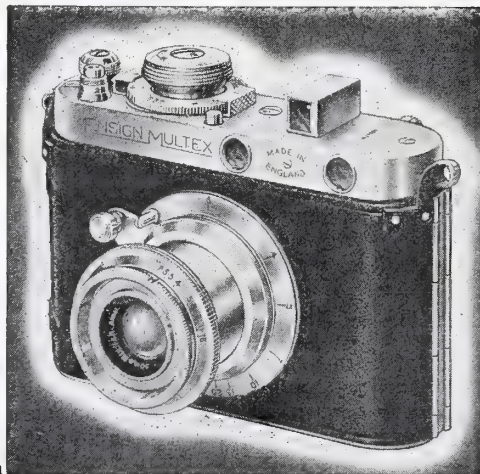
PRICES, FITTED WITH :

Ensign Multar Anastigmat f/3.5	£19	10	0
Ross Xpres Anastigmat f/2.9	£25	0	0
Ross Xpres " f/1.9	£32	10	0
Zeiss Tessar " f/2.8	£29	10	0
Zeiss Sonnar " f/2	£40	0	0

An ALL-BRITISH Precision miniature camera—the result of extensive research and years of experience in high-class camera manufacture. All the real essentials for miniature photography are embodied. Here are some of the special features:—

- Wide Base Range Finder coupled to lens automatically—focussing down to 21 inches.

Write for descriptive brochure to ENSIGN, LIMITED, HIGH HOLBORN, LONDON, W.C. 1

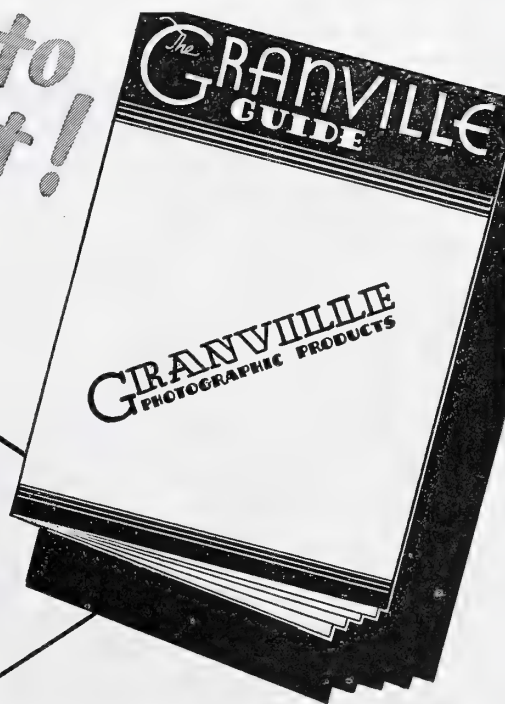


INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS : 13, GRAY'S INN ROAD. Telephone : HOLBORN 5693.

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME.....

ADDRESS.....



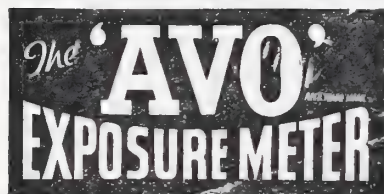
No risk of poor photographs

Make sure that all your photographs are successful. Use the "AVO" Exposure Meter. Gives direct indication of correct exposure. Tells you at a glance the correct aperture and shutter speed to use for the light prevailing at the actual moment of taking the photograph. Simple! Accurate! Easy to read!

A USER WRITES:—

Craven Arms, Salop.
"I am a regular user of your 'AVO' Exposure Meter, and I must say how pleased I am with it. I have already saved the cost of it many times over."
(Signed) E. C.

BRITISH MADE.



- Method of exposure indication is unique—easy to read.
- Indicates exposures from 60 secs. to 1/2,000th sec.
- Not influenced by extraneous light.
- Size $2\frac{1}{2} \times 2\frac{1}{2} \times 1$ in. Can be held and operated in one hand.
- Universal; for still or cine cameras.

63/- With ever-ready case, 5/- extra.
From all good photographic stores.
Fully descriptive leaflet post free on request to:—

The Automatic Coil
Winder & Electrical
Equipment Co., Ltd.,
Winder House, Douglas Street,
London, S.W.1.



Johnson's Photo Printing Box

This will enable you to make successful Bromide and Gaslight prints in your home without a dark-room and without any inconvenience.

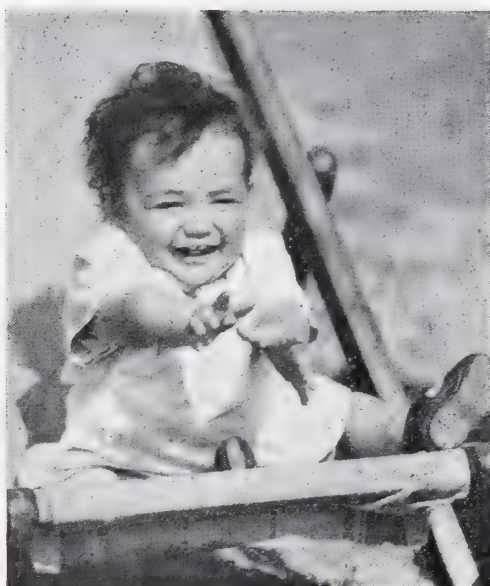
Printing, Developing and Fixing on the same table without moving. Ample flex for plugging into wall or pendant plug. 2-way switch for alternating orange and white light. Fitted to take the usual 40-watt white light. Orange bulb provided.

A great boon to all Amateurs with limited accommodation.

Price 21/- of every dealer, or post free.

Publicity
Dept.

Johnson & Sons HENDON
Manufacturing Chemists Ltd. LONDON, N.W.4



PRICE 2/6 net
By post 2/9

From all Leading Booksellers, or direct
from the Publishers

NOW READY.—A new book which will help you to get the best results with your camera!

Brighter Photography

by DAVID CHARLES, F.R.P.S.

This handy book reveals in a clear, attractive way the secrets of successful photography. Though primarily intended for the novice, it is invaluable to every keen camera user.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint. By simple cross references these illustrations provide a series of clear, concise lessons in the art of making better pictures.

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less 2/6
2d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

PRIMAR 3½×2½ Focal-plane, Meyer f/1.5 Plasmal, shutter 1/8th to 1/1,000th (self-capping), 4 double slides, leather case; list price £52; a fine camera, as new, £21.

6×6 Rolleiflex, Zeiss Tessar f/3.8, Compur shutter, 1/3000th sec., leather case, £10/15.

9×12 cm. and 4-pl. Zeiss Miroflex Reflex, Zeiss Tessar f/4.5, focal-plane shutter, 1/3rd to 1/2,000th sec., 6 slides, F.P.A., leather case; a fine folding reflex, £21/10.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

MOUSLEY'S.—Avo Photo-electric Meter, in pouch, 60 secs. to 1/2,000th, £2/5.

MOUSLEY'S.—Kodak Duo, f/4.5, D.A. shutter; soiled; list £6; £5.

MOUSLEY'S, 309, Witton Rd., Birmingham, 6, for guaranteed cameras. [0032]

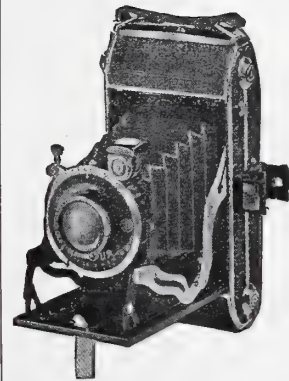
HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

1937 531/16 Super Ikonta 2½×1½, f/3.5 Tessar, Compur Rapid, coupled range-finder, interlocking feature; purchased last month, used once only; list £22/15; quite new, accept £16.—K. A., 4, Cameron Rd., Seven Kings. [8893]

IN offering you the Norfolk Roll Film Camera we are confident that for superior quality, reliability and economy, it has no equal.

THE NORFOLK ROLL FILM



Sturdily constructed and of very attractive design. Film size 3½×2½ in. Fitted with f/3.8 Zernar lens in Compur shutter, with speeds from 1 to 1/250th sec. and delayed action. Clear type and optical finder, with semi-automatic mask for half picture size. Complete with masks for taking 16 pictures 2½×1½ in. Shutter release conveniently placed on camera body. Price **£6:6:0**
Also available with Pronto II shutter, 8 speeds, f/3.8 Zernar lens **£4:19:6**

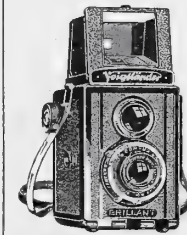
Payment over 9, 12, 15 or 18 months.

ROLLEIFLEX



Surprisingly light weight, compensation of parallax, i.e., coincidence of focussing screen and film picture at any distance; with Rolleipar lens even up to 12 in. Large upright screen image. Anastigmat front lens is of wider aperture than taking lens to facilitate sharp focussing Automatic film transport. Try it yourself and use a stop watch! Folding focussing hood with magnifier, sighting at breast or eye level. Film lies perfectly flat, etc. **£25:0:0**
Price Or Terms.

VOIGTLANDER V.6



This is a new and greatly improved model of the famous Brilliant Camera, of which many thousands have been sold in all parts of the world. The V.6 model retains all the features of the standard pattern, such as the wonderfully luminous view-finder (hence the name "Brilliant") and the economical method of obtaining 12 exposures each 2½ in. square on the usual 8-exposure 3½×2½ in. film, but has even greater advantages, including an unbreakable body, automatic film transport and the new built-in hold-all. **£9:0:0**
Price Or Terms.

SEND YOUR FILMS TO US FOR EXPERT FINISHING

ESTABLISHED OVER HALF A CENTURY.

SHEFFIELD PHOTO CO. LTD.

Grams: 6, NORFOLK ROW Phone: 22079
Photo, SHEFFIELD, 1 (2 lines).
Sheffield.

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

ALLEN'S.—Dollina II, Xenon f/2 lens, E.R. case and filter, £13/19/6; Leica Model II, Elmar f/3.5, E.R. case, £21; 4×4 Praxidos Automatic Enlarger, f/3.5 lens, £12.

ALLEN'S.—Leica Model II, Hektor f/2.5, case, A filter, copying device, cassette, £22/10; Contax Model I, Tessar f/2.8, slow speeds, £21/10.

ALLEN'S.—Ikonta II, Tessar f/3.5, £15/19/6; A Rolleicord II, Triotar f/4.5 (shop-soiled), £12/10; Dekko 9.5 Cine, Ross f/1.9, case, tripod and Telephoto lens, £13/15.

ALLEN'S for Generous Exchange Allowances; all types of Modern Miniature Cameras purchased for cash.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

SALEX D.E. Folding Plate 3½×2½, f/3.8 anastigmat, D.A. Compur, 8 slides, roll-film holder; perfect definition; good condition; offers.—Below.

SIX-20 Kodak, f/4.5 anastigmat, D.A. Compur, with leather case; as new; 1937 model, £5; cost £7/17.—Below.

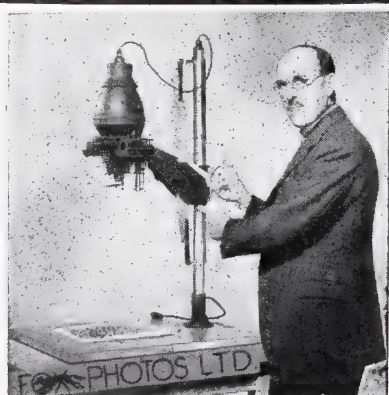
F/4.5 Cooke Series II Lens 5.5 in. for 4-pl., in iris mount; offers.—34, Queen St., Lissiemouth. [8883]

4×3 Rollorey, f/3.5 Elmar, Compur, £7; 4-pl. Reflex, f/4.5 Tessar, £3/10; 10×8 Field, R.R., f/8, tripod, etc., £2; 4-pl. Enlarger, 8½-in. condenser, £2; 12-in. Bevel Trimmer, 15/-; Bewi Junior, 7/6; Pocket Tripod, 5/-.—Flint, June House, Tinsill Rd., Leeds. [8886]

ROLLEICORD, f/4.5, L/case, filter, lens hood; as new, £9.—Box 3216, c/o "The Amateur Photographer." [8887]

FOR Sale.—Ensign Multex II, Ross f/1.9 lens, ever-ready case, new fortnight ago; cost £34; accept £25; bargain.—Marland, Peers Court, Aspley Guise, Beds. [8890]

R. E. SCHNEIDER



Many years of manufacturing and supplying enlargers to a great many leading houses in this country enable me to recommend M & W enlargers as the best proposition for SERIOUS AMATEUR AND PROFESSIONAL USERS. Write for free advice if you are in any doubt as to the model most suitable to your own personal requirements to **MR. HERBERT HISCOCK**.

If you should be the proud possessor of high-class precision camera the only adequate accessory is the World's Premier Enlarger M & W.

M & W—30 Years of Specialisation—M & W
The world's most comprehensive range.

Filmarus 0, 3×4 cm.	£7 9 6
Filmarus 1, 4×4 cm.	£9 13 6
Doitto, to take Leica lens.	£8 6 0
Doitto, to take Contax lens.	£8 6 0
Doitto, to take Kine-Exakta lens.	£8 12 6
Doitto, to take Robot lens.	£8 12 6
Filmarex, 6×6 cm.	£11 8 6
Doitto, 6×9 cm.	£17 17 0
FAM (fully automatic), 6×6 cm.	£18 18 0
Doitto, 6×9 cm.	£21 0 0
Wega, 9×12 cm.	£25 0 0

and all professional models.

If your local dealer cannot demonstrate M & W don't be put off, the following MINIATURE Specialists recommend and stock M & W: Messrs. City Sale and Exchange Ltd., Dollond & Aitchison Ltd., Buisson Ltd., Wallace Heaton Ltd., Kodak Ltd., R. G. Lewis, Service Co. Ltd., J. A. Sinclair & Co. Ltd., Westminster Exchange Ltd., etc., etc. Or write to us, Dept. 9, and we will put you in touch with our appointed dealer in your district.



**AT LAST
A GENUINE
REFLEX
MINIATURE**
at
£5 : 12 : 6

ALTIFLEX
6×6 cm. REFLEX
FOCUSSING
CAMERA

Specification.—Reflex twin, matched lenses, 12 exposures 2½×2½ on 2½×3½ roll film. Smooth lever focussing device, depth-of-focus scale, reflex hood with magnifier, non-slip counting device attached to film winder. Leather-covered metal body. Cable release and neck strap inclusive.

With	PRICES:	Shutter.
Victar f/4.5, Automat 4-speed	£5 12 6	Compur
Victar f/4.5	£7 9 6	£8 10 0
Trinar f/4.5	£7 19 6	£9 0 0
Trinar f/3.5	£9 5 0	£10 6 0

NEEDLE-SHARP PHOTOGRAPHS
by exact focussing with the new



**TROFI
FINDER**
£1 : 1 : 0

"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush. 3½×2½.
"KARMA" (combined range and view finder),....32s. 6d. Our exclusive lines are stocked by all the leading photographic houses in London and the provinces. Write for further details or literature to:—

Sole Distributors:

R. E. SCHNEIDER (Dept. 9)
46, FARRINGTON ST., LONDON, E.C.4 Tel. HOL 1167

CAMERAS AND LENSES

KOLIBRI, 16-on-V.P., f/3.5 Tessar, Compur; deposit system, £5.—H. Waters, Horning, Norfolk. [8891]

NEW Ideal Sibyl, 1-pl., Ross Xpres f/4.5, lens hood, focussing hood, 6 slides, F.P.A., tripod board, £7.—A. Passmore, 64, Cannon St., E.C. [8892]

31×2½ Goerz Tenax Folding Film, f/4.5 Dogmar, 34 Compur, 2 finders, case, £4/15.—Box 3230, c/o "The Amateur Photographer." [8894]

V.P. Bete, f/4.5 Tessar (7.5-cm.), 12 slides; excellent order, £20 value; take 90/—Box 3229, c/o "The Amateur Photographer." [8895]

ZECA-FLEX, f/3.5, Compur, delayed-action; nearest, £15.—Forbes, 140, George St., Aberdeen. [8897]

ROLLEICORD, f/3.8 Triotar, ever-ready case, good condition, £9/10; consider Brilliant, f/4.5 Skopar, part exchange.—Wivenhoe, Western Rd., Lymington, Hants. [8901]

LEICA II, f/3.5 Elmar, filter, E.R. case, £17/17; Elmar 9-cm. f/4.5, £8; Universal V.F., £2/10; Omburx Meter, £1/10; no offers.—Riddick, 88, Lambeth Rd., S.E.1. [8904]

N. & G. Sibyl de Luxe 1-pl., Rapid D.E., double Protar in bayonet mount, scaled 5 and 9 in. with depth of focus, also rising front and finder scale, 3 slides, F.P.A., case, tripod top, £9.—Below.

ENSIGN Autofocus Enlarger for 3×4 cm., baseboard switch, £7/10; Sanderson 1-pl., old but serviceable, Aldis f/6 with Duo and Trio lenses in Compur, 3 D.D. slides and case, £2/10; Ernemann V.P. Plate, f/6.8 anastigmat, 3 D.S. and F.P.A., 7/6.—Flemming, 59, Farquhar Rd., S.E.19. [8905]

ROLLEIFLEX 4×4, f/2.8 Zeiss Tessar, Compur, £15; excellent condition.—Box 3266, c/o "The Amateur Photographer." [8906]

POTH-DERBY, f/2.5, good working condition, with Trofi range-finder, £4/10.—Box 3267, c/o "The Amateur Photographer." [8907]

31×2½ T.-P. Reflex, f/5.9 Wray Lustrar, revolving 32 back, 12 slides, F.P.A., roll-holder, Zeiss tripod, Dallan tank; nearest, £3/10.—Box 3265, c/o "The Amateur Photographer." [8908]

LEICA Model II, Elmar f/3.5, filter and leather case; sound, £14.—Mai 6663. [8911]

IHAGEE 9×12 Press Camera, Zeiss f/4.5, 15 slides; good condition, £10.—Mai 6663. [8912]

LEICA III, chromium, Summar f/2, E.R. case, filter, £26.—P. Brooklands, Whalley, Lancs. [8910]

520/15U Ikonta 4½×2½, f/4.5 Tessar, D.A. Compur, case, £7/10; owner wants 3½×2½ Coupled Range-finder.—Duffield, 49, Buller St., Walney, Barrow-in-Furness. [8915]

VIRTUS 16-on-120, Skopar f/3.5, D.A. Compur, £6/15; Normal Filter, 6/6.—Herbert, Glan-avon, Abercynon, Glam. [8916]

BUY Your Camera from Cyril Howe, two years to pay; you get it now.

WEST of England Miniaturists should make a point of attending the lecture, "The Leica in Everyday Life," at Fortis Restaurant, Milsom St., Bath, September 11th, 8 p.m. Particulars from Cyril Howe, Abbey Churchyard, Bath. [8917]

GOERZ, f/6.3, 1/250th, slides, F.P.A., £2/15, or exchange smaller Roll Film Camera.—Stanners, 14, Gillian Park Rd., Sutton, Surrey. [8918]

1937 Rolleiflex Automatic 6×6, Tessar f/3.5, as new, £15; Rolleiflex de Luxe Case, perfect, 18/6; Sunshade, Proxars, Filters, cheap.—E. R. Hallows, Nook, Bramley Rd., Bramhall, Cheshire. [8919]

1-PLATE Goerz Anschütz Press, Dogmar f/4.5, 4 F.P. shutter, 1/10th to 1/1,000th, bulb release ½ to 8 secs., 3 D. slides, F.P.A., leather case, £8/10; Baby Ikonta, Tessar f/3.5, Rapid Compur, purse, £7; both cameras as new.—17, Bournemouth Avenue, Burnage, Manchester. [8920]

ROLLEIFLEX 6×6, latest automatic, f/3.5 Tessar, Compur-Rapid; new condition, £18.—Below.

IKOFLEX I, f/4.5 Novar, Klio; cost £8/10; perfect condition, £5.—Cunnington, Broadmead Rd., Folkestone. [8921]

31×2½ Ihagee Focal-plane and D.A. Compur, 32 f/4.5 Tessar, double extension, rise and cross, 12 slides, F.P.A., case, £10 or offers.—Boston, 16, Weymouth Mews, W.1. [8924]

£15 Latest Super Ikonta 580, Tessar f/3.5, Compur, shutter release on body, zip purse; guaranteed as new; list £19/12/6; deposit system.—Box 3271, c/o "The Amateur Photographer." [8927]

The Complete 9.5 mm. Cinematographer

By HAROLD B. ABBOTT

Because of advances in film technique this book supersedes the author's former successful book "Motion Pictures." The beginner can take it up and find everything he needs to know in order to make successful pictures.

How to choose a 9.5-mm. ciné camera; how to expose correctly; what to take and how to take it; full instructions on developing and printing; methods of planning, of editing, titling and trick effects; the art of projection; methods of operation, screen and picture sizes; giving an efficient show; all these are explained in detail.

There are nearly 100 illustrations. The book, packed with useful information, is a comprehensive course of instruction in amateur cinematography.

CLOTH BOARDS

Size 7½×5 in. 260 pages
PRICE 5/- net By post 5/4

From all leading Booksellers,
or direct from the Publishers

ILIFFE & SONS LTD.
DORSET HOUSE, STAMFORD STREET
LONDON, S.E.1



The V.N. Home Stand

The ideal camera support where strength, rigidity, and variety of movement combined with portability is required.

Height adjustable by centre pillar. Oblong tilting top $7\frac{1}{2} \times 5$ in.

Extended height 29 in. to 58 in. Closed 32 in. Weight $9\frac{1}{2}$ lb.

£3.10.0

Send for lists to

PEELING & VAN NECK LTD.
4/6, Holborn Circus,
London, E.C.1

SALANSON LTD.

"Best in the West"

SELECTED BARGAINS from our large stock of Used Cameras

Compass Camera, latest model, f/3.5 lens, complete with roll-holder.....**£29 10 0**
3×4 cm. Roll Film Camera, f/2.9 Victor, Compur
shutter.....**£4 17 6**
Dolly Super Sport, f/2.9 Trioplan, Compur, 16
on mask, focussing screen, 3 slides and F.P. adapter
.....**£6 10 0**
520 Zeiss Ikonta, f/4.5 Novar, Telma.....**£4 4 0**
Six-20 Duo Kodak, f/4.5 anastigmat, Kodak
shutter.....**£4 15 0**
3½×2½ Ensign Selfix 20, f/4.5 Ensar, Trichro
shutter.....**£2 5 0**
3½×2½ Ensign R.F. Reflex, f/4.5 Aldis-Butcher
.....**£6 6 0**
3½×2½ Cocarette, f/4.5 Tessar, Compur, leather
case.....**£4 19 6**
Model A Kodak Cine Camera, f/3.5 anastigmat
.....**£3 17 6**
Model B Cine-Kodak, f/3.5 anastigmat **£7 17 6**
3½×2½ T.P. Reflex, f/4.5 Cooke, 3 slides, F.P.A.,
canvas case.....**£6 10 0**
Avo Exposure Meter, and case.....**£1 17 6**
3-in. f/2 Bausch & Lomb Anastigmat, in Ilex
General shutter.....**£2 15 0**

LIBERAL EXCHANGE ALLOWANCES.

High-class Field Glasses—New or Second-hand.

Deferred Terms Arranged.

**20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF**

CAMERAS AND LENSES

LEICA IIIa, f/2 Summar; cost £43; guaranteed perfect; bargain at £30.—Below.

COMPASS, new model, used few times only and just as new; cost £30; accept £21, or part-exchange with cash.—Below.

SUPER Ikonta No. 530LCP, f/3.5 Tessar; cost £19/5 last month; bargain at £15.—Below.

VOIGTLANDER Rangefinder Bessa, f/3.5 Helomar lens, E.R. case; cost £17/12/6; guaranteed indistinguishable from new, £13/10.—Below.

HIGHEST part-exchange allowances; specialists in the processing of Leica films.—B. Salter & Son, 34, Castle St., Shrewsbury. [8925]

ZEISS Ikonta 3×4, f/3.5 Tessar, Compur, filter, Proxar; little used; £7 quick sale.—Wilson, 48, Ashgrove St., Ayr. [8926]

SUPER Ikonta 531/2, Tessar f/3.8, as new, case, £22; deposit system.—Box 3273, c/o "The Amateur Photographer." [8929]

BABY Ikonta, f/4.5 Tessar, Compur, purse, £5/10; Ensign Carbine No. 5, f/4.5, Mulchro shutter, 1 to 1/100th sec., £2/15; Dallmeyer Baby, V.P. plates, f/2.9 Pentac, focal-plane shutter, 3 double slides, F.P.A., leather case, £7/17/6; Six-20 Duo, f/4.5, 3-speed shutter, £3/10; Etui, 3½×2½, f/4.5 Tessar, Compur, 6 S.M. slides, F.P.A., £8/8; Stewart-Warner 16-mm. Cine Camera, 100 ft., f/3.5, 3 speeds, as new, £4/10; Cine-Kodak 8, f/1.9, as new, £9/17/6; Kodascope Model C, resistance, £7/17/6; all on appo. against cash; part exchanges.—L. Mansley, 26, Bradford Rd., Wrenthorpe, Wakefield. [8930]

ENSIGN Autorange Coupled Range-finder 3½×2½, rise and cross front, used once, cost £9 with case, f/4.5; first £6.—Stevenson, 30, West Port, Edinburgh. [8931]

£9/10 Rolleicord I, f/3.8 Zeiss Triotar, Compur 1/300th, very good condition, E.R. case and Rolleicord book; offers?—Stammers, 18, Montague Rd., Richmond, Surrey. Tel. 0712. [8933]

CONTAX I, latest wedge-type range-finder, Tessar f/2.8, perfect condition, £17; quick sale.—Robertson, 9, Windsor Place, Cardiff. [8934]

£28 Leica III, Elmar, unmarked, pigskin E.R., Electro-Bewi, filter, Correx.—109, Ashbourne Rd., Mitcham. [8935]

AGFA Speedex O, f/3.9, Compur, portrait attachment, case; very good condition, £4/10.—Shadbolt, 21, Central Avenue, Corringham, Essex. [8936]

£15 Rolleiflex 6×6, Tessar f/3.8, perfect condition, including leather case and Rolleiflex books.—G. N. Shackleton, 126, Ullswater Rd., Lancaster. [8937]

LEICA II, E.R. case, Elmar, filter, £17/10; Ensign Film Reflex 3½×2½, £3/10; ¼-pl. Kodak, £1/10; Leica Accessories, 2 filters and tripod, £2; Valoy, electric fittings, masking board, £8/10; deposit; all in good order.—Tams, 19, Humberstone Rd., Cambridge. [8940]

RETINA, chromium, Ektar f/3.5, Compur Rapid; cost £13; as new, £8/10.—Milner, 23, Highbury Rd., Heaton Chapel, Stockport. [8943]

NOVIFLEX, Victor f/3.5, 12 pictures 2½ in. square, case, £6/15; perfect.—Naylor, Silver Birches, Iver. [8944]

SANDERSON Junior ¼-pl., f/4.5 Ross, Compur, with tripod; in perfect condition.—Jones, 59, Harrow Manorway, S.E.2. [8946]

ROLLEIFLEX 6×6, f/3.5 Tessar, automatic; new July; perfect condition, E.R. case, £20.—Huskinson, 17, Melor St., Stockton-on-Tees. [8948]

MINIATURE Outfit.—New Robot Camera, Tessar f/2.8 lens, leather case, Correx developing tank, Ilford electric exposure meter, Rajah vertical enlarger for miniature films, f/4.5 lens, Gnome masking frame; entire outfit purchased 6 weeks ago, costing £47; the lot £34; deposit system.—John G. Wilson, 42, Firs Crescent, Bannockburn. [8949]

LEICA III, Summar f/2, guaranteed perfect condition, £24.—17, Lyndhurst Gardens, Barking. [8950]

£3 3½×2½ Cameo, D.E., rise, cross, f/4.5 Aldis, 1 to 1/100th sec., 2 slides, F.P.A.—Smith, Ashleigh, Leicester Rd., Uppingham. [8952]

NETTAR 3½×2½, f/6.3, shutter to 1/100th, 30/-; Mirax Enlarging Attachment, 35/-; Ron-dinax Tank, 20/-.—Robinson, 19, Dickson St., S.E.9. [8953]

LEICA II, Elmar f/3.5, coupled R.F., leather carrying-case; sacrifice, £15.—189, Imperial House, 80, Regent St., London. [8955]

ENLARGERS

By SERVICE CO.

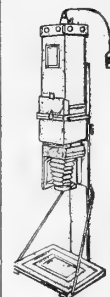
Hire-purchase terms not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera.
Form B, to accommodate your own lens.
Form C, complete with lens.

PRICES

	3½×2½ in.	4-plate.
Form A ..	£2 17 6	£4 5 0
Form B ..	£3 15 0	£5 5 0
Form C, with Achromat lens	£4 5 0	£5 15 0
Form C, with f/6.3 anastigmat	£5 15 0	£7 10 0



MAGNAPRINTS

Always popular enlargers, with large focussing control grips, all-metal carrier, condenser, and electric fittings, solid pillar support and ruled baseboard.

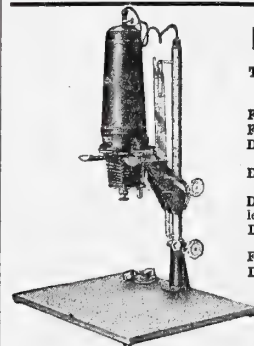
For 3×4 cm. and Leica, f/6.3 lens.....	£5 5 0
For 2½×2½ negatives, with f/6.3 anastigmat lens.....	£8 10 0
For 3½×2½ negatives, with f/6.3 anastigmat lens.....	£9 10 0
For 3½×2½ negatives, with f/4.5 Magnar anastigmat lens.....	£11 10 0



M & W FAM

The world's most comprehensive range.

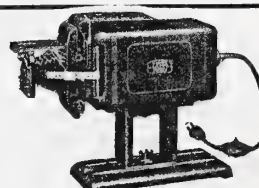
Filmars 0, 3×4 cm.	£7 9 6
Filmars 1, 4×4 cm.	£9 13 6
Ditto, to take Leica lens	£6 6 0
Ditto, to take Contax lens	£8 8 0
Ditto, to take Kine-Rxakta lens	£8 12 6
Ditto, to take Robot lens	£8 12 6
Filmarex, 6×6 cm.	£11 8 6
Ditto, 6×9 cm.	£17 17 0
FAM (fully automatic), 6×6 cm.	£13 18 0
Ditto, 6×9 cm.	£21 0 0
Wega, 9×12 cm.	£25 0 0



The MIRAX

For use with own camera. 3½×2½ or ¼-pl. Diffusa type electric fittings.

4-plate.....	£3 7 6
2½×2½ Adapter	extra 2s. 6d.
Mirax Easel and Stand, for vertical use, extra	£1 17 6



Mirax used horizontally.



GNOME Masking Frame

Entirely constructed of Metal. Base in white finish and marked in inches. For vertical or horizontal enlargers, with metal adjustable mask, giving clean white border.

For all sizes up to 10×8 in.....	22s. 6d.	Postage 9d.
For all sizes up to 12×10 in.....	27s. 6d.	Postage 1/-

Phone: Holborn 0664 (3 lines).

Established 1887

**The Service
Company Ltd.**

289, HIGH HOLBORN, LONDON, W.C.1

**CLOSING
DATE - SEPT 30th**

**NURO
FILM £3,000
COMPETITION**

**ALL YOU
NEED**

- ONE PHOTOGRAPH
 - ONE NURO CARTON
- to win one of the
350 prizes — Ask
your dealer for
leaflet giving
full details.



**THE ONLY FILM MADE
FROM START TO FINISH
IN THIS COUNTRY**

NURO (Biggleswade) LTD. BIGGLESWADE, BEDFORDSHIRE.

PHOTO SUPPLIES

EASY TERMS AND EXCHANGES.

Apparatus 50/- and over..... 9 monthly payments.
Do. £5 and over..... 12 monthly payments.
Do. £10 and over, 12 or 24 monthly payments.
CONFIDENTIAL.

T. P. MARTIN, M.P.S., 21, High St., Cardiff.

ROBINSONS for

**EXCEPTIONAL
ALLOWANCES
NATION-WIDE
SERVICE**

**CAMERAS
and CINÉ**

MANCHESTER HOUSE, LOWESTOFT, S.

**HUMPHRYS
HAS IT**

ESTABLISHED
1840.

Sanderson 5x4, Goetz Dagor lens f/6.8, Compound shutter, 3 D.D. slides, case. Good condition..... £2 2 0
Goetz Tenax for Films 3½x2½, f/4.5 Dogmar lens, Compur £4 12 6
Rolleicord, Zeiss Triotar f/3.5, Compur and E.R. case..... £12 12 0

269-273, Rye Lane, PECKHAM, S.E.15

**PART EXCHANGE
HIRE PURCHASE**

George Childe Ltd.

Miniature and Ciné Specialists.
54, ALBION PLACE, LEEDS, 1

Phone: 28261.

Open all day Saturday.

CAMERAS AND LENSES

£10 Zeiss Kolibri, f/2 Zeiss Biotar, Compur, case; perfect.—Wymberne, Leicester Rd., Groby, Leicestershire. [8956]

SACRIFICES.—3½x2½ Ikonta, f/3.8 Tessar, Compur Rapid, Albada, filter, as new, £8/15; 16-on-3½x2½ Ikonta, f/3.5 Tessar, Compur, £6/5.—Lee, Lawnswood, Holton-le-Clay, Grimsby. [8957]

SUPER Ikonta 16 on 2½x3½, coupled range-finder, Tessar f/3.5; as new, with case, £11.—35, Cromer Rd., Nottingham. [8958]

3x4 cm. Vollenda Nagel, Tessar f/3.5, Compur to 1/300th, 5 gns. or nearest.—Lenton, Chemist, Peterborough. [8959]

NAGEL 3½x2½, D.E., f/4.5 double anastigmat, D.A. Compur shutter, rising and cross front, 3 dark slides, F.P.A., 4 filters; really good condition; cost over £11; £6/10, or best offer.—Box 3274, c/o "The Amateur Photographer." [8960]

CINEMATOGRAPH APPARATUS

PROJECTORS, Cameras, Screens, Films, 9.5 16 and 35-mm.; your inspection invited; demonstrations daily.

ILLUSTRATED ENTERPRISES, 159, Wardour St., London, W.1, Oxford St. End, facing Gaiety Theatre, Ger. 6889. [8966]

DEKKO, f/1.9 Ross, latest type, 4x filter, hood, leather case; all as new, £8/12.—8, Tamworth Avenue, Prestwich, Manchester. [8903]

35-MM. Ensign Camera, f/3.1 Aldis, £5; wanted Wide-Angle Lens, ½-pl.—P. Pritchard, Callow, Hereford. [8923]

PATHE H Cine Camera, just purchased; bargain, £4/10.—Bower, Northam, Littleington, Polegate, Sussex. [8945]

PAILLARD-BOLEX 9.5 and 16 mm. films; perfect condition, £30, or nearest.—Box 3276, c/o "The Amateur Photographer." [8962]

CINE-KODAK Special, spare magazine, 5 lenses, adapter, filters, pigskin case, Bewi, Siemens titler; all as new, £130; cost over £250.—Loveitt, Chemist, Coventry. [8963]

LANTERNS & ENLARGERS

LANCASTER
ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12x10. Condensers, diffused or mercury vapour illumination. LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

1-PLATE Lancaster Condenser Enlarger, electric 4 or gas; no lens, £2.—Meier, 10, Woodlands, Raynes Park, S.W.20. [8932]

LEICA Projector, takes Elmar, films or slides, no carriers, £5.—Wilson, 28, Parade, Leamington. [8954]

ACCESSORIES

FILM-PACK Adapters "Rada," most fittings available: V.P. 6/-; 3½x2½ 6/6; 4½x3½ 7/6; 9x12 cm. 8/-; 6x13 cm. 8/-; 10x15 cm., 10/-; also slides and adapters adapting to smaller sizes; lists from Peeling & Van Neck, Ltd., 4-6, Holborn Circus, E.C.1. [0019]

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

1-PLATE Stereo Lenses, shutter, divider, printing frame, 20/- the lot; Three Tripods, Jaynay 3/-, Walking-Stick 5/-, Metal, good type, 4/-; Meters: Drem Cine 10/-, Zeiss Diaphot 4/-, Watkins Bee and Spares 3/-.—Congdon, Beechwood, Cheadle, Cheshire. [8902]

LEICA Accessories, Summar f/2 Sumus, £11; Elmar 9-cm. Elang, £7/17/6; Trigger Attachment, unused, £2; Angle finder Wintuchrom, unused, 27/6; guaranteed, as new, cash only, no offers.—Avon Company, Ltd., Central Chambers, Stratford-on-Avon. [8947]

G. E. BECKETT & Co.

**BARGAINS IN SHOP-SOILED AND
SECOND-HAND CAMERAS.**

Retina, f/3.5 Xenar. Shop-soiled only..... £8 2 6
Six-20 Duo, chromium, f/4.5 in Compur. New condition. Used once only..... £7 19 6
Goetz Tenax, 3½x2½, f/3.5 Dogmar, Compur shutter, D.E., 4 slides, velvet-lined case. In good condition..... £8 9 6
Leica Model II, black, f/2.5 Hektor, E.R. case. As new..... £23 17 6
Makina II, f/2.9 Plaubel, coupled range-finder, 3 slides, F.P. adapter, velvet-lined case. Good condition..... £27 0 0
Contax Model I, f/2.8 Tessar. In absolutely new condition..... £24 18 6
Dallmeyer Speed Reflex, 4½x6 cm., f/2.9 Pentac, 1/10th to 1/800th, T. and B., 3 double plate-holders, F.P.A., magnifiers, D.V. finder, screw-in filter, leather case. Cost over £35. Excellent condition..... £19 17 6

PART EXCHANGE. HIRE PURCHASE.

77-79, Oxford Road

MANCHESTER, 1

Phone: ARDwick 2332 Open 9 a.m. to 8 p.m. (9 p.m. Sat.)

Miniature Camera Bargains

Contax II, Sonnar f/2. As new..... £38 0 0
Contax I, Tessar f/2.8, filter, E.R. case. As new..... £28 10 0
Plaubel Makinette, f/2 Supracommar, filter, lens hood, soft purple. Nice condition..... £12 12 0
Kine-Exakta, Tessar f/2.8. As new..... £28 10 0
Super Sports Range-finder Dolly Model C, f/2.8 Xenar. As new..... £13 17 6
Dollina III, Xenon f/2. As new..... £18 18 0
Dollina II, Casar f/2.9. As new..... £9 17 6
Sonnar f/4 13.5 cm., coupled for Contax..... £16 18 0
Super Ikonta 2½x1½, Tessar f/3.5. As new..... £14 14 0

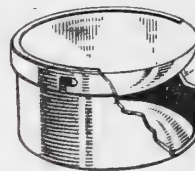
Specialist in the Processing of Miniature Films.

Demonstrations and Personal Service.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: LEE GREEN 0632



CONDENSERS

Good Quality PLANO-
CONVEX LENSES AND
LACQUERED BRASS
MOUNTS AS SHOWN.

Suitable for Enlargers

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d.	s. d.
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4½ in.	6 in.	5 0	15 0
5 in.	8½ in.	6 6	17 6
6½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.

THE MISCELLANEOUS TRADING CO. LTD.
13, New Oxford Street, London, W.C.1

BELL'S BARGAINS

BRAND NEW CLEARANCE.

Dolly Super-Sport, roll film and plates, f/2.9, delayed Compur, all accessories..... £8 5 0
Welti 24-36 mm. Miniature, f/2.8 Zeiss Tessar, Compur, interlock auto. film wind..... £9 10 0
Welti, as above, with f/2.9 Steinheil Casar..... £7 5 0

BELL'S 46, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle.)
Rodney 3773. Close 1 o'clock Thurs.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

THE SCOTTISH Miniature Specialists

You should try our miniature processing and our enlarging. We make the enlargements on the kind of paper you like best, and they are not made automatically.

When you want to change your camera let us know, we are sure to be able to satisfy you.

And here are one or two tempting offers:—

Newman & Guardia Folding Reflex, f/4.5 Ross Xpres lens, 3 D.D. slides and F.P. adapter. As new... £25 0 0
Zeiss Contax I, f/3.5 Tessar... £17 0 0
Zeiss Contax I, f/2.8 Tessar... £20 0 0
Zeiss Goerz Dagor Lens f/9 Wide-angle, in Compur shutter... £3 0 0
Miroflex 3½ x 2½, f/4.5 Tessar lens, 6 single slides, Proxars lens and lens hood... £22 10 0
Zeiss Trona 3½ x 2½, f/3.5 Tessar lens, 6 single slides and leather case... £10 0 0

All the above in perfect condition and will be sent on seven days' approval against cash.

J.B. WATSONS

3, FREDERICK STREET, and
13/15, SHANDWICK PLACE,
EDINBURGH

ACCESSORIES

ENSIGN Keen Printing Machine, new, £8/10; Set 3 Kodak 10-gal. Developing Tanks, rods and clips, £5; Kodak Flat-bed Electric Dryer, £3; Ombrux Exposure Meter, £2/10, with case; Mirax Enlarger, with adapter, less lamp, £1/10.—Haedene, Wolsingham, Durham. [8964]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Leica, Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—54, Lime St., London, E.C.3. [0015]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

WANTED to purchase Modern Books on photography, cinematography, etc.; must be high standard and in first-class condition; write for particulars to—Box 8115, c/o "The Amateur Photographer." [8740]

WANTED.—Cooke Cine Lens, 1-in. f/1.8, in focussing mount.—Box 3215, c/o "The Amateur Photographer." [8885]

WANTED.—Rolleiflex or Rolleicord, £8 maximum.—White, 9, Remillo Avenue, Grimsby. [8889]

ENLARGER 4.5 x 6 cm., use with own camera preferred.—58, Westdale Gardens, Burnage, Manchester. [8899]

WANTED.—1-pl. Tropical Sanderson Hand or Stand.—Horne, 59, High St., Hastings. [8900]

WANTED.—3½ x 2½ Labora Developing Tank, perfect order.—70, Thurlstone Rd., S.E.27. [8913]

WANTED.—Super Ikonta, cash or part exchange 4-pl. Reflex.—199, Maldon Rd., Colchester. [8914]

£5 Offered for 3½ x 2½ Roll Film Camera, good condition essential.—Moffatt, 590, Liverpool Rd., Irlam, Manchester. [8922]

WANTED.—Latest Super Ikonta 530/15 UCPR, 4½ x 2½ with Albada finder.—Vaughan, Porch House, Haslemere, Surrey. [8938]

WANTED.—Super Ikonta or Ikonta 16-on-3½ x 2½.—Russell, 30, Fletching Rd., London, E.5. [8941]

WANTED.—Modern Electric Optical Lantern, Optiscope 9a, or similar, 10-in. lens.—Cockerill, Thornton, Scotforth Rd., Lancaster. [8951]

WANTED.—Rolleicord or Superb and accessories; lowest cash.—Box 3275, c/o "The Amateur Photographer." [8961]

ROLLEIDSCOPE Stereo, case, filters, viewer, printing-frame; will exchange for Leica; send particulars.—Box 3277, c/o "The Amateur Photographer." [8967]

MATERIALS

BRIGHTON.—Photographic Materials of Superb Quality, very reasonably priced; Plates, Mounts, Films, Chemicals, etc.; interesting money-saving lists free.—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

35-MM. Eastman Super X Panchromatic for Leicas, etc.; guaranteed perfect condition, 25 ft. 2/6, 50 ft. 5/-; any lengths supplied, postage 4d.—Spivey, 165, Lynton Rd., Acton, W.3. [8763]

GAMAGES

SECOND-HAND BARGAINS

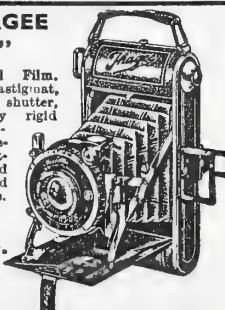
3½ x 2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer lens... £6:7:6
Rolleiflex, f/4.5 Tessar lens, filter and 2 Proxars... £14:0:0
2½ x 3½ Soho, f/6.3 lens, Portrait attachment... £1:10:0
Popular Pressman 4-plate, f/3.4 Aldis, 6 D.D. slides. Excellent condition. Cost £26... £12:7:6
Pathe f/3.5 Motocamera de Luxe. Good condition. Cost £10... £4:18:6
Kodak Cine Camera BB Model, f/1.9 lens. As new... £9:17:6
Pathe Kid Projector 9.5-mm., super attachment. Cost £17... £1:17:6
Kodak Enlarger. Shop-soiled... £4:15:0

NEW "IHAGEE ULTRIX"

2½ x 3½ Folding Roll Film. Fitted f/4.5 Ihagee anastigmat, delayed-action Compur shutter, rapid and absolutely rigid self-erecting movement, brilliant reversible and direct-vision finders, hinged back pressure plate and simple loading device. Fully guaranteed.

Present List Price £6 10s. 5 gns.

Delivered on first of 12 monthly payments of .. 9/3



GAMAGES, HOLBORN, LONDON, E.C.1
Telephone: Holborn 8484.

TO D & P TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW  GASLIGHT DE LUXE PAPER

3½ x 2½ SIZE is ONLY 2/- PER GROSS (for quantities). Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper and also gives detailed particulars of

EVERYTHING for the FINISHER Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferotype Plates, etc., etc.

ALLENS 165, OLDHAM ROAD, MANCHESTER, 4

DUNDEE wants Miniatures in exchange —Good allowances for modern types. All best photographic apparatus supplied. Cameras, Enlargers, Cine-Kodaks, Leicas, Rolleiflex, Foths, Zeiss Ikontas, Voigtlanders, Ensigns, Agfas, Compass, Exaktas, Baldax.

LINDSAY'S, 3, CASTLE STREET, DUNDEE
Phone: 3594.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange, Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

EXPOSURE METER

The "Prinsen" is the simplest exposure meter controlled by a photo-electric cell. Only one adjustment, according to the speed of the plate or film to be used, is necessary, the "Prinsen" will then instantly indicate the correct exposure at any lens aperture.



PRICE ONLY

£3:3:0

Ever-ready case...5/-
Case with sling....7/6

SANDS HUNTER & CO., LTD.
37, BEDFORD STREET, STRAND, W.C.2

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES, CINÉ APPARATUS.
Exchanges, Generous Allowances.
BOND STREET, LEEDS

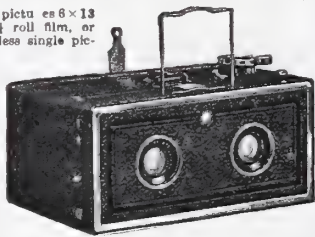
"THE YACHTING WORLD"

AND MOTOR BOATING JOURNAL.
EVERY FRIDAY

6d.

"EHO" STEREO CAMERA FOR ROLL FILMS

For five stereo pictures 8x13 cm. on 2 1/2-3 1/2 roll film, or for twelve or less single pictures 2 1/2 in. square. Doublet lens f/11. Time and instantaneous shutter, brilliant reflector view-finder also wire-frame view-finder for using the camera at eye level, spirit level. Price includes Folding Stereoscope for mounted prints or transparencies.



Price Including Stereoscope
£3:3:0

Wire Shutter Release, 1s. 6d.

Leather Case, with shoulder sling.....10s. 6d.
Extra 6x13 cm. Stereoscope for prints or transparencies, 6s. 6d.

(No catalogue of this camera is issued.) Advertised model only available.

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2

BARGAIN CORNER

Icaretto, 1.5ssar f/4.5, D.E., etc..... £12 0 0
Dekko Camera, Dallmeyer f/1.5. Special bargain £9 10 0
Rolleiflex 4x4 cm., Tessar f/3.5, case £12 0 0
Kodascope 8-30 Projector..... £8 0 0
Bofex G916, Maker's guarantee..... £35 0 0
Super Ikonta 2 1/2 sq. Tessar f/2.8, etc. £20 0 0
Ikonflex II, Tessar f/3.5, Compur-Rapid, etc. £15 0 0
Agfa Speedex O Camera, with Solinar f/3.9, Compur..... £4 5 0

MARTIN Chemist, SOUTHAMPTON

J. C. McKECHNIE

LEICA SPECIALIST

AND OTHER HIGH-CLASS CAMERA STOCKIST

5, CASTLE ST., EDINBURGH, 2

MATHER'S for CAMERA EXCHANGES BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitised M/c.

17, JOHN DALTON STREET, MANCHESTER

For up-to-date service—modern apparatus and expert advice

MIDLAND CAMERA Co. Ltd.

106 Granby Street

LEICESTER

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20x16 6/3 dozen, 15x12 4/3; 12x10 7/3 36 sheets, 10x8 5/-; whole-plate 3/3, 9/6 gross; 1-pl. 2/-, 5/9 gross; 1-pl. 3/6, 4 1/2x2 3/6, 3 1/2x2 2/6 gross, 12 gross 21/6.

KALTON Postcard Folders, heavy-weight tuck-in: 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.

KALTON Gaslight Paper: 1 1/2x2 1/2, 1/6 gross; 3 1/2x2 1/2 1/6 72 sheets, 2/6 gross; 4 1/2x2 1/2 and 1-pl. 2/- 72 sheets, 3/6 gross; 1-pl. 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: 1-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1-pl., 3 dozen 5/-, backed 5/9; 3 1/2x2 1/2, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1 1/2x2 1/2, 9/- dozen; 3 1/2x2 1/2, 9/-; 2 1/2x4 1/2 11/-; 6 exposures: 3 1/2x4 1/2, 18/-; 5 1/2x3 1/2, 21/-.

KALTON Film Packs, H. & D. 350: 3 1/2x2 1/2, 3 packs 5/3; 1-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: 1-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; 1-pl. 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3 1/2x2 1/2, 4 dozen 5/4; 1-pl., 3 dozen 5/3; 1-pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1 1/2x2 1/2 and 3 1/2x2 1/2, 10/- dozen; 2 1/2x4 1/2 12/-; 6 exposures, 3x2, 8/6.

KALTON Film Packs, H. & D. 2,700: 3 1/2x2 1/2, 3 packs 5/9; 1-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10x8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; 1-pl. 2/-, 6/6 gross. [0009]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper and Postcards, 1/-.—Northern Camera Exchange Nelson, Lancs. [0007]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238.

SATISFACTION Guaranteed, all post paid; catalogue free.

FINEST Chemicals: Amidol 1/-, Metol 1/3, Hydroquinone 9d., Pyro 1/-, Pot. Brom. 3d. oz.

POSTCARDS, all grades, first quality, 25 1/-, 50 1/9, 100 3/-, 250 6/6, 500 12/-, 1,000 21/-.

ATTWOOD Papers, all grades: 3 1/2x2 1/2, 4 1/2x2 1/2 2/10, 1-pl. 3/-, 1-pl. 6/-, 8 1/2x6 1/2 8/6 gross; all sizes in stock; Flat Films, 600 and 2,000 H. & D.: 3 1/2x2 1/2 1/6, 1-pl. 1/9, P.C. 2/3, 1-pl. 2/9, whole-plate 5/- dozen. [0025]

"DAILY EXPRESS." First Prize, £300 won on our Bromide de Luxe.—Burt's.

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3 1/2x2 1/2, 1/- 72 sheets, 1/10 gross; 4 1/2x2 1/2 and 1-pl., 1/9, 2/9 gross; 1-pl., 1/6 36; whole-plate, 2/6 36. [0026]

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

SHARLAND

Rolleiflex 6x6. Perfect. Tessar lens.. £16 2 6

One Shop-soiled Dekko Cine Outfit, a fine set. As new..... £10 0 0

Universal Carrying-Case for Contax I and accessories..... £1 5 0

Telescopic Lens Hood for f/2 Sonnar..... 14s. 6d.

Goerz 1-pl. Roll Film Camera, double extension, f/4.5 Dogmar, L/c. Very good condition..... £4 2 6

Eumig Projector 16-mm. Unmarked.. £23 10 0

Keystone 8-mm. Projector, with resist. £13 0 0

Kodak Regent, in case. As new..... £15 19 0

Ditmar 9.5-mm. Cine Camera. Perfect £10 0 0

Dekko 9.5-mm., f/3.5. Perfect, as new.. £6 5 0

9/10, THAVIES INN, HOLBORN CIRCUS, E.C.1 Central 6751/2

AMATEUR PHOTOGRAPHERS

appreciating quality in

DEVELOPING, PRINTING, ENLARGING

should send your films to COVERDALES OF YORK to get the best out of your pictures. As experts in this highly specialised service of photography, and 25 years' solid experience of the D & P. Trade, our highly-skilled staff of experts will give you the best results every time.

TO MINIATURE CAMERA USERS.

We specialise in fine-grain processing—INDIVIDUAL, CAREFUL and SPECIALISED SERVICE given to EVERY order, and yet we do not charge more than the standard rate.

Post your films to:

COVERDALES

19, PARLIAMENT STREET, YORK

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3 1/2x2 1/2, 8 exposures, 1/2—No. 116 (2 1/2x4 1/2) 1/6—4 1/2x3 1/2 1/6—5 1/2x3 1/2 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- 1/2 dozen—8 1/2x6 1/2 enlargements, 4/- dozen, 2/9 1/2 dozen—6 1/2x4 1/2 enlargements, 2/6 dozen, 1/6 1/2 dozen; extra charges for assorted negatives. 20x16 enlargements, 2/- each—15x12 1/9 each—12x10 1/3 each—10x8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

EVERY DAY we DESPATCH

High-class Developing and Printing.

All Films Developed, 4d.; Printing, 3 1/2x2 1/2, 1/- doz.; 4 1/2x2 1/2 1/6 doz.; Postcards, 2d. each; Large Prints (7x5), 6d.; 3 1/2x2 1/2 Enlargements from Miniature Negatives, 1/6 doz.

VERARD Studios, 91 Lupus St., SW1

EVERY FRIDAY FOURPENCE

The Autocar

THE LEADING MOTORING JOURNAL



RUDY STARITA

MEANS PERSONAL SERVICE

TO "STILL" AND CINÉ ENTHUSIASTS.

Come and see him for sincere and expert advice—talk shop—read the latest photo-ciné magazines, and remember above all—**PHOTOGRAPHY IS OUR HOBBY AS WELL AS OUR BUSINESS!**

THIS WEEK'S MINIATURE BARGAINS:

Rolleiflex, f/4.5 Tessar E.R. case. Good condition.	£8 8 0
Rolleiflex, Zeiss f/4.5 lens. As new.	£5 10 0
Leica Model III, f/3.5. As new.	£25 10 0
Kodak Six-20, f/6.3 lens. As new.	£1 15 0
M & W Pam Fully Automatic Enlarger, 4x4 cm. negatives. As new.	£11 11 0
Karmalux Reflex, focus, 1 1/2-in. square picture, f/4.5 lens. Second-hand. As new.	£4 0 0

RUDY STARITA IS THE NAME,
AND THE ADDRESS—157, WARDOUR STREET,
LONDON, W.1.
GERard 3032.

The Ideal Developing Tanks

WITHOUT APRON AND ENTIRELY
CONSTRUCTED OF BAKELITE.

Perplex Universal Dark-room-loading Developing Tank, easily adjustable for all sizes of roll film.	25s. 0d.
Junoplux Dark-room-loading Developing Tank, for V.P. film.	21s. 0d.
Parkino Dark-room-loading Developing Tank, for normal Leica cine film up to 5 ft. in length.	25s. 0d.
Superkino Daylight-loading Developing Tank, for Leica cine film up to 5 ft. in length.	63s. 0d.
Simplex Daylight-loading Developing Tank, for 3 1/2x2 1/4 roll film.	37s. 6d.
Super Junoplux Daylight-loading Developing Tank, for V.P. film.	35s. 0d.

Obtainable at all photographic dealers, or write for complete catalogue to:

The NORSE TRADING Co. (London) Ltd
37, RATHBONE STREET, LONDON, W.1.

Get your
Rolleiflex or Rolleicord
from
Generous allowance for
your present camera.
DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

★ **JUST IMAGINE!!!** ★
A few shillings a week and that Contax or Super Ikonta is yours—your own camera will cover the first payment—no harsh formalities and personal attention to everyone. Why not write to-day.
Phone: EAST 0732.

BRADSHAW'S 51 HYDE ROAD,
GORTON
MANCHESTER

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

MATERIALS

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

MOUNTS.—Heavy Quality Postcard Folders, 2/- 100, 10/- 1,000; Mounts, white, grey, brown, 10x8, 1/2-pl., 7/6; 12x10, whole-plate, 10/6 100; Illustrated List and samples free; special—Sample selection 9 Postcard Folders, 6d.—Crown Manufactory, Rotherham. [8790]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 2d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Stathan's Superior Speciality: Enlargements of every description; Postcards 2d. each. 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7349]

SUPERIOR Enlargements, moderate charges, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [8942]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

"PAT'S" for Snaps.—Films Developed 3d.; Prints 3 1/2x2 1/4 1d.—Pattinson, Knowsley Rd., Bootle, Liverpool. [0014]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, 3 1/2x2 1/4 1/9, 4 1/2x2 1/4 and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

SOMETHING New, 3 1/2x2 1/4 films developed and one 4 1/2x3 1/2 plate-marked Velox print for 1/6, worth 3d. each.—Midland Camera Craft, 15, Brading Rd., Leicester. [0034]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7x5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7x5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3 1/2x2 1/4 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

1/- Develops and prints any size film; Reprints 1d. each.—The London Daily D. & P. Service, 22a, Danehurst St., Fulham, London, S.W.6. [8888]

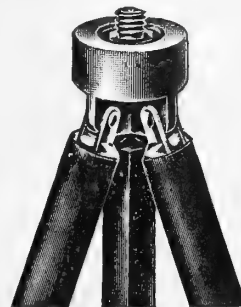
TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

L.C.C. Evening Classes in Modern Practical Photography.—Tuesdays, Holloway Literary Institute, Hilldrop Rd., N.7; Wednesdays, Putney Literary Institute, Mayfield School, West Hill, Putney, S.W.18; Thursdays, Hammersmith Literary Institute, 50, Brook Green, Hammersmith; Fridays, John Woolman Settlement Adult School, Roseoe St., Bunhill Row, E.C.1; fee for 9 months' course, 7/6, commencing September 28th. [8823]

EVENING Class.—Instructed John H. Gear. Hon. F.R.P.S., Wednesdays, 6.30-8. Commencing 29th September; Practical tuition: General Photography, Miniature Cameras, Bromoils, etc., 3 months 15/-; syllabus, write—Manager, Cripplegate Institute, Golden Lane, E.C.1. (8 minutes Aldersgate St. Met. Station.) [8827]

LIGHT-WEIGHT TRIPODS



THE "TRI-SECTION"

A new light-weight Telescopic Tripod with outer sections covered in black ribbed celluloid. The height when extended is 47 in. Length when closed 10 in. Complete in leather case, with glove button fastening and carrying handle. Weight, including case, only 15 oz. Price, including case 25s. 0d.

THE "WALLET"

Pocket Tripod. A new and exceptionally light pocket tripod, specially suitable for use with miniature cameras. It is made of light metal, the outer sections being covered in ribbed celluloid. Length of tripod when closed is only 8 in. Height when fully extended 44 in. Fitted with rubber non-slip shoes. Weight, including case, only 12 oz. Price, including case 35s. 0d.



THE "MINIATURE"

This new de luxe quality Pocket Tripod is made of light metal, the outer sections being covered in black ribbed celluloid. The height of the tripod is 44 in. when fully extended; length when closed is 7 in. only. Fitted with rubber non-slip shoes. Weight, including leather case, only 14 oz. Price, including case 45s. 0d.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND WC2

BATTERSEA POLYTECHNIC LONDON, S.W.11

Principal: G. F. O'RIORDAN, B.Sc. (Eng.), F.R.S.E., M.I.Mech.E., M.I.A.E.
Head of Chemistry Dept.: J. KENYON, D.Sc. F.I.C., F.R.S.
EVENING CLASSES IN PHOTOGRAPHY.

ALEX. A. K. TALANT
A Course of instruction will be given in Photography on Tuesdays and Thursdays, 7.30 to 9.30 p.m.
The Course will be wholly practical, and the syllabus will cover negative making and print making.
Classes Commence, September 28th.
Enrolments, September 16th and 17th.
Full particulars of all classes on application to the Principal.



FOR
ALL the
LATEST
MINIATURES

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including—

Leica, Super Ikonta,
Rolleicord, Rolleiflex,
Exakta, Makina,
Super Nettel, Contax,
Retina, etc., etc., etc.

Write for Special offer, stating
what you have and your
requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS 162, OLDHAM ROAD, MANCHESTER, 4**Buy EMPIRE BRAND****BROMIDE & GASLIGHT PAPERS**

FIRST QUALITY	Size.	6 Sheets	12 Sheets	36 Sheets	72 Sheets	144 Sheets
	3½ x 2½ ..	—	4d.	10d.	1/6	2/9
	4½ x 2½ ..	—	5d.	1/2	2/-	3/9
	4½ x 3½ ..	—	6d.	1/4	2/3	4/1
	5½ x 3½ ..	—	8d.	1/3	2/3	5/8
	6½ x 4½ ..	7d.	1/-	2/7	4/8	8/6
	8½ x 6½ ..	11d.	1/8	4/8	8/6	15/6
	10 x 8 ..	1/3	2/4	6/9	12/4	22/6
	12 x 10 ..	1/8	3/2	9/3	17/6	33/9
	15 x 12 ..	2/7	5/-	14/3	28/6	51/-
	20 x 16 ..	4/7	9/-	26/-	51/-	99/-



POSTCARDS, 3/9 100. 22/- 1,000
GLOSSY, SEMI-MATTE, MATTE, Soft, Normal,
Vigorous and Extra-Vigorous.
Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON**BEST RESULTS with difficult work!**

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd. LEAMINGTON SPA.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

"THE MOTOR CYCLE"

The Motor Cyclist's Newspaper
Every Thursday. 3d.

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

REPAIRS to Cameras and Projectors, shutters a speciality.—Watkins, 39, Carr's Lane, Birmingham, 4. MIDland 5959. [7941]

MISCELLANEOUS

A DANA Printing Machine, spare type; cost 75/-, offers, or exchange plate camera.—Box 3231, c/o "The Amateur Photographer." [8896]

A BNEY Folio, vacancies for keen amateurs; reside anywhere in British Isles; information.—Neville, 207, Romford Rd., London, E.7. [8939]

WALL'S DICTIONARY of PHOTOGRAPHY

and Reference Book for the Amateur and Professional Photographer

Fourteenth Edition—Revised

Edited and largely re-written by
F. J. MORTIMER, Hon. F.R.P.S.

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulæ, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

Cloth Boords Size 7½ x 5 inches, 634 pages

Price 7/6 net By post 8/-

From all leading Booksellers, or direct from the publishers

ILIFFE & SONS LTD.

Dorset House, Stamford St., London, S.E.1

**POULTRY WORLD**

EVERY
FRIDAY
2d.

THE PREMIER POULTRY JOURNAL
Poultry keepers everywhere will find this Journal uncommonly interesting and helpful.

Specimen copy of recent issue free on request from

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

PHOTOGRAPHY MADE EASY

A book of Elementary Instruction, Price 2/-. By post 2/3.
ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1

BALDAX

Roll-film camera for 16 pictures 1½ x 2½ in. on standard 8-exposure 2½ x 3½ in. roll film.



Here is a pocketable camera. The precision mechanism and compact design combine to produce perfect pictures. Rapid in use; you just press a button and the camera front springs into position. All-metal body, leather covered, nickel fittings and direct-vision view-finder. Direct spring view-finder of two optical units enables quick finding of the picture. Pressure plate holds film in exact focal plane during the exposure. Struts of entirely new design assure a rigid grip upon the lens.

Fitted with
Vidnair 1/4.5 Anastigmat, Vario shutter..... 54 7 6
Meyer Trioplan 1/4.5, Prontor II Delayed-action Shutter (1/175th sec.)..... 26 2 6
Meyer Trioplan 1/3.5, Compur Shutter (1/300th sec.)..... 27 12 6
Meyer Trioplan 1/2.8, Delayed-action Compur Shutter (1/250th sec.)..... 29 0 0

Obtainable at all dealers, or write for complete catalogue to:
THE NORSE TRADING CO. (London), LTD.
37, Rathbone Street, London, W.1

"The Amateur Photographer." 8/9/37.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

"The Amateur Photographer." 8/9/37.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

"The Amateur Photographer." 8 9/37.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

"The Amateur Photographer." 8/9/37.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 8/9/37.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

"The Amateur Photographer." 8/9/37.

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

This Coupon to be affixed to back of print.

Cage Birds

The weekly journal for all who keep Canaries, British Hybrids or Foreign Pet Birds.

EVERY FRIDAY 2d.

Specimen copy of recent issue free on request from

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

SAVILLE'S

GUARANTEED BARGAINS

Leica IIIa, f/2 Summar, chromium..... £35 10 0
 Leica III, f/3.5 Elmar, chromium..... £24 17 6
 Dekko Cine Camera, for 9.5-mm. films, f/1.9 Dallmeyer, filter and case..... £3 2 6
 Pathoscope 200-B Projector, with resistance, case and all accessories. As new..... £12 12 0
 Bolex G916 Projector, with 500-watt lamp, resistance and accessories..... £33 10 0
 Super Ikonta 530/16, f/2.8 Tessar and Compur Rapid £23 17 6

WE GIVE
 the Highest Part Exchange Allowances on your present apparatus. Send it along for a really super quotation.

HIRE PURCHASE. APPROVAL

4, GOODRAMGATE,
YORK Tel. 2700.



THE NEW PRACTOS

Exposure Meters—Easiest to use. For Stills and Cine. The Practos is the latest and most reliable Optical Exposure Meter. Scientifically designed and specially accurate for Interior and Colour work. Film speeds up to 5,600 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue view-finder..... 27/6
 Model I (without Finder), ditto..... 22/6
 "Junior" Model 15/-
 All in Leather Cases.

GARNER & JONES LTD. POLEBROOK HOUSE,
 GOLDEN SQUARE, W.1.

THE "Speedy" CAMERA SLING



the best way of carrying your Leica, Contax and all miniature cameras. Screws securely into tripod bush, cannot come undone. Sure protection against accident and theft. Consists of chromium snake chain, screw and locking screw. Beautifully finished throughout.

PRICE 9/6

WALLACE HEATON LTD.
 127, NEW BOND STREET, LONDON, W.1
 Also at 47, Berkeley St., W.1, and 43, Kensington High St., W.8

SPECIAL OFFER!!

FRENCH MANUFACTURER'S STOCK OF

8x26 MM. PRISMATIC POCKET TELESCOPES

with Case **37/6** EACH
 Complete Post Free.

AT LESS THAN HALF USUAL PRICE

Weight 7 oz. Length 4½ in.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.
 Telescope House
 63, FARRINGTON ROAD, LONDON, E.C.1

SPECIAL SELECTION EQUAL TO NEW

3½ x 2½ Zeiss Nettar, f/4.5, D.A. Compur, leather case £8 5 0
 3½ x 2½ Kodak G, f/4.5, D.A. Compur, leather case... 25 10 0
 3½ x 2½ Anorance, f/4.5 Mulchro, leather case..... 25 10 0
 3½ x 2½ Agta Speedex, f/4.5, D.A. Compur R..... 25 5 0
 16-on Standard Ikonta, f/3.5 Novar, Compur..... 26 17 6

F. E. JONES 3, Breeze Hill,
 Liverpool, 9

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

CONSULT GALLOWAYS

FOR CAMERAS AND EVERYTHING PHOTOGRAPHIC

We specialise in exchanges—if you are not satisfied with your present apparatus, let us take it in part exchange for something better.

Exceptional Allowances at

VICTORIA SQUARE Opposite G.P.O.
BIRMINGHAM Phone: MID. 5670.

INDEX TO ADVERTISERS:

LONDON.		page
E.		
Ilford Ltd.	.. .. .	Cover iv, 12
E.C.		
Broadhurst, Clarkson & Co.	.. .. .	27
Camera Co., The	.. .. .	7
City Sale & Exchange (1929) Ltd.	.. .. .	2, 3, 5, 11
Dollond & Aitchison Ltd.	.. .. .	28
Gamage, A. W., Ltd.	.. .. .	23
Peeling & Van Neck, Ltd.	.. .. .	21
Schneider's	.. .. .	20
Sharland, H. H.	.. .. .	24
W.C.		
Cinex Ltd.	.. .. .	8
Dollond & Aitchison Ltd.	.. .. .	28
Ensign, Ltd.	.. .. .	17
Hunter, R. F., Ltd.	.. .. .	6, 16
Kodak Ltd.	.. .. .	Cover ii, 13
Lewis, R. G.	.. .. .	13
Miscellaneous Trading Co. Ltd.	.. .. .	22
Sands Hunter & Co., Ltd.	.. .. .	23, 24, 25
Service Co., Ltd., The	.. .. .	21
Westminster Photographic Exchange Ltd.	.. .. .	4
W.		
Compass Cameras Ltd.	.. .. .	9
Dallmeyer, J. H., Ltd.	.. .. .	16
Dollond & Aitchison Ltd.	.. .. .	28
Garner & Jones, Ltd.	.. .. .	10, 27
Gevaert, Ltd.	.. .. .	10
Heaton, Wallace, Ltd.	.. .. .	Cover iii, I, 27
Leitz (London), E.	.. .. .	Cover i
Norse Trading Co., Ltd.	.. .. .	25, 26
Pelling & Cross, Ltd.	.. .. .	9
Starita, Rudy	.. .. .	25
Westminster Photographic Exchange Ltd.	.. .. .	4
Zeiss, Carl, Ltd.	.. .. .	15
Zeiss Ikon Ltd.	.. .. .	14

N.W.		page
Johnson & Sons (Mfg. Chemists), Ltd.	.. .. .	18
S.W.		
Automatic Coil Winder Co., Ltd.	.. .. .	18
Battersea Polytechnic	.. .. .	25
Camera Co., The	.. .. .	7
Dollond & Aitchison Ltd.	.. .. .	28
Dufay-Chromex Ltd.	.. .. .	15
Everard Studios	.. .. .	24
Reimann School	.. .. .	15
"Robot"	.. .. .	6
Westminster Photographic Exchange Ltd.	.. .. .	4
S.E.		
Bell's	.. .. .	22
Borough Polytechnic	.. .. .	16
Cobb, Leslie	.. .. .	22
Humphrys	.. .. .	22
PROVINCIAL, INCLUDING SCOTLAND AND WALES.		
ALTRINCHAM.		
Thornton-Pickard Mfg. Co. Ltd.	.. .. .	1
BIGGLESWADE.		
Nuro (Biggleswade) Ltd.	.. .. .	22
BIRMINGHAM.		
Galloways	.. .. .	27
BRISTOL.		
Salanson, H., & Co., Ltd.	.. .. .	21
CARDIFF.		
Martin, T. P.	.. .. .	22
Salanson, H., & Co., Ltd.	.. .. .	21
DUNDEE.		
Lindsay's	.. .. .	23
EDINBURGH.		
McKechnie, J. C.	.. .. .	24
Watson, J. B.	.. .. .	23

LEAMINGTON SPA.		page
Granville Gulliman & Co., Ltd.	.. .. .	17, 26
LEEDS.		
Childe, George, Ltd.	.. .. .	22
Pearson & Denham (Photo) Ltd.	.. .. .	23
LEICESTER.		
Midland Camera Co., Ltd.	.. .. .	24
Osborne & Campion	.. .. .	24
LIVERPOOL.		
Jones, F. E.	.. .. .	27
Photo-Optics, Ltd.	.. .. .	16
LOWESTOFT.		
Robinson's Cine and Photographic Service	.. .. .	22
MANCHESTER.		
Allens Photographic Stores	.. .. .	23, 26
Beckett, G. E., & Co.	.. .. .	22
Bradshaws	.. .. .	25
Mather, E., & Co., Ltd.	.. .. .	24
NEWCASTLE-ON-TYNE.		
Turner, J. H.	.. .. .	25
SHEFFIELD.		
Photo Trading Co., Ltd.	.. .. .	11
Sheffield Photo Co., Ltd.	.. .. .	19
SOUTHAMPTON.		
Martin	.. .. .	24, 26
SOUTH SHIELDS.		
Dinning's Camera Exchange	.. .. .	25
STECHEFORD.		
Criterion Ltd.	.. .. .	8
YORK.		
Coverdale, G., Ltd.	.. .. .	24
Saville, John, & Sons	.. .. .	27
MULTIPLE BRANCHES.		
Dollond & Aitchison Ltd.	.. .. .	28

BARGAINS AT DOLLONDS

DOLLOND & AITCHISON LTD.

ESTD. 1750

Opticians to H.M. Government.

Let Us Send You Hire Purchase Form and Exchange Offer

NEW AND SECOND-HAND CAMERAS, ETC., ALSO AVAILABLE AT

Miniflex, for 36 pictures 13×18 mm. on 16-mm. film, f/4.5 Victor, 3-speed. Very good condition. Cost £2:5:0
 £3 15s. £2:5:0
 3½×2½ Ensign Carbine 6, Aldis f/4.5, Mulchro shutter. Good condition.... £3:5:0

3½×2½ Zeiss Cocarette, Tessar f/4.5, Compur. Good condition.... £4:17:6
 Voigtlander Bessa, Voigt f/3.5, delayed-action Compur, 8 and 16 pictures on 3½×2½ film. As new... £6:17:6

3½×2½ Zeiss Trona, double extension, Tessar f/4.5, Compur, F.P.A., 3 slides, lens hood. Good condition.... £7:15:0
 Kodak Retina, f/3.5 Xenar, Compur. Good condition. List £10 10s. £8:15:0

4½×3½ Zeiss Nixe, for roll film and plates, double extension, 13.5-cm. Tessar f/4.5, delayed Compur, 3 slides, F.P.A., screen, Proxar lens, Distar lens. Good condition. Cost £11:17:6
 £22 12s. 6d. £11:17:6

4½×3½ T.-P. Ruby de Luxe Reflex, revolving back, 6-in. Dallmeyer Press f/3.5, 3 D.D. slides, case. Good condition.... £14:10:0

3½×2½ Zeiss Miroflex, f/4.5 Tessar, F.P. adapter. Good condition. List £19:10:0
 £39 £19:10:0

5×4 in. Sinclair Tropical Una, revolving back, 10½-in. Ross Combinable f/5.5, also 4½-in. Ross Wide-Angle f/16, also Ross Telenege, 4 D.D. slides, F.P. adapter, case, infra-red filters. Very good condition. Cost £25:0:0
 £60 £25:0:0

3½×2½ Sinclair Traveller Una, 8-in. Ross Combinable f/5.5, 3 D.D. slides, roll-film holder, hood, case. Good condition.... £27:10:0

3½×2½ Makina II, 10-cm. Anticomar f/2.9, also 21-cm. Tele Makina f/6.3, also 7.3-cm. Rapid Wide-Angle f/6.8, Compur, 3 slides, F.P. adapter, roll-film holder, 2 supplementary lenses, 2 filters, case. Cost £70 £39:10:0

Above are at

28 OLD BOND ST.
 London, W.1

Telephone: Regent 5048.
 Regent 5049.

3×4 cm. Foth Derby, f/3.5 lens. Good condition. List £5 5s. £3:17:6

3½×2½ Ensign Carbine No. 6, Tessar f/4.5, Compur, leather case. Good condition.... £4:15:0

Zeiss Ikonta 520, 16 on 3½×2½ film, Novar f/3.5, Rapid Compur, 1/500th, case. As new... £5:10:0

4.5×6 cm. Ica Bebe, 7.5-cm. Zeiss Tessar f/4.5, 1/1rd, 1/5th, 1/10th, 1/25th, 1/50th, 1/100th sec. and Time, 6 slides, case, filter. £6:2:6

9×12 cm. Zeiss Double Extension Donata 227/7, 13.5-cm. Tessar f/4.5, Compur, 4 slides. Very good condition.... £6:19:6

4½×2½ Kodak Six-16 Model C, Zeiss Tessar f/4.5, delayed Compur, case. £7:17:6

List £10 17s. 6d. £7:17:6

Certo Super Sports Model C, f/2.9 Meyer Trioplan, delayed Compur for 12 or 16 pictures on 3½×2½ film, also plates 4.5×6 cm., screen, 3 slides, case. £8:2:6

9×12 cm. (and 1-pl.) Zeiss Double Extension Maximar, 12.5-cm. Tessar f/4.5, delayed Compur, 12 slides, cut-film adapter, F.P.A., case. Good condition.... £8:7:6

4.5×6 cm. N. & G. Baby Sibyl, 3-in. Cooke f/4.5, speeds 1/2 to 1/200th sec., T. and B., 6 D.D. slides, case. £10:10:0

5×4 Soho Reflex, revolving back, 16.5-cm. Zeiss Tessar f/4.5, 2 D.D. slides, F.P.A., 3 filters, case. £11:17:6

Good condition.... £11:17:6

3½×2½ T.-P. Junior Special Reflex, revolving back, 5-in. Cooke f/4.5, also 10-in. Dallmeyer Popular Tele f/6, T.-P. Magnifier, 6 slides, F.P.A., roll-film holder, case. £13:17:6

8½×6½ Ica Jewell, double extension, rise and cross, 21-cm. Tessar f/4.5, Compound, interchangeable lens mount, 4 D.D. slides, F.P.A., case. Very good condition.... £19:17:6

Leitz II Chromium, f/2 Summar. Excellent condition.... £28:15:0

Above are at

73 LORD ST.
 LIVERPOOL, 2

Telephone: Bank 4927.

3½×2½ Enolde, Zeiss Tessar f/4.5, Compur, coupled to patent telescope focussing finder. Good condition.... £5:5:0

3½×2½ Kodak Series III, Zeiss Tessar f/4.5, Compur, leather case. Good condition.... £5:10:0

Ensign Multiite No. 4, and 3 reflecting units, rubber wheels, carrying-case. Good condition. List £8 £5:15:0

3×4 cm. Voigtlander Perkeo, Skopar f/3.5, Compur. Good condition. Cost £10 17s. 6d.... £5:17:6

Ensign Magnaprint Enlarger AV/O, for 35-mm. film, Dallmeyer f/4.5. Very good condition. List £8 15s. £6:6:0

3½×2½ Tropical Ensign Carbine, Zeiss Tessar f/4.5, delayed Compur, rising front, direct finder. Good condition.... £6:6:0

Wirgin, for 8 or 16 on 3½×2½ film, Laack f/3.9, delayed Compur, self-erecting, frame finder, leather case. Excellent condition.... £6:15:0

2½×1½ N. & G. Roll Film Baby Sibyl, Tessar f/4.5, speeds 1/2 to 1/200th sec., rise and cross movements, filter, case. Good condition.... £7:15:0

Kodak Duo, f/3.5 Tessar, Compur, 16 on 3½×2½ film, case. As new. £10:10:0

List £12 14s. £10:10:0

Roland, 16 on 3½×2½ film, Plasmat f/2.7, delayed Compur, coupled range-finder combined with view-finder, built-in exposure guide and depth-of-focus scale, E.R. case. Very good condition.... £17:10:0

16-mm. Gebescope, silent model, convertible to sound. As new. Cost £57 10s. £42:10:0

Above are at

537 PINNER RD.
 North Harrow, HARROW

Telephone: Pinner 2780.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Latest literature post free any where. Please state requirements.

6½×4½ Ensign Sanderson, double extension, reversing back, 9-in. Bausch & Lomb f/8 lens, Unicum 1 to 1/100th sec., T. and B., also 7-in. Ross wide-angle f/16, 3 D.D. slides. £3:0:0

4½×3½ Kodak Auto. Graflex Reflex, 5½-in. Bausch & Lomb Tessar f/4.5, F.P. adapter. £3:10:0

2½×1½ V.P. Kodak Special, Zeiss Tessar f/4.5, Diomatic shutter, case. Good condition.... £4:0:0

Zeiss Ikonta, Novar f/4.5, Compur, 16 pictures on 3½×2½ film, case. Good condition.... £5:0:0

3½×2½ Salex Double Extension, Zedellar f/3.8, delayed Compur, F.P. adapter, 3 slides, roll-film holder, case. £5:5:0

Good condition.... £5:5:0

3½×2½ T.-P. Horizontal Reflex, 4-in. Dallmeyer f/4.5, 3 slides, case. £5:17:6

Good condition.... £5:17:6

4½×3½ Mentor Folding Reflex, 15-cm. Zeiss Tessar f/4.5, 3 D.D. slides. Good condition.... £6:6:0

3½×2½ Double Extension Wirgin, 12-cm. Meyer Trioplan f/3.5, delayed Compur, 4 slides, case. Very good condition.... £6:17:6

Kodak Retina, f/3.5 Xenar, Compur, ×3 green filter, lens hood, zip case. £7:10:0

List £11 8s. 6d. £7:10:0

Certo Super Sports C, Xenar f/2.8, delayed Compur, for 12 or 16 pictures on 3½×2½ film, also 4.5×6 cm. plates, screen, 3 slides, extension tube for close-ups. Good condition. List over £10:10:0

£12 17s. 6d.... £10:10:0

9×12 cm. Nettel Deckrullo Focal-plane, 15-cm. Ernon f/3.5, F.P. adapter, 3 D.D. slides, case. £11:15:0

Voigtlander Prominent, for 8 or 16 on 3½×2½ film, Heliar f/4.5, delayed Compur, case. £12:10:0

Above are at

12 GEORGE ST.
 CROYDON

Telephone: Croydon 0781.

281, Oxford St., W.1.
 1, Copthall Chambers, E.C.2.
 35, Brompton Rd., S.W.3.
 13, Kensington High St., W.8.
 65, Notting Hill Gate, W.11.
 191-2, Tottenham Court Rd.
 121, Cheapside, E.C.2.
 20, Ludgate Hill, E.C.4.
 2, Northumberland Avenue.
 216, Upper Tooting Rd., S.W.17.
 624, Rushey Green, Catford.
 Crouch End.—17, Toppfield Parade.

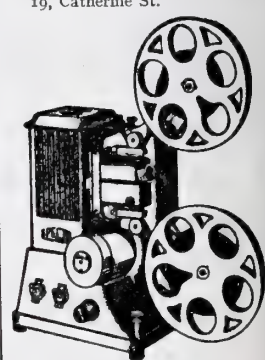
Wafford.—142, St. Albans Rd. Holloway.—66a, Seven Sisters Rd., N.7.

Kingston.—30-32, Thames St. Leeds.—37, Bond St.

Swansea.—26, Castle St. Canterbury.—38, High St.

Cheltenham.—114, Promenade. Newport (Mon.).—43, Commercial St.

Yeovil.—(Boyce), 2, High St. Salisbury.—(Johnson), 17 and 19, Catherine St.



The New Specto, British made, 9.5-mm. Projector, 3.5 amp. lamp, automatic high-speed rewind, f/1.7 lens, flickerless shutter, brilliant illumination, powerful cooling... £13 15 0
 Built-in Transformer £1 10 0
 extra. Resistance £1 15 0 extra.

LATEST
 COMPASS
 CAMERA
 IN STOCK.

WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.

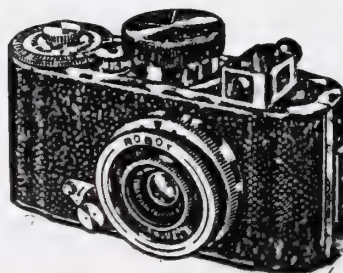
NEW ROBOT

Winds its own film; takes up to 4 pictures a second, up to 50 exposures on 35-mm. film, zone focussing, etc., Meyer Primotar f/3.5, £23:10:0

Let us demonstrate, or send you descriptive literature.

WANTED

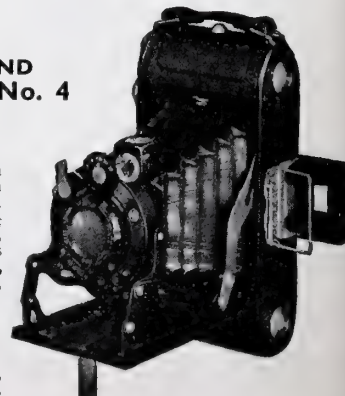
We pay good prices for Leicas, Rolleiflexes, etc. We may have the very camera you want.



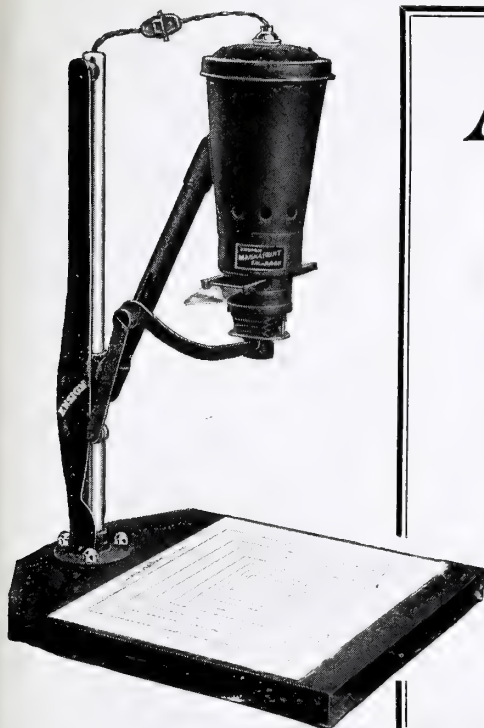
General-purpose popular sized roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3½×2½ in., self-erecting front, hinged back, pressure plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body, 6½×3×1½ in.

Price 55/-

Brown leather sling case, velvet-lined, lock and key. Price.....7s. 6d.



DOLLOND
 OWL No. 4



Miniaturists!

HERE'S YOUR ENLARGER FOR ONLY 5½d. A DAY!

ENSIGN AUTOMATIC MAGNAPRINT

For Miniature Negatives. Simple automatic focussing device.

WITH 60-mm. DALLMEYER F/4.5 ANASTIGMAT

The lamp body is constructed of light metal. It has a removable top fitted with a lamp-holder. Its tubular mounting is very rigid, free from vibration and provides ventilation to the condensers. The general finish is ripple enamel and nickel plate. The carrier is provided with masks for a variety of sizes. The baseboard is very substantial, supports the mechanism with great rigidity, and is provided with sizes chart and paper clamps. All models are wired complete with plug, flex and switches. **Cash £9:10:0**

15 EQUAL MONTHLY INSTALMENTS OF 13/4.

**FOCOMAT, PRAXIDOS, SIMMONS, EXAKT,
FAM & FILMAREX, ALL ON EASY TERMS**

STRIP PRINTS

FROM LEICA AND OTHER
36-EXP. 35-mm. NEGATIVES

Wallace Heaton were first as usual with this new method of dealing with miniature films. We make complete strip prints (36 exposures) for 3/6. These may be had on velvet or glossy paper as required. A photo-electric exposure installation ensures uniformity of results from even widely different negatives. This is the best possible method yet introduced for filing purposes. Strip prints can also be had on transparent film for projection: these cost 5/- per 36 exposures.

WHAT A CUSTOMER SAYS ABOUT OUR STRIP PRINTS

Kendal, Westmorland,
9th August, 1937.

"Many thanks for your prompt attention to my order. I must remark on the quality of the negatives and strip prints. They really are excellent.

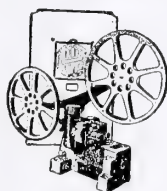
I shall certainly not hesitate in referring my friends to you for developing and printing. Thanking you,
N. H. E."

YET ANOTHER SERVICE FOR THE MINIATURIST

Striving at all times to render the most useful and intelligent service for the development and after-treatment of miniature films, we have now standardised a new and harmless hardening process to which all films 35-mm. wide, developed by either our ordinary or "Microlux" (Regd.) process, are subjected.

No charge is made for this service, which ensures that your valuable negatives are immune from the thousands of small surface scratches which so easily ruin unprotected negatives. To scratch films which we have processed can now only be done by brutal mishandling.

WE STOCK EVERYTHING FOR SILENT & SOUND PROJECTION



BELL-HOWELL FILMO SOUND '138'

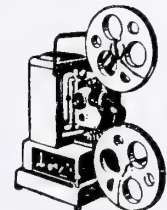
Single case, 16-mm. sound-on-film projector. 1,600-ft. capacity, light in weight. Provides theatre quality reproduction of both sound and picture. Will project your own silent films as well as sound library films. Ideal for home or club use.... **£138:0:0**

24 monthly payments of £6 3s. 8d.

ASK FOR FREE DEMONSTRATION

BOLEX G.916 PROJECTOR

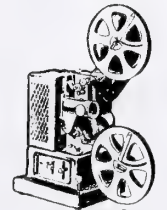
For both 9.5 and 16 mm. Films.



This machine is entirely gear driven, there being no belts whatever. With Dallmeyer 2-in. projection lens, including all accessories, to project both sizes of film, and 110-volt 500-watt lamp **£39:0:0**
Bolex G. III, for 8, 9.5 and **£52:10:0**
16 mm. films
Bolex D.A., for 9.5 and **£29:17:6**
16 mm. films

Any model on 24 monthly payments.

WE HAVE BRITAIN'S BEST FILM LIBRARY



SIEMENS "SIXTEEN-9"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single-picture device. Silent take-up. Simple threading. Self-contained resistance. Centring device and safety switch. You can't go wrong in **£59:10:0** choosing Siemens

24 monthly payments of 53/4.

COLOUR FILM FOR LEICA IN STOCK AT BOND STREET

"COMPASS" Roll Film Back Now available at Bond Street

Takes the place of the normal hinged back of the Compass camera and enables six-exposure roll films to be used. Positive one-turn-per-picture winding, retracting pressure plate. Increases the thickness of the camera only ¼ in. Two six-exposure spools now retailing at 1s. 9d.

Compass Roll Film Back.. **£5 0 0**

WE CAN SUPPLY 'AUTOMAX' (Regd.) PRINTS

From Leica, Contax, Retina, Robot, etc., enlarged to 3½ × 2½ or 4½ × 3½ for 2/6 a dozen, or from Rollei-flex, Rollei-cord, Ikoflex, and similar size negatives enlarged to 3½ × 4½ for 2/6 a dozen. Get these big-sized prints from your miniature negatives—They're ideal for your album collection.

WARNING!

"AUTOMAX" (REGD.) PRINTS.

It has been brought to the notice of Master Photo Finishers Ltd. (Wallace Heaton, Managing Director) that a number of firms have been supplying prints of their own, under the description of "Automax." Please note that these prints are the particular product of Master Photo Finishers Ltd., and that "Automax" is their registered trade mark. Anyone detected in supplying under the description "Automax" prints which are not made by this Company will be proceeded against.

"Automax" Prints can be ordered from Wallace Heaton Ltd., of 127, New Bond Street, London, W.1, and from their branches, also from the branches of City Sale & Exchange (1929) Ltd., and from other dealers who are authorised by Master Photo Finishers Ltd. to retail "Automax" prints. No print is a genuine "Automax" unless it bears the trade mark "Automax" printed on the back.

"Microlux" (Regd.) is also a registered trade mark, belonging to Master Photo Finishers.



WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

Phone : Mayfair 7511 (8 lines).

And at 47, Berkeley Street, W.1 ; 43, Kensington High Street, W.8

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside ; 90/94, Fleet St. ; 54, Lime St. ; 84, Aldersgate St. and The Arcade, Liverpool St., London, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



Lessons on the Lawn

Scarcely efficacious as education perhaps,
but a wonderful opportunity for a
camera loaded—as this one was—with

SELO Hypersensitive
PANCHROMATIC
ROLL FILM

MADE IN ENGLAND BY

ILFORD LIMITED • ILFORD • LONDON

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

REC'D SEP 22 1937

"The Amateur Photographer and Cinematographer." Wednesday, September 15th, 1937.

The AMATEUR^{4D} PHOTOGRAPHER

& CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, September 15th, 1937.

No. 2549.



ENSIGN MULTEX

All-British Precision Miniature

With Coupled Range Finder Focussing to 21 inches—Takes 14 pictures $1\frac{1}{8}'' \times 1\frac{1}{4}''$ on size 27 film, obtainable everywhere—Coupled Shutter Setting and Film Winding, no double exposures—Focal Plane Shutter speeded from 1 sec. to 1/1000th. Prices from £19.10.0.



See one at your dealers, or write for brochure to ENSIGN Limited, HIGH HOLBORN, LONDON, W.C.1

True to their colours

Flesh tints, dress tints, sky and grass . . . their accurate rendering in monochrome combined with the most delicate grading of tones . . . these have brought the photograph to life! They are obtainable by the use of

KODAK "PANATOMIC" FILM

FULLY PANCHROMATIC • DOUBLE-COATED • ANTI-HALO



For free film booklet, write to MR. A. P. TAYLOR, Dept. 57B.

A "Panatomic" Picture

KODAK LIMITED • KODAK HOUSE • KINGSWAY • LONDON • W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

SMOKERS

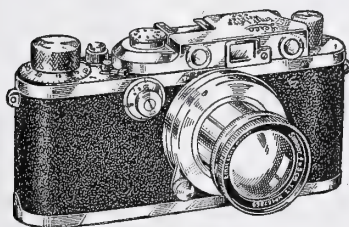
... DO YOU REALISE THAT

What you pay for 20 cigarettes a day

WILL BUY A

Leica**CAMERA—IF YOU BUY IT FROM US**

At the end of your day's smoking, what have you? Twenty—thirty—possibly fifty cigarette stubs. A little pleasure gone up in smoke. For the cost of twenty—**only twenty**—of those cigarettes, you could become the owner of a Leica II. And get pleasure which lasts a lifetime. 10d. a day on Wallace Heaton's easy payments is all it costs. Being designed to take a unique range of accessories and interchangeable lenses, Leica is the camera with the greatest versatility. Whatever subject a photographer may be interested in—Sports, Portraiture, Nature Studies, or just Holiday pictures—Leica meets the case. Next time you invite yourself to have a "fag" say: "No thanks, I'll have a Leica!"



★ **1/4½ A DAY BUYS A LEICA MODEL IIIA.**

As Model II, but with f/2 Summar lens, and speeded to 1/1,000th sec.
Cash price £43 0 0.

★ **10½d. A DAY BUYS A LEICA MODEL II.**

F/3.5 Elmar lens. Speeds: 1/20th to 1/500th sec. Chromium finish. Automatic focussing coupled to lens.
Cash price £27 17 0.

★ **7d. A DAY BUYS A STANDARD LEICA.**

F/3.5 Elmar lens. Speeds: 1/20th to 1/500th sec. Chromium finish. Up to 36 pictures one loading.
Cash price £18 5 0.

★ On our 24 monthly payment plan. Ask for particulars.

**WALLACE HEATON LTD.****127, NEW BOND STREET, LONDON, W.1****47, Berkeley Street, W.1 - 43, Kensington High Street, W.8**

Also City Sale & Exchange (1929) Ltd., 59/60, Cheapside; 90/94, Fleet St.; 54, Lime St.; 84, Aldersgate St., and 13, The Arcade, Liverpool St., London, E.C.



A LEICA PICTURE.

HAVE YOU ENTERED OUR NEW COMPETITION?**“TRAVEL SNAPS”**

ANY AMATEUR MAY ENTER, USING ANY CAMERA OR MATERIALS—SEE WHAT YOU CAN DO

You may send in travel pictures taken at home or abroad—pictures depicting the customs and scenery of the various localities. Scenes on the boat—embarkation pictures. Send them in at once—remember the prizes will be awarded for the best photography.

**FIRST PRIZE WEEKLY PRIZE
£25 CASH 21/- CASH**

OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS. (If a guinea prize-winner for an extra guinea).

Copyright of the £25 prize-winning photograph and negative become the property of Wallace Heaton Ltd. without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed, every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made and no entries will be returned unless above is complied with.

A selection of the best prints submitted in this competition will be exhibited in our galleries during November.

AMATEURS ONLY (full name, address, title of entry and coupon on back of each entry).

ANY MAKE OF CAMERA OR MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE.

ANY SIZE, MOUNTED OR UNMOUNTED (not less than 8x6 unmounted is recommended).

SPOTTING ONLY TO REMOVE DEFECTS (no faking or retouching).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT

Last week's prize winner ("Travel Snaps" Competition): W. F. HOLMAN, 12, Hardwick Road, Eastbourne.

Address your entries now to "Travel Snaps."

WALLACE HEATON LTD. 127, New Bond St., London, W.1**WALLACE HEATON COMPETITION****COUPON**

to be affixed to each entry. Valid until Competition closes on September 30th, 1937.

Enclosed is my entry for

"....."

Competition. I agree to the

rules and conditions.

Camera used.....

Signed.....



CONFIDENTIAL AND FAIREST

We resort to no harsh formalities, and allow you to start using your enlarger, projector, or whatever else you choose, after paying the first monthly instalment. Anything costing £10 or more can be had on 24 monthly payments—between £5 and £10 on 15 monthly payments—or between 50/- and £5 on 9 monthly payments.



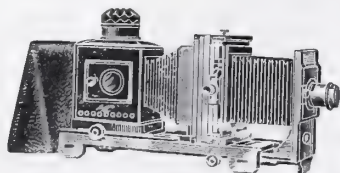
ENSIGN MAGNAPRINT

For all miniature negatives—Ensign Midget, half-V.P., Leica, Contax and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2½-in. condenser. Enlarges Ensign Midget and half-V.P. to all sizes from 2½×3½ in. to 15×12 in.; other sizes in proportion.

Cash price **£9 : 10 : 0**

15 monthly payments of 13/4.

THE IMPROVED "ARTIST" & PROFESSIONAL ENLARGER



Made in fumed oak, beautifully finished. Revolving carrier. Central swing for correcting distortion. Rack and pinion action for adjustment of light, improved lantern body with adjustable curtain. Bellows adjustment to condenser. Detachable diffuser. Micrometer screw focussing to front. Without lens,

Cash price **£11 : 11 : 0**

24 monthly payments of 10/5.

ENLARGER DEMONSTRATIONS

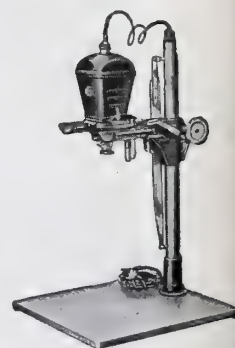
We will point out the merits of the various instruments to you, and if you are a beginner our expert advice will put you on the right track of getting perfect results.

T. P. IMPERIAL ENLARGER

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner. Models for ¼-pl. and ½-pl. sizes. Imperial, without lens,

Cash price **£5 : 15 : 6**

15 monthly payments of 8/1.



M & W FAM ENLARGER

Fam III for roll films and plates up to 6×6 cm. Double anastigmat f/4.5 9-cm. lens with iris stop, exchangeable against additional lens 5.5-cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

Cash price **£18 : 18 : 0**

24 monthly payments of 17/-.

USED BARGAINS FROM FLEET ST.

3½×2½ Ensign Speed Roll Film Reflex, Ross Xpres f/4.5, self-capping focal-plane shutter. Splendid condition. **£6 15 0**
9×12 cm. Sommar Collapsible Focal-plane, Heliar f/4.5, self-capping focal-plane shutter, 6 slides and leather case. **£14 17 6**
5×4 Long-focus Graflex Reflex, 8½-in. Ross Xpres, very long extension, focal-plane shutter, speeds to 1/1,000th, revolving back, 3 D.D. slides, changing-box and leather case. Excellent condition. **£16 16 0**
3½×2½ Salex Collapsible Focal-plane, Ross Xpres f/4.5, focal-plane shutter, 6 slides, F.P.A. **£6 15 0**
3½×2½ T.P. Victory Reflex, T.P. Cooke f/4.5, focal-plane shutter, revolving back, 6 slides and case. **£5 18 6**
9×12 cm. Miroflex Folding Reflex, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, 6 slides, F.P.A., leather case. New condition. **£24 10 0**
3½×2½ Ensign de Luxe Reflex, Ross Xpres f/4.5, Dallin f/5.5 Telephoto, interchangeable, revolving back, 6 slides, leather case. **£14 15 0**
Postcard Maron's Soho Reflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, 6 D.D. slides. **£9 12 6**
10×15 cm. and Postcard Nettel Focal-plane, Carl Zeiss Tessar f/4.5, focal-plane shutter, 3 D.D. slides and leather case. Very nice order. **£13 17 6**
10×15 cm. and Postcard Bentzin Folding Reflex, Cooke Series II f/4.5 anastigmat, self-capping focal-plane shutter, revolving back 3 D.D. slides. **£7 17 6**
V.P. Icarite Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter, radial focussing. **£5 19 8**
2½-in. square Rolleiflex, Carl Zeiss Tessar f/3.5, Compur shutter, focussing and leather case **£18 18 0**
6×4 cm. Ernemann Focal-plane, Dogmar f/4.5, self-capping focal-plane shutter, 3 slides and leather case. **£6 12 6**

6×4 cm. N. & G. Baby Sibyl, Ross Xpres f/4.5, 3 D.D. slides and F.P.A., leather case. **£7 17 6**
Postcard Folding, Carl Zeiss Tessar f/4.5, Compur, double extension, 6 slides **£5 17 6**
Kodak Retina Camera, f/3.5 Xenar, Compur shutter and ever-ready case. **£7 17 6**
1-pl. Horizontal Enlarger, R.R. lens, long extension, 5½-in. condenser, roomy light chamber and electric fittings. **£5 2 6**
1-pl. Graflex Focal-plane, Carl Zeiss Tessar f/4.5, focal-plane shutter, Compur shutter, synchronised, and 8 slides, leather case. **£12 15 0**
9.5-mm. Fathe 200-B Projector, complete with resistance and in excellent condition. **£13 17 6**
2½ square Voigtlander Brilliant, 1/7.7 anastigmat. **£1 15 0**
1-pl. Soho Reflex, Kershaw f/4.5 anastigmat, focal-plane shutter, revolving back, F.P.A. and leather case. **£11 17 6**
2½ square Rolleicord, Triotar f/4.5, Compur shutter and leather case. **£9 9 0**
Watson's Kima Microscope, fine and coarse adjustment, all movements, 5 objectives, 4 eyepieces, Abbe condenser and case. As new. **£19 10 0**
3½×2½ T.P. Reflex, Cooke f/2.5, self-capping shutter, F.P.A., roll-holder, extension hood, filters and leather case. **£14 17 6**
9×12 cm. Tropical Ernemann Focal-plane, Aldia f/4.5, focal-plane shutter, 4 double slides and leather case. **£7 17 6**
1-pl. Popular Pressman Reflex, Aldia f/4.5, focal-plane shutter, 6 slides and leather case. **£5 18 6**
9×12 cm. Miroflex, Carl Zeiss Tessar f/2.7, focal-plane shutter, 6 slides and leather case. **£27 10 0**
9×12 cm. Etui Folding Pocket, Carl Zeiss Tessar f/4.5, Compur, Proxar and Distar lenses, 6 slides, roll-holder and F.P.A. **£8 17 6**

YOU SAVE FROM 30% TO 70% ON THESE

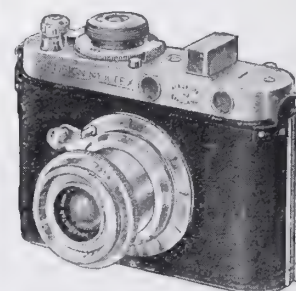
ALL THE BEST IN STOCK

Cameras in stock for all-year-round photography include Leica, Contax, Zeiss Super Ikonta, Rolleicord, Compas, etc., etc. All on 24 monthly payments.

90/94 FLEET ST., LONDON, E.C.4

Also at 54, LIME STREET, E.C.3 ; 84, ALDERSGATE STREET, E.C.1 ; 13, THE ARCADE, LIVERPOOL STREET ; 43, KENSINGTON HIGH STREET

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

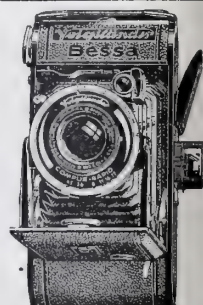


ENSIGN MULTEX

British Precision Minicamera. This amazing instrument is actually in stock at "City Sale" branches. It has full-sized enclosed view-finder, coupled range-finder and lens, focal-plane shutter, with slow speeds from 1 to 1/15th sec. fast speeds from 1/25th to 1/1,000th. Takes 14 pictures (3×4 cm.) on 127 roll film. With f/3.5 Ensign Multax, in hiduminium mount.

Cash price **£19 : 10 : 0**

Yours for 17/6 and 23 more similar monthly payments.



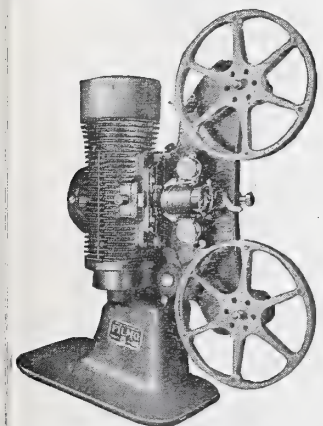
NEW! VOIGTLANDER OPTICAL-FINDER 'BESSA'

The new optical finder spring into position with its shield removed, directly the camera is erected, making it easy to select the best angle of view. It has automatic trigger-release, and changes automatically from 8 to 16 pictures, or vice versa, on 3½×2 roll film. With f/3.5 Voigtar lens and Compur Rapid shutter speeds to 1/400th sec. **£10:17:0**
T. and B. Cash
24 monthly payments of 9/6.

CITY SALE &

EASY TERMS EXCHANGES!

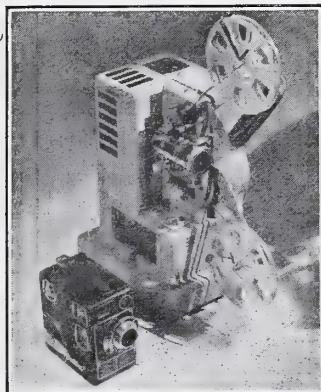
We have most up-to-date demonstration rooms where you can see and hear all the latest home talkies and home movies. Why not give us a call and let us give you expert unbiased advice on your choice of apparatus. We pay the highest allowances in the trade on any used apparatus in part payment for your fresh purchase.



FILMO "8" PROJECTOR

Has most efficient direct lighting system with 200-watt lamp and f/1.6 lens. Flicker is banished by 11-1 shuttle and shutter movement. Automatic rewind, 200-ft. film capacity.

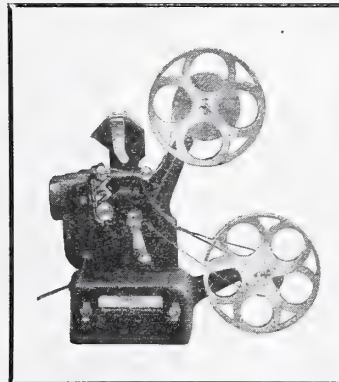
Cash price **£40 : 0 : 0**
24 monthly payments of 35/10.



SIEMENS "8" PROJECTOR

With 200-watt 50-volt lamp, combined with the well-known Siemens optical system. With Busch Neostar 25-mm. or 35-mm. lens according to choice. Silent claw mechanism. Adjustable speeds from 10 to 20 pictures per second. Single picture device. Self-contained resistance (100 to 250 volts A.C. or D.C.). Hand and motor rewind.

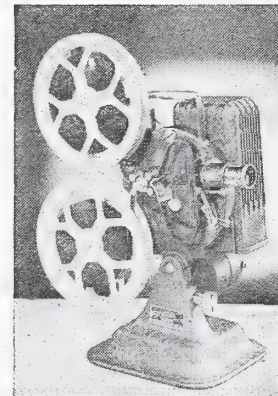
Cash price **£37 : 10 : 0**
24 monthly payments of 33/8.



CORONET MODEL II PROJECTOR

Sprocket drive. Brilliant flickerless pictures. Silent running. Gearing 5-1 ratio, rewinding in a flash. Combined lamp and wall plug. Takes 30, 60 or 400 ft. reels without adjustment. 1-in. anastigmat projection lens. Any voltage 100-250 A.C. or D.C. With motor drive and super attachment.

Cash price **£9 : 17 : 6**
15 monthly payments of 13/7.



500-watt KEYSTONE PROJECTOR

Including splicing outfit, reel, brush, etc., universal motor drive, f/2.5 lens, finely ground and polished, capacity 400 ft. die cast construction Hi-gear motor rewind, knob swivel device for tilting. Complete with transformer.

Cash price **£21 : 5 : 0**
24 monthly payments of 19/1.
(Resistance, case, and transformer extra.)

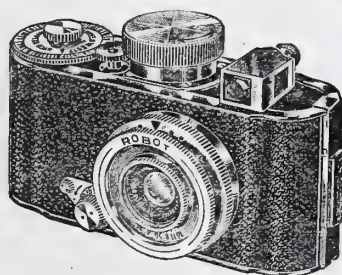


ROLLEIFLEX

or 22/5 down and 23 more similar monthly payments, or 15 monthly payments of 35/-.

Rolleiflex is fitted with Zeiss Tessar f/3.5 lens and Compur rapid shutter. Takes 12 pictures on 3 1/2 x 2 1/4 roll film. Shows your picture full size and right way up. Can be adapted (with accessories) for plates or 35-mm. miniature film.

Cash price **£25 : 0 : 0**



THE ROBOT

Shoots sequence pictures with machine-gun speed. Film winds itself automatically. No double or overlapping exposures possible. Takes up to 50 exposures on standard 35-mm. film. Camera opens in daylight for changing from pan. to colour film at any moment. Incorporates filter suitable for pan. or ortho. films. Three view-finders in one including "right-angle" for "candid" work. Interchangeable lenses. With Zeiss Tessar f/2.8 lens.

Cash price **£29 : 10 : 0**
24 monthly payments of 26/6.

USED BARGAINS FROM CHEAPSIDE

9.5-mm. Argus Cine Camera, f/1.9 Dallmeyer anastigmat, Almost new condition. List price £34
£29 15 0
16-mm. Ensign 100-B. List price £17 10s. **£11 12 6**
Latest Pathe Imp Projector, all mains resistance. List price £4 12s. 6d. **£2 12 6**
Cine-Kodak Special, with 1-in. f/1.9 lens and 2-in. f/3.5 Telephoto, leather case. As new. List price **£155**
£86 0 0
Pathe de Luxe Motocamera, with interchangeable f/3.5 lens and plus 4 Telephoto, leather case. List price **£16 16s.** **£5 15 0**
Cine-Kodak Eight, f/1.9 lens, leather case. As new **£9 15 0**
Cine-Kodak BB Junior, f/3.5 lens, leather case **£8 15 0**
4 x 3 cm. Baby Ikonta, f/6.3 Novar, speed-l shutter **£2 12 6**
3 1/2 x 2 1/4 Zeiss Icarette Roll Film de Luxe and Plate, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, complete with leather case, rising and cross front, double extension, D.V. finder, 3 slides **£10 17 6**
3 1/2 x 2 1/4 Kodak Regent Roll Film, f/4.5 Zeiss Tessar lens, Rapid Compur sector shutter, complete with leather case **£15 15 0**
6 x 6 Voigtlander Brilliant, fitted with f/4.5 anastigmat lens, Compur shutter. **£4 17 6**
3 1/2 x 2 1/4 N. & G., f/4.5 anastigmat, revolving back, 3 D.D. slides, F.P.A., leather case **£18 18 0**
3 1/2 x 2 1/4 T.-P. Redex, revolving back, F.P. shutter, f/4.5 Cooke, 3 slides, F.P.A. and leather case **£6 17 6**
1-pl. T.-P. Ruby Reflex, f/4.5 Dallmeyer anastigmat, revolving back, self-capping shutter, 3 D.D. slides, F.P.A., and leather case. **£7 17 6**
1-pl. Popular Pressman Reflex, revolving back, f/4.5 Aldis anastigmat, 6 slides, leather case. **£5 17 6**

3 x 4 cm. Zeiss Kolibri Roll Film, f/3.5 Tessar, Compur sector shutter, leather case **£7 17 6**
Model III Leica Camera, f/2 Summar, complete in ever-ready case **£32 10 0**
Model II Chromium Leica, f/3.5 Elmar anastigmat, complete in ever-ready case **£21 17 6**
3 1/2 x 2 1/4 Zeiss Super Ikonta, f/3.8 Zeiss Tessar anastigmat, Compur sector shutter, complete in leather case **£17 17 0**
4 x 4 cm. Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Compur sector shutter, ever-ready case **£15 15 0**
6 x 6 cm. Foth-Flex Redex, f/3.5 Foth anastigmat, self-capping shutter, complete in leather case **£8 7 6**
Ensign Multex Roll Film, f/3.5 Ensign anastigmat, self-capping focal-plane shutter, complete in ever-ready case **£12 17 6**
3 1/2 x 2 1/4 Zeiss Icarette Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, complete in leather case **£7 17 6**
1a Zeiss Icarette Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, rising front, leather case **£3 7 6**
3 1/2 x 2 1/4 Ensign Autorange Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, 1 to 1/400th sec., complete in leather case **£9 5 0**
3 x 4 cm. Baldi Roll Film, f/4.5 Vidanar anastigmat, Vario shutter, 1/25th to 1/100th sec., T. and B., leather case **£3 5 0**
Six-20 Kodak Roll Film, f/11 Doublet lens, leather case **£1 9 6**
3 1/2 x 2 1/4 Ensign Selix Roll Film, f/6.3 Ensign anastigmat, Trichro shutter, 1/25th to 1/100th sec., T. and B., complete with leather case **£1 17 6**
6 x 6 cm. Voigtlander Brilliant Roll Film, f/7.7 Voigtlander anastigmat, speeded shutter, ever-ready case **£1 15 0**

EVERY ITEM GUARANTEED OPTICALLY PERFECT

EXCHANGE (1929) LTD.

59/60 CHEAPSIDE, LONDON, E.C.2

2; and WALLACE HEATON LTD., 127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1; 1a, AVERY ROW, W.1

FILM LIBRARY!

We have Britain's finest film library—a wonderful selection of titles for 9.5 or 16 mm. projection. Get in touch with us now for special list of special rates of hire.

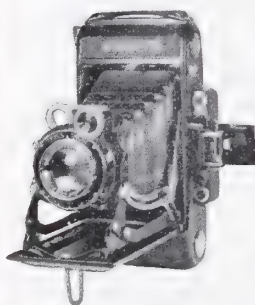
PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

Where Extended Payment has been brought to the very highest Perfection

The simplest, friendliest plan. No irksome formalities. No delays. Exclusive advantages. Valuable Safeguards.

These Two Magnificent Opportunities

Zeiss Ikon Super Ikonta
(Model 530/15) Entirely Brand New
(Limited number only)



With famous Zeiss Ikon range-finder, Zeiss Triotar f/4.5 lens, Klio shutter, 1/5th to 1/100th sec., T., B. and delayed action, etc.
Attractive Picture Sizes. For 8 exposures $4\frac{1}{2} \times 2\frac{1}{2}$ in. on normal spool, with option of $16 \times 2\frac{1}{2}$ by removable mask. Full size is most pleasing shape and generous dimensions; smaller is amply big enough to give good pictures of itself, yet exceedingly economical.

Over £6 Saved

Listed at £16 : 5 : 0
Offered by WESTMINSTER at
£9 : 17 : 6 12 monthly payments of 17.4.

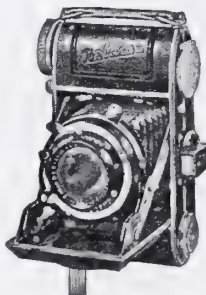
Listed at £11. Now
offered at £7 : 17 : 6

Miniature
BALDINA
Brand New

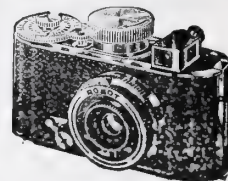
Delightfully compact and high precision workmanship. Takes 36 pictures on standard 35-mm. daylight-loading cassettes. Automatic counting. Lens is f/2.9 Meyer Trioplan with Compur shutter or 1/300th sec., parallax corrected, tubular finder. Entirely unused. As normally issued by the makers, with instruction book, etc., complete.

**WESTMINSTER
BARGAIN PRICE**

£7 : 17 : 6 Or 12 monthly payments of 13/9.



ROBOT



Make a point of seeing it
—at the WESTMINSTER

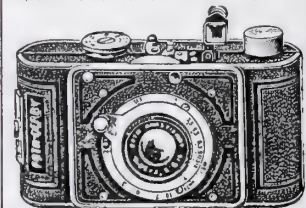
An entirely new and original camera of novel design and ultra-modern features. More completely automatic than any camera yet devised. Takes 48 square pictures on usual 24-mm. cine film, with daylight loading and removal of whole or part of film, film winding and shutter release simultaneously, and permitting automatically up to 24 exposures in rapid succession, with one movement only, if desired. Special "zonal" focusing system taking place of range-finder. Shutter closely graduated 1 to 1/500th sec. F/2.8
Tessar..... £29 : 10 : 0
24 monthly payments of 25/10, or 12 of 51/8.
F/3.5 Tessar..... £26 : 10 : 0
24 monthly payments of 23/3, 12 of 48/5.
F/3.5 Meyer Primotar £23 : 10 : 0
24 monthly payments of 20/7, 12 of 41/2.
Interchangeable Schneider £10 : 0 : 0
Tele-Xenar f/5.5.....

FOTH-DERBY Favourite Inexpensive Miniature

Takes 16 pictures 3×4 cm. on standard V.P. spool.

F/3.5 or f/2.5 Foth anastigmat, self-capping local-plane shutter, 1/25th to 1/500th sec. and B., delayed-action, optical tubular finder. Very compact and most efficient. F/3.5 lens..... £5 : 8 : 6

12 monthly payments of 9/6.
F/2.5 lens at..... £7 8 6



VOIGTLANDER BESSA — NEW

A much improved model in this favoured series. With new optical finder, shielded and automatically springing into position, also automatically adjusting trigger release and film windows. With f/3.5 Voigt lens and Compur Rapid shutter, 1 to 1/400th, T. and B., and delayed action.

£10 : 17 : 6
12 monthly payments of 19/-, 24 of 9/6.



Westminster "VICTORIA"

Ultra-Modern Roll Film
Camera, for 16 pictures
 $2\frac{1}{2} \times 1\frac{1}{4}$ on normal $3\frac{1}{2} \times 2\frac{1}{2}$
spool.

Specially strong scientific one-piece construction. Quick self-erecting front, with f/2.9 Steinheil Cassar anastigmat, focussing mount. Particularly efficient optical finders. Quick and easy loading, pan-chromatic safety covers.

Model I. Compur Rapid shutter, 1 to 1/400th sec., T. and B., and delayed-action release on camera body... £7 : 19 : 6

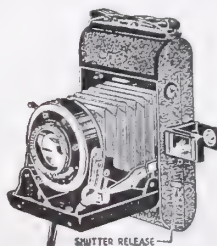
12 monthly payments of 14/-.

Model II. with Normal Compur shutter, 1 to 1/250th sec., T. and B., and delayed-action release on camera body... £6 : 15 : 0

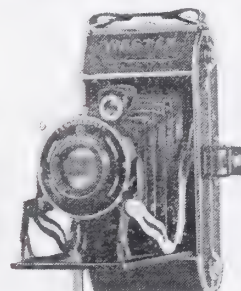
12 monthly payments of 11/10.

Model III. with Prontor II shutter, 1 to 1/150th sec., T. and B., and delayed action..... £4 : 19 : 6

9 monthly payments of 11/8.



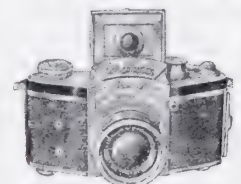
NEW SUPPLIES OF "WESTEX" FOUR-FIVE



Most remarkable achievement in value. Highest-grade workmanship throughout. For 8 or 16 on normal $2\frac{1}{2} \times 3\frac{1}{4}$ film. Superb f/4.5 anastigmat, Prontor II D.A. shutter 1 to 1/150th sec., T. and B., 2 finders, pan-chromatic film windows and every possible refinement. A real bargain. £4 : 8 : 9

9 monthly payments of 9/5.

KINE-EXAKTA



Takes standard 24×36 mm. 36-exposure film. Shutter setting and film transport at one winding, speeds, 1/1,000th to 12 sec. Easily interchangeable lens mount, bayonet fitting. Built in provision for dividing film allowing separate development of any number of exposures. With Tessar f/2.8 £38 : 10 : 0

12 monthly payments of 67/6, 24 of 33/9.
With other lenses from..... £27 10 0

LATEST ENSIGN SELFIX "220" . . .

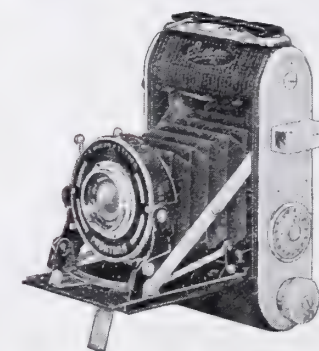
This camera, noted as a pioneer of the self-erecting principle in the inexpensive camera, is now offered in a new form, taking 12 pictures $2\frac{1}{2} \times 2\frac{1}{4}$ or $16 \times 1\frac{1}{4}$ at option. Direct optical finders, adjustable to either size, mechanical film counter similarly adaptable, focussing and depth-of-focus scale and most handsome lustre chromium finish.

F/7.7 Ensign anastigmat, Trichro shutter speeds 1/25th, 1/50th, 1/100th T and B. £2 : 15 : 0
F/6.3 Ensign and Trichro shutter as above £3 : 5 : 0

9 monthly payments of 7/10.
Ensign f/4.5 anastigmat and Trichro shutter..... £3 : 15 : 0

9 monthly payments of 8/11.
Ensign f/4.5 and Prontor II shutter..... £5 : 15 : 0

12 monthly payments of 10/1.
Zeiss Tessar f/4.5 and Compur shutter..... £9 : 15 : 0



WESTMINSTER
PHOTOGRAPHIC EXCHANGE LTD
24, Charing Cross Rd.
W.C.2
(TEMPle Bar 7165.)

Also 81, STRAND, W.C.2
TEMPle Bar 9773-4.
(Private Branch Exchange.)

119, VICTORIA ST.,
VICTORIA 0669. S.W.1

111, OXFORD ST.,
GERrard 1432. W.1

AMAZING USED BARGAIN OFFERS

MANY ARE AS LOW AS—

LIST PRICE

These are all good quality instruments in well-cared-for condition. They have been brought in part exchange for other apparatus and are all fully guaranteed. Any item costing 50/- or more can be had on our confidential easy payment plan. Good allowance on your present apparatus in part exchange.

× 6 Rolleicord, f/4.5 Carl Zeiss Triotar, ever-ready case \$3 15 0
 6 × 6 Latest Rolleiflex, f/3.5 Zeiss Tessar, high-speed Compur, light filter, ever-ready case. As new \$22 19 0
 3½ × 2½ or 16-ex. on 3½ × 2½ Voigtlander Rangefinder Bessa, f/3.5 Helomar anas., high-speed Compur, purse... \$13 17 6
 Model III Leitz Leica, f/2 coupled Elmar, ever-ready case \$33 10 0
 Latest Model II Zeiss Contax, chromium plated, f/1.5 Sonnar, ever-ready case. Cost £27 10s. \$45 0 0
 Model II Leitz Leica, f/3.5 Elmar, coupled range-finder, ever-ready case, filter... \$21 10 0
 Model III Leitz Leica, high and low speeds, coupled range-finder, f/2.5 Hektor, ever-ready case... \$23 10 0
 4½ × 6 V.P. T.P. Bijou Reflex, revolving back, f/2 Cooke anas., 3 D.D. slides, F.P.A. \$12 17 6
 16-ex. on 3½ × 2½ Super Ikonta, f/3.5 Carl Zeiss Tessar, Compur, case... \$13 17 6
 3½ × 2½ or 16-ex. on 3½ × 2½ Super Ikonta, f/4.5 Zeiss Tessar, high-speed Compur, L/case... \$14 17 6
 Six-20 Duo Kodak, f/4.5 anas., Pronto automatic shutter \$4 7 6
 Voigtlander Brilliant, f/4.5 Skopar, Compur shutter \$4 17 0
 Several High-grade Microscopes at Bargain Prices. Details on application.
 3½ × 2½ Latest Ensign Magnaprint Vertical Enlarger, f/6.3 anas., condenser, electric fittings, base easel... \$7 5 0
 3½ × 2½ Plaubel Makina, coupled range-finder, Plaubel f/2.9 Anticomar, 6 slides, F.P.A., roll-holder, lens hood, L/case... \$27 10 0
 3½ × 2½ Voigtlander Berthel, double ex., f/4.5 Heliar anas., D.A. Compur, 6 slides, F.P.A., L/case... \$8 7 6
 1-pl. T-P. Mahogany Enlarger, f/6.5 Cooke anas., condenser, electric fittings \$5 7 6

1-pl. de Luxe Enlarger, revolv. carrier, f/6.3 Ross Homocentric lens, 5½-in. condenser, electric fittings... \$8 17 6
 9.5-mm. Dekko Cine Camera, f/1.9 Dallmeyer anas. \$3 17 6
 Model B 16-mm. Cine-Kodak, for 50-ft. or 100-ft. film, f/1.9 Kodak anas., L/case... \$12 17 6
 9.5-mm. Coronet Cine Camera, f/3.9 anas. \$45s. 0d.
 200-B Pathoscope 9.5-mm. Cine Projector, type C motor, group resistance, super-reel attachment... \$12 17 6
 Pathe Imp Cine Projector, resistance, motor, super-reel attachment. Unsoiled... \$5 5 0
 16-mm. 100-watt Ensign Cine Projector, adjustable resistance, self-contained case... \$19 10 0
 250-watt Bell-Howell Filmo Cine Projector, adjustable resistance, travelling case... \$25 0 0
 1-pl. T-P. Reflex, sunk lens box, revolv. back, f/3.5 Ross Xpres, 6 D.D. slides, F.P.A., L/case... \$11 17 6
 3½ × 2½ T-P. Duplex Ruby Reflex, sunk lens box, rack focus to hood, revolv. back, f/4.5 Tessar, 3 D.D. slides, F.P.A. \$11 17 6
 3½ × 2½ T-P. Horizontal Reflex, self-capping focal-plane shutter, f/4.5 Dallmeyer anas., 6 slides, F.P.A. \$6 17 6
 3½ × 2½ Ensign Special Reflex, revolv. back, f/4.5 Aldia anas., sky-shade, 3 slides, F.P.A. \$5 7 6
 3½ × 2½ Ensign Selfix, f/4.5 anas., Mulcharo shutter \$3 15 0
 V.P. Zeiss Ikonta, f/4.5 Carl Zeiss Tessar, Compur shutter \$5 17 6
 9.5-mm. Pathe de Luxe Cine Camera, f/3.5 anas., L/case. Cost £11. \$4 18 6
 Model B 9.5-mm. Pathe Cine Camera, f/3.5 anas., L/case \$4 4 0
 Multi-speed Erakta Vest Pocket Roll Film Reel, f/2.5 Zeiss Tessar, L/case... \$23 10 0

Ensign Mulex, f/2.8 Tessar, case. Practically new \$23 15 0
 1-pl. Mahogany Enlarger, f/4 obj., 6-in. condenser, electric fittings... \$4 17 6
 3½ × 2½ Ensign Autorange, f/3.3 Carl Zeiss Tessar, D.A. Compur shutter, range-finder, L/case... \$15 15 0
 Six-20 Duo Kodak, f/4.5 anas., D.A. Compur shutter \$5 17 6
 Leitz Focomat Vertical Enlarger, electric fittings, base easel \$13 17 6
 3½ × 2½ Agfa Roll Film, f/4.5 Agfa anas., Prontor II D.A. shutter... \$3 17 6
 1-pl. T-P. Reflex, revolv. back, f/3.5 Dallmeyer Press anas., 3 slides... \$8 17 6
 3½ × 2½ Horizontal Soho Reflex, f/4.5 Tessar, F.P.A., L/case \$4 4 0
 1-pl. Oak Professional Enlarger, swing and reversing carrier, 8½-in. condenser, electric fittings, good obj. \$6 17 6
 1-pl. Soho Reflex, revolv. back, Kershaw focal-plane shutter, speeded to 1/800th, f/4.5 Carl Zeiss Tessar, 3 D.D. slides, F.P.A., L/case... \$11 17 6
 16-mm. Ensign Autokinemac, turret head, f/1.5 Cinar anas., L/case... \$14 7 6
 9.5-mm. Alef Cine Camera, variable speeds and slow motion shutter, f/1.5 Hugo Meyer anas., L/case. Cost £20 \$15 15 0
 1-pl. Ensign Folding Reflex, f/4.5 Tessar, changing-box, F.P.A., L/case... \$7 7 0
 3½ × 2½ T-P. Reflex, revolv. back, self-capping focal-plane shutter, F.P.A., sunk lens box... \$7 17 6
 2½ × 2½ Super Ikonta, f/2.8 Zeiss Tessar, D.A. Compur, L/case... \$23 10 0
 5 × 4 Tropic Sanderson Hand and Stand, polished teak, Goss Series III f/6.5 double anas., Compound sector shutter, 3 brass-bound double book-form slides, L/case... \$5 17 6

ALL THE NEWEST AND BEST IN STOCK ON OUR VERY EASY TERMS



CINÉ-KODAK "8"
 9/- a MONTH
 for 24 months.

Halves running costs. Takes 25 ft. of 16-mm. film, half of which is exposed at a time. With f/3.5 lens.

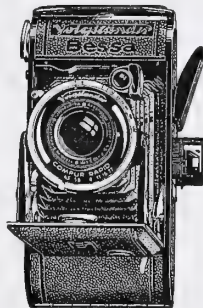
Cash price **£10:0:0**

ZEISS CONTAX II



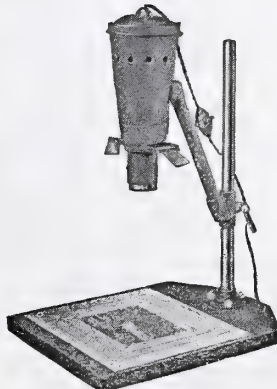
The famous precision minicamera. With focal-plane shutter speeded to 1/1,250th sec. Zeiss Tessar f/3.5 lens. 36 exposures at a loading.

Cash price **£40:10:0**
 36/4 a month for 24 months.



NEW Voigtlander OPTICAL-FINDER "BESSA"

The new optical finder springs into position, with its shield removed directly the camera is erected, making it easy to select the best angle of view. It has automatic trigger release and changes automatically from 8 to 16 pictures, or vice versa, on 3½ × 2½ roll film. With f/3.5 Voigtlander lens and Compur Rapid shutter, speeded to 1/400th sec. T. and B. Cash price... **£10:17:6**
 24 monthly payments of 9/8.



ENSIGN MINIATURE MAGNAPRINT

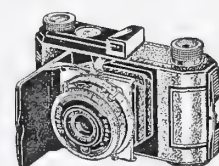
Its tubular mounting is very rigid, free from vibration. For focussing the body slides freely on the supporting column, and clamps in the required position. Fine focussing is then carried out by the helicoidal lens mount which is provided with a large knob which locks it firmly in position at the required point. Takes half-V.P. Leica and Contax negatives. With f/6.3 lens. **£5:5:0**
 Cash price...
 15 monthly payments of 7/5.



NEW ROLLEICORD
 Model 1a.

Bigger value than ever. Shows your picture full size and right way up on the ground-glass screen. Takes 12 pictures on 3½ × 2½ roll film for 1/. Body beautifully finished in art leather. With Compur shutter and Zeiss Triotar f/4.5 lens.

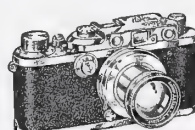
Cash price **£12:10:0**
 24 monthly payments of 11/3.



KODAK RETINA
 9/5 a MONTH
 for 24 months.

A really dependable Minicamera at a popular price. The Retina was used with great success on the last Mount Everest Expedition. It takes 36 exposures on 35-mm. cine film, and is fitted with high-grade f/3.5 lens. **£10:10:0**

LEICA IIIa



Chromium model, speeded to 1/1,000th sec., f/2 Summar lens in collapsible mount, 36 exposures at a loading. Cash price **£43:0:0**
 38/7 a month or 24 months.

Colour Film for Leica now in stock.

(1929) LTD. CITY SALE & EXCHANGE 54, LIME ST., LONDON, E.C.3

Also at 84, ALDERSGATE ST.; 59/60, CHEAPSIDE; 90/94, FLEET ST.; and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1



**A FEW
OF THE
REASONS
WHY YOU
SHOULD
GET A . .**

Rolleicord

MODEL II

1

Because it is equipped to give perfect all-the-year-round results. It has Compur shutter speeded to 1/300th sec., T. and B., and you have the choice of f/3.5 and f/4.5 Zeiss Triotar lenses.

2

Because it is the simplest camera in the world to use. It shows the picture full size and right way up on the ground-glass screen. No bother with fiddling little view-finders.

3

Because it takes 12 pictures on $3\frac{1}{2} \times 2\frac{1}{4}$ eight-exposure roll film—the popular standard-size film that can be obtained anywhere. The negatives come out perfectly with ordinary straightforward developing.

4

Because the Rolleicord can be adapted for plates or 35-mm. miniature film, and takes all Rolleiflex accessories except only the angle mirror. This great versatility offers enormous scope to the serious worker.

5

Because it is sold at a really popular price and represents the greatest camera-value on the market. With f/3.5 Zeiss Triotar lens £16 10 0
Or with f/4.5 Zeiss Triotar lens . . . £14 10 0

There is also the new model Ia Rolleicord—a camera of amazing value. With f/4.5 Zeiss Triotar lens . . . £12 10 0

YOUR DEALER STOCKS "ROLLEICORD"

or write for Rolleiflex/Rolleicord prospectus and name of nearest dealer to the Sole Importers:

R. F. HUNTER LTD.

"CELFIX HOUSE"

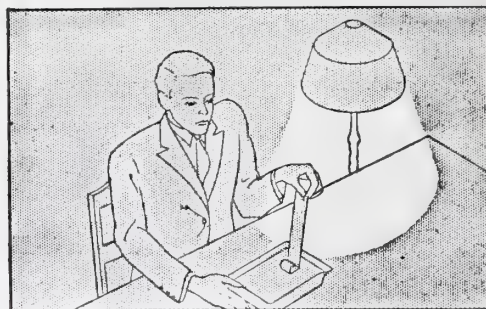
51, GRAY'S INN ROAD,

Phone: Hol. 7311/2.

LONDON, W.C.1



Look for this sign on your dealer's window



TRADE MARK 'TABLOID' BRAND

Desensitiser

Permits development of the most sensitive emulsions in a comfortable light

1/6 PER CARTON



From all Chemists and Photographic Dealers

BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1663

COPYRIGHT

Besure!!!
use
SUPERFIX
THE QUALITY PASTE
TEST AT OUR EXPENSE

It is obtainable at your usual stationer's, store or dealer's, write to the sole manufacturers for FREE SAMPLE and details of the BETTER MOUNTING METHOD. SUPERFIX is sold in Aluminium containers with brush, 9d., 1/-, 1/6.

Please give your dealer's name when writing.

MIDDLEMASS & CO., LTD., Penryn, Cornwall.



REFLEX-KORELLE

IMPORTANT ANNOUNCEMENT

Two New Models with entirely automatic winding shutter will shortly be available. They will be called Models IA and IIA and prices will be 25/- more than the present Models

I and II. The Model IIA is now available with f/3.5 Zeiss Tessar Lens at £23:15:0

Your dealer will be glad to supply you with this "nearly perfect" camera.
PHOTO-OPTICS LTD., 32, LORD STREET, LIVERPOOL, 2

"EXAKTA" and "KINE-EXAKTA"

THE ONLY FOCAL-PLANE REFLEXES

FOR 4×6.5 cm. (V.P.) OR 24×36 mm. FILMS. YOU SEE ON THE SCREEN THE ACTUAL PICTURE.

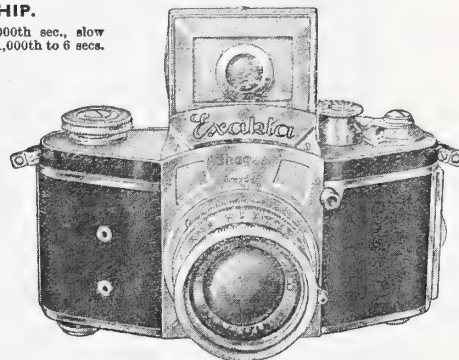
PRECISION WORKMANSHIP.



Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

THE PRIVATE LIFE OF THE "EXAKTA."

New Edition. A comprehensive treatise on photography and fully explains this beautiful camera. Post free, 3/6.



FOR V.P. FILMS 4×6.5 cm.

Prices for "MULTI-SPEED" Model B.

Exaktar Anastigmat f/3.5	£19 10 0
Zeiss Tessar Anastigmat f/3.5	£23 10 0
Zeiss Tessar Anastigmat f/2.8	£27 10 0
Meyer Primoplan f/1.9	£39 10 0

EXTRA:

Tele-Megor Hugo Meyer 15-cm.	£11 10 0
Ever-ready Case	20s. 0d.
Square-form Ditto, with Divisions	25s. 0d.

ADAPTING TUBES FOR CLOSE-UPS:

Tube A, for 15 inches....6s. 6d.	Tube B, for 10 inches....6s. 6d.
----------------------------------	----------------------------------

FOR 24×36 mm. FILMS. CHROMIUM FINISH.

Brilliant Focussing Screen, Magnifies Image Two Diameters.

PRICES:

Exaktar Anas., f/3.5, 5.4 cm.	£27 10 0
Tessar Anas., f/2.8, 5 cm.	£38 10 0
Tessar Anas., f/3.5, 5 cm.	£34 10 0
Primoplan, f/1.9, 5.8 cm.	£45 0 0

Ever-ready Case, 20/-

EXTRA:

Extension Tubes for Close-ups, Tube A for 8 in., Tube B for 4 in., 8/6 each; Adapters for ditto, 20/- per pair.

Have you received the new Exakta Price List No. 38? If not, ask for one—post free.

GARNER & JONES, LTD. POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1 Phone: GERRARD 2300.



A FREE book - for every photographer, amateur and professional!

A copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new up-to-the-minute illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulae, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD.

Telephone: HOLBORN 5688.

PUBLISHING DEPARTMENT.

Please send me a free copy of the New Illustrated "Granville Guide," plus free voucher worth 6d. to 3/-.

Name.....

Address.....

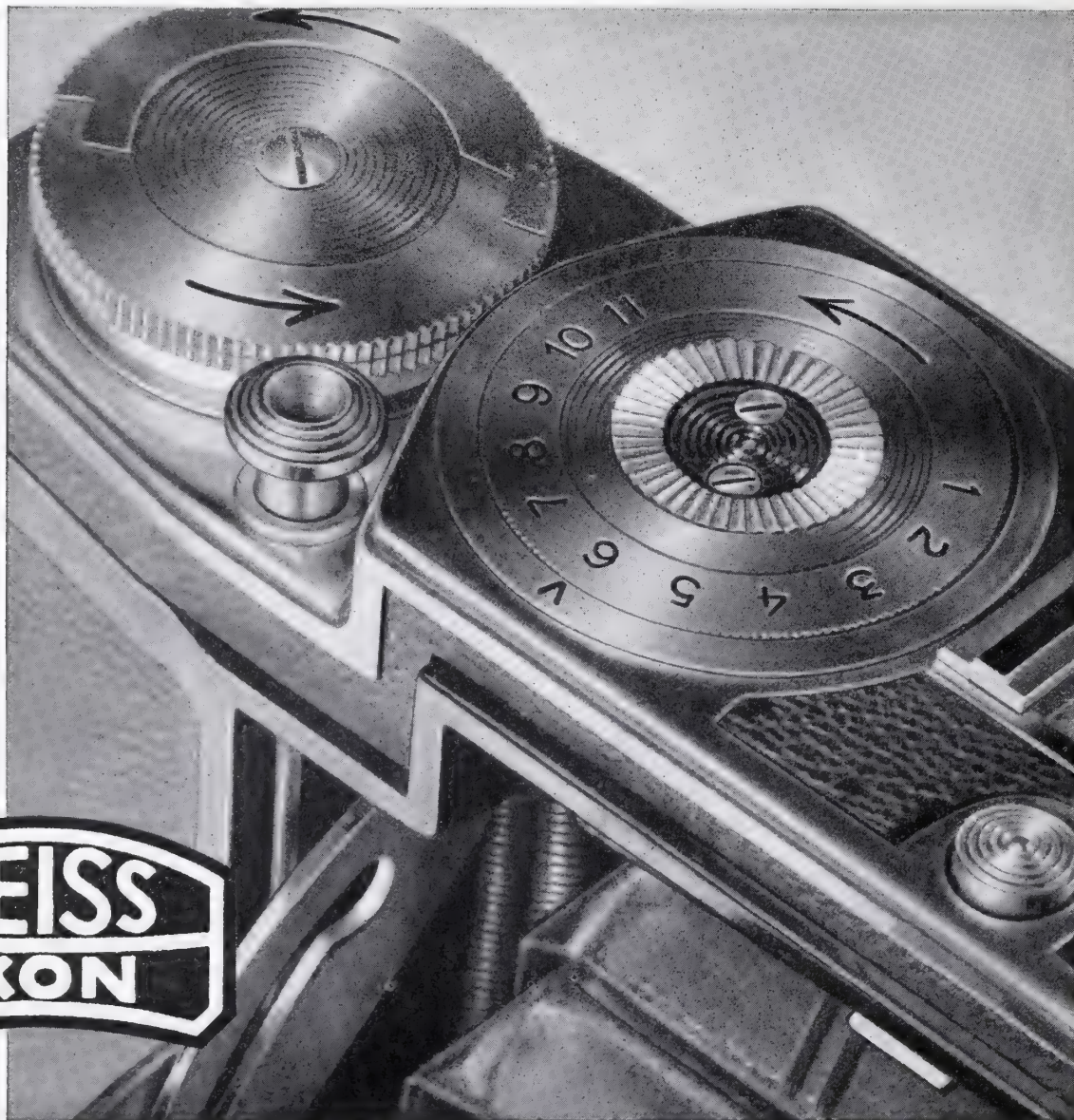
.....A.P.

Granville

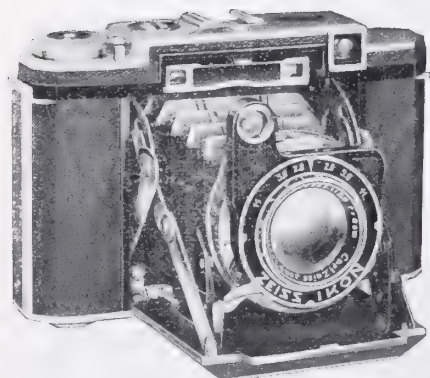
PHOTOGRAPHIC PRODUCTS

GRANVILLE GULLIMAN & CO. LTD. LAMINGTON SPA.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



Do you know what this is?



The illustration shows the shutter release on the Super Ikonta for $2\frac{1}{4}'' \times 2\frac{1}{4}''$ pictures, which is conveniently situated on the camera between the film winder and the automatic exposure counter. The film winds on to a definite stop for each exposure so there is no need to watch the picture counter while winding on the film. The film wind is also coupled with the shutter release so it is impossible to take, unintentionally, two pictures on one section of film.

This model takes 11 pictures $2\frac{1}{4}'' \times 2\frac{1}{4}''$ on the usual $3\frac{1}{4}'' \times 2\frac{1}{4}''$ spool. The rotating wedge distance meter enables even the Zeiss Tessar f/2.8 to be used at full aperture with the complete assurance of needle-sharp focus, and the Compur Rapid shutter is speeded to 1/400th second.

There are other models of the Super Ikonta taking $3\frac{1}{4}'' \times 2\frac{1}{4}''$ and $2\frac{1}{4}'' \times 1\frac{3}{4}''$ pictures providing somewhat similar advantages.

All Super Ikonta models sold in Great Britain or Ireland at current listed prices carry the three-year guarantee. Ask your dealer for particulars.

SUPER IKONTA

Write for a copy of 'Miniature Camera Advantages with Large Size Pictures'. It tells you all about the Super Ikonta.

ZEISS IKON LTD., 11, MORTIMER HOUSE, MORTIMER STREET, LONDON, W.1

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, SEPTEMBER 15TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2549.

A SPECIAL Autumn Number of "The A.P." will be published next week, and will mark the beginning of the season when photographic activity is doubled. With modern photographic workers autumn represents the period when there are two worlds of photographic interest to investigate. Outdoor photography at the present time with panchromatic material is even more attractive than in the summer-time, while for those who have had their holidays, or have finished their outdoor camera work, the appeal of print-making becomes very insistent. In view of the enormous amount of miniature camera work that has been done during the present year, the autumn may be regarded as the "enlarging season." This aspect of indoor photography will be very fully dealt with next week. Our special issue, therefore, will indicate the phases of outdoor photography that are still available for picture-making, but the making of prints and enlargements will claim the greatest amount of attention. This is particularly appropriate in view of the exhibition season which has now started and a review of all popular enlargers will be one of the features of "The A.P." Autumn Number. It will be published on Wednesday next, and readers are advised to order their copies early.

The "Royal" and "Salon."

Elsewhere in this issue preliminary notices are given of the two big international exhibitions in London, that of the Royal Photographic Society at 35, Russell Square, and the London Salon of Photography at 5a, Pall Mall East. These two autumn shows can be regarded as containing the cream of the year's

TOPICS of the Week



A FIFTEENTH-CENTURY SHOP.

Old buildings have a fascination all their own, and make attractive subjects at any time when there is a gleam of sunshine.

(See article on page 297.)

work, the former being more general in its appeal, and containing representative examples of scientific work in addition to pictorial. The Salon, which concentrates on pictorial photography only, is an outstanding exhibition this year, and is more truly international than on any previous occasion. Twenty-seven countries are represented on the walls, which include, in addition to England, Scotland and Wales (which are represented by pictures by eighty-nine exhibitors), prints from the United States, Italy, Australia, Hungary, India, Japan, Canada, Sweden, Belgium, China, Austria, South Africa, New Zealand, Denmark, Germany, Holland, Switzerland, Ceylon, Colombo, Czechoslovakia, France, Honolulu, Java, Yugoslavia and Manchukuo. The total number selected is a trifle less than last year, although the number submitted was considerably greater, but in both shows it will be found that the outstanding feature is the magnificent quality of the prints. Everyone who is interested in photography should endeavour to visit these shows, which are open daily, until October 9th, Sundays excepted.

Inscriptions.

It is worth a little pains to see that exhibition pictures at any rate are properly labelled and properly catalogued. There is one portrait now showing at the Princes Galleries in the professionals' exhibition, the subject being a well-known member of the peerage, whose name, which is in large lettering on the print itself as well as in the catalogue, is misspelt. It makes no real difference, of course, to the excellence of the work, and yet it leaves us with the feeling that the "ha'porth of tar" has been grudged. When it is a

question of names and dignities, it is always well to fortify one's recollection, however sure, by a glance at the appropriate reference book. For names of places one should consult a gazetteer, and if a poetical phrase is chosen it is always well to verify the quotation at its source, not from another quotation, for it is astonishing how easily misquotations appear and are perpetuated by one copyist after another. A wrongly placed inverted comma, an unnecessary full stop, a misuse of capitals, can be quite distressing. We always remember the remark of a famous man to the reporters: "I don't mind what you make me say, but for heaven's sake spell my name right." Perhaps he would say to the professional photographer, "I don't mind how you make me look, but don't put me down a K.B.E. when I am a K.C.V.O."

The Democratic Touch.

It adds to the pleasure of the P.P.A. Exhibition to find it so

democratic. Apart from the section given up to the royal and coronation portraits, purpled off from the rest, so to speak, there were very few portraits to remind one of the presentation business which makes patches of the Royal Academy so dreary—those portraits with the inevitable "Esquire" after the name, showing someone looking his best for the benefit of posterity. It is a most fortunate circumstance that photography is not considered quite a suitable medium for the presentation portrait. It delivers us from very many embarrassments. As it was, professionals even with fashionable addresses, instead of showing the Hon. Mrs. Blank-Blank with her daughter Absentia, were content to show people like charwomen, negro minstrels, scavengers, flower girls, scullery maids, and so on—people who certainly had not paid for their sittings. The result gave an exhibition with quite a rollicking note, instead of the stiff and staid affair that it would

have been had all the portraits been commissioned ones.

Mrs. Marcus Aurelius.

A casual look round the sculpture gallery at the British Museum the other day suggested how modern some of the ancients are. There is a little head of the wife of Marcus Aurelius, which might be taken, from the style of hair dressing (hair parted in the middle and slightly waved), the type of feature, and even the top of the frock shown in the bust, for a rather charming woman of to-day. And there are other examples in the same gallery of people who lived, like the wife of Marcus, eighteen hundred years ago, and if they were photographed and put in a showcase they would be taken for contemporaries. Has the human face altered since the days of the old Greeks and Romans? A photographer who had the leisure and the skill might show side by side pictures of the ancients with their modern doubles.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Bromoil Formulae.

Will you give me all the necessary formulae for bromoil work up to the point where pigmenting begins? I want to prepare them myself, and not to use commercial solutions.

C. J. C. (Lincoln.)

You do not say what experience, if any, you have of this process. Should you be experimenting for the first time we may warn you that you will certainly let yourself in for a vast amount of trouble and disappointment by setting about it blindly. It is far wiser in such a case to select a paper specially designed for bromoil work, adopt the makers' formulae, and work exactly to the instructions given.

We can, however, give you some typical formulae for the different stages of the process, but cannot undertake that they will work satisfactorily with any and all bromide papers. In fact, many of the finest bromide papers are definitely unsuitable and even impossible for bromoil treatment.

A clean and reliable developer for the original bromide print is the following, which should be made up just before use:—

Sodium sulphite	1 oz.
Fot. bromide (10 per cent)	20 min.
Amidol	50 grs.
Water to	20 oz.

The print must show full detail, but seldom deep black anywhere. The developing factor will be about 8 to 12.

A plain hypo bath, about 3 oz. to 20 oz. of water, is generally recommended. Wash very thoroughly.

A typical bleaching solution is:—

A. Copper chloride	160 grs.
Sodium chloride	2 oz. 290 grs.
Hydrochloric acid	3 min.
Water	10 oz.
B. Potassium bichromate	55 grs.
Water	10 oz.

These are stock solutions. The working bath is A, 1 part; B, 1 part; water, 2 parts, in which bleaching is complete in from 3 to 5 minutes. After thorough washing the print is fixed as before and again well washed.

A single-solution bleacher can be prepared from stock solutions, as follows, mixed in the proportions given:—

Copper sulphate (10 per cent)	170 min.
Potassium bromide (10 per cent)	130 min.
Chromic acid (1 per cent)	45 min.
Water to	3½ oz.

Wash, fix and wash as before.

Direct-vision Finder.

I want to construct a D.V. finder with two rectangular frames; how far should they be apart to show the correct amount of view?

B. P. (London.)

We can only tell you how to make the calculations, which may be worked out on paper, so that you will know the sizes of the rectangles and their separation beforehand. Much will depend on the construction of your camera.

Decide whether the front frame shall be the same size as the negative (which is preferable) or smaller. Then imagine a back frame of the same proportions, but some definite fraction of the size, such as half, a third, or a fourth. Thus if your front frame is 3 × 2 in., the back frame might be 1½ × 1 in. (half size).

Whatever this fraction may be, multiply its complement by the focal length of the lens, and this gives the separation of the frames. The complement of a fraction is the other fraction that must be added to it to make 1. Thus the complement of ½ is ½; of ⅓ it is ⅔; of ¼ it is ¾.

Example: Front frame 3 × 2; back frame ¾ × ½ (one-fourth); complement of ¼ is ¾; focal length of lens is 4½ in.; ¾ × 4½ = 3¾ in. = separation of frames.

ESSENTIALS for Picture Making by Photography

For the production of pictures through the camera, much more is required than just the necessary knowledge of how to take a photograph. Artistic and technical ability must work hand in hand if the finest results are to be achieved.

IT is now fully realised not only by photographers, but by non-photographers too, that photography is a medium of artistic interpretation. A visit to the exhibitions of the Royal Photographic Society and of the London Salon of Photography, which are reviewed on another page, can leave no doubt in the mind of any intelligent person that pictures of the highest artistic value can be produced with the aid of the camera.

What is Pictorial Photography?

Pictorial photography at its best has been described as a perfect combination of science and art. It is a fact that however well conceived the subject, or however masterly the composition, the result will fail to satisfy, and the picture fail, unless the technical work is flawless beyond question.

This does not necessarily mean that the pictorial photograph must reproduce all the detail and all the finest and most subtle gradations of tone in the original subject, though a majority of modern exhibition pictures do show perfect technique in this purely photographic sense. Sometimes the author's mastery over his medium is shown in quite another way, by the skilful suppression of unwanted and distracting detail, or by the deliberate massing of tones where their differentiation would not be helpful.

The art student pays considerable attention to the technique of his medium, and makes countless studies before attempting a serious production. The simplicity of modern photography gives the impression that the production of pictures is an easy matter, and it is often said that the pictorial photographer is tempted to learn his craft backwards, and to try his hand at making pictures before fully mastering the technique.

The Personal Factor.

The first essential in any work of art is that it should display something of the personality of the author. The subject may be commonplace, but the photographer's vision may see some unusual aspect of it, and display it in his work. The modern movement in photography attains this by presenting the commonplace from a

new angle, or under new conditions.

The original picture is really produced in the mind of the individual who sees in his subject an impression of strength, an effect of light and shade, or some striking or original pattern. The art of the photographer must therefore lie mainly in his power of selection and in his own personal way of presenting his subject.

It often happens that photographers are unconscious imitators of the work of others. Many good subjects are found, but are treated in a commonplace way. It is not given to many people to find original subjects, but there are still fresh methods of treating old ones. Even a hackneyed subject, if handled in a novel or striking way, can quite legitimately be used as the material for a highly individual and original picture.

Fundamental Rules.

Originality, of course, can in some ways be carried too far. There are certain artistic conventions that must always be adhered to in any successful picture. These conventions have been developed by degrees in the work of painters and draughtsmen, who found, by intuition and experiment, the various ways in which a satisfying picture could be built up, and in so doing evolved for us the rules of composition.

It is almost impossible to make some photographers see that the rules of composition are not an artificial growth, but just commonsense rules that assist in the presentation of the subject. The true artist obeys them almost instinctively, and it will be found that all successful pictures conform to them. They do no more than tell us how to arrange the pictorial material within the frame to the best advantage, putting the emphasis where it is most needed.

The photographer who feels the desire to produce photographs which are also pictures could not begin better than by paying a prolonged visit to each of the two exhibitions now open in London. Two visits are better than one, as the power of appreciation rapidly tires, and there is a great deal to see and enjoy, both at the Salon and the R.P.S.

Visualising the Result.

The ideal in the case of a pictorial photographer is for the final result to be clearly seen in the mind's eye. In a word the final print should be visualised. This means that each step in the production is pre-determined, from the selection of the negative material to the depth of tone of the finished print. And this brings us back again to the question of technique, for unless the necessary technical skill is there, the photographer cannot possibly produce a finished print that is true to his vision of his picture.

Apparatus and Material.

While it is as true to-day as always that the photographer's skill can operate successfully with any camera, any film, and any printing paper, the wise pictorialist will take advantage of any assistance he can get by choice of apparatus and material.

It may or may not be the case that the modern miniature is the ideal instrument for the pictorial photographer. The short-focus lens of the small camera will give great depth of focus at large apertures, a point that is often stressed in its favour. On the other hand this may be a limitation to pictorial work because it may mean that the depth of focus is so great that selective focussing, often of so much assistance in separating the planes of the subject, cannot be obtained in sufficient measure. The pictorialist must choose his camera according to the type of work he intends to do, and for this must have a knowledge of the capabilities and limitations of each.

An understanding of materials, too, is of great assistance. Success or failure does not depend on the use of fast panchromatic film, for example, because many outstanding pictures have been made in the past on slow ordinary plates, but in the hands of a photographer who fully understands the powers conferred by the newer materials any desired effect can be obtained so much more easily.

In photography, as in other branches of art, pictorial and technical ability are both essential to the production of the finest results.

Photographing

By MAUDE TEEVAN.

if one is encountered a photograph of it should certainly be added to the day's "bag."

The old saying "there is nothing new under the sun" often proves true, for many of the little cheap shops of to-day to be seen by the dozen on the outskirts of London and other big towns—just little open sheds with perhaps a shelter above, and trays or counter inside—are very like those shown in old paintings and prints of city traders several hundred years ago, when the merchant stood outside calling "What is it you lack? What is it you buy?"

The greengrocers' shops were perhaps the most picturesque, with their little carved rail round the counter, and baskets of reserve oranges and apples in boxes below.

In an old copy of the "Book of Days" that I have in my possession, there is a quaint drawing



A WEAVER'S HOUSE OF THE FIFTEENTH CENTURY.

SHOPS to-day, with all their lavish display of metal and glass, have quite lost the individuality and charm of many old-fashioned shop windows. Luckily, however, some of the latter are still to be seen in old towns; a very few in London, but more in our cathedral cities, perhaps because change and so-called "progress" moves slowly there. There are a few still left in villages, too, but as each year sees more of our old houses and shops swept away for ever, it is as well to photograph all those we come across as records.

Some of the old houses may not always have been used as shops two or three hundred years ago, but those that were each had a sign hanging out or painted above them. Some were hung in frames from a post stuck in the road, just as are many inn-signs to-day.

Sign painting flourished in the seventeenth century, when many young artists were glad to earn a little money before they became famous; Morland was amongst the later ones, though it is probable he did not paint half the sign-boards attributed to him.

Houses and shops were not numbered till about 1764, so sign-boards were the only means by which they could make themselves and their goods known to the public. Some of the paintings were very good and original, while others only aspired to the comical.

These signs are becoming rather rare nowadays;



THE CORNER SWEET SHOP.

OLD SHOPS



ANTIQUES. Observe how the figure enhances the appeal of the photograph as a whole.

of a shop, with its wares displayed in two enclosed glass cases, both *within* the otherwise open shop, not unlike the many enclosed showcase windows of to-day, except that in the engraving the framework is shown richly carved throughout, instead of the modern bare metal frame.

By 1750 some of London's shops were enclosed with glass; others, still unglazed, showed stockings, hats, etc., hanging from poles which could easily be hauled inside when it rained—for on wet days water poured down from the roof gutters on to the goods and on to the heads of the unfortunate wayfarers; umbrellas did not come into general use in this country till the latter half of the eighteenth century.

The photography of old shops, and



THE CROOKED DOOR. A Fifteenth-Century Shop.

where they still exist, their signs, is really a not-very-exacting branch of architectural work. Often the main difficulty is that of finding a viewpoint that does not include, as a glaring and most unwelcome contrast, the front of some modern shop utterly out of keeping with the main subject of the photograph. Sometimes, too, these old shops are in narrow streets, and the necessarily near viewpoint may call for a wide-angle lens.

Lighting may prove a difficulty, in a narrow street there may be only one hour during the day in which sunlight falls on the subject, and there can be no doubt that sunlight, especially the glancing sunlight that emphasises surface texture, carvings and the like, is very well worth waiting for.

Figures that are too modern and obviously out of place before an ancient building should be avoided as far as possible; have patience, for a more suitable figure is sure to come along in time.



OLD CURIOSITY SHOP, FIFTEENTH CENTURY.
The Shop of "Antiques" from another angle.

VERY wide and comprehensive in its scope is the 82nd exhibition of the Royal Photographic Society which is held at the Society's house at 35, Russell Square, London, W.C.1, and which was opened on the 11th of this month. The show will be open to the public from 10 a.m. to 9 p.m. daily until the 9th October next, and everyone who is interested in any of the many applications of photography of to-day will find much to attract their attention.

Sections are devoted to Pictorial Photography, rooms 1 and 2 being utilised; to Natural History, in room 3; to scientific and technical photography, for which room 4 is reserved; there is a small show of colour prints in room 1; a fine collection of lantern slides and transparencies in the studio; and the applications of photography in the service of record making, advertising, of the Press and theatre, in industry and commerce, and in connection with the cinema. Photomicrography; aerial, astronomical, meteorological and geological photography are also represented.

Pictorial Photography.

But it is the pictorial section that will present the greatest attraction to most of the visitors. Prints of a very high artistic quality have been submitted from all parts of the globe, from which about 200 have been hung. The selection, we gather, was very drastic, and, if the best of the more modern aspects of pictorial work do not find a place, quite an excellent show, of a catholic character, has accrued. Landscape holds a prominent place, but, perhaps, is not so strong as in previous years. One of the most noticeable examples in this class of work is "Beachy Head," by Dr. S. D. Jouhar (48), where the sunlight on the white cliff forms a highly attractive motive. The print is very rich in quality, is striking in its able management of contrasts of tone, and the effect is quite decisively brought forward. Of a quieter type is R. G. Spencer's "Evening in an Alpine Valley" (7), where the predominant impression is one of peace. The work is attractive on account of its very luminous quality and the admirable way in which the lines of the composition fall together. "Decorations," by J. McKissack (52), is also notable for its feeling of light, and the same might well be said of No. 17, "Evening, Ishgl," by W. Honess Lee. The composition, here, too, is very well designed and follows very much the same lines as No. 7, but in reverse, so that it would make a perfect foil and pair with the other extremely well.

"Richmond Castle," by Stephen Shore (35), is another landscape treated on traditional lines, very strong and emphatic, and its richness of tone is a thing to be particularly noted. In contrast, Fred Judge employs a delicate key for his impression of "Head of Ullswater" (61), which is extraordinarily atmospheric, and this, again, contrasts with the clear light and forceful tones of "Way Through," by H. A. Murch (62). The alternating light and shade on the mountain masses combine to form an

THE LONDON

Royal Photographic Society

intriguing theme and lovers of the countryside will find much to admire in this exhibit.

There are two excellent marine subjects, adjoining each other in Nos. 104 and 105, "Sunrise, Ostende," by L. W. Offord, and "Coal Barges," by L. N. Winder, both very luminous and bright, which are outstanding in their particular class, and another fine subject of somewhat similar genre is "Gondolier," by Erno Vadas (154).

Alexander Keighley maintains his reputation in "Village Assembly" (216), a composition that is characterised by its admirable grouping and fine expression of an effect of sunlight, and "Shaftesbury," by J. Ahern (215), shows an attractive impression of a street of old-fashioned cottages in evening sunshine with a wide-stretching landscape as a setting.

One of the finest of the portraits, which are not very strong numerically, is "Bound Girl," by G. E. Tomlinson, the figure being shown in dark tones against a lighter background, and notable work in this section is also shown by Dr. Tibor de Csörgeő, Albert Karplus, F. J. Jones, E. Heimann, S. Grimshaw, J. B. Eaton, Forman Hanna, Dr. Julian Smith, Walter Thomas, Gilbert Adams, John Keane, Walden Hammond, J. St. Aubyn, J. H. Leighton, G. L. A. Blair, A. Longman, J. Ainger Hall, Marcus Adams, Will Till and many others.

Colour and Scientific.

The stage to which colour photography has developed is illustrated by several examples, as far as prints are concerned, in room 1, but, on the whole, it scarcely seems as though the medium has been properly exploited from the aesthetic point of view. The actual rendering of colour may be faithful enough, as far as it goes, but choice of subject seems, in the main, to be regulated by the amount of vivid colour it contains rather than by a co-ordinated scheme of colour values in an ordered relationship with each other and in relation to their arrangement as a whole. Greys, which do so much to lend value to pure colour, are almost wholly neglected, and, in consequence, the impression that is conveyed is crude and unconvincing.

The colour transparencies, also, betray a like deficiency and the lantern slides in monochrome, in comparison, convey a very much better impression. Some of the slides which are shown in cases in the studio on the ground floor, are most attractive, those by James Shaw, J. Dudley Johnston and L. N. Winder, to mention only a few, being exceptionally noteworthy.

In the Scientific section, the value of the camera in the detection of forgery

is exemplified, and its employment in the identification of finger prints is illustrated. Examples of infra-red work are shown and several instances of radiography. Lovers of bird and animal life will find much of interest in the Natural History section, some of the work being characterised by a quality that stands comparison with the examples in the pictorial class, while the difficulty associated with securing subjects of this type can be imagined.

Only two medals have been awarded this year in the exhibition; one to Eric J. Hosking, for four bird pictures, which are up to his usual high technical standard, and the other to K. D. Sutcliffe, for a series of stereoscopic transparencies, also of natural history subjects ("Types of Fungi"). The Hood medal and the Rodman medals were not awarded, as the judges did not consider the entries up to a sufficiently high standard.

Apparatus and Materials.

Specimens of the newest thing in miniature cameras, their numerous accessories, and examples of the larger type of instrument are on show in great variety; there is a section devoted to the many developments in present-day materials, and in the hall and on the staircase a number of enlargements testify to the qualities of various makes of printing papers.

The Professional and Trade Section includes exhibits from most of the well-known firms and is distributed throughout the building. They will undoubtedly prove of the greatest interest to all photographic visitors.

A further notice of the R.P.S. exhibition will be given in a later issue.

Lectures at the Exhibition.

On Tuesday, September 14th, a lecture, "Sussex by the Sea," was given by Mr. G. E. W. Herbert, and during the period the exhibition remains open the following lectures will be given at 7 p.m.: Friday, September 17th—"With a Camera in the Antarctic," by A. Saunders; Tuesday, September 21st—Exhibition Lantern Slide Night, the slides selected for Exhibition will be projected on the screen; Friday, September 24th—"Enchanting Norway," by Frank R. Newens; Tuesday, September 28th—"X-Rays in Science, Art and Industry," by Dr. B. E. Luboshez; Friday, October 1st—"Shooting the Coronation with a Miniature Camera," by James Jarché; Tuesday, October 5th—"A Kodachrome Film of Tibet," by B. J. Gould; Friday, October 8th—"Over the High Atlas to Marrakesh, Morocco," by James Shaw. Seats for these lectures may be reserved in advance at a charge of 6d. each, but seats so reserved must be occupied by 6.55 p.m.

EXHIBITIONS

The London Salon of Photography

THE opening of the twenty-eighth Annual Exhibition of the London Salon of Photography took place on Saturday last, the 11th September, at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1, and, more than ever before, its distinctive character in displaying the best of what is new, and, at the same time, showing a fine collection of work on sound and established lines, is decisively demonstrated.

That it is able to do so depends, of course, on the fact that it receives what is probably a larger entry than any other show; that it draws upon the best of some thirty countries, and that out of a total submission of close upon 5,000 prints, only just over 400 can be hung. Naturally enough, the selection committee had an onerous and exacting task, and many pictures had to be dismissed with regret, but the severe elimination that was imposed upon them by the limitations of space has resulted in a collection of an exceedingly high standard, so much so, indeed, that only works of an outstanding quality could be accepted.

The General Impression.

The same scrupulous care has been extended to the arrangement of the exhibits not only in relation to each other, but as elements in a scheme which shows them off individually to advantage. The show, therefore, appears to be bright and interesting at first sight, and this impression is heightened as the pictures are studied.

Apart from pictorial appeal, the technical quality of the prints will be seen to be remarkably fine. The rigorous selection does, to a not inconsiderable extent, account for this, for a print that was not sound in its workmanship would stand small chance of acceptance, but it also seems to be a fact that, all over the world, the standard of achievement in this direction continues to improve, and, with the wide dissemination of information through the medium of the photographic press, it may be expected to advance yet further as time goes on.

Many fine prints have obviously been made on Gevaluxe, but the chlorobromides run it very close for richness of quality and strength of tone, and, in not a few instances, bromide paper, with a glossy surface, was brought into service. Workers in Continental countries, particularly Austria, Hungary, Czechoslovakia and Yugoslavia, seem to prefer this kind of surface, and, in the strong light of the gallery, there is no doubt but that they stand up to its searching character in a way that is wholly admirable and peculiarly their own.

Pictorially, it can scarcely be said that any pronounced departure from the normal and established order of things

has made an appearance this year. Novelties there are in plenty, but it seems to be the case that the eccentricities of yesterday have been assimilated and superimposed upon the traditional pictorial outlook with the result that the latter has been regenerated and has taken a new lease of life. In consequence, there is less of the "stunt" picture than may have been the case in previous years, and a general modernisation of outlook has taken its place.

Members' Work.

None of the work of the members—with, perhaps, the exception of Dr. E. G. Boon and Pierre Dubreuil—could be regarded as belonging to the extreme modern school, and most of them continue on the same lines as they have in the past.

Dr. Boon's work, however, is characterised by a strong feeling for decorative design and it is also notable for its excellence of quality, while that of M. Dubreuil is amusing, and, to say the least, extremely intriguing. J. H. Anderson has forsaken photogravure this year, but is represented by some admirable examples in Gevaluxe, and his subjects can almost be regarded as classical in the perfection of their arrangement. Nor does Marcus Adams, in his studies of children, depart from the accepted idea of composition. If anything, he seems to have got a bit more strength into them than he usually does, but, as usual, they stand in a class of their own.

G. L. A. Blair has two of his ship studies, rather more sombre than customary for him, and Harold Cazneaux has some excellent prints of Australian subjects. The portraits of Hugh Cecil are forceful as usual, and Angus Basil's exhibits are in a brighter key than in the work he has shown in recent years.

Notable Landscapes.

G. L. Hawkins repeats his success of last year with several landscapes on a magnificent scale in which, in a good number of them, the skies are a prominent feature. The way in which they are treated is masterly, and, in spite of the fact that landscape seems to have taken a back seat in recent years, it will be found that his prints hold their own with the latest things of the modern school. Alexander Keighley's carbons are on a similar scale and are also imposing in their subjects and the way in which they are handled. His compositions, without being hackneyed at all, are based on conventional lines and show an unexcelled power of selection. The tiny gum prints by J. Harold Leighton are little gems, each of which will repay careful study. The same may be said of the two prints by C. H. L. Emanuel.

J. McKissack has had a good year and his prints are as attractive as any he has yet shown. Mostly of harbour scenes or subjects of the romantic type in foreign climes, his interpretations in carbro are splendidly managed and nearly all include a fine effect of sunshine as the artistic motive. Leonard Misonne's contributions are not so effective this year. He is apparently trying the old method of pigmenting a partly or fully redeveloped bromide print, and the results are muddy compared with his usual beautifully luminous bromoils.

F. J. Mortimer well maintains his high reputation as a master of the various phases of the sea and shipping, and exhibits several striking examples. He also shows an impressive rendering of New York from a new point of view.

C. J. Symes has a number of his fine quality bromoil transfers of large scale and well maintains the standard he has set for himself.

Portraits of the King.

Bertram Park's profile portrait of H.M. the King is a fine piece of work. This, we understand, is the photograph that has been selected as the basis for the new George VI coinage.

Other notable work is submitted by Dorothy Wilding, with two outstanding portraits of Their Majesties the King and Queen, and several other strong studies. Rosalind Maingot with some beautiful studies of the nude. John H. Ahearn, who continues in his search for unusual viewpoints. Gilbert Adams, who is following successfully in his father's footsteps in his examples of child photography, and Antony Basil, who gives every indication of going one better than his father. Walter Bird again demonstrates his mastery of technique in both black-and-white and in colour, and Madam Yvonne adds a touch of brilliancy to the gallery with her experiments in colour photography.

Other British workers whose work calls for attention are Harold Burdekin, Stuart Black, Edwin Broome, A. K. Dannatt, W. Flower, Paul Fripp, E. Heimann, Fred Judge, Dr. S. D. Jouhar, L. A. Leigh, Arnold Longman, R. G. Lewis, H. A. Murch, J. G. Phimister, John St. Aubyn, Merlyn Severn, Paul Shillabeer, R. N. Speaight, and Madame Yvonne.

Foreign Work.

The foreign work, and that from America, again stands out for the individual qualities displayed—both in selection of subjects and in the high quality of the prints themselves. This particularly applies to the exhibits from Hungary, Austria and Czechoslovakia. Belgium and Holland are well represented, and the overseas work is better than usual, although not quite so numerous.

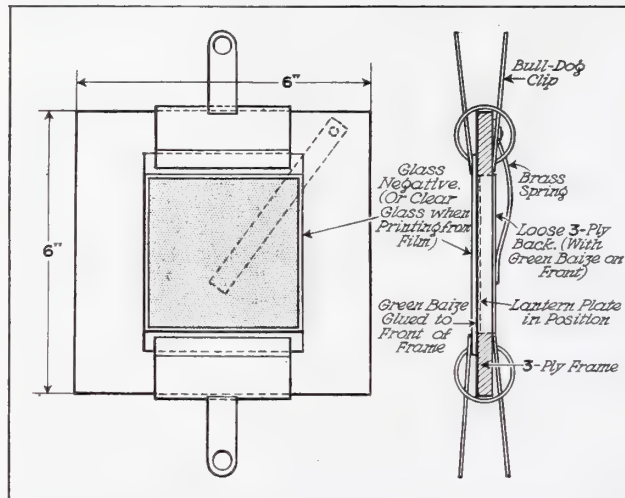
Further reference to these important exhibits will be made in a second notice of the Salon in next week's "A.P."

In the meantime it should be noted that the Salon remains open until October 9th daily from 10 a.m. to 6 p.m., Sundays excepted. M. S.

Readers' Hints, Tips and Gadgets

A FRAME FOR LANTERN-SLIDE PRINTING.

THE illustration with this article shows a gadget I have made for printing lantern-slides by contact. It is, I think, one of the most useful pieces of apparatus I possess, and it cost only twopence, the price of two bull-dog clips.



Any amateur who makes his own lantern slides by contact knows the difficulty of arranging the lantern plate in the exact position required in the printing frame. If it is a glass plate the task is not so very difficult, but it is most awkward if one

is printing from a film. The film curls and slides about on its glass support, and the lantern plate, too, slides about when the back is being put into the frame. Altogether it is a matter of chance if one hits exactly the portion of the negative required.

With the arrangement illustrated it is extremely simple.

The main part of the frame is a piece of three-ply, six inches square. On the front of this is glued a piece of green baize, and when set a piece 3-5/16ths in. square is cut out of the centre of the frame (with green baize also) with a fret-saw. This is the only part of the job which needs care.

The only other requirements are two bull-dog clips, a piece of clear glass (when the slides are being made from films), and a brass spring from the back of an old printing frame.

The glass negative is put into the position required over the square hole (emulsion side towards the baize) and clipped top and bottom. The lantern plate is dropped into the hole from the back, emulsion side downwards, and the loose back is dropped in also, finally the brass spring on the back is swivelled round to keep the loose back in position, and the lantern plate in good contact with the negative.

When printing from a film a piece of clear glass is substituted for the plate, and the film is slid under the glass into the required position. When exposed, all one does is to swivel the back spring out of the way, turn the whole frame over and the back falls out on to the hand, with the lantern plate uppermost ready for developing.

The great advantage is that with one clip in position the film negative may be slid under the glass and carefully placed, when the other clip is put on and the film is firmly fastened. The whole thing may be held in the hand while printing or it may be stood on the table leaving the hands free to do any shading, if necessary.

G. R. HINKS.

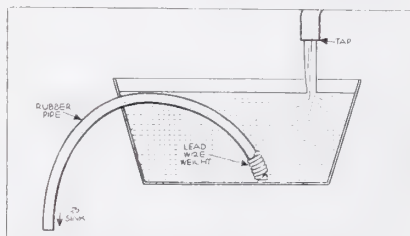
AN EFFECTIVE WASHING BOWL.

IT has been stated many times that when prints are washed the hypo-laden water sinks to the bottom of the vessel, and that unless this is removed the washing will be ineffective. The mere placing of the bowl under a stream of siphon is necessary.

This can be made by purchasing an ordinary enamelled bowl from the sixpenny stores, drilling a hole in the side about 1 1/2 in. from the top, and inserting a piece of rubber tubing about 18 in. long, the cost of which is about sixpence. The diameter of the tube should be about 3/8 in. A weight should be attached to the tube to prevent it rising above the required level by its natural

springiness and tendency to straighten.

The bowl is placed under the water tap, and it will be found that it will fill



up until the water level is above the top of the tube, when the siphon comes into action and the bowl is emptied. The

siphon will not work again until the water rises to its former level above the tube. The water tap should be regulated so that the water is carried off by the siphon about three times as fast as it comes in. By this means the water is being constantly changed and the hypo-laden water carried off entirely without attention.

It is advisable to apply a little enamel where the hole is drilled as chipping during the drilling process is unavoidable. A bowl of 120 fluid ounces capacity will be filled and emptied sixteen times in an hour using a tube of 3/8 in. diameter if the rate of water flowing in is regulated so as to fill an ordinary tumbler in fourteen seconds.

E. H. SARGEANT.

MAKING FILTER AND LENS HOOD FIT.

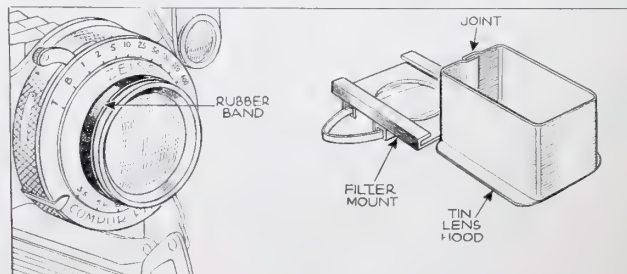
THE lens of many modern cameras has so narrow a rim that it is very difficult to make a filter or a lens hood stay in position. It can be clipped on, but at the slightest touch, or even if the camera is jarred, it flies off.

Recently I had this annoying experience with a newly-purchased filter-mount, and after some thought hit on the idea of fixing a small rubber band over the lens-mount as shown in the illustration. This made a non-slip surface, and even with a reasonable amount of jolting the filter-holder will stay securely in place.

My next problem was a lens hood to go in front of the filter. For this I cut a square hood from a cocoa tin, the width of the hood being made the same width as the filter mount, with a flange on each side to enable the hood to slip into the mount together with the filter. The ends of the tin were turned over to fit into each other, then squeezed together to make them secure. All rough edges were made smooth to prevent the

filter getting marked. Finally, the entire surface of the hood was made dead black to guard against reflection.

Those who have been faced with the same problems as I



would do well to try out the above ideas. They are cheap, but effective.

E. G. S.

THIS IS THE FIRST ALL-MINIATURE CAMERA SALE

We all incline nowadays to regard sales with a certain degree of suspicion. There has certainly been a regrettable tendency for sales to become first a habit and then, in many cases, little more than a ramp—a method of disposing of specially purchased junk at what only appears to be advantageous prices. In certain trades this kind of sale is an endemic and permanent institution.

This, however, is our first and only camera sale. It is demonstrably genuine because all the cameras described below have been considerably reduced in price and are in fact being offered in each case at lower figures than we have ever asked before. Next week, if any remain unsold, prices will definitely be raised once more to the normal level as the sale is for one week only. The condition of these instruments is fully guaranteed, but in the special circumstances approval cannot be allowed, although we are always ready to exchange any camera found for some reason or other to be unsuitable for other goods of equal value. This is the opportunity of the year to acquire a de luxe miniature camera at a really low price.

"MINIATURE CAMERA SALE"

CONTAXES:

Contax, latest current model I, with slow-speeds and improved type range-finder, indistinguishable in any way from new, and fully guaranteed, with instructions in makers' carton, fitted f/2 Sonnar lens£27 10 0
Ditto, fitted f/2.8 Tessar lens£19 15 0

LEICAS:

Leica Model 250, excellent condition, fitted f/3.5 Elmar lens£29 15 0
The same camera, fitted f/2 Summar lens£37 10 0
Leica Model I, interchangeable, fitted f/1.5 Plasmal lens£14 0 0
9-cm. f/2.2 Thambar. As new£14 15 0
5-cm. f/2.5 Hektor (coupled). Excellent condition£5 17 6
7.5-cm. f/1.9 Hektor (latest rectilinear focussing pattern). Practically as new£18 15 0
5-cm. f/1.4 Zeiss Biotar, coupled for Leica. As new£22 0 0

"MINIATURE CAMERA SALE"

4-cm. f/1.5 Meyer Plasmal. Cost £26. As new£10 17 6
5-cm. f/1.5 Meyer Plasmal. Cost £31. As new£12 10 0
3-in. f/1.5 Meyer Plasmal. Cost £36. As new£15 0 0
(All the above Plasmal Lenses are, of course, specially adapted for use with the Leica camera, with which they give perfect results).
15-cm. f/2.3 Astro with reflex attachment for the Leica. Cost £95. As new£55 0 0

CONTAFLIX:

One only, Contaflex, fitted f/1.5 Sonnar, ever-ready case and filter. Absolutely as new. Cost £90£49 15 0
8.5-cm. f/4 Triotar (chromium) for above camera. As new£10 10 0
13.5-cm. Chromium Sonnar for the above camera£14 10 0
3.5-cm. f/2.8 Biogon with special finder for the above camera£16 10 0

SUPER IKONTAS:

Three only, Model 530/2, f/4.5 Tessar, normal Compur. Practically as new£10 17 6
Four only, 530/2, f/4.5 Tessar, Rapid Compur. Practically as new£11 17 6
One only, 530/2, f/4.5 Triotar, Klio shutter. As new£9 17 6

SUPER IKONTAS—contd.:

One only, 530/15 (16 exposures on the 4½×2½ film), f/4.5 Tessar, normal Compur. As new£12 10 0
One only, 530/15, as above, but with Rapid Compur£13 10 0
One only, 530/16, f/3.5 Tessar, Rapid Compur. As new£16 19 0
Two only, 530/16, f/2.8 Tessar, Rapid Compur. As new£19 15 0

OTHER MINIATURES WITH COUPLED RANGE-FINDERS:

Baldaxette I (16 on 3½×2½), fitted f/2.8 Xenar, Compur. This is a guaranteed new but discontinued model for clearance. It is fitted with a very special parallax compensating view-finder.£12 5 0
Kodak Regent, f/4.5 Tessar, Rapid Compur and case. Guaranteed unused, slightly shop-soiled only£14 0 0

STRIP PRINTS FROM YOUR LEICA FILMS FOR 2/6 EACH.

We make complete contact strip prints (36 exposures) from your Leica or Contax films using glossy or velvet bromide paper for only 2s. 6d. each—at this price definitely the most economical and effective method of arranging a filing system of your results. In spite of the lowness of the cost, these strips are made on the new "Homrich" printing machine, which incorporates a special electric exposure meter, thereby enabling correct exposures and a uniform result to be obtained from negatives of most varying densities. Remember our price, 2s. 6d. per strip.

ALSO REMEMBER we are the firm who process miniature films in CHAMPLIN 15. The price for this best of all treatment for your miniature films including "scratch-proofing" of the negatives is 3s. 9d. for Leica-size films and 3s. for all other sizes.

NOTE. CHAMPLIN 15—the authentic American formula—is now available from us in the form of a concentrated solution requiring only the addition of water for its use. Price per bottle to make 20 oz. of developer (sufficient for about seven films), 4s. 9d., postage 6d.

Weltur, f/2.9 Radionar, Compur. As new£11 17 6
Roland, latest chromium model, f/2.7 Plasmal, Rapid Compur. Cost £27. As new£16 15 0
Kodak Bantam Special, f/2 Ektar. As new£19 15 0
Ensign Multex, f/3.5 Ensar, case. As new£11 10 0
Ditto, fitted f/2.9 Ross Xpres.£13 15 0
Ditto, fitted f/2.8 Tessar£16 10 0

"MINIATURE CAMERA SALE"

Other Miniatures with Coupled Range-finders—contd.:

Peggy Model II, f/2.8 Tessar, fitted cutting knife and with filter and case (this is an opportunity for buying a camera of exceptional quality at a really low price). Cost £32. Sale price£15 0 0
(This instrument may also be had at the same price fitted with f/2.7 Plasmal.)
Super Nettel, chromium Model II, f/2.8 Tessar. As new£19 17 6
Super Nettel I, f/3.5 Triotar. As new£11 18 6

MINIATURE REFLEXES:

Mentorette 6×6, f/3.5 lens, focal-plane shutter. Cost £25. As new£14 10 0
Rolleiflex 4×4, latest model with f/2.8 Tessar, Rapid Compur. As new£17 17 0
Rolleiflex 6×6, latest model with f/3.5 Tessar and Rapid Compur. As new£17 17 0
Rolleicord I, f/3.8 Triotar. Practically as new£9 17 6
Rolleicord I, f/4.5 Triotar. Excellent condition£7 0 0
Latest Lever-wind Exakta Model B, f/1.9 Dallmeyer Super-Six, case. As new£24 15 0
Latest Lever-wind Exakta Model B, f/1.9 Primoplan, case. As new£25 10 0
Latest Exakta Lever-wind Model B, f/2.8 Tessar case. As new£20 0 0

"MINIATURE CAMERA SALE"

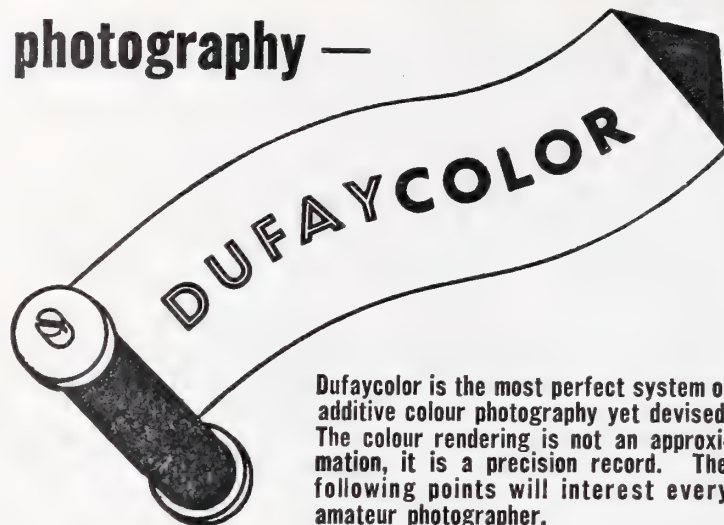
Latest Exakta Lever-wind Model B, f/3.5 Tessar. As new£17 10 0
12-cm. f/6.3 Tele-Tessar for Exakta. As new£9 15 0
Voigtlander Superb, f/3.5 Skopar, case. Excellent condition£10 15 0
Kine-Exakta, f/2.8 Tessar, case. As new£30 0 0
Ikoiflex II, f/3.5 Triotar, ever-ready case. As new£12 0 0

MISCELLANEOUS CAMERAS:

Miniflex, f/3.5 Astro lens, Compur. As new£5 5 0
Kolibri, f/3.5 Novar, Compur. Practically new condition£4 18 6
Baldax (16 on 3½×2½), f/3.5 Trioplan, Compur£4 18 6
Picochic, f/3.5 Tessar, Compur. As new£6 10 0
Picochic, f/2.9 Trioplan, Compur. Excellent condition£4 7 6
Plaubel Makinette, f/2.7 Anticomar, Compur, filter. Good condition£8 10 0
Certo Super Sport, Model C, f/2.8 Tessar, 3 slides. As new£9 17 6
Certo Super Sport, Model C, f/2.8 Xenar, 3 slides and focussing screen£8 17 6
Weeny-Ultrix, f/3.5 Ihagee, Compur. Excellent condition£4 4 0
Argus (taking 35-mm. film), f/4.5 lens, 4-speed shutter. As new£3 0 0
Beira I, f/3.5 Trioplan, Compur.£5 15 0
Ihagee Parvula, f/2 Xenon. As new£10 15 0
Weltur Gucki, f/2 Xenon, Compur. As new£8 15 0
Voigtlander Perkeo, f/3.5 Skopar, Compur. Good condition£5 0 0
Compass, latest improved model. As new£19 10 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.)
(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

Autumn calls for colour photography —



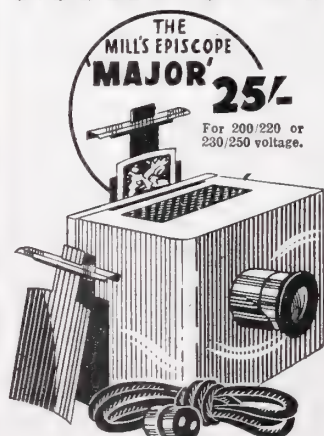
Dufaycolor is the most perfect system of additive colour photography yet devised. The colour rendering is not an approximation, it is a precision record. The following points will interest every amateur photographer.

1. You can take Dufaycolor snapshots with almost any camera.
2. Your snaps are returned to you as transparencies—you see the scene again exactly as you photographed it—in perfect, natural colour.
3. You can have as many black and white prints as you wish by having negatives made from your transparencies, and printing in the normal way.
4. You can have duplicate transparencies from your own originals.
5. You can make the most perfect lantern slides in colour.
6. You can photograph all the Autumnal colours as easily as you can the brilliant hues of summer skies, and sea, and flowers.
7. You will be told all about Dufaycolor—and shown specimens of both transparencies and black and white prints—by your own photographic dealer.

The Dufaycolor Book which, in addition to a complete description of the process, has special sections devoted to:—THE MINIATURE CAMERA USER; THE AMATEUR PHOTOGRAPHER; THE AMATEUR CINEMATOGRAPHER; PORTRAIT PHOTOGRAPHY; COMMERCIAL, WORKS and PRESS PHOTOGRAPHY; TECHNICAL, SCIENTIFIC & CLINICAL

PHOTOGRAPHY. Readers of *Amateur Photographer* are invited to apply for a copy of this book (post free 8d.) to Dufay-Chromex Ltd., 14-16 Cockspur Street, London, S.W.1. Dufaycolor film is made in all miniature camera sizes from "16 mm." upwards.

SUMMER HOLIDAYS lived over again on a MILL'S EPISCOPES



MAKE a cinema show of your holiday snaps by projecting them as brilliant pictures, size 36 in. x 27 in., by means of the Mill's Episcopes "Major," the wonderful machine which reproduces on a screen distortionless enlargements of any opaque objects such as photoprints, coloured pictures, cigarette cards, microscope slides, sketches, etc., without any special preparation.

Get this fascinating home entertainer from leading stores, or post free from

MILLS BROTHERS
(Model Engineers) LTD. Dept. A.P.
ST. MARY'S RD., SHEFFIELD



CARL ZEISS
(LONDON) LTD.

To catch children unaware and thus obtain a delightfully natural picture, it is necessary to have a modern precision camera—one which can be brought into use without a moment's delay—and a high-aperture lens—

A ZEISS TESSAR LENS

Illustrated catalogue P.51 free on request from:—

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

Unposed Figure Studies

By H. D. MEADS.

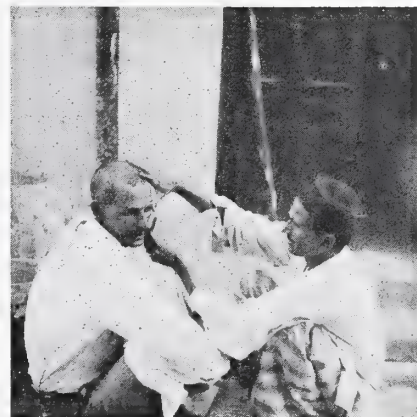
THE dodges which the writer has practised in order to obtain surprise pictures of native scenes and incidents in Malaya may perhaps be found of value to others who enjoy the thrill of stalking human copy in all parts of the world, for it is certainly not only the Asiatic who is "camera conscious."

As regards equipment, I have found a miniature reflex taking pictures on $2\frac{1}{4} \times 2\frac{1}{4}$ roll films to be a very serviceable instrument. At the time of spotting a prospective picture the shutter and diaphragm should be set for the necessary exposure, so that all that remains to be done is to select the most favourable viewpoint and to adjust the focus.

Since it is impossible in most cases to prevent the subjects from realising that one is taking photographs it remains only to conceal from them the fact that they are the prospective "victims." The appearance of taking any interest in the

focussed on an object at an approximately equivalent distance in the opposite direction. After this the camera was pointed across the road outside the building, at right-angles to the group. When it was observed that the grouping of the principal figures was just what was wanted, the camera was swung round in the hand at right angles to the line of sight, and the shutter released.

Unless one has only a direct-vision view-finder it is advisable to turn the camera round but not the head and



A Roadside Barber.

out behind, unnoticed by the subject.

Naturally, the technique adopted for this type of work must depend to a great extent on the camera employed. If a direct-vision view-finder is used then the photographer must await a favourable moment and move with speed if he is to catch his subject unawares. With a small "brilliant" type view-finder, such as is usually fitted to most folding cameras, a little practice will enable the operator to compose the picture with the camera held pointing to the side.

The principal difficulty encountered in this type of snap photography of close objects is that of focussing. If a reflex camera is not used, distance must of course be estimated by eye.

In conclusion I heartily recommend that those who have not done so should give this type of snapshot photography a trial. Subjects are easy to find in town, country or at the seaside in all parts of the world.



A Chinese Scribe.

body. Even if the "sitter" is watching the photographer while the latter is apparently taking a photograph in a different direction, in the instant of aiming the camera at him—provided that the operator does not turn in his direction—the "sitter" will not immediately realise that he is being photographed.

The use of the camera turned at right angles to the line of sight should be practised until the photographer has accustomed himself to making exposures rapidly in this manner.

The snapshot which is entitled "A Study in Fatherhood" was spotted while walking past, when, after proceeding a few paces round a corner of the road to set the camera in readiness for the necessary exposure, I strolled back again and took up a position with my back to the figures. Focussing was carried out, and the exposure made, with the camera slung round the neck and held under the crook of the left arm with the lens pointing



A Study in Fatherhood.

actual subject should be avoided, but after a casual glance, which should be sufficient to enable one to decide on the most favourable viewpoint for the exposure, let it appear that one is really after quite a different picture.

In the case of "Sikhs, Kuala Lumpur Post Office," after making the necessary shutter and stop adjustments while still at a considerable distance from the group, I tucked the camera under my arm and took up a position near-by, and



Sikhs, Kuala Lumpur Post Office.

A Photographic

By H. A. P.

THE best man said he wanted some pictures of the wedding that would be different—something in the modern style, conveying the spirit of a happy day. Then my wife, who had been debating the problem of fish knives or boudoir clock, said: "Why not give an album of pictures as a wedding present?"

It was a novel thought. I had never heard of a wedding present of photographs, but there seemed no reason why, given reasonable luck, one should not produce a record that would give at least as much pleasure as a toast-rack. It would be something personal, declaring itself without any doubt to have been made by me specially for you.

Avoiding the Crowd.

I decided not to go to church, where there would be Press photographers and crowds. Instead I got to the reception a few minutes in advance of the bride and groom in time to spy out the land, make quite sure of the position of the sun, and decide on a suitable background for one or two groups. Fortunately there was a lawn with a clump of trees and shrubs allowing semi-back lighting.



THE WEDDING DRESS. An unposed snapshot.

The Leica was obviously an ideal camera for a job like this, and it was loaded with Isopan I.S.S. in readiness for any eventuality. The light was brilliant, and the exposure meter said one five-hundredth at $f/4.5$ was possible. I was glad of this shutter speed, because I anticipated rapid shooting, with the attendant risk of camera movement, and $f/4.5$ was welcome because it gave good depth of focus.

The aim was to snap the occupants of each car as they alighted, so obtaining a picture of every guest. Having decided where the cars would draw up,



BRIDE AND BRIDEGROOM.

and where I would stand, the distance was measured with the range-finder, and the camera left focussed at the reading given, which was 18 feet. The camera was refocussed for exceptional shots and whenever there was time, but it was always put back to 18 feet in readiness for action.

Fixed Focus Justified.

The first three cars behaved exactly as they were expected to, but after that cars began to arrive two or three at a time, some pulling up in front of me, and some behind, and others driving straight to their parking-places. None of the guests knew I would be there with a camera, and the decision to work with a fixed focus was fully justified. At the end of five or six minutes I had made nineteen exposures,



THE WEDDING MARCH.

Wedding Present

and in the result every one of them proved to be reasonably sharp. This would not have been the case with a bigger aperture, and if I had to do it all again on a dull day, I would use a slower shutter and not a larger stop.

Twenty Minutes Work.

For the posed groups I opened up to $f/3.2$, still leaving the shutter at one five-hundredth, for I wanted groups with some suggestion of movement. The arrangement of the groups naturally took a few minutes, but the time taken to expose the whole spool was less than twenty minutes, and there was not a single unsuccessful picture.

Although a quick-firing camera of the Leica type is most convenient for a job of this kind, it would be possible



A GUEST WITH A CINE CAMERA.

to make a similar record with a relatively inexpensive camera. It would not have been difficult to find a dark corner for film-changing. It would have been necessary to keep guests waiting a few seconds while winding-on, but nine out of ten of the shots could have been taken with an exposure of one-hundredth at $f/8$ on super-speed film. The only essential is a reliable direct-vision finder; second to that comes complete familiarity with your camera, so that you need think of nothing but the subject itself.

Modern Miniature Cameras

THE SUPER-BALDINA.

THIS most recent addition to the well-known range of "Balda" cameras belongs to the class of "true miniatures," making 36 exposures on the usual 64-in. length of standard 35-mm. cine film. The camera is built for the standard daylight-loading cassettes, and the negatives are 24×36 mm. in size.

The camera itself is quite small, measuring only $4\frac{1}{2} \times 3\frac{3}{4} \times 1\frac{1}{2}$ in. over all projections, and weighs some 17 oz. When closed, the lens and shutter are completely protected by the baseboard, allowing it to be carried in the pocket without fear of scratching the lens.

This baseboard drops, and the lens front flies forward into position, on releasing the catch that holds the camera closed. The front, which is completely rigid in the extended position, carries a wide-aperture anastigmat mounted in a Compur shutter. In the model sent us for review the lens was a Meyer Trioplan of the usual 5-cm. focal length, working at a maximum aperture of $f/2.9$. It was mounted in a Compur Normal shutter speeded to 1/300th sec., without delayed action.

For focussing, lens and shutter move forward bodily, their movement being controlled by a radial lever the end of which works over a focussing scale surrounding the upper half of the shutter. Graduations on the scale extend to $3\frac{1}{2}$ ft. The focussing lever is attached to a cam-shaped rotating plate, which operates the range-finder through a swivelled plate and a lever. The range-finder itself is of the split-field type, in which the two images are adjacent but do not overlap. Correct focus is obtained when a line running across the division between the two halves of the field is continuous.

An unusual feature of the Super Baldina is that the view-finder, which is of the enclosed direct-vision optical type, has a tilting motion to correct for parallax. This tilting motion is coupled to the focussing, so that no attention is needed to ensure that the finder and the camera embrace the same portions of the subject focussed upon, no matter whether this is near or far.

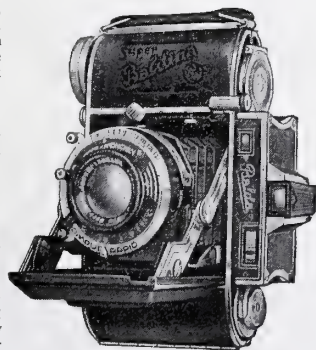
The shutter release is placed in the conventional position on the shutter itself, but for those who prefer it provision is made for the use of the usual wire release.

Loading is performed in the manner usual in cameras of this type. The back hinges open to receive the loaded cassette, from which film enough is pulled out to reach across the back of the camera to the take-up spool. This is slotted to take the end of the film, and enough is wound on to allow the sprockets which control the advance of the film to engage with the perforations. The back is then closed, the fogged end of the film wound off, and the counter, which is concealed under a hinged cover, is set to zero.

When winding the film on after each exposure, the winding knob is automatically checked as soon as one frame has passed the sprockets. After exposure, a small release button has to be pressed to allow of winding to the next frame. There is no interlinking with the shutter mechanism. When all the film is exposed, the take-up spool is freed and the film rewound into the cassette for removal in daylight.

Except for the shutter release, which we should like to see removed to the body of the camera, as with so many modern instruments, we found that the controls fell naturally to the hand, making the camera very pleasant to use. A short test film gave us a series of sharp little negatives that would enlarge well, and the coupling of the range-finder to the focussing was found to be accurate.

With the lens and shutter described the Super-Baldina costs £13 5s., but it can be had if preferred with an $f/2.8$ Tessar at £18 10s., or with an $f/2$ Schneider Xenon in Compur Rapid shutter (up to 1/500th) at £19 19s. It is obtainable from any dealer, and further details may be had from the sole British agents, the Norse Trading Co. (London) Ltd., of 37, Rathbone Street, W.1.



Miniature Camera Gossip

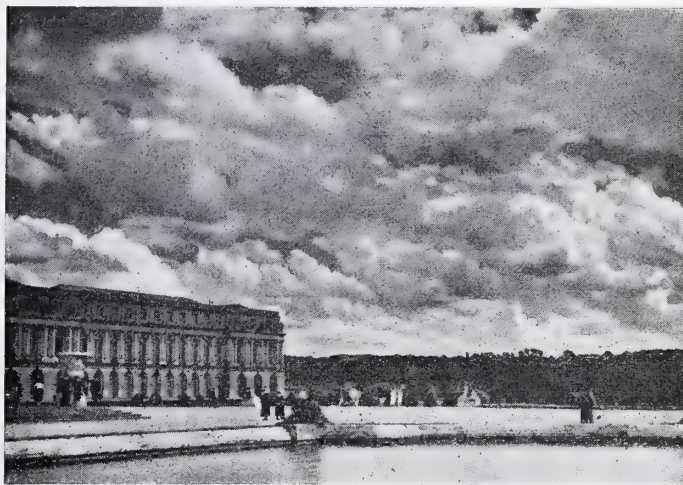
By LANCELOT VINING.

H. K. (London) objects to my saying that in my opinion the 18-cm. $f/2.8$ Sonnar must be used on a tripod. I feel inclined to treat this objection as a mere quibble, as he goes on to say that a customer of his obtains excellent results using this lens with the Zeiss special breast support, which is "a device to be hung around the neck and strapped to the body." This sounds to me like a tripod of sorts, but even with this there is no guarantee that all photographers could use the lens without body movement, so I shall still stick to my statement that a tripod is required, always remembering that there are exceptions to every rule and one man's meat is another man's poison.

I thought I had made it quite clear in my notes of 1st September that my tests with these long-focus lenses were to find out the longest useful focal length for my work, allowing the camera to be used in the hand or with the short rest illustrated here on 25th August.

Red Filter.

Keep your eye on the sky these days, and every time you take your camera



VERSAILLES. Taken on I.S.S. film with a red filter.

out slip your red filter into your pocket. We are coming to a period of the year when it will prove its worth; only yesterday the sky was the perfect blue with just the right amount of white clouds, but I had not done what I am advising you to do, and my filter was locked away in the office.

My best sky this year was obtained the day I visited Versailles, when I



NOT UNDER-EXPOSED. A test film, exposed by meter at 32° Sch., developed in an experimental developer.

was using I.S.S. and a six times red filter. I developed the film in D76 and got a very fully exposed result with a certain amount of grain, so since that trip I only allow five times for this filter, and the results prove this to be correct.

Hopeful.

I have been experimenting with a new developer of my own blend. It is a solution easier to make up than Champ-lin's 15, and its action is far more consistent; so far it has proved grainless with I.S.S. and has not altered the film speed. Also it gives all the shadow detail, and copes with strong contrasts without the high-lights becoming clogged up; moreover, it does its work in 15 minutes. My first test is reproduced,

the subject being a white dog on green grass and a small cushion of very dark-brown material.

I called the film-speed 32° Sch. and gave 1/200th at $f/4$, and have obtained full detail in the dog's coat, the grass and the cushion. With the enlarger at full stretch there is no grain; but I feel that I must make many more experiments before I dare let the cat out of the bag.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

The Miniature on Board

By
G. C. DEUCHARS.



GOING ALOFT.

FOR the user of the small and unobtrusive miniature camera there are many opportunities for pictures on ship-board, no matter whether the occasion be a month's cruise, a day's pleasure-trip, or a Channel crossing. Those who like the more modern style of picture will find inspiration in the funnels, a winch or a ventilator seen against a background of sky, darkened to taste by the use of a deep yellow or even a red filter. More conventional photographers may perhaps prefer to take figure studies as their subject; for them both passengers and crew will provide ample material



OFF-SHORE LOADING.

in ever-changing groupings and poses.

It is in harbour, perhaps, that opportunities for the latter type of picture occur most freely. There are all the incidents of getting passengers and their luggage on board, and there may be some loading and unloading of cargo on the larger boats. But even at sea, where the ship is a self-contained world of its own, there is always plenty of material for picture-making.

The camera I use takes 16 negatives on V.P. film, and so makes as small a picture as any camera that takes standard roll film. With an f/3.5 lens and a Compur shutter, not many subjects, except perhaps high-speed work by artificial light, are outside its scope. It may be used without attracting attention, especially if one is apparently reading a newspaper or concealing the camera in some such easy manner.

A point I wish to stress is that, in my experience, it is most essential to good results to adhere more or less closely to the use of the same materials.



AT THE WINCH.

Of course, I do not mean that experimenting should not be done, but after one has discovered the means of obtaining the results aimed at, it is much better to stick to the same films, and more particularly to the same paper, in order to ensure being able to repeat the same type of result. There is a perplexing wealth of material nowadays, and of course it is almost inevitable that the dealer should say that one kind is as good as another, but nevertheless I imagine I am not alone in finding that each "make" has its own individuality, so to speak, and it is much against uniformity in results if one jumps about in one's choice of material.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

ENLARGING AT HOME.

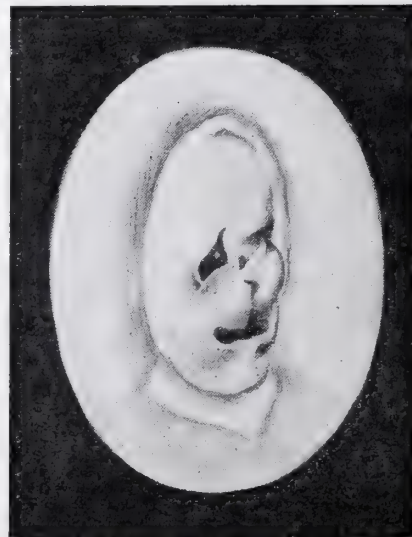
I have a Leica camera, and would like to know whether the enlarging of these films at home is a difficult process, and whether there is a big saving in cost by doing one's own. R. S. H. (Diss.)

Providing you have a suitable modern enlarger, preferably one made for use with the Leica camera, you will not find it difficult to make enlargements from Leica films. The cost of making enlargements yourself is very much less than having them made for you, bromide postcards being obtainable at prices from 3s. to 8s. per box of one hundred. Developer and fixer for one hundred would cost you perhaps 1s. or 1s. 6d., and after your first experiments you should be able to get at least ninety good prints from each hundred cards. We would recommend you to get a book on enlarging; the N.P. Handbooks Nos. 2 and 7, between them cover all you will need. They cost 1s. each, and are published by The Fountain Press, 19, Cursitor Street, E.C.4.

NEGATIVES TOO THIN.

Can you tell me whether the enclosed 6x6 cm. negatives were under-exposed or under-developed? I understand either might lead to negatives that are too thin. Could there be something wrong with the ultra-fast panchromatic film I used? Panatomic film, treated in exactly the same way, and with the same development, has always given me excellent negatives. M. V. S. (Glasgow.)

The small negatives you send are all under-developed, and you should have developed longer to get the necessary contrast. The exposure, though not generous, has been sufficient in every case, as the presence of shadow detail clearly shows. Some of the particulars you give suggest that you are not aware of the fact that different brands of film require different development times to secure the same degree of contrast, and that what is right for one film may be quite wrong for another. In particular, fast panchromatic film may easily require double the development time of a slow fine-grain film. But speed is not the only controlling factor; different makes of film of equal speed may require quite different development times. It is necessary to know the particular material you use.



WHAT IS THIS?

Readers who would like a copy of this puzzle and of the solution (see page 322) printed upon cards, may obtain them by applying to the Advertisement Manager, The Amateur Photographer, Dorset House, Stamford Street, London, S.E.1, and enclosing 1d. stamp. This offer is limited to existing stocks and no more than one set can be sent to any applicant.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDIII.

Mr. HAROLD
ELWELL.

From information communicated to our Special Representative.

"ONE day, when I was quite a youngster, the parson asked me whether, if he hired a tintype camera, I would operate it at the church garden party. I agreed. I hugged the infernal machine to my bosom, and as my pitch was next to the coco-nut shy business was brisk, and the verger proved a born photographic tout. But success was short-lived, as in my eagerness to finish twelve pictures at once the developer-fixer spurted out of the tank; whereupon the verger dolefully returned the sixpences to irate clients.

"Serious photography commenced at the age of thirteen,

with a Box Brownie and a daylight enlarger. The latter piece of apparatus proved a boon to the manufacturers of bromide papers. However, during the first six months I won several prizes in the schools section of *The New Photographer*. With this sudden wealth I bought a Goerz Box Tengor, and followed my hero, the headmaster of the technical school I attended, on most of his photographic outings.

"Then, tired of making pipe-racks and penholders for the Band of Hope with my fretwork machine, I exchanged that pedalling terror for a quarter-plate folding film-pack camera.

This eventually led to a new $3\frac{1}{2} \times 2\frac{1}{2}$ Zeiss Ideal camera, with which I gained my first exhibition award, when I was seventeen, for a lantern slide at the Cheltenham Salon. In those days, except for free-lance Press work, all my negatives were printed as chloro-bromide lantern slides, as 15×12 bromide paper was much beyond my pocket.

"Mr. Willis Nevitt, of the Liverpool A.P.A., was my mentor, and I still hold firm to his belief that no photographic process can equal the quality of a projected image. In addition, diapositive work forces the tyro to be clean working, and he learns to judge the quality of a negative.

"When I was eighteen or so, circumstances forced me to adopt photography as a living; and having collected a variety of equipment I crashed into the soul-destroying sea of D. & P. around the English coast; but not long enough to learn to loathe photography. About eight years ago I used my first Leica camera, while working for the Covent Garden Opera Co., but I was unable to obtain results comparable with those of my other cameras.

"I realised later that the Leica camera was in advance of its time, and that new film emulsions and technique were an absolute necessity. It was not until a visit to a German cruising liner five years ago that I became a convert to the Leica. The photographer on board gazed at my two half-plate Graflexes in sorrow, and murmured, 'Mine friendt, you are carrying your coffin, no?' Thenceforward all my work has been produced solely with the Leica and its accessories; and under extremely difficult conditions in various parts of the world I have made pictures that were possible only with the Leica. I have used (and repaired) on board ship many miniature cameras, some of them more expensive than my own, but none had the same feel as the Leica.

"To aspiring miniaturists I would reiterate that a thorough grasp of a new technique is necessary. Use the slowest fine-grain pan. film compatible with lighting conditions, in conjunction with a good photo-electric meter for every exposure. Shun quack developers like the plague, and be scrupulously clean and careful with the processing of your films and the making of prints from them."

(A further example of Mr. Elwell's work is reproduced on one of the centre Art pages.)



REPUBLICAN STATUE, LISBON.

Harold Elwell.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SILKEN PATTERNS," by Dr. Don Arturo de Carvalho.

IN considering a subject of this kind, it is apparent, almost at a glance, that it differs very appreciably from what could be regarded as a normal rendering, and, upon reflection, it seems intended to convey a sort of impression of a natural effect by an extended exaggeration of the features it would customarily show.

A reasonable amount of emphasis or exaggeration is usually regarded as permissible in order to make the intention clear or to drive home a motive that may need a measure of accentuation. The liberty allowed under the term "Artistic Licence" is very wide indeed, and only restricted when it comes seriously into conflict with realism, or when it goes so far as to border on the ridiculous. It is often legitimately employed, for example, to heighten an effect of sunshine, to provide a strong light or dark as an accent to pull a composition together, or, by an extension of the normal degree of contrast to lend vigour and vivacity to a subject that would otherwise seem over-inclined to gloom.

It is brought into operation when a high key is adopted in order to convey a heightened impression of the delicacy of the subject, or when sombre tones are employed to stress a sense of storm. In these directions, I think it is justifiable—and most people, no doubt, will agree with me—and I also feel that, discriminately employed, it is a thing to be encouraged rather than condemned.

But, in this case, we look at the sky and find it so heavy in tone that it can only be said to represent its appearance some little time after the sun has set, or as it might seem after the moon has risen. In the foreground on the right-hand side, there is a splash of light which must be caused by the reflection of either the sun or the moon. We know, however, that it cannot be the latter, for, far as modern photographic materials and

equipment allow us to go, they do not yet permit an instantaneous exposure by moonlight, and the exposure must have been of short duration or otherwise the lines of the reflection would have been blurred if not entirely lost.

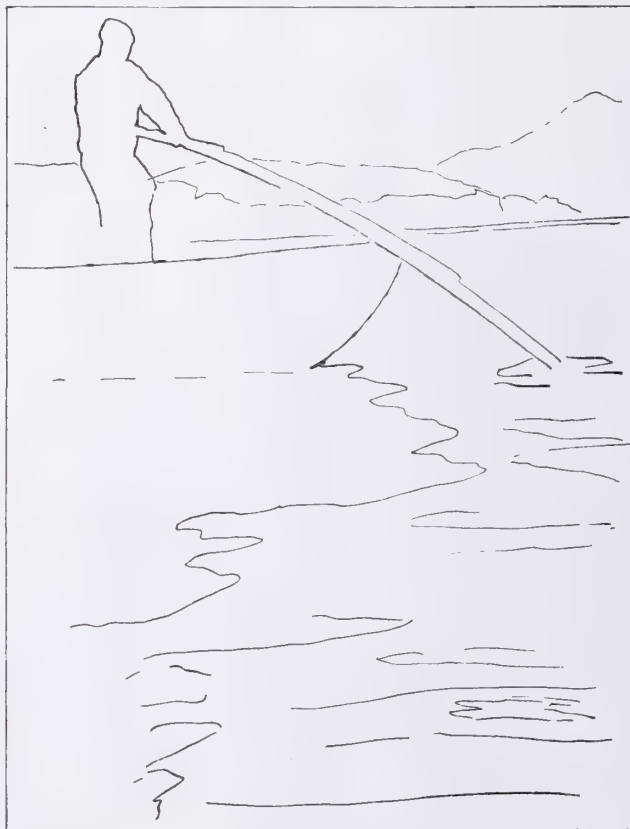
So we come to the conclusion that the picture is a result of a daylight exposure. With normal vision, however, it would be possible to see,

light, a similar dissociation with realism arises from the inference to be drawn from the reflections, to which reference has already been made. In neither event does the exaggeration seem to be justified, unless, perchance, some other motive exists which has not yet become manifest.

The argument might be advanced that the absence of modulation in the darks has simplified the tonal scheme, and a certain amount of confusion that might arise from detail there has been avoided. It might also be said that the greater depth of tone throughout tends to confer a richness and quality upon the lower tones that they would not otherwise show, or, from the purely pictorial aspect, that the depth of tone has imparted a softness and special appeal that would be absent in a natural and more truthful rendering.

My own feeling about the simplification—if that should have been the intention—is that it fails to achieve its object. Modulation—assuming, of course, that it is not allowed to become over-insistent—seems to me to be a necessary thing not only to convey a sense of form, but to permit a distinction to be made between the various elements of the subject material. Here there is no real distinction between the figure, the boat, and the distant hillside, and I feel that, instead of avoiding confusion, it has been made more confounded still. And, as far as over-insistence is concerned, it should surely be within the powers of the experienced worker to keep it within manageable limits.

Pictorially, too, I do not think there can be much beyond a sentimental, and consequently illusory, gain in æsthetic attraction, but this is a matter of opinion and everyone is entitled to his own. Experimentally, perhaps, the effort may have a value, but, on the whole, I do not recommend it for emulation. "MENTOR."



under such lighting conditions, quite a considerable amount of variation in tone in those parts of the subject that here are represented by an unrelieved black, and shown in silhouette.

It appears, therefore, that either the technique is deficient, which scarcely seems to be likely, or the depth of printing has been intentionally carried so far that these darks are darker than they could possibly appear to the eye, and, in their exaggeration, there is a conflict with realism. If the idea should be to simulate moon-



SILKEN PATTERNS.

(From "The A.P." Overseas Competition and Exhibition.)

BY DR. DON ARTURO DE CARVALHO,
(Bombay.)



THE MOSQUE.

(See article, "How I make my Exhibition Pictures.")

By HAROLD ELWELL,



HER PET.

(From the Advanced Workers' Competition.)

By G. T. YANG.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Morning."
By John F. Carter.

2.—"Secrets."
By Edward W. Atkins.

3.—"Mixed Doubles."
By Miss D. Jean Charley.

4.—"The Comic."
By T. Murray.

5.—"Spring."
By J. Greenwell.

6.—"Riverside."
By R. E. Goodliffe.

PICTURES by Novices

*SOME CRITICAL COMMENTS on
the Beginners' prints reproduced on the opposite page.*

TALKING about candid portraiture, Nos. 1 and 2 of the prints reproduced on the opposite page—"Morning," by J. F. Carter, and "Secrets," by E. W. Atkins—are excellent examples, and, as far as the rendering of expression is concerned, I do not recollect any examples that have shown an equal degree of attraction for quite a considerable time.

Intimate Impressions.

It may be that everyone will not share my view, but I like the youngster in "Morning" and think that the intimacy of the expression has been wonderfully well caught. It certainly does get across with it and is quite a jolly and delightful little thing.

But the print itself is not as good as it might be. The face is rather too dark and the clothes too light. It is not very much out, but, were I handling it myself, I think I would try to turn it into a print of high key. The negative, I should imagine, would not display any excess of contrast, and, with no real darks, it should not be difficult to find a paper—of somewhat softer characteristics—that would give a lighter representation of the face while retaining more gradation in the lighter parts of the setting.

It would be necessary, however, to make a print of real quality or it would show little advantage over the present rendering. That involves a correct exposure and full development with gaslight and bromide papers, and, if chloro-bromide papers are employed, a strict adherence to the time required to obtain the desired colour of the image; or, put the other way round, there must be no curtailment of development, and the exposure must be adjusted to permit it to be continued for the proper time.

A Subject for Enlargement.

So that if, with this treatment, a print turns out too dark, it is necessary for the *exposure* to be reduced and *not* the time of development.

Reverting, however, to the child study under discussion, the image, in the contact print, seems perfectly sharp, and it would appear to be able to stand quite a considerable degree of enlargement. In my opinion, it

would be well worth the trouble, and, with the winter session coming on, it would be interesting to explore its possibilities in this direction.

On the other hand, "Secrets," while good enough as far as it goes, as a contact print, does not seem to show an equal decision of outline, and I do not think it could be enlarged to more than a very moderate extent without a fuzziness of image making its appearance.

This is unfortunate, but, unless it arises from the printing paper not being in proper contact with the negative, it cannot now be helped. It is more likely that either a slight error in judging the distance has occurred or the sitter has moved or altered her position after focussing had been set. As far as the rendering of the expression is concerned, it is as lively as the other, and no less candid or intimate.

Viewing Distance.

The figure, however, is over large for the picture space and I do not care for the way the top edge encroaches upon the head. Nothing would have been lost and a good deal would have been gained had a greater viewing distance been adopted and the spacing been more liberal.

Nothing can be done about it now that the print has been made, unless, perhaps, it does not include the whole of the negative, but these points should be kept in mind, and guarded against in the future. The two figures in No. 5, "Spring," by J. Greenwell, show an engaging natural quality in their expressions even if they do not convey the same intimate feeling of the two already discussed. Presumably, the sprig of foliage hanging from the top has been introduced with the idea of stressing the impression of spring, but, coming against the light as it does, I rather feel it does no more than complicate the setting, which otherwise would be commendably plain. A little more modelling in the features might have been obtained if the lighting, instead of being diffused in character, were more definitely directional as it would have been if the sun were shining.

No. 2, as will be seen at a glance, is much better in this respect, and the

effect of the strong note of sunshine is worthy of special attention.

Lighting and Modelling.

With No. 4, "The Comic," by T. Murray, the top edge again is too close to the uppermost of the figures, and it rather seems as though the subject had been taken the wrong way and that it would have been better as a vertical than a horizontal.

Apart from this, the print is useful, as it shows the effect of a strong directional lighting upon the features. It is rather frontal, but falling slightly from the left-hand side. Those of the heads that are looking in the same direction as the camera are illumined on both sides but to an unequal extent. They show a very desirable roundness of modelling in consequence. The heads that are turned to the right have less visible shadow, but, if they were not inclined, would still exhibit a reasonable measure of roundness until only their profiles were visible.

Then, as the light would be falling at right angles to their surface—or flat on—they would be all in light and little modelling would be disclosed. If the full face were turned towards the light, the left hand side of the face would, similarly, show little shape, but the right would seem sharply moulded. None of the faces show what would happen if they were upright and turned to the left, but so long as shadow were perceptible on the right-hand side, modelling, to a greater or less extent, would be present.

Sun-stricken Scowls.

It should be remembered, however, that when the face is turned towards the light there is a very great danger that it will cause the sitter to scowl.

A hint of this is to be seen in No. 3, "Mixed Doubles," by Miss D. J. Charley, which, in other respects, conveys a very jolly impression, and this example again shows the effect of a frontal lighting coming somewhat from the left. A little more over and the frown would not have made its appearance, and, in a case like this, I think I should try and counter the expression by moving to the right, so that, with this movement being followed, the glare would be removed from the sitter's eyes. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

THE IMPORTANCE OF PLANES.

ONE of Æsop's fables tells of a fox who lost his tail in a trap; whereupon he called together his brother foxes, and tried to persuade them that they would be happier and better without their tails, and that the only perfect fox was a tailless one. Similarly, our miniature friends, suffering the disability of no rising front to their camera, are trying to persuade us that such a movement is worse than useless; that vertical lines must and should

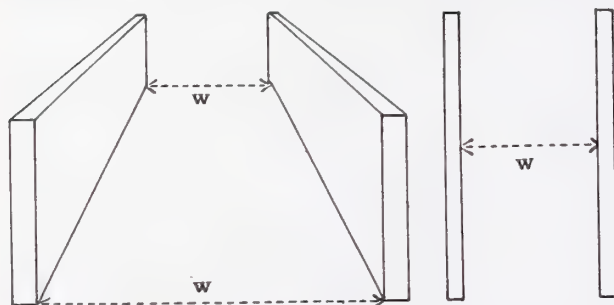


Fig. 1.

converge; and that all conventional perspective is, and always has been, completely false in this respect.

A correspondent argued, for example, that if a chimney-stack was the same width all the way up, a photograph or drawing should show the top narrower than the base, because it was farther away. When I challenged this I received a letter from a Cambridge M.A. saying that I was wrong, and that the top of the chimney *must* be rendered smaller than the bottom because it was farther from the lens. He ignored the fact that the lens itself does not agree with him, and persists in achieving the impossible by rendering both sides of the chimney vertical, and the width therefore the same all the way up.

Beginners must be puzzled by these arguments (which are hoary with age) even if they happen to remember what I said on the subject a few weeks ago. With the aid of the simple diagrams I have made I am going to try to state some of the facts in a comprehensible way, and hope I shall succeed in making the matter clearer.

I shall have to use the word *plane* repeatedly, and by it I mean, without any hair-splitting, a surface that is *flat*, such as a plain wall, a sheet of glass or paper, and so on. And when I say that a plane is *vertical* I mean, simply, that it is standing *upright*.

Fig. 1 is a diagrammatic rendering of a straight path, the same width throughout, with a brick wall on either side. The inner surfaces of the walls are vertical planes facing each other, and parallel with each other. The dotted lines marked W show the width of the path. The more distant one is shorter than the nearer one because it is on a more distant *plane*; and the vertical at the far end of a

wall is not so high as that at the near end, for the same reason.

Then the two walls and the path are shown in *plan* (not to scale), and the dotted line W again shows the width of the path. Now this width is decided by the *shortest* line that can be drawn from one side to the other; and this is also the distance between the two vertical planes of the walls. The longest straight lines we could draw on the path would be from a near corner to the opposite far corner, but these would not show the *width* of the path, nor the *distance* of one vertical plane from the other.

Please emphasise this in your mind: the vertical planes, *as a whole*, are one definite distance apart, and this distance is indicated by any line at right angles to their surfaces.

Now for Fig. 2. In elevation AB and CD are two vertical planes facing each other, as do the walls in Fig. 1. The distance between the two planes is indicated by the dotted line. Part of the plane CD is shown as a double line, P, and this represents a plate in a camera, while the short line, L, shows the lens in front of it.

Suppose part of the plane AB takes the form of a sheet of card on which is drawn a geometrical design which includes rectangles and circles. We know perfectly well, from constant experience, that we *can* get on the plate P an absolutely correct copy of the design. We may say that some parts of the design are farther from the lens than others, but, nevertheless, no rectangle will be shown in perspective, and no circle will be distorted.

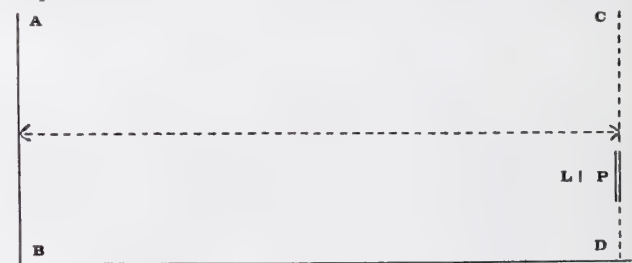


Fig. 2.

It is important to note that although different parts of the design are at different distances from the lens they are all on the *same vertical plane*.

We can easily imagine conditions in which the depth of focus is so shallow that any object on a slightly nearer or farther plane than that focussed upon will not be sharp. In the case of the correspondent's chimney-stack, if the top is so much farther away it should then not only be smaller (as he contends) but also out of focus. But is it? It is not; and the reason is that it is on the *same vertical plane* as the base.

And now I will have a shot at the explanation with the aid of Fig. 3.

Here AB represents, in elevation, the famous chimney-

stack, which is an elongated rectangular prism. The double line, P, again represents a plate, and the dot, H, a pinhole. I have chosen a pinhole instead of a lens for simplicity, as each ray of light from the subject passes direct through the hole to the plate without refraction, and there is no need to bother about the position of the nodes in the lens.

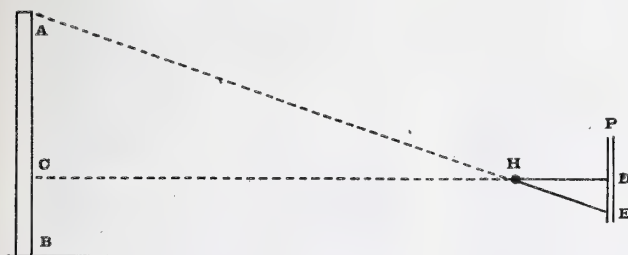


Fig. 3.

A ray of light from the point C passes through the hole H to the point D on the plate; and the distance HD represents the focal length at which the pinhole is working to record the point C. A ray of light from the point A passes through H to E, and for this point HE is the focal length of the pinhole.

Now it is obvious that HE is greater than HD. That is, in a sense, the pinhole is working at *different focal lengths*

according to the position, on the plane, of points in the object being photographed. This holds good also for a lens, provided it is constructed, like an anastigmat, to give an image on a flat surface.

Perhaps I may defend myself in advance against at least some possible lines of attack. I was careful to say just now that we *can* (not *must*) get an undistorted rendering of a geometrical design (or anything else); but there are conditions and limits.

For example, the angle included by the unmoved eye is a very small one. If you look at the dial of your watch, and *fix* your eye on the XII, you cannot see as clearly either the XI or the I, still less the V or the VII. But it is an easy matter to photograph the dial so that all the figures are equally distinct. We use lenses with a much greater angle than that of the eye. If, however, we go beyond certain limits we can get a sort of distortion which it is difficult or impossible to correct when viewing the result.

To recapitulate briefly. We should regard what is in front of the camera not as a number of *points* at all sorts of angular distances from the lens, but as an infinite series of *vertical planes*. Within certain limits we can get sharp and undistorted results when the plane of the plate is parallel to these object planes; and this could not be the case if such contentions as that about the chimney-stack were sound. It is an age-long and wise convention that, as a general rule, the *picture plane* is assumed to be *vertical*.

W. L. F. W.

“THE A.P.”

Special Competition for Novices

THIS competition is specially for Novices, that is to say, those amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints and enlargements of standard “Enprint” size, which do not exceed $4\frac{1}{4} \times 3\frac{1}{4}$ in., even if made from the whole negative. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor. The latest date for receiving entries is September 30th.

The copyright of all prints entered remains the property of the authors of the photographs, but the right is reserved by “The A.P.” to reproduce the winning prints and any others that may be worthy of mention. The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed to: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked “Novices’ Competition.”

MAKING BETTER SNAPSHOTS-15

By DAVID CHARLES.

This article is the fifteenth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.

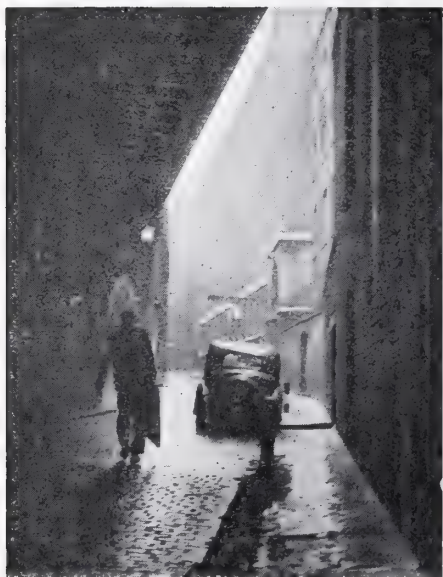


Fig. 1. The right figure in the right spot can sometimes be posed; usually one just waits for a passer-by.



Fig. 2. In the right place, but scarcely the right figures.



Fig. 3. This man matches the street much better. And the horse and van help.

THE editor recently called attention to the fact that all too many views, whether of town or countryside, are made without a sign of human interest in them. As he remarked, for the artist in pencil or paint it is comparatively easy to put a figure, and the right kind of figure, at the exact spot where it will do most good. But in

immense. Nor am I speaking here of the ambitious kind of picture in which a (presumably paid) model is posed. I am speaking of snapshots such as one makes of places visited.

Take, for example, Fig. 1. This alleyway, near Blackfriars, gives the characteristic light-and-shade effect of many such thoroughfares in that district. The shine of the rain-water on the roadway, and the line of the bridge overhead, cutting off the sky, help to make the "pattern" a little more unusual. The car drawn up at the kerb provides the necessary spot of intense blackness without which the lighter distance would look just light, but would lack the brightness of sunshine after rain. But with all that, what would the picture be without the man?

Successful Placing.

I think it will be agreed that he is the right sort of man for the place, and that he is in the right spot. The

question is, how was he got there? Purposely or by chance? The answer to that is that he was put there purposely, and yet that an element of chance was present. Let me explain.

It is quite obvious, on looking at the composition, that a figure walking on the pavement would throw all the interest on that side; the left half of the picture would

be almost blank. The figure must therefore be in the roadway on the left. People come and people go, but within five minutes this man passed by in just the right place.

Another Example.

The scaffolding and its shadows on the road in Fig. 2 seemed to offer an interesting study of lines. Many people and some children came along the pavement, but the roadway was deplorably empty. A wait brought these two men along, but after all they are scarcely the right characters for this slum street. Let us see what will come next. Aha! here comes an old-iron merchant. Far behind him a carrier's horse and van. Perhaps the van will catch him up in time—hope so—it does! And that is Figure 3.

That is how these figures were "put" in, and what would the pictures be without them?



Fig. 4. The boat breaks up the expanse of water, but was caught just too late. Nearer the centre would have been better.

photography this is not only difficult to do, but to some extent reduces the chances of the result being successful.

Finding a Figure.

On the other hand, to introduce a figure at the right spot in the picture is very far from being so difficult as many people might imagine. When the figure is there, one is never in any doubt as to whether the effort was worth while; the difference between a view with and without a touch of human interest is



Fig. 5. The water is variegated enough; it is the sand that is empty. But the figures should have been nearer and bolder.

Trimming the Negative

By D. J. STEVENS.

LOOKING through one's own old photograph albums and those belonging to friends the fact usually stands out that sufficient trouble is not usually taken in trimming or masking the negative before it was printed. Generally, in fact, there is no attempt whatever at selection; the whole negative is printed baldly, with a neat white margin to make the print a tidy, well-finished job.

To set against these improvements, there are two disadvantages in trimming the prints as received from the chemist. First, the white margin goes, and second, the part that remains surprisingly often turns out to be a mere postage-stamp. Both these objections, however, are ruled out if the negative itself is trimmed before being printed, and if this is done in such a way as to take advantage of the popular "Enprint" service.

Trim to Standard Size.

Assuming that films of size $2\frac{1}{4} \times 3\frac{1}{4}$ are used, the scheme is to try to trim them to one of the several smaller standard sizes. If one of these is a close enough fit to the desired composition, the trimmed negative goes to be printed as a standard small film and an "Enprint" comes back which contains only the wanted part of the original, is of a respectable size, and has its white margin



Fig. 2. The figure is too central, and there is too much out-of-focus point in the foreground. Trimmed size, 6.5×4 cm.

Whether it is a dislike for sacrificing the white border, or a feeling that it would be wasteful to cut away any part of a print that cost $2\frac{1}{2}$ d., the fact remains that most of the prints made by commercial firms, if stuck into albums at all, go in exactly as received.

Routine Printing.

Usually the chemist is asked for "One print of each, please, if it comes out," and as it is not his job to decide what part of the subject the customer wants he prints the whole of each negative as a matter of routine.

The result of a roll of film so printed is usually something like the photographs accompanying this article. In every case their value as pictures, and therefore as records and souvenirs as well, would be considerably enhanced by judicious trimming. By this means, as the white lines ruled on the prints suggest, a sloping horizon can be made level, unwanted foreground can be cut out, misplaced figures brought nearer to or farther from the centre, edge fog and other such blemishes removed, and the whole arrangement tidied up and made more attractive.

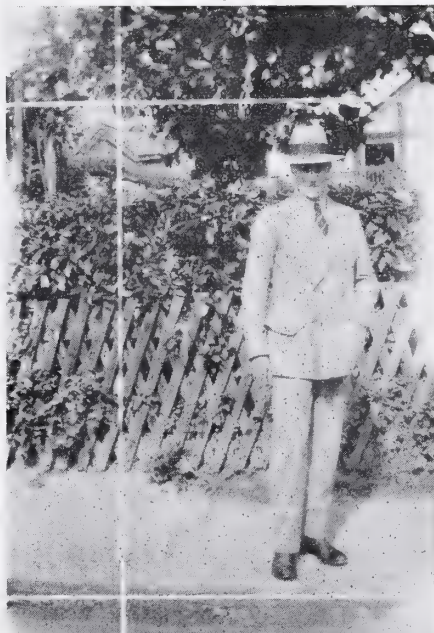


Fig. 3. This figure is too much to the side in the untrimmed print. Trimmed size, 6.5×4 cm.

all complete. You have all the advantages of a trimmed print without its disadvantages, and the cost is barely more than that of an ordinary contact print with all its faults of sloping horizon, edge fog, unwanted foreground, and too-hasty composition.

To aid in trim-



Fig. 1. Trimming brings the figure forward, levels the horizon, and removes a black mark. Trimmed size, 4.5×6 cm., and masked.

ming the negative, it is a good idea to obtain a $3\frac{1}{2} \times 2\frac{1}{2}$ ground-glass and rule on it squares and rectangles corresponding to all the standard sizes from $3\frac{1}{4} \times 2\frac{1}{4}$ downwards. These are 6.5×4 cm., 6×4.5 cm., 6×6 cm., 4×4 cm., 3×4 cm., and 24×36 mm. By holding the negative up to the light in contact with this ruled glass it becomes very easy to see which of the standard sizes approximates most nearly to the best trimming.

Even if, as in Fig. 1, the composition refuses to fit a standard size, we are not defeated. In such a case the negative is trimmed to the smallest standard size that will accommodate the part required, and the unwanted details that remain are masked off by strips of black paper gummed on. The "Enprint," when made, will have rather wide white margins, and the picture-area will be reduced a little in consequence, but all the advantages of trimming still remain.



Fig. 4. Here the boy is almost lost in a waste of waters. Trimmed size, 24×36 mm.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

MOUNTING BY SPLICING.

SIR,—I do not remember having seen any reference to "Splicing" as a system of mounting prints in "The A.P."

Take paper same thickness as print, cut out space in this one-eighth inch smaller than the print, with a sharp knife trim both paper and print to a fine edge, paste, bring both together, rub down and press.

Result, print and mount same thickness all over.

Eighty to one hundred prints can be bound up into a book 1½ in. thick, which will close quite flat. What other system of mounting will produce this result?—Yours, etc.,

FRED L. BRAND.

PERFORMANCE OF CHEAP CAMERA.

SIR,—The f/2.9 cameras referred to in the September 1st issue by Mr. R. E. Dickinson hardly warrant the classification "cheap," but nevertheless, the points he raises are of great interest and worth much closer analysis. For example: Exactly *why* is the film with paper backing inferior to the perforated 24×36 ciné film? I do not know the complete answer to this, but I suggest that the following factors have an important bearing on the problem of obtaining a truly flat film.

(1) In the 24×36 miniature the film is gripped by the pressure plate over the full width of the perforations, instead of the narrow edge of about 1/16th width common on most other types. That may affect flatness.

(2) If the two film rollers are not truly parallel when the end of the cover-paper is first inserted there will be more tension along one edge than the other, which may tend to make the film bulge forward at the slacker edge.

(3) Cameras which snap to the "ready" must, by suction, pull the film out of the flat unless there is a positive means to equalise the air pressure at the back and front of the film itself. To wind on (or complete the winding on) before making an exposure instead of after, will neutralise this fault.

(4) Celluloid film appears to expand under heat much more than its backing-paper. If so, it calls for a new type of backing-paper—or none at all.

I agree with Mr. Dickinson's opinion that the normal folding camera cannot do justice to an f/3.5 lens when used wide open.—Yours, etc.,

J. V. GIL.

SIR,—The film accuracy position is only half as bad as Mr. Dickinson implies, since this 1/100th in. latitude is both sides of correct focus, and the percentage of exposures in which f/2.9 is used is extremely small, except in the case of a pressman specialising on night work.

May I suggest that as several makers are already supplying cameras with automatic counters for film motion in this size, a film of heavier celluloid equivalent in thickness to present film plus backing-paper, with paper leader and trailer would answer the purpose without any redesigning of transport arrangements. I would arrange a manually operated pressure plate behind the film to clamp it down in register when in position, as obviously this can give flatter surface than a spring-loaded pressure plate which remains in operation during film transport, and also the heavier celluloid will have less buckling tendency.

Now for the body. A die-cast box, with accurately machined film guides and helical focussing, will give and maintain accurate register over extended use, and still be, if not pocketable, considerably smaller and lighter than the twin-lens reflex. If a pocket camera is required, the four-strut press-type of front support will provide it, together with accurate parallelism of front and back for a long time. In either case, please let us have the lens and shutter recessed in the front for protection.

A camera as suggested should be producible with good fast lens and Compur shutter for under £10, and would be a precision job for the million.

I hope the first maker to try it will send me one.—Yours, etc.,

F. W. LONG.

SIR,—Mr. R. E. Dickinson's conclusions may be quite correct on paper, but I have found that my Baby Ikonta will give me 10-diameter enlargements at full aperture which will stand comparison with prints made from ¼-plate negatives.

There seems to me little merit in a small negative, but a great deal in a small camera, and until "precision" instruments can be made to be carried unobtrusively in the hip or side pocket as the Baby Ikonta can, I shall continue to put up with theoretical inaccuracy in the knowledge that the results will satisfy the most fastidious.—Yours, etc.,

E. E. TELFER.

FAIR PLAY FOR THE VERTICAL LINES.

SIR,—In reply to Mr. Wastell, I am not alone in the opinion that while the method of perspective drawing is convenient it is not accurate. Every perspective draughtsman finds "cooking" necessary near the edges of his picture, especially if he includes an angle of sight exceeding about 60 degrees. To give still greater accuracy the "picture plane" should be "concave," with the eye as radial centre, and all parallels would be very slightly barrel-shaped; but this is hardly a practical proposition. The rectilinear lens (as its name suggests) and later lenses are designed to overcome this barrel-shape to satisfy the eye which knows certain lines are straight and expects to see them so depicted.

In Mr. Wastell's proposition, having a thin rectangular object 200 ft. long at 80 ft. normal distance from the camera, he would like to see its sides parallel on a photograph. Extend the object to, say, a mile in length and find a wide-angle lens capable of grasping this—would he still like to see the extremities depicted to the same scale as the centre of the object? If not, at what point would convergence commence? In answer to his query, I would use a panoramic camera, and the result would be an elongated barrel.

Referring to Mr. Wastell's challenge—in a photograph of a building one can tell at a glance whether a rising front has been used, or its equivalent—part of the negative excluded from the print. If a camera be set level, with the lens in normal position, the horizon—to which all receding horizontals must converge—must be exactly at mid-height of the picture. If on the print the horizontals converge to a point lower than the centre, one of the fore-mentioned alternatives has been employed. The rising front or wide-angle lens is also easily detected by exaggerations at the top of the picture, such as at cornice projections, window reveals, etc.—Yours, etc.,

D. WEBSTER ROBERTSON.

SIR,—The following notes and comparisons may be of interest to Mr. Robertson and others who use stunt photography on the grounds that it resembles the image seen by the eye.

The eye has a curved field, i.e., the whole of the retina is the same distance from the lens.

The camera has a flat field, i.e., a lens is used that has been corrected (?) to throw a sharp image on to a flat surface, the edge of that image being much farther from the lens than the centre.

It will therefore be seen that as the tops of the chimneys which were placed parallel to the picture plane by Mr. Wastell get smaller, the longer focal length counteracts it by enlarging the image.

This proves that it is impossible to get an image with a camera that resembles that of the eye, even if the camera is tilted upwards.—Yours, etc.,

R. T. RAMSDEN.

A HOME-MADE MASK.

SIR,—I have a Zeiss Ikon Nettar 2½×3½ and made enclosed mask to fit before the films and held by the ends being turned down under the polished rods of the spool-chambers. (The cockroaches have enjoyed a part of it.)

My new one, now in use, is made of the red and black backing of Verichrome film, with the black side towards the lens. When the hand appears I wind to the *first dot* and snap, then to 1 and snap again. And so dot and number, dot and number till 7. Then I count revolutions to dot and to 8 and on this data I roll along and get 17 pictures, unless I make mistakes.

—Yours, etc.,

C. COOKSEY.
(Barbados.)



INTO THE EYE of the SUN

By J. F. RIMMER.

Evening and into-the-light effects are among the most striking that photography can record, and are not difficult to take provided that a few necessary precautions are taken.



SAILING INTO THE SUN Generous exposure, followed by curtailed or water-bath development, is called for here.

AT this time of the year some extremely interesting and often beautiful effects may be obtained by taking photographs directly into the sun.

Some form of sky-shade must be used, but although the regular use of a lens hood is a good habit, there is no real need to purchase expensive accessories. All the photographs reproduced here were taken looking right into the sun, with an ordinary magazine held above the lens to prevent the rays of the sun from striking directly on to the lens. A certain amount of practice is needed to hold the paper, view the subject and press the shutter release simultaneously, but a willing friend can help a great deal

by holding the magazine. The paper or other object should be held so as to drop a shadow directly on the lens, but high enough to give an unobstructed view in the finder.

Except where there are strong clouds, it is essential that the sun should be shining, as without it the effect is often completely lost. After about five o'clock the sun will probably be so low that it will appear in the viewfinder and not above the top edge of the picture as was the case in all but the last of the examples herewith. In the absence of clouds the only alternative then is to find some convenient tree or building to screen the sun's light.

Generally this is

equivalent to turning a little to left or right and the principle is not then the same, as the picture is not taken straight into the sun, and figures, etc., would be rendered in the ordinary way and not as silhouettes.

In this kind of picture water

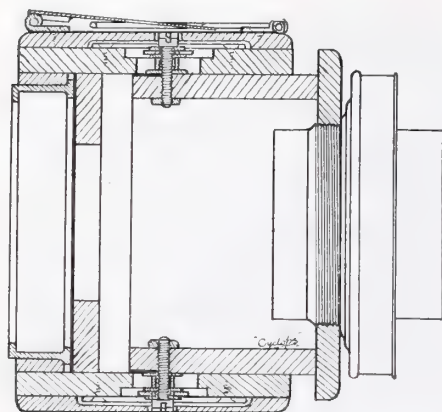
makes an appeal which is greater than ever. The sparkle of the sun on water is very effective, but don't be disappointed with your negatives until you have made prints of them. For pictures of the silhouette type the negatives should be thin and contrasty with practically no detail in the shadows.

For silhouettes the exposure required is much less than for the same subject with the sun behind the camera. Consequently, full use may be made of an appropriate colour filter to obtain a good rendering of whatever clouds are available.

Pictures such as that of the yacht, on the other hand, in which it is required to retain detail on the shadow side, require rather a longer exposure than the normal, and development absolutely must be short. Water-bath development, if the negatives can be treated individually, is a great help for such subjects.



EVENING. For such subjects as this a fairly brief exposure, yielding a thin negative, is suitable.



Sectional view of camera from right side. Showing general construction, and particularly the film-pack holder.

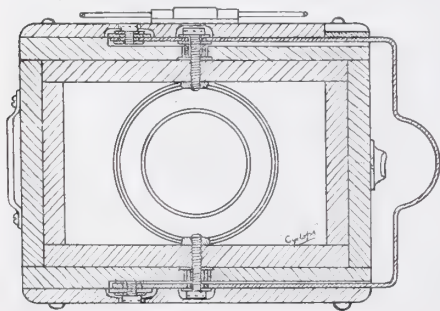
AN advertisement in "The A.P." offering 3-in. f/2 anastigmats by Bausch & Lomb, complete with Ilex shutter, for less than three pounds. Who could resist that? Not I, at least, for apertures as wide as that have always excited my imagination; they open up such vast fields of new work. So I bought one of them, without thinking overmuch of how I should use it. There is quite a kick in just possessing an f/2 lens.

Making a Camera.

After a while I began to wonder what on earth I could do with it. Then I remembered the tense excitement when I made my first pictures with a pinhole camera of cunning device and crude workmanship. If I could make a camera then, I could now. I was already getting worked up with the idea. My brain was being jostled here and there with all sorts of ideas.

The thing was to marry my lens to a suitable box. So, having put on my thinking cap (velvet-lined) and made a few sketches (many-lined), I ultimately evolved a design simple enough to be made with two shillings' worth of tool kit from the 3d. and 6d. stores and about ninepennyworth of materials from the same source.

The camera body was made from $\frac{1}{2}$ -in. thick plywood, and is simply a box sliding inside another box. The sectional drawings explain the general construction and contain detail enough to put on the right track anyone who is mechanic enough to make the camera at all.



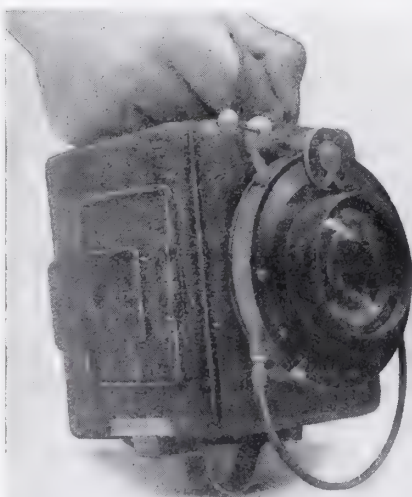
Sectional view of camera seen from the front. Showing mechanism of focussing adjustment.

Making Use of a Bargain Lens

The film-pack adapters, of which I made two—one for monochrome and one for colour—entailed more thought than mechanical skill, and were made from brass curtain runner of "ideal" section, supplied by our accommodating universal provider. To be sufficiently strong the corners and cross strip had to be dovetailed and sweated.

Ready for Test.

By working every minute of my spare time, the camera was ready for test two days before my departure on holiday.



The finished camera, showing view-finder and focussing scale.

Tremulously I inserted a valuable film pack and took the newly-completed toy with me to business. During the lunch hour I defiantly fired off the shutter at anything that held the remotest possibilities of a picture. I used up the twelve exposures, and then, removing the film-pack adapter, I toasted it in the sun for the remainder of the afternoon to test for fogging.

The reason I had chosen film pack was because it is a simple and quick operation to change over from monochrome to colour. Besides, film packs are so very convenient when on holiday, even if they are a little more expensive.

Under normal circumstances, the true photographer's heart beats a little faster as he crosses the threshold of his dark-room, so my feelings may be imagined when, with one

day left before the holidays, I had a dozen pan. film-packs and half a dozen colour film-packs reposing in my case, all hanging in the balance on the result of my "ultra-modern miniature."

Homeward bound, along the Great West Road, my speedometer hovered around the 65 mark. Arriving home, dinner could wait, development was all-important.

As this was a 'chrome film the red light could be used—a luxury in these days of panchromatism.

The First Results.

Peering anxiously at the films in the red light I saw first a dark patch and then, by slow degrees, the whole image. My fears and tremors had all been groundless, for in the first batch of negatives I had one or two as good if not better than any I had previously obtained with the most expensive modern precision cameras or press reflexes. One or two were slightly fogged, so as a quick cure for this I screwed a suspender (gent's black) on the back of the camera, so that it was a moment's work to hook it over the end of the film-pack adapter. I carried the camera throughout my holiday with the suspender gallantly doing its work. But on taking it out on a photographic club outing my fellow members were so indignant that I was forced to remove the offending appendage and do the job properly.

I even equipped my new baby with a lens hood; it was made from cardboard and covered with black velvet, two "pop-eye" fasteners holding it in place. The accompanying illustrations will give some idea of the appearance and size of the finished camera, which I am now getting anxious to try, at full aperture, on winter subjects. "CYCLOPS."



Another view of camera with one side uncovered to show focussing mechanism.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

The Tripod in Cinematography By SIGURD MOIR.

ONE of the essentials of successful ciné-photography is a picture that will not ultimately flit and jump about on the screen. It should show movement in the "action" portions only, and no other part of the setting should shift its position until the requirements of production technique indicate a panoram or an "approach" or some other shot in which it is perfectly legitimate to move the camera.

Steadiness Necessary.

Not always, however, are adequate precautions taken to keep the camera quite steady during the shooting. Indeed, if we are to judge at all by the many Press photographs depicting charming young ladies in the act of using their sub-standard cameras, it would seem that any easy poise of the body—with the camera held some two inches from the cheekbone—is the normal stance for shooting. Perhaps it is normal—but it is quite certainly wrong. Even our "still" colleagues find no little difficulty in steadying their unsupported instruments for spaces as brief as one-tenth of a second, hence it is obvious that a lengthy scene filmed in this manner would cease to satisfy the beginner just as soon as he had outlived the novelty of the thing.

The only successful alternative is, of course, the use of a support, and although this can often be improvised from a near-by tree or adjacent fencing there is no doubt that the only satisfactory and permanent solution to the problem is a folding tripod.

Essential Qualities.

Most of the advantages in the use of a tripod stand are rather obvious. Body wave is no longer a threatening possibility, and even after long spells of filming the camera-man is still in possession of uncramped wrists and forearms. Then the tendency to jerky movement ordinarily initiated by the motor drive is more effectively overcome, whilst any spring rewinds necessitated during the filming can be performed without the need for changing either the position of the "set" or of the background.

However, the ciné-tripod is intended to fulfil several less obvious functions, and for this reason we must see that the accessory of our choice is possessed of certain qualities which are essential to its good performance. It must, for instance, be firm and rigid when erected; and it must be capable of erection to both high and low viewpoints without prejudice to its ordinary stability.

Then it must possess the fullest possible movement in the head for panoraming and tilting purposes, whilst the head itself should be fitted with a large-winged and easily accessible screw to facilitate the work of fixing and removing the camera.

Nor should ease and comfort in travelling be forgotten. Most of the cinema tripods now on the market are made to fold neatly into the most convenient space—and are, moreover, sensibly constructed with a view to obtaining the maximum of efficiency from the inconsiderable weight of metal used.

Using the Tripod.

It will be seen that any tripod possessing the essential characteristics outlined above should be able to stand the strain of ordinary and even of emergency work without requiring constant care and attention from the already harassed camera-man. Once set up, it should stay rigidly in position until the requirements of further action render a change of position necessary.

Notwithstanding this, no tripod can behave satisfactorily in the face of careless setting or adjustment. The attachment screw must, for example, be turned tightly home in order that the camera itself may be firmly retained in

position; and, for the same reason, both the tilting and panoraming controls should be securely locked until such time as the relative movements are intended to come into action.

Setting Up the Tripod.

Then the greatest care should be paid to setting up the tripod legs. These, if of the reversible or "alternative-end" pattern, should be arranged with particular regard for the nature of the surface upon which it is intended to operate the tripod. Marble and highly-polished floors are frequently a source of considerable annoyance to the cinematographer, and these may be tackled most effectively by using the blunted or rubber ends of the legs—taking care, where these do not exist, to fit bored corks or rubber bungs over the familiar spiked "feet."

The same arrangement answers very well when working upon gravel and other rough surfaces, though here the spiked or ordinary ends will be found not only to operate with at least equal efficiency, but also to preserve the rubber for use in other contingencies.

When handling the tripod for height adjustments, it is best to have the telescopic legs quite loose—with the



Cinematographers who require a football sequence for a film should get to work soon, while the afternoon light is still strong. Confusing backgrounds, the bane of the still photographer, matter but little to the ciné camera, as the players always stand out well by virtue of their movement.

weight of the camera supported from beneath the tripod head with the left hand. The three legs may then be conveniently splayed and quickly locked in position with the free hand, remaining unweighted until the last.

In some situations, of course, it is found impossible to secure a uniform spacing of the legs, and here the adjustment must be so made that the horizontal axis of the camera does not alter even when the tripod head is panoramed through the full scope of the movement.

Working from low viewpoints is particularly difficult when using a non-adjustable tripod or when the legs of the telescopic variety are extended to their extreme limit. It is always best, in such circumstances, to work with the legs compressed as far as possible, for

not only will the risk of a collapse be considerably lessened but there will be much more space for the camera-man and his assistants to manoeuvre about the instrument.

Proper Care.

Considering the good service it is able to render the intelligent user, it is remarkable that the tripod does not come in for more careful handling and much gentler treatment. It is no exaggeration to say that—on location, at least—the instrument is more often than not kicked into position, whilst on both outward and return journeys it is no unusual thing to find the tripod indiscriminately bundled up with any collection of harmful and scratchy paraphernalia.

Such treatment indicates only too well the scant respect which the amateurs concerned have for one of the most important articles in their whole equipment. It also shows to some extent why troubles with the tripod are not entirely unknown—even in these days of robust and still more robust construction.

Let us, then, decide to treat the instrument with all the care that it deserves. It should be no difficult matter to arrange for a member of the production unit to act as tripod bearer—both to and from the location, whilst the storage-bag normally supplied with the tripod will preserve it during periods of inactivity.

For the rest, it will usually be found sufficient to keep the instrument clean and lubricated with graphite at the friction faces.

The Week's Meetings

Thursday, September 16th.

Camberwell C.C. Magazine No. 4.
Kinning Park Co-op. C.C. Beginners—Bring Prints for Advice.
Nottingham and Notts P.S. Clifton Hall. (South Notts Bus 2.20.)
Oldham P.S. "Architecture." T. Burton.

Friday, September 17th.

Folkestone C.C. "Indoor Photography."
R.P.S. "With a Camera in the Antarctic." A. Saunders.

Saturday, September 18th.

Accrington C.C. Belthorn.
Bath P.S. Little known Bath.
Blackpool and Fylde P.S. Salmsbury. H. D. Keighley.
Bristol P.S. Old Clevedon.
Hackney P.S. The Ching Brook.
Hull P.S. Little Weighton to Beverley.
Kinning Park Co-op. C.C. Braidwood—Fiddlers' Glen.
Letchworth C.C. William (Walk).
Liverpool A.P.A. Helsby Hills.
Luton and D.C.C. Avot St. Peter.
Northamptonshire N.H.S.P.S. Photographic Alliance "Red Book" Day.
Sheffield P.S. Derbyshire Dales.
Singer C.C. Renton to Cardross.
S. Suburban and Catford P.S. "Red Book" Day at R.P.S.
Stafford P.S. Old Stafford Society Outing.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Saturday, September 18th (contd.).

Stockport P.S. Ladybrook—Bramhall.
Worcestershire C.C. Opening of Exhibition.

Sunday, September 19th.

Harpden and D.P. and C.S. Burnham Beeches.
N. Middlesex P.S. Sonning and Wargrave.

Monday, September 20th.

Bayswater and Paddington P.S. Annual Exhibition.
Oldham Equitable P.S. "Slide-Making." J. Stubbins.
Southampton C.C. Outing to Messrs. Chandler's Photographic Studios.
Stourbridge I.P.S. Competition. Subject Optional. Exhibition Entries.

Tuesday, September 21st.

Bradford Junior P.C. Mr. Marshall and his Folio.
Hackney P.S. Special Sale.
Manchester A.P.S. "Through Yugoslavia with a Camera." W. E. Hughes.
Royal P.S. Exhibition Lantern Slide Night.
Windlesham C.C. "Bromesko." (Kodak).
Worthing C.C. General Meeting. Competition Entries.

Wednesday, September 22nd.

Mountain Ash C.C. Beginners' Mistakes.
S. Essex C.C. Bansall Shield and E.A.F. Mixed Subject Folios.

Exhibitions and Competitions

CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 30. Rules in the issue of August 25.

The Amateur Photographer Novices' Competition.—Special prizes of supplies of films. Latest date for entries, September 30. Particulars in this issue.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Nuro Competition.—Cash prizes every month. Special prizes for boys and girls under sixteen. Full particulars obtainable from any photographic dealer, or from Nuro Ltd., Biggleswade, Bedfordshire.

Isle of Man Sixth Annual Amateur Photographic Competition, £300 cash prizes.—Open until September 30. (P. A. Clague, Publicity Department, Isle of Man.)

"Daily Mirror" "Nushots" Weekly Photographic Competition. Cash prizes. (The Editor, "Daily Mirror," Fetter Lane, London, E.C.4.)

XVle Salon International de Photographie de Belgique.—Open, May–October. (M. Julien Lejeune, 70, Av. Van Becelaere, Boitsfort, Brussels.)

Eighth Chicago International Salon of Photography.—Open, July 15–September 19. (Alex. J. Krupy, Chicago Camera Club, 137, North Wabash Avenue, Chicago, Illinois, U.S.A.)

XXXIle Salon International d'Art Photographique de Paris.—Open, October 2–17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (9e).)

I International Exhibition of the Photo-Press and Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Open, September 11–October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)

Professional Photographers' Association Annual Exhibition, Princes Galleries, Piccadilly, W. "Camera Portraits"—September 3 to September 15. "Photography in Commerce and Industry"—September 17 to September 29.

3e Internationale Focus Fotosalon, Amsterdam. Holland.—Open, September 11–26. (Focus, Ltd., Fotosalon, Bloemendaal, Holland.)

Second Western Ontario Salon of Photography.—Open, September 13–18. (A. E. Adams, 923, Maitland Street, London, Canada.)

London Salon of Photography.—Open, September 11–October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Fifth Annual Salon, Rockville Centre, N.Y.—Open, September 11–18. (Dr. M. F. Lee, 74, N. Long Beach Road, Rockville Centre, N.Y.)

Anthracite Salon of Photography, Everhart Museum, Scranton, Penna, U.S.A.—Open, September 18–October 4. (Salon Director Everhart Museum, Scranton, Penna, U.S.A.)

The Victorian International Salon.—Open, October 18–30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Entries, September 20; open, October. (Modern Magyar Fényképezők, VIII, Rákóczi-ut 19, Budapest, Hungary.)

Windlesham Camera Club.—Open, October 21–23. Last day for entries, October 2. (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

Fourth Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Rotherham Photographic Society Forty-eighth Annual International Exhibition.—Entries, September 20; open, October 12–16 inclusive. (E. G. Alderman, Ruardean, Newton Street, Rotherham, Yorks.)

Sixth Irish Salon of Photography.—Entries, September 25; open, October 30–November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

"Irish Travel" Photographic Competition, 1937. Cash prizes.—Entries, September 30. (The General

Manager (Photo Competition), Irish Tourist Association, 14, Upper O'Connell Street, Dublin, I.F.S.)

Cyclists' Touring Club (Metropolitan D.A.) Second Annual Photographic Competition.—Entries, September 30; open, October 28–30. (G. H. Craddock, 9, Lady Margaret Road, Kentish Town, N.W.5.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Entries, October 1; open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

G.E.C. (Coventry) P.S. 4th Annual Exhibition.—Entries, October 14; open, November 8–13. (C. W. Crowe, G.E.C. (Coventry) Photographic Society, General Electric Co., Ltd., Coventry.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

XIe Internationale Fotosalon "Iris".—Open, January, 1938; last day for prints and entry forms, November 30, 1937. (F. Geeraerts, Brederodestr. 22, Antwerp, Belgium.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

A second exhibition of pictures by F. J. Mortimer was opened last week at the Camera Club, 17, John Street, Adelphi, W.C.2. This collection consists almost entirely of yachting and battleship subjects. The show is open to the public for a month. Admission is free on signing the visitors' book.

The 76th Annual Open Exhibition of the Edinburgh Photographic Society will be held in the Society's Rooms, 16, Royal Terrace, Edinburgh, from March 19th to April 2nd, 1938. The closing date for entries is Monday, February 28th, 1938. There are four classes: 1, Portraiture and Life; 2, Landscape and General; 3, Lantern Slides; 4, Colour Transparencies. An entry fee of 2s. 6d. will be charged, which covers five prints (or sets of four lantern slides or transparencies). A few entry forms are available at these offices, or from the Hon. Exhibition Secretary, John S. Rodger, at the above address.

The Coronet Camera Company, 310, Summer Lane, Birmingham, 19, inform us that in future the prices of the 9.5-mm. projectors are as follows: Hand-driven Model, £7 7s.; Motor-driven Model, £9 17s. 6d. Both these are supplied complete with super-reel attachment and with necessary resistances, no further purchase of supplementary parts being necessary.

An Exhibition of Photographs by members of the Leith Camera Club will be open during September in the Art Library, at the Central Library, George IV Bridge, Edinburgh. The exhibition will be open daily from 10 a.m. to 9 p.m. Admission is free.

The latest additions to the range of Ditmar ciné cameras are equipped with a built-in photo-electric exposure meter of semi-automatic type. In use, a knob controlling a resistance is set to the speed of the film with which the camera is loaded, after which the needle of the exposure meter points to the lens-aperture which should be used to ensure correct exposure of the subject at which the camera is aimed. A very important feature is that the indications of the meter and a scale showing at any moment the aperture at which the lens is set are both visible in the view-finder. Since the aperture is controlled by a sliding knob so placed as to be conveniently accessible with the camera in use, it is easy not only to check, but to adjust the exposure as required while actually filming a scene. This is of very great value in panning or tracking shots, where the luminosity of different parts of the scene may not be the same. Cameras fitted with this new improvement, which should remove the last

excuse for incorrect exposure, are offered, with fixed-focus f/2.8 Hermagis lens, at the following prices: 8-mm. size, for 25-ft. double-run spools (lens f/2.5), £26 10s.; 9.5-mm. camera, for 30-ft. chargers, £25; 9.5 or 16 mm. camera, for 50-ft. spools, £27 10s. Models with the same and other lenses in focussing mounts are also available at slightly enhanced prices. These new models can be obtained through any dealer, but for further information the interested reader should apply to the sole concessionaires, Messrs. Actina Ltd., 29, Red Lion Square, W.C.1.

So many educational authorities have decided to use "talkies" in the classroom during the coming school year that Gaumont-British Instructional Ltd. are increasing their current programme by fifty per cent. At present Great Britain lags far behind other countries in applying the film to education, there being in this country only about 1,000 schools using projectors as against 9,400 in France, 17,000 in Germany, and 10,000 in America. Nevertheless G.B.I. hope to distribute at least 25,000 reels of educational film this year, on subjects ranging from geology and natural history to physical training. Teachers and others interested should write to Gaumont-British Instructional

Ltd., at Film House, Wardour Street, W.1, for details of these and other films.

Mr. C. H. Bailey, "Aber," Birchin Lane, Nantwich, Ches., is the latest winner of the Wallace Heaton "Happy Holidays" competition, and has been awarded the usual weekly prize of one guinea. Full particulars of these competitions appear regularly in our advertisement columns.



IT IS A SLEEPING DOG.

WHAT IS THIS ?

(Solution to the puzzle-picture on page 305.)

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulae are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½ x 3½ x 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

92. Makers' Formulæ: Developers for Gevaert Papers—(2)

G. 254. Extra-Contrasty Developer.

Potassium hydroxide 220 grs. (25 grm.)
Sodium sulphite (anhydrous) .. 880 grs. (100 grm.)
Potassium bromide .. 27 grs. (3 grm.)
Hydroquinone .. 480 grs. (55 grm.)
Water to .. 20 oz. (1,000 c.c.)
If crystallised sulphite is used, take double above quantity.

This developer is intended for photo-technical papers only, and gives maximum contrast. Time of development, 90-120 secs.

G. 252. Blue-Black Tones on Ridax.

Metol .. 22½ grs. (2.5 grm.)
Sodium sulphite (anhydrous) .. 220 grs. (25 grm.)
Hydroquinone .. 54 grs. (6 grm.)
Sodium carbonate (anhydrous) .. 358 grs. (41 grm.)
Potassium bromide .. 4½ grs. (0.5 grm.)
Water up to .. 20 oz. (1,000 c.c.)
If crystallised sodium sulphite is used, take double quantity shown. If crystallised sodium carbonate is used, take 880 grs. (100 grm.)

This developer yields intense blue-black tones on Ridax paper.

G. 262. Rapid Warm-Tone Developer.

Hydroquinone .. 220 grs. (25 grm.)
Sodium sulphite (anhydrous) .. 620 grs. (70 grm.)
Sodium carbonate (anhydrous) .. 296 grs. (33.5 grm.)
Potassium bromide .. 18 grs. (2 grm.)
Water to .. 20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double the quantity shown. If crystallised carbonate is used, take 800 grs. (91 grm.)

This developer yields tones ranging from warm-black to red on Vittex D and Prestona. It is diluted with 2 to 6 parts of water according to the tone required, and development takes 2 to 6 minutes at 65 degrees. G. 262 is less consistent with respect to tone produced than is G. 261.

Exposure required is from 1½ to 4 times that needed for black prints with G. 251; that is, about half that required when using G. 261 for warm tones.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Sky Filter.

I have just bought a sky-filter, and notice that the colouring on it is graduated, one end being darker than the other. How do I use it, please?
F. R. L. (Wembley.)

The sky-filter should be placed on the front of the lens with the darkest part at the top. What effect it will have depends upon its distance from the lens, but the object of such a filter is to cut down the light from the sky portion of the subject. It follows that objects coming against the sky will also be given a reduced exposure.

A Misunderstanding.

I took a film to be developed, and when I called to collect it I found the firm had made prints. They claim that I should pay for these, which I have declined to do, since I did not order them and do not want them. They say I did not specify "developing only," and refuse to return my film unless I pay for the unwanted prints. Are they in the right in withholding it?
H. B. (London.)

In the absence of witnesses we do not see how the dealer can prove that you ordered prints, or that you can prove that you did not. In our opinion, however, the dealer has no right to retain your film. All he can do legally is to try to prove that you ordered prints and to recover the money due for them.

Hinging Prints into Album.

I want to mount some prints in an album, in such a way that they can be turned over to read any notes there may be on the back of them. Mounts such as those used for fixing stamps would suit my purpose; where can these be obtained?
E. J. H. (Uxbridge.)

It is difficult to see how you can mount your prints satisfactorily and yet permit of their being turned over. The only way we can suggest is that you should make hinges of some thin fabric or tough paper and attach one half to the back of the print and the other half to the leaf of the album. Ordinary stamp hinges would, we fear, not be sufficiently robust.

Inside Churches.

Is there any law, unwritten or otherwise, with regard to photography in churches? I have photographed many into which I have gone as a visitor, and would like to enter one or two prints in competitions. This, however, might lead to publication, and I do not wish to put myself in the wrong by allowing this. D. F. L. (Salford.)

It is always advisable to obtain permission from the vergier or vicar when taking photographs inside a church, if only as a matter of courtesy. Generally, we have found that no objection is raised, but if anyone in authority can be found it is better to ask.

We think, however, that photography inside the cathedrals is generally forbidden, but again you might apply to the vergier.

Black Ring on Films.

Can you tell me the cause of the black ring of fog on the enclosed negatives? The shutter has been examined by a local firm and pronounced in good order. H. V. G. (Weston-super-Mare.)

Without examining your camera we cannot say definitely what is the cause of the trouble with your negatives. But your negatives strongly suggest that some part of the lens mount, which should, of course, be dead black, has lost its paint with wear, and so has become bright. The resulting reflections would produce markings of the type that your negatives show.

Correction Filters.

It appears that the aim of a correction filter used with panchromatic materials is to even up sensitivity so that the spectrum becomes nearly a straight line. Yet the curve of visual luminosity is anything but straight, and has a strongly-marked maximum in the green-yellow. Can you reconcile these facts? C. D. S. (Southampton.)

You are in error in supposing that the aim of a filter is to make the spectrum a straight line. The perfect filter would re-shape the colour-response curve of the film to match exactly the curve of visual luminosity.

Double Exposure.

Can you explain the haziness of the enclosed photograph? At first I thought it was camera-shake, but the clearness of the lettering on the posters seems to contradict this.

A. F. M. (Cheshire.)

Your photograph shows distinct double exposure, although the camera must have been kept still for part of the time in order to get good definition on the posters. Superimposed on the sharp image is at least one blurred image of the same posters, which may have impressed themselves on the film during the same exposure or during a second unintentional one. Some shutters open if the setting lever is released when it has all but completed its travel; is this a possible explanation? Or did the setting-lever catch on your finger as it flew back? Or was the shutter set at "Bulb"? Any of these might produce a result such as that you send.

V.P. with Range-finder.

Can you tell me of a camera that fits the following specification: To use V.P. roll film, 8 or less exposures on spool, coupled range-finder, f/3.5 lens in Compur shutter. I should have thought this was a normal small camera, but I cannot find one. Is one made, or likely to be made?
P. V. B. (London.)

To the best of our knowledge, no camera using 8-exposure V.P. film and fitted with a coupled range-finder is made.

Practically the same size of picture, however, is obtainable in the various 16-on-3½ x 2½ cameras, and several of these are fitted with range-finders. Owing to the fact that 16 exposures in this type of camera cost no more than 8 taken on V.P. film, the latter size is less popular than it once was. We have not heard that any manufacturer plans to bring out the exact type of camera for which you ask.

Making a Spotlight.

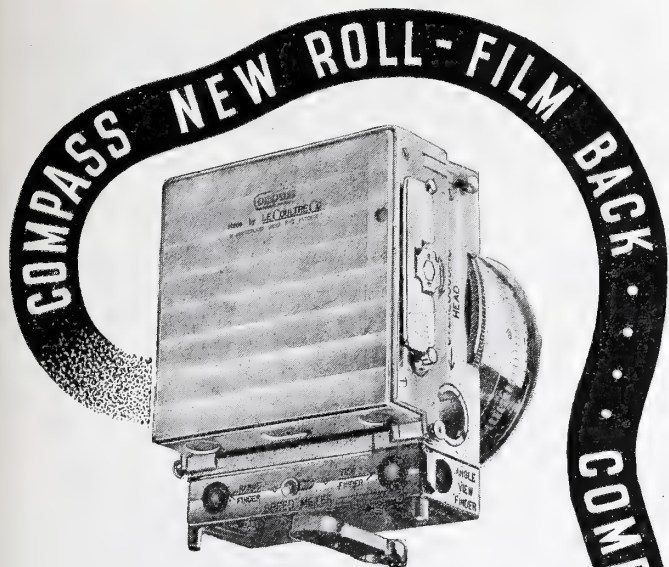
I want to make myself a spotlight giving, as nearly as possible, a parallel beam of light. Several condenser lenses are available, and if special bulbs are needed these could no doubt be obtained. How should I use the lenses and what kind of bulbs do I need? H. M. D. (Bournemouth.)

For obtaining a parallel beam of light the source of light should be placed at a distance from the lens equal to its focal length, and the light should emanate as nearly as possible from a point. We advise you to experiment with clear gas-filled bulbs, and to replace these with special projection bulbs if you find it desirable to have an even smaller source of light.

A Focussing Query.

I have worked out the hyperfocal distance for my lens as about 70 ft., but my camera will focus on distances greater than that. Under what circumstances would one focus on distances greater than the hyperfocal distance?
E. J. B. (Chiswick.)

A camera is focussed on distances beyond the hyperfocal distance when it is required to photograph objects at infinity as sharp as the lens can render them. With the lens fixed on the hyperfocal distance objects at infinity are not truly sharp in the theoretical sense, but only passably sharp within whatever limits have been set in calculating the hyperfocal distance.



THE new Compass Roll-Film Back can be interchanged with the standard hinged back (for glass plates) in a second or two. It holds its own miniature roll-film of 6 exposures—a most convenient number. It has positive one-turn-per-picture winding and a retracting pressure plate. The thickness of the camera is increased only $\frac{1}{4}$ inch. Two types of film are available, Selochrome at $1/6$ for two six-exposure spools and Selo Fine Grain Panchromatic at $1/9$ for two six-exposure spools.

Compass Roll-Film Back £5 · 0 · 0

● WRITE for the 48pp. illustrated Compass booklet. Appointed Compass Dealers will gladly demonstrate the Compass Camera and the new Roll-Film Back.

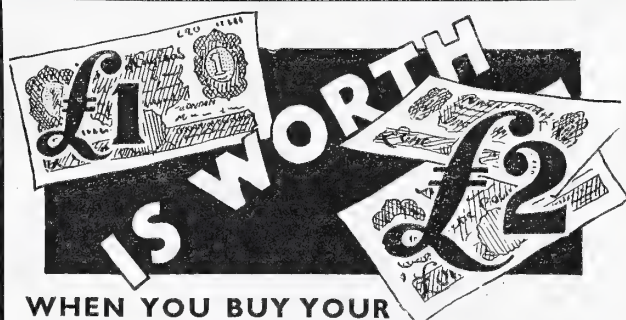
Compass

BUILT LIKE A WATCH — AS SIMPLE TO USE

COMPASS CAMERAS, LTD., 57 Berners Street, London, W.1

RFW76

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



WHEN YOU BUY YOUR

BARGAINS AT 'CITY SALE'

They're all used and fully guaranteed, and offered at 30% to 70% below original list prices.

Pathe de Luxe Cine Camera, $f/3.5$ anastigmat and leather case. New condition. Cost £11 5s. £7 10 0

9.5 Midas Cine Camera and Projector, combined, $f/2.5$ anastigmat lens £1 19 6

9.5 Miller Cine Camera, variable speeded motor, $f/3.5$ Dallmeyer lens £5 12 6

16-mm. Ensign Cine Camera, $f/2.6$ anastigmat, leather case. £7 17 6

16-mm. Bolex Cine Camera, $1\frac{1}{2}$ -in. $f/2.9$ Dallmeyer wide-angle, 3-in. Dallmeyer Telephoto. In new condition. £45 0 0

16-mm. Victor Projector, 750-watt Projection lamp, motor driven, transformer for use off any voltage, and travelling case. £32 10 0

16-mm. Model C Kodascope, with variable resistance. £6 17 6

16-mm. Ensign Projector, 100-watt lamp, variable resistance. Cost £7 £5 7 6

9.5 Pathe Home Movie Projector, super attachment, motor driven, added resistance. Cost £14 £8 5 0

3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ De Luxe Zedel, double extension, metal body, $f/3.8$ anastigmat, D.A. Compur shutter, roll-holder and 3 slides, leather case. £5 12 6

9 × 12 cm. Ica Ideal, $f/6.3$ Zeiss Tessar, Compur shutter, 6 slides and case. £4 17 6

5 × 4 Sanderson, $f/8$ anastigmat, fully-speeded shutter, 6 double plate holders. £3 19 6

$\frac{1}{2}$ -pl. Ica Roll Film, $f/6.8$ double anastigmat, Compur shutter. £2 7 6

3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Coronet Roll Film, $f/7.7$ anastigmat lens. Cost 35s. £1 5 0

3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Icarette Roll Film, $f/4.5$ Tessar, Compur shutter and leather case. £6 17 6

Leitz Microscope, 3 objectives, 2 eyepieces, circular stage, with swing-out Abbe condenser and case. £19 10 0

Model III Leica, $f/2.5$ Hektor, coupled range-finder, ever-ready case. As new £30 0 0

ANYTHING
OVER 50/-
ON EASY TERMS

200-B Pathe Projector, with added resistance. Cost £16 15s. £12 5 0

Vest Pocket Exakta Reflex, $f/3.5$ anastigmat lens. £13 10 0

6 × 6 Rolleiflex, Automatic Model, $f/3.8$ Tessar. £15 15 0

3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Palmo, $f/4.5$ Tessar, 2 double slides, F.P. adapter, leather case. £14 10 0

7/5 a month

for 15 months buys an

ENSIGN

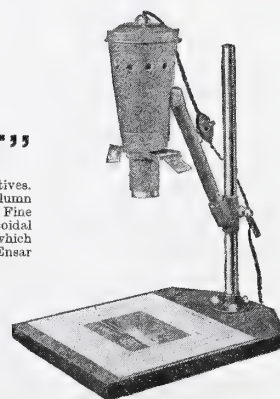
"MAGNAPRINT"

Standard enlarger for all miniature negatives. The body slides freely on the supporting column and clamps in the required position. Fine focussing is then carried out by the helicoidal lens mount provided with a large knob which locks it firmly in position. With $f/6.3$ Ensar lens. Enlarges up to 15×10 .

Cash price £5 : 5 : 0

APPROVAL

To post-buyers allowed for 5 days against cash deposit. Good exchange allowances. 104-page catalogue post free.



(1929) LTD.

CITY SALE & EXCHANGE

84, ALDERSGATE ST., LONDON, E.C.1

Also at 59/60, CHEAPSIDE : 90/94, FLEET ST. : 54, LIME ST., and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C. : Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1 : 47, BERKELEY ST., W.1 : 43, KENSINGTON HIGH ST., W.8 : 1a, AVERY ROW, W.1.



PURMA SPECIAL

THE BEGINNER'S MINIATURE

Ordinarily, to take successful action and high-speed subjects needs some photographic experience and skill. But anyone can get successful action pictures (or any other kind) with a PURMA SPECIAL. Its very special design eliminates focussing, lens and shutter speed setting, and does away with all kinds of calculations. All you have to do is hold up the camera and shoot. The adjustment of the three speeds, 1/25th, 1/150th and 1/450th, is **automatic**—decided by one of three ways of holding the camera. From each roll of ordinary V.P. film costing 1/- you will get 16 clear, sparkling pictures—action—landscape—indoors—and (with a simple attachment) portraits. Fitted f/6.3 Beck lens. With the PURMA SPECIAL you can indulge in the most enjoyable miniature photography at the least expense. For the PURMA SPECIAL camera costs

Actual size of contact print.
Taken 11.30 a.m., winter sunlight,
panchromatic film, medium speed



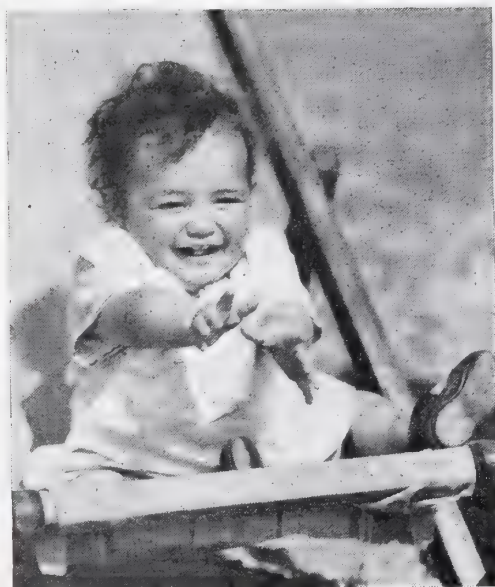
ONLY 50/-

Purma Portrait Attachment.....3s. 6d.
Ever-ready leather carrying-case with shoulder strap...10s. 6d.
Carrying sling.....2s. 6d.

AT YOUR DEALERS

Or special illustrated brochure and name of nearest stockist from the Sole Concessionaires :

R. F. HUNTER LTD. "Celfix House,"
51, GRAY'S INN ROAD, LONDON, W.C.1 Phone: Hol. 7311/2



PRICE 2/6 net
By post 2/9

From all Leading Booksellers, or direct
from the Publishers

**NOW READY.—A new book which will help
you to get the best results with your camera!**

Brighter Photography

by DAVID CHARLES, F.R.P.S.

This handy book reveals in a clear, attractive way the secrets of successful photography. Though primarily intended for the novice, it is invaluable to every keen camera user.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint. By simple cross references these illustrations provide a series of clear, concise lessons in the art of making better pictures.

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

MISCELLANEOUS ADVERTISEMENTS

NOTICES

THE CHARGE FOR ADVERTISEMENTS in these columns is:—
12 words or less 2/6, and 2½d. for every additional word.

Each paragraph is charged separately and name and address must be counted.

The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders and Cheques sent in payment for advertisements should be made payable to **ILIFFE & SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

CAMERAS AND LENSES

NEGRETII and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

ENSIGN Midget Roll Film Camera, f/6.3 Ensign anastigmat and purse, £1/10

31×2½ Wafer Folding Pocket, double extension, high rack rising and cross, reversible and wire frame finder, fitted 10.5-cm. Tessar f/4.5, Compur delayed shutter, 1 to 1/250th, 6 slides, roll holder, leather case; fine order, £6/17/6.

31×2½ Ensign Special Reflex, revolving back, quick-wind focal-plane shutter, 1/15th to 1/1,000th, Ross Xpres f/4.5, Ilford colour filter, Ensign magnifiers, 12 slides, leather case; all as new, £10.

31×2½ Adams Minex de Luxe Reflex (latest pattern), Ross Xpres f/4.5, 3 D.P. holders, F.P. adapter, leather case; fine condition, £27.

1-PLATE Cameo Folding, double extension, rack 4 rising and cross, reversible finder, Dallmeyer Perfac f/6.3, speeded shutter, 1 to 1/150th, cable release, 5 slides, £22/17/6.

31×2½ Nagel Folding, focussing, reversible and wire frame finder, Nagel anastigmat f/4.5, Ibsor shutter, 6 slides, F.P.A., leather case, £3/10.

31×2½ Agfa Standard Folding, focussing, reversible and wire frame finders, Agfa anastigmat, f/6.3, speeded shutter, 3 slides, £17/7/6.

31×2½ Mentor Sports Reflex, quick-wind focal-plane shutter, 1/14th to 1/1,300th, Hugo Meyer Plasmat f/2.7, 6 slides, F.P. adapter, leather case; fine condition, £29.

1-PLATE Revolving back Graflex Reflex, Kodak anastigmat f/4.5, 2 F.P. adapters, leather case, £5/15.

31×2½ Marions, Soho, Reflex, rack focussing, rack 4 rising front, deep hood, with masking device, revolving back, quick milled head, focal-plane shutter, Cooke Aviar f/4.5, F.P. adapter, leather case; new condition, £19/10.

41×6 Ernemann Focal-plane Camera, direct finder, quick-wind focal-plane shutter, 1/20th to 1/1,000th, cable release, Ernemann Ernastar f/2, infra-red filter, Micro filter No. 5, with adjustable holder, in case, 12 slides, F.P. adapter leather case; all as new, £12/17/6.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETII and ZAMBRA, 122, Regent St., W.1. [0010]

HAYHURST—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, over 200 in stock, exchanges entertained.—Newsham, 116, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S—Avo Photo-electric Meter, in pouch, 60 secs. to 1/2,000th, £2/5.

MOUSLEY'S—Kodak Duo, f/4.5, D.A. shutter; soiled; list £6; £5.

MOUSLEY'S, 309, Witton Rd., Birmingham, 6, for guaranteed cameras. [0032]

ZEISS Kolibri, half-V.P.K., Tessar f/3.5, Compur, £5/15.—43, Gover Rd., E.12. [8973]

NOW IS THE TIME

to obtain a really good Camera at the lowest possible cost. Each Camera is in perfect condition, and may be had on approval against full deposit.

SELECTED USED BARGAINS

3686. Special Offer.—2½×3½ Ensign Autospeed Roll Film Camera, f/4.5 Aldis Uno anastigmat lens, focal-plane shutter, rising front, leather case £8 8 0

3679. Super Ikonta (2½×3½ or 16 on 120), f/4.5 Zeiss Tessar lens, Compur D.A. shutter, leather case. As new condition. £15 15 0

3705. Baldax, f/2.9 Meyer Trioplan, Compur shutter, takes 16 on 120, leather case £6 10 0

3721. Norfolk Miniature (16 on 120), f/2.9 Steinheil Caesar lens, Compur D.A. shutter, ever-ready leather case £6 6 0

3643. Marvo Miniature (35-mm.), f/2.9 Schneider Radionar lens, Compur shutter £7 15 0

3581. Leica Model II, f/1.9 Dallmeyer lens, leather case £24 0 0

3648. 2½×1½ Ica Bebe Plate Camera, f/4.5 Zeiss Tessar lens, 8-speed shutter, 6 S. slides, release, leather case £5 0 0

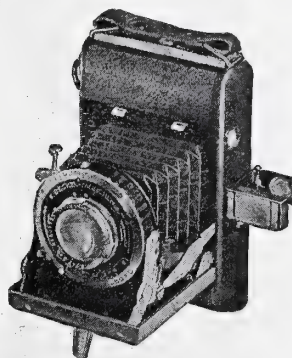
Special Offer.—Ensign Enlarger, for negatives up to 3½×2½, Ensign f/6.3 anastigmat lens, double condenser. Condition as new £6 15 0

LEICA LENSES :—
Hektor 7.5-cm. f/1.9 £22 0 0
Hektor 13.5-cm. f/4.5 £13 0 0
Elmar f/3.5 3.5-cm. £6 0 0

Special Offer.—Contaflex, for 24×36 mm. cine film, built-in photo-electric exposure meter, focussing screen, double picture size, Zeiss Tessar f/2.8. £80 0 0

Each of these cameras can be purchased over a period of 9, 12, 15, or 18 months.

THE NORFOLK MINIATURE



SPECIFICATION :

This model, for taking 16 pictures on the popular 2½×3½ in. film (picture size 4½×6 cm.), is fitted with Compur Rapid shutter, speeds from 1 to 1/400th sec., and Schneider Radionar f/2.9 lens.

£7:19:6

Or 9 monthly payments of 19/7 12 of 14/-.

Also available with the Compur Normal shutter, speeds from 1 to 1/250th sec. and f/2.9 Steinheil Caesar lens £6 15 0

SEND YOUR FILMS TO US FOR EXPERT CARE IN FINISHING.

JUST A FEW OF MANY CINÉ BARGAINS

402. Cine-Kodak Model K Camera, f/1.9 Kodak anastigmat lens, normal and half-speed, complete with combination leather case. Condition as new £24 10 0

436. Kodascope 16-mm. Model A, 250-watt, with resistance for all voltages. In good condition £15 15 0

446. Cine-Kodak Model B, takes 50-ft. or 100-ft. film, f/3.5 lens, with portrait attachment £6 18 0

448. Pathoscope de Luxe Motocamera, f/2.7 Zeiss Tessar lens £6 6 0

450. Ensign Kinemac Model 4 16-mm., f/3.5 T.T.H. Cinar lens, 16 and 8 frames per second, takes 50-ft. spools, complete with leather case £4 12 6

453. Pathoscope 200-B Projector, for 9.5 film, mains model, complete with two lamps of 220 volt 250 watt and 240 volt 250 watt £12 12 0

437. Two Model B Gabescopes 16-mm., complete with twin speakers. Just overhauled. List £135 £78 0 0

ESTABLISHED OVER HALF A CENTURY.

SHEFFIELD PHOTO CO. LTD.

Grams : 6, NORFOLK ROW Phone : 22079
Photo, SHEFFIELD, 1 (2 lines).
Sheffield.

ADVERTISEMENTS for these columns are accepted up to FIRST POST on FRIDAY MORNING (previous to date of issue) at the Head Offices of "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, or on THURSDAY MORNING at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 280, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

The Proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

For Particulars of Box Number Advertisements and Deposit System see previous issues.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

ALLENs.—Dollina II, Xenon f/2 lens, E.R. case, and filter, £13/19/6; Leica Model II Elmar f/3.5, E.R. case, £21; 4×4 Praxidos Automatic Enlarger, f/3.5 lens, £12.

ALLENs.—Leica Model II, Hektor f/2.5, case, filter, copying device, cassette, £22/10; Contax Model I, Tessar f/2.8, slow speeds, £21/10.

ALLENs.—Ikonflex II, Tessar f/3.5, £15/19/6; Rolleicord II, Triotar f/4.5 (shop-soiled) £12/10; Dekko 9.5 Cine, Ross f/1.9, case, tripod and Telephoto lens, £13/15.

ALLENs for Generous Exchange allowances; all types of modern miniature cameras, purchased for cash, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers make sure you reach Allens. [0087]

RETINA, chrome, Ektar f/3.5, Compur Rapid, E.R. case; perfect order; list £13/13; bargain, £6/10.—33, High St., Aberdeen. [8898]

V.P. Ermanox, f/1.8, £15/15; T.-P. Special Reflex, 3½×2½, f/4.5 Ross Xpres, accessories, £8.—Franks, 37, Perryman Farm Rd., Ilford. [8967]

LEICA III, 5-cm. Elmar, excellent condition, ever-ready case, Correx tank, £20.—Davies, Nantiesyn, Aberdovey. [8969]

FOTH-DERBY, f/2.5, 1/500th, F.P., delayed-action, filter and pouch, £5.—James, Tailor, Morriston. [8970]

LATEST Rolleiflex 6×6, f/3.5 Tessar lens, L Compur shutter, 1/500th, flawless, £17/10; approval deposit.—Newcombe, 18, Cope Avenue, West Wickham, Kent. Phone Spring Park 1473. [8972]

COMPLETE Outfit, Super Ikonta 3½×2½, Tessar f/4.5, leather case, all new condition, also ½-pl. Enlarger, fitted electric, quantity accessories, Optochrom tank for films, meters, dishes, measures, etc.; having no time, will clear the lot for £17/10.—J. M., 67, Trafalgar Rd., Greenwich, S.E.10. [8978]

ROLLEIFLEX 6×6, f/3.5 Tessar, automatic, new condition, E.R. case, U.V. filter, lens hood, Set No. 2 Proxars, Duto lens, £18, deposit.—Box 3327, c/o "The Amateur Photographer." [8979]

ENSIGN Film Reflex, Ensign f/4.5, leather case, filter; as new, £4.—O'Gorman, Buckingham Rd., Ansdell. [8982]

ETUI 3½×2½, f/4.5 Vario, as new, F.P.A., case, tripod, Rhaco finder, £5.—Box 3338, c/o "The Amateur Photographer." [8986]

ROLLEICORD II, 6×6, with Zeiss Triotar f/3.5, in ever-ready case; used a few times only; cost new, £17/10; bargain, £12/10.—519, Croydon Rd., Beckenham. [8988]

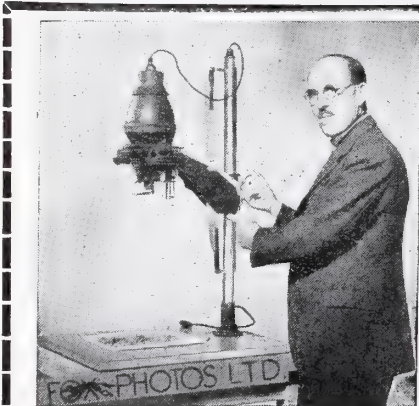
LEICA III, chromium, f/3.5 Elmar, E.R. case; filter.—128, Gordon Rd., Peckham, S.E.15. [8987]

57/6 Ensign Selfix, f/4.5, Mulchro shutter; excellent condition.—King, 73, Dorset Rd., Forest Gate, E.7. [8989]

1-PLATE Ruby Reflex, 8-in. Pentac, £15; enquire—4 Palmer, 29, Leaside Avenue, N.10. [8990]

VOIGTLANDER Brilliant, f/4.5, Compur, £5/15; absolutely as new, for £3/17/6.—Salmon, High St., Stockton-on-Tees. [8994]

R. E. SCHNEIDER



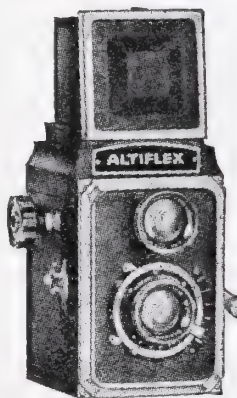
Many years of manufacturing and supplying enlargers to a great many leading houses in this country enable me to recommend M & W enlargers as the best proposition for SERIOUS AMATEUR AND PROFESSIONAL USERS. Write for free advice if you are in any doubt as to the model most suitable to your own personal requirements to **Mr. HERBERT HISCOCK**. If you should be the proud possessor of a high-class precision camera the only adequate accessory is the World's Premier Enlarger M & W.

M & W—30 Years of Specialisation—M & W
The world's most comprehensive range.

Filmarus 0.3 x 4 cm.	£7 9 6
Filmarus 1, 4 x 4 cm.	£9 13 6
Ditto, to take Leica lens.	£8 6 0
Ditto, to take Contax lens.	£8 8 0
Ditto, to take Kine-Exakta lens.	£8 12 6
Ditto, to take Robot lens.	£6 12 6
Filmarex, 6 x 6 cm.	£11 8 6
Ditto, 6 x 9 cm.	£17 17 0
FAM (fully automatic), 6 x 6 cm.	£18 18 0
Ditto, 6 x 9 cm.	£21 0 0
Wega, 9 x 12 cm.	£25 0 0

and all professional models.

If your local dealer cannot demonstrate M & W don't be put off, the following MINIATURE Specialists recommend and stock M & W: Messrs. City Sale and Exchange Ltd., Dollond & Aitchison Ltd., Ensign Ltd., Wallace Heaton Ltd., Kodak Ltd., R. G. Lewis, Service Co., Ltd., J. A. Sinclair & Co. Ltd., Westminster Exchange Ltd., Pelling & Cross, etc., etc. Or write to us, Dept. 9, and we will put you in touch with our appointed dealer in your district.



**AT LAST
A GENUINE
REFLEX
MINIATURE
at
£5 : 12 : 6**

**ALTIFLEX
6 x 6 cm. REFLEX
FOCUSING
CAMERA**

Specification.—Reflex twin, matched lenses, 12 exposures 2 1/2 x 2 1/2 on 2 1/2 x 3 1/2 roll film. Smooth lever focussing device, depth of focus scale, reflex hood with magnifier, non-slip counting device attached to film winder. Leather-covered metal body. Cable release and neck strap inclusive.

With	PRICES:	Shutter.
Victar f/4.5, Automat 4-speed	£5 12 6	6.
Victar f/4.5	£7 9 6	£8 10 0
Trinar f/4.5	£7 19 6	£9 0 0
Trinar f/3.5	£9 5 0	£10 6 0

NEEDLE-SHARP PHOTOGRAPHS
by exact focussing with the new



**TROFI
FINDER
£1:1:0**

"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush. 3 1/2 x 1 1/4".
"KARMA" (combined range and view finder).....32s. 6d.
Our exclusive lines are stocked by all the leading photographic houses in London and the provinces. Write for further details or literature to:—
Sole Distributors:

R. E. SCHNEIDER (Dept. 9)
46, FARRINGTON ST., LONDON, E.C.4 Tel. HOL. 1167

CAMERAS AND LENSES

DOLLINA III, f/2, Compur Rapid, 21st birthday present, August; owner already possesses similar outfit; cost £22/17/6; accept £17.—Write. BM/SSJP, W.C.I. [8992]

LEITZ Summar f/2, chromium, absolutely as new, £12/10; also Negative Viewer, Natra and Namas, 30/-—Russell, 128, Hope St., Glasgow. [8993]

ENSLIGN Roll Film Reflex, focal-plane, f/4.5 Aldis, 75/-; Six-20 Duo Kodak, f/4.5 anastigmat, 90/-—40, Selworthy Rd., Catford. [8995]

31 x 2 1/2 Ensign Roll Film Reflex, 1/25th to 1/500th sec., and T. Aldis-Butcher lens f/4.5, interchangeable, and 9-in. Dallmeyer Dallon Tele-anastigmat f/6.5, D.V. finder, complete in leather case, reconditioned by the makers and perfect in every respect; only £7/19/6 the outfit; less than half the original cost.—Woolons, 254, Hendon Way, London, N.W.4. Phone, HENdon 6263. [8997]

EXAKTA, f/3.5, E.R. case, perfect condition; cost £16; guaranteed bargain at £8/10.—Below.

ROLLEIFLEX, f/3.5 Tessar; cost £25 two months ago; guaranteed as new, £16.—Below.

LEITZ Elmar f/4, 9-cm. Leica Lens; perfect; cost £11/17/6; bargain at £7/10.—Below.

N. & G. Baby Sibyl, case, filters, roll film; this outfit is absolutely as new and recently cost £22/10; real bargain at £12/10.—Below.

CONTAFLEX, f/2 Sonnar, carefully used by expert, and perfect; listed £71/17/6; offers with or without part-exchange considered.

HIGHEST part-exchange allowances; extended credit; experts in processing of miniature films.—B. Salter & Son, 34, Castle St., Shrewsbury. [9002]

ROLLEIFLEX 6 x 6, f/3.5, as new, E.R. case, f/2 filter, shade, Rondinax tank, Lancaster C enlarger, £20.—Box 3341, c/o "The Amateur Photographer." [9003]

BABY Ikonta, f/3.5, Novar, Compur, zip case, £5.—Box 3343, c/o "The Amateur Photographer." [9004]

ZEISS Ikoniflex I. f/4.5 Novar, 3-speed shutter, E.R. case, £6/6; Reflex Carbine, 3 1/2 x 2 1/2 Roll film, f/4.5 Aldis, T. and I. shutter, £2/5; T.P. Reflex, 4-p., f/4.5, revolving back, 6 S.M. slides, £5/10; Purma Speed Camera, 19/6; Scheroscope Enlarging Focuser, 12/6; Iford Filter Set, Pan. 1, 1-in., with holder, 8/6; Another 1 1/2 in., 10/6; Pathe Ace Projector, with super attachment, 39/6; Kodascope 8-30, £6/6; Kodascope Model C, 100-110 volts, £6/6; Keystone 16-mm. Camera, f/3.5, case, £4/4; Cine-Kodak BB, f/1.9, case, filter set, £14/10; all on appro. against cash; part exchange, hire purchase; note new address.—L. Mansley 277, Harehills Lane, Leeds, 8. [9007]

FOTH-DERBY, f/2.5, 3 x 4 cm., latest model; nearly new, £4/15.—12, Hamilton Avenue, Ilford. [9009]

ROLLEIFLEX 6 x 6, Tessar f/3.5, current model, new condition; used only three times, in ever-ready case; cost £26/10; accept £18/10.—Bright, 61, Ennismore Gardens, Prittlewell, Essex. [9012]

ZEISS Ikon Super Nettel, Tessar f/3.5 lens, 36 exposures, E.R. case; guaranteed perfect, £25.—Donald, Border Regt., Catterick Camp. [9014]

FOTH-DERBY, f/3.5, focal-plane, D.A., case; new three months ago, £4.—Morrill, 52, Victoria Rd., Driffeld, Yorks. [9015]

ROLLEIFLEX 6 x 6, latest model, E.R. case, new August, £22.—Below.

SUPER Ikonta 2 1/2 x 2 1/2, 530/16, latest model, new August, £23/10.—30, St. Mary's Rd., Smethwick, Staffs. [9016]

LATEST Rolleiflex 6 x 6 cm., automatic, f/3.5 Tessar, speeded Compur 1/500th sec.; as good as new, £17/10.

31 x 2 1/2 Super Ikonta II, Tessar f/3.8, Rapid 34 Compur, 8 or 16 pictures, Albada finder, body release, filters, £20, or near offer.—Below.

EXAKTA Lever-wind Model B, f/1.9 Primoplan, extension hood, filter, lens hood, ever-ready case; as new, £26.—A. V. Bibbings, 58, Queen St., Newton Abbot. [9017]

3-IN. Aldis Anastigmat f/7.7, 15/6 for enlarging; Lenses cheap for all photographic purposes, and anastigmats reground or repolished.—Below.

CONDENSER Lenses, 4 1/2-in. 10/- pair, mounted C 14/-, 5 1/2-in. 16/6, 5 1/2-in. 98/-, mounted 22/-; all sizes, some 7-9 in., cheap, slightly chipped; list on request stating requirements.—Prenier Optical Co., 63, Bolton Rd., Stratford, London. [9018]

IKONTA 4 1/2 x 2 1/2 (8/16), Tessar, Compur, Albada, case, £7/10.—4, Spencer Rd., Croydon. [9023]

BRILLIANT, f/6.3 Model, as new, used once, £3.—Bawtree, 15, Streatham Green, S.W.16. [9027]

C. BAKER

**YOUR OWN APPARATUS
IN EXCHANGE
GOOD ALLOWANCES MADE**

4 1/2 x 6 cm. Ernemann Folding Reflex, f/3.5 Ernon, 6 slides, F.P. adapter, case. Perfect condition £15 0 0

N. & G. Sibyl Vitesse, f/3.5 Ross Xpres, 3 D.D. slides, F.P. adapter, 2 filters, 2 cases. As new £15 0 0

P.C. Mentor Press Camera, f/4.5 Tessar, 3 D.D. slides, F.P. adapter. Perfect..... £15 12 0

Vest Pocket Kodak, f/4.5 Tessar, Compur, hide case. Lovely condition..... £4 17 6

13 1/2-in. f/7.5 Bis-Telar. As new..... £3 15 0

Many other cheap Second-hand Telephoto and general purpose anastigmats in stock.

For Leica. Second-hand Panor. Tripod Head 18s. 0d.

4-pl. Soho Reflex, f/4.5 Ross Xpres, 3 D.D. slides, case. Good condition..... £12 12 0

3 1/2 x 2 1/2 No. 7 Ensign Roll Film Camera, f/4.5 Ensar anastigmat, Mulchro shutter. Perfect £4 10 0

16-on-V.P. Salex Miniature, f/3.5 anastigmat, Compur shutter..... £4 0 0

Alf 9.5-mm. Cine Projector, with resistance and lamp. Perfect order..... £3 0 0

WE HOLD STOCKS OF ALL SYSTEMS OF COLOUR PHOTOGRAPHY.

244, HIGH HOLBORN, LONDON, W.C.1

TO D & P TRADE FINISHERS

for Superior Quality Results insist on

OUR NEW DE LUXE GASLIGHT PAPER

3 1/2 x 2 1/2 SIZE is ONLY 2/- PER GROSS (for quantities).
Write for full details and range of samples

FREE FOR TESTING PURPOSES!
Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER
Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrottype Plates, etc., etc.

ALLENS 168, OLOHAM ROAD, MANCHESTER, 4

EXAKT 1a Enlarger for Leica, etc., f/4.5, iris attachment, Masks. Latest model. Cost £16 14s. 6d. As new £11:15

DEKKO 9.5-mm. Cine Camera, Ross f/1.9 in focussing mount. Cost £12 12s. New condition..... £7:18

5 days' Approval. Money-back Guarantee. Exchanges.
ROBINSONS
MANCHESTER HOUSE, LOWESTOFT (SOUTH)

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

PRAXIDOS VERTICAL ENLARGERS

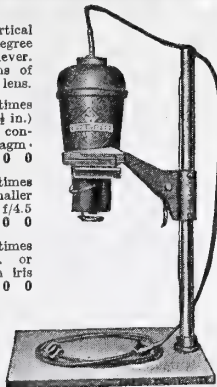
This hand-focussing Praxidos Vertical Enlarger can be set for any degree of enlargement by releasing a lever. Focussing is completed by means of the helical focussing mount of the lens.

No. 453 Praxidos for 1½ to 8 times enlargements from 4×4 cm. (1½×1½ in.) or smaller negatives, including condenser, f/4.5 lens with iris diaphragm. £9 0 0

No. 463 Praxidos for 1½ to 6 times enlargements from 6×6 cm. or smaller negatives, including condenser, f/4.5 lens with iris diaphragm. £10 0 0

No. 473 Praxidos for 2 to 7 times enlargements from 3½×2½ in. or smaller negatives, f/4.5 lens with iris diaphragm, without condenser £14 0 0

No. 454 Praxidos, without lens, including condenser, negative carrier for uncut films, with flange, for 5-cm. Leitz f/3.5 Elmar lens. £7 15 0



AUTOMATIC FOCUSING "PRAXIDOS"

No. 502. Automatic Praxidos, for 2 to 10 times enlargements from 4×4 cm. (1½×1½ in.), or smaller negatives, fitted with f/3.5 anastigmat lens with iris diaphragm. £17 10 0
No. 498. Ditto, without lens, including condenser, for use with Leica lens, 5-cm. focus. £12 15 0
No. 499. Ditto, without lens, including condenser, for use with Contax lens, 5-cm. focus. £13 10 0
No. 508. Automatic Praxidos, for 1½ to 7 times enlargements from 6×6 (2½×2½ in.) or smaller negatives, f/3.5 anastigmat lens with iris diaphragm. £18 0 0
No. 491. Automatic Praxidos, for 1½ to 7 times enlargements, from 3½×2½ in. or smaller negatives, f/3.5 anastigmat lens, with iris diaphragm. £24 0 0

Installation Terms: Add 5 per cent (1/- in 2) to these prices.

Write for Prospectus and Price List.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND, W.C.2

SALANSON LTD.

"Best in the West"

SELECTED BARGAINS

from our large stock of Used Cameras

V.P. Agfa Speedex, f/5.6 anastigmat, Pronto shutter £2 5 0
3×4 cm. Foth-Derby, f/2.5 anastigmat, leather case £5 5 0
Ensign Selfix 20, f/4.5 Ensar, Prontor II £4 19 6
3½×2½ Zeiss Cocarette, f/4.5 Tessar, Compur, leather case £4 19 6
Ensign 3½×2½ Roll Film Reflex, f/4.5 Aldis-Butcher £5 5 0
1-pl. R.F. or Plate Carbine, f/6.8 Cooke, Ilex General shutter £1 10 0
1-pl. Cameo, f/6.3 Tessar, Compur shutter, 8 slides £3 17 6
3½×2½ Ensign Reflex, f/4.5 Aldis, 12 slides, F.P. adapter £4 12 6
3½×2½ T.-P. Duplex Ruby Reflex, 10½-in. f/3.5 Cooke Telephoto, yellow filter, 6 D.D. slides and leather case. Excellent condition £17 15 0
As New.—Coronet Ciné Camera, 9.5-mm., f/3.9 lens £2 15 0
As New.—Ensign Kinecam, 16-mm., in leather case £5 0 0
Pathoscope 200-B Projector, and resistance £11 15 0

HIGHEST ALLOWANCES IN EXCHANGE

FIELD GLASSES—NEW or SECOND-HAND

Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

CAMERAS AND LENSES

ERNEMANN Folding Reflex 3½×2½, f/3.5, F.P.A., 3 D.D. slides, filter, leather case; excellent condition; cost £45; accept £14; offer.
VOIGTLANDER Superb, Heliar f/3.5, filter, case; cost £20 June; bargain, £14/10.—Woods, 258, Twickenham Rd., Isleworth. [9019]

CONTESSA Nettel, 3½×2½, D.E., Tessar f/4.5, Compur, focussing screen, 6 slides, F.P.A., good working condition, £3/10, or near.—T. E. S., 24, Greenfield St., Nottingham. [9021]

KODAK Retina, Xenar f/3.5, Compur, 1 filter, canvas case; unmarked; little used; cash £6/10, or best offer.—Davies, 198, Sutton Rd., Kidderminster. [9022]

ROLLEIFLEX I, f/3.8 Zeiss Triotar lens, Compur shutter, ever-ready leather case, sunshade with 2 filters, to fit; perfect condition. £10.—381, Park West, W.2. Padd. 1280Ext. 381. [9024]

KOFLEX II, f/4.5, latest model with ever-ready case; cost £10/11/6 in July; accept £8; part exchange considered.—33, Wembley Way, Wembley. [9028]

1-PLATE Pressman Reflex, Aldis f/4.5, 1/15th 1/4 to 1/1,000th, 12 slides, case; good condition, £5, or offer; call.—Mr. Thomas, 150, Merton Hall Rd., Wimbledon. [9029]

GRAFLEX 1-pl. Kodak f/4.5, revolving back, magazine and 12 cut-film holders, Ilford graduated filter; new condition, £9.—38, Whitehill Avenue, Luton, Beds. [9031]

ROLLEIFLEX, latest automatic, f/3.5 Tessar, Rapid Compur, £18/10, perfect; Pathoscope Imp. motor driven, £4/10.—Brown, Springvale Place, Salcoats. [9032]

3½×2½ T.-P. Reflex, f/4.5 Cooke, 6 slides, F.P.A., case, £4.—Box 3348, c/o "The Amateur Photographer." [9033]

DOLLINA II, f/2.9 Cossar, Compur, chromium; as new; take £9/15; cost £13/15.—Box 3349, c/o "The Amateur Photographer." [9034]

LATEST Super Ikonta, 2½ square, f/2.8 Tessar, case; as new condition, £20.—Box 3350, c/o "The Amateur Photographer." [9035]

ENSIGN Autorange 2½×3½, Tessar f/4.5, D.A. Compur, leather case; used 6 spoons only, £10/10, or nearest offer.—Box 3351, c/o "The Amateur Photographer." [9036]

LEICA, Complete Outfit IIIa, f/2, developer enlarger, etc., bought 2 months ago; perfect, indistinguishable new; cost £70; accept £50, details stamp.—Box 3353, c/o "The Amateur Photographer." [9038]

LEICA IIIa, Elmar f/3.5; practically new; sacrifice, £22/15.—Box 3354, c/o "The Amateur Photographer." [9039]

SALE of Miniature Cameras, including Leicas, Contaxes, Super Ikontas, Rolleiflexes, Exaktas, etc.; please refer to page 9. [9046]

LEICA IIIa, Summar f/2, Hektor f/4.5 13.5-cm., Elmar f/3.5, 3.5 cm., universal view-finder, all chromium, ball-jointed tripod head, and tripod extensible lens-hood, filters, panorama head, rings, spirit level, all fitted in hogskin case; purchased last June from Dollond & Aitchison, to be sold third of catalogue price, or near offer, would sell separately. Apply Robert, 52, Hans Crescent, Brompton Road, S.W.3. [9048]

CINEMATOGRAPH APPARATUS

ILLUSTRA Autumn Bargains, include a Miller 9.5-mm. Camera, with vari speeds, f/3.5 anastigmat, close-up lens, 2 filters, in leather case, 99/-.

FILMO 16-mm. with vari-speeds and interchangeable f/3.5 Cooke, £12 only; Tripod, with pan. and tilt, has ball-bearing head, cost £7/10, 35/-.

PATHE Home Movie, 50/-; another, with super attachments, 75/-; Lux (Pathe) £21 Projector, as new, £10/10.

90/- Dekko Motor Drive Projector, complete with super fitment, in case; Bijou 9.5-mm., one only, new sample 25/-.

SILVER Screen, 48×36 in., perfect, 12/6; Beaded Screen, 39×29 in., 25/- only; 16-mm. Sound Film for Experimenters, 10/- per 100 ft.

THESE are just examples, there are hundreds of others; everything for movies; inspection invited.

ILLUSTRA ENTERPRISES, 159, Wardour St. (facing Gaumont's, Oxford St. End), London, W.1. Ger. 6889. [9047]

DEKKO 9.5 Cine Camera (£11/18/6), and Motor driven Projector (£5/5), also Cinecraft Senior Tinting Outfit (£3/17/6); offers.—Gard, 8, Central Square, Newquay, Cornwall. [8975]

"SERVICE" BARGAINS

Hire-purchase terms any article value not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

4.5×6 cm. Baby Sibyl, f/4.5 Cooke Aviar, N. & G. Precision shutter, 3 D.D. slides, F.P. adapter and case £7 17 6

3½×2½ Norfolk Folding Plate, double extension, Hellynx f/3.5 anastigmat lens, delayed Compur shutter, 6 slides and leather case £6 7 6

3×4 cm. Dolly, f/3.5 Trioplan lens, Compur shutter and case £4 7 6

3½×2½ Brilliant, f/7.7 lens, E.R. case £2 0 0

Dollina Model II, for 35-mm. film, coupled range-finder, f/2.9 Cossar lens, Compur shutter and purse £10 7 6

3½×2½ Ensign Autorange, f/4.5 Ensar anastigmat, Trichro speeded shutter and case £5 7 6

10×15 cm. Contessa Nettar, f/4.5 Zeiss Tessar, Compound shutter, 2 slides £4 7 6

Welta Solida (3½×2½ 16-on), built-in range-finder, f/4.5 Radionar lens, delayed Compur £9 18 6

3½×2½ Zeiss Ideal, double extension, f/4.5 Dominar, delayed Compur shutter, 3 slides and case. Good condition £5 17 6

3½×2½ Etui, rack focussing, f/4.5 Radionar, Compur shutter, 3 slides, R.F. adapter and case £4 17 6

4.5×10.7 Stereo Polyscope, pair f/4.5 Tessars, Compound shutter, 4 slides, F.P. adapter and case £6 6 0

1-pl. Salex Horizontal Enlarger, 5½-in. condenser, Cooke f/6.5 anastigmat, E.L. fittings £4 7 6

4×4 cm. Leica-Foth Vertical Enlarger, with condenser, f/3.5 anastigmat lens, large baseboard. As new £6 0 0

6×6 cm. Automatic Rolleiflex, f/3.8 Tessar, Compur, filter and leather case £17 10 0

10×15 cm. Mentor Folding Reflex, f/4.5 Zeiss Tessar lens, 3 D.D. slides, F.P. adapter and leather case. Nice condition £6 17 6

V.P. Baby Sibyl Roll Film, f/4.5 Zeiss Tessar, N. & G. Precision shutter, leather case. Nice condition £7 7 6

3½×2½ T.-P. Horizontal Ruby Reflex, f/4.5 Dallmeyer lens, 3 slides, roll-film holder £5 18 6

3½×2½ Ensign Tropical Roll Film Reflex, f/7.7 Aldis, T. and B. shutter £1 10 0

1-pl. Contessa, double extension, f/4.5 Zeiss Tessar, Compur shutter, 6 slides, F.P. adapter and leather case. Nice condition £6 17 6

1-pl. Klimax, double extension, f/4.5 Aldis anastigmat lens, Compur shutter, 3 slides, F.P. adapter and case. Good condition £4 7 6

3½×2½ No. 7 Ensign Carbine, rising front, f/4.5 Ensar anastigmat, Trichro shutter. As new £3 3 0

3×2 Cocarette, f/4.5 Zeiss Tessar, Compur shutter. Unsoiled £5 7 6

9.5-mm. Pathé Imp Projector, with motor and super attachment, in case £5 0 0

9.5-mm. Baby Pathe Projector, double claw and variable resistance £3 18 6

9.5-mm. Pathe Kid Projector, with resistance £1 12 6

Tempihot Exposure Meter, and purse £1 13 0

3½×2½ Salex Focal-plane, f/5.5 anastigmat lens, 2 slides, roll-film adapter £17 17 6

1-pl. Kodak Vertical Autofoc Enlarger £4 7 6

5×4 Folding Kodak, R.R. lens, 2 D.D. slides, F.P. adapter, leather case £17s. 6d.

6-in. f/4.5 Zeiss Tessar, in N. & G. Precision shutter £3 0 0

35-mm. Super Nettel, f/3.5 Zeiss Tessar, focal-plane shutter £16 10 0

4-in. Aldis f/4.5 Uno Anastigmat, sunk mount £2 5 0

2½×2½ Square Reflecta Reflex, f/3.5 Trioplan anastigmat lens, Compur shutter, E.R. case £6 7 6

9×12 cm. Etui, double extension, f/6.5 Rodenstock lens, Ibo 7-speed shutter, 2 slides, F.P. adapter £1 17 6

8-mm. Bell & Howell Straight 8, 4 speeds, f/2.5 lens and leather case £15 7 6

16-mm. Kodascope Model C Projector, with resistance £7 10 0

Bolex G916, for 9.5 or 16 mm. film, 500-watt lamp and variable resistance. In new condition £32 0 0

Phone: Holborn 0664 (3 lines).

Established 1889



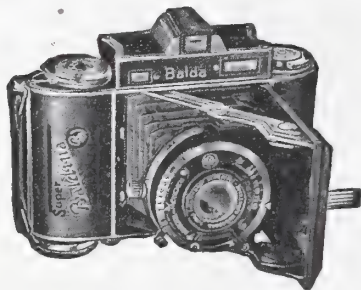
289, HIGH HOLBORN, LONDON, W.C.1

Pelling & Cross

Walbeck 9832. 85, BAKER ST., W.1 Business: 9 a.m.—7 p.m.

"... IN ADDITION THE CAMERA IS VERY CONVENIENT TO OPERATE AND IS PROVING VERY SATISFACTORY IN EVERY WAY..."

This extract from a letter spontaneously written by a customer who purchased a Super Baldina from us a few weeks back, reflects our own impression that it is an excellent proposition for the man who wants a perfect 35-mm. camera at a medium price. We are specially struck with the parallax compensating view-finder and the smooth rapid focussing. All models fitted with first-class lenses in Compur shutters.

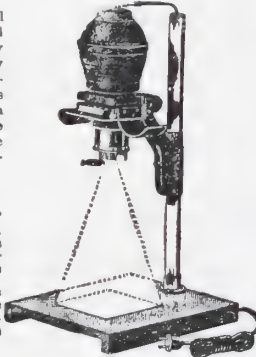


SUPER BALDINA

With coupled range-finder, automatic coupling and film-locking, helical focussing.

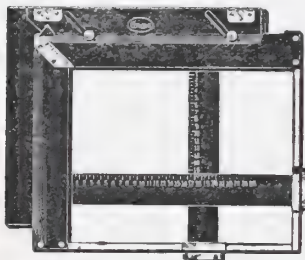
F/2.9 Trioplan, Compur to 1/300th.....	£13 5 0
F/2.8 Tessar, ditto.....	£18 10 0
F/2 Schneider Xenon, Compur to 1/500th.....	£19 19 0
Ever-ready Case.....	£1 5 0

A good enlarger is essential when working from small negatives. We have a very full selection and specially draw attention to the "Rajah," which is of faultless finish and performance. With several unique features, we are specially attracted by the film carrier and general optical arrangement.



RAJAH Model 0,
For 35-mm. and half-V.P.,
f/4.5 anastigmat, enlarges
to 8 times, single condenser
£3 8 0

**Model II, for 6x6 cm., with
f/4.5 anastigmat, enlarges
to 7 times, double conden-
ser.....** £11 10 0



YOU MAY HAVE a camera and a good enlarger, but have you a masking frame? We are offering the finest value obtainable at prices from £2/6 to £7/6. The model illustrated is the

GNOME DE LUXE

adjustable for any width border up to 1 1/4 in.
10x8 in. 37/6
12x10 in. 47/6

WE WANT SECOND-HAND APPARATUS AND WILL MAKE VERY GENEROUS ALLOWANCES. DEFERRED TERMS WITH PLEASURE (5 per cent.)

SPECIALISTS IN SUPER QUALITY ENLARGEMENTS!

Pelling & Cross

85, BAKER STREET, W.1

CINEMATOGRAPH APPARATUS

DITMAR, 8-16 mm. Projector, Meyer Kinon f/1.6, reel 400 8-mm., reel 400 16-mm., resistance, carrying-case; as new; cost over £41; accept £30; deposit.—Box 3328, c/o "The Amateur Photographer." [8980]

FILMO 16-mm., D.A., with 4 Cooke lenses: 1-in. f/1.8, 1-in. f/3.5, 20-mm. f/3.5, 4-in. f/4.5; outfit perfect and in Sesame case; offers.—Battersby, Regent St., Nottingham. [8991]

ENSIGN Kinecam 16-mm., 16 gns. model with Hugo Meyer f/1.5 lens in focussing mount; cost £30; accept £15.—Below.

ZEISS Tessar f/2.7 Lens, standard 16-mm. mount; cost £11; accept £4.—Below.

AMIGO Cine Tripod, very fine job; cost £8; accept £4; Blendux Cine Exposure Meter, £2.—Below.

SUPERLITE Lenses for Pathe 200B, 40-mm. and 50 mm.; accept £2 each.—Below.

SIEMENS Standard 16-mm. Projector, lenses 65 mm. and 75 mm., 45/- each.—B. Ludin, 134, Notting Hill Gate, W.11. Park 8151. [9011]

PAILLARD Bolex G916 Projector, as new, for 16 and 9.5 mm. films, 500-watt lamp, 2-in. Meyer resistance; beautiful case, £36.—Box 3355, c/o "The Amateur Photographer." [9040]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and **HORIZONTAL**, for every size negative, from Leica to 12x10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland. 0372.
CLEARANCE Sale List of Shop-Soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction: postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

ZEISS Mirax Horizontal Enlarger, to fit any Camera; excellent condition, £2.—Sheldon, Berriedale, Sandown Rd., Esher. [8977]

ZEISS Miraphot Enlarger 9x12 cm., Tessar f/4.5, automatic focussing, £9.—Box 3356, c/o "The Amateur Photographer." [9045]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices: camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

LEICA Telyt Reflex Attachment, 20-cm. lens, case; perfect; bargain, £30.—David Roberts, Welford-on-Avon, Stratford-on-Avon. [9000]

WESTON 650 Universal Meter in case, £4, as new; Red, and green filter for Foth Flex f/3.5, 10/-, new; Yellow Filter for f/2.5, 5/-.—Cartnew, 47, Berkeley Square, W.1. [9030]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleiords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Leica, Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—54, Lime St., London, E.C.3. [0015]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

WANTED.—13-in. f/6.3 Teleros 3-power Telephoto, or 25-cm. Tele Tessar for Exakta.—Goodall, 251, Lewisham High Rd., S.E.4. [8974]



THE NEW PRACTOS

Exposure Meters—Easiest to use. For Stills and Cine. The Practos is the latest and most reliable Optical Exposure Meter. Scientifically designed and specially accurate for Interior and Colour work. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue View-finder..... 27/6
Model I (without Finder), ditto..... 22/6
"Junior" Model..... 15/-
All in Leather Cases.

GARNER & JONES LTD. POLEBROOK HOUSE, GOLDEN SQUARE, W.1.

G. E. BECKETT & CO.

BARGAINS IN SHOP-SOILED AND SECOND-HAND CAMERAS.

Retina, f/3.5 Xenon. Shop-soiled only..... £8 2 6
Sis-20 Duo, chromium, f/4.5 in Compur. New condition. Used once only..... £7 19 6
Goerz Tenax, 3 1/2 x 2 1/2, f/3.5 Dogmar, Compur shutter, D.E., 4 slides, velvet-lined case. In good condition..... £8 9 6
Leica Model II, black, f/2.5 Hektor, E.R. case. As new £23 17 6
Makina II, f/2.9 Plaubel, coupled range-finder, 3 slides, F.P. adapter, velvet-lined case. Good condition..... £27 0 0
Contax Model I, f/2.8 Tessar. In absolutely new condition £24 18 6
Dallmeyer Speed Reflex, 4 1/2 x 6 cm., f/2.9 Pentac, 1/10th to 1/500th, T. and B., 3 double plate-holders, F.P.A., magnifiers, D.V. finder, screw-in filter, leather case. Cost over £38. Excellent condition..... £19 17 6

PART EXCHANGE. HIRE PURCHASE

77-79, Oxford Road

MANCHESTER, 1

phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sat.)

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3 1/2 x 2 1/2, 8 exposures, 1/2—No. 116 (2 1/2 x 4 1/2) 1/6—4 1/2 x 3 1/2—5 1/2 x 3 1/2 1/6. **Superior Postcard Enlargements**, 1/6 dozen, 1/1-1/2 dozen—8 1/2 x 6 1/2 enlargements, 4/- dozen, 2/9 1/2 dozen—6 1/2 x 4 1/2 enlargements, 2/6 dozen, 1/6 1/2 dozen; extra charges for assorted negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/1- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

For up-to-date service—modern apparatus and expert advice

MIDLAND CAMERA Co. Ltd.

106 Granby Street
LEICESTER

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

THE CAMERA FOR PHOTOGRAPHY AT THE ZOO

Here is a real reflex in miniature—ideal for animal photography. You can watch your subject right up to the instant of exposure. Geta 'PILOT 6'—roll-film reflex: takes 12 snaps $2\frac{1}{2}$ in. square.



Magnifier for fine focussing. Full-size wire frame finder for using the 'PILOT 6' at eye-level.

Price only £5:5:0

Obtainable from any Photographic Dealer.

INSTALMENT TERMS

Add 5% (1/- in £) for 12 equal monthly payments.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, W.C.2

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville Products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Britenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 68, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	
SHEFFIELD.	Durbins, 38, Hill Street.
SHREWSBURY.	Photo Trading Co., Ltd., 17-19, Change Alley. W. J. Jones & Co., Ltd., 30, Mardol.

EXCHANGE AND WANTED

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

WANTED.—Recent Rolleiflex and Accessories, consider exchange 16-on- $3\frac{1}{2} \times 2\frac{1}{2}$ Super Ikonta, and cash.—Box 3329, c/o "The Amateur Photographer." [8983]

WANTED.—Projection Lantern for home purposes, half-watt lighting, 5"/6" objective; full particulars.—Box 3330, c/o "The Amateur Photographer." [8984]

WANTED.—Miniature Reflex or Super Ikonta.—Gosling, Lyme Regis, Leopold Rd., Felixstowe. [8985]

EXCHANGE.—Thornton-Pickard $3\frac{1}{2} \times 2\frac{1}{2}$ Reflex and accessories, for Foth-Derby.—Shelton, Spittal Square, Marlow. [8996]

EXCHANGE.—Super Ikonta $2\frac{1}{2} \times 2\frac{1}{2}$, Tessar f/2.8, Rapid Compur, Albada finder, perfect for Super Ikonta 531/2. Tessar f/3.8, body release.—Cole, Linford, Burton Rd., Littleover, Derby. [8998]

LEICA III, Contax II, or Contaflex wanted; must have f/2 lens; cash for right thing at good price.—Salter, 34, Castle St., Shrewsbury. [8999]

WANTED.—Good Second-hand Projector, 2×2 in. slides.—Macfarlane, Beulah Balloch, Scotland. [9001]

WANTED.— $3\frac{1}{2} \times 2\frac{1}{2}$ F.P. Press Outfit; exchange 1-pl. f/3.4 Reflex Outfit; new condition.—Box 2242, c/o "The Amateur Photographer." [9005]

WANTED.—Whole-plate Triple Extension Camera, or D.E. Sanderson; price and particulars to Optical Exchange, 99, Waterloo St., Glasgow. [9006]

EXCHANGE.—1-pl. Lloyd, Tessar f/4.5, Compur for $3\frac{1}{2} \times 2\frac{1}{2}$ Reflex.—Cpl. Gibson, Marines, Deal, Kent. [9026]

WANTED.—Mackenzie-Wishart Postcard Envelopes, Model A; also 1-pl. Camera, no accessories.—26, Clifton Rd., Darlington. [9008]

WANTED.—Latest Super Ikonta 530/15 UCPR, $4\frac{1}{2} \times 2\frac{1}{2}$, with Albada finder.—Vaughan, Porch House, Haslemere, Surrey. [9010]

WANTED.—Exakta or Lorelle Reflex, also Weston Meter.—Rees, 6k Penhelig, Aberdovey. [9013]

WANTED.—£7/10 or less, Reflex Outfit, $3\frac{1}{2} \times 2\frac{1}{2}$, or $2\frac{1}{2} \times 2\frac{1}{2}$.—55, Elm Grove, Orpington, Kent. [9020]

WANTED.—1-pl. Camera, send full particulars.—Simpson, 18, Woburn Rd., Blackpool. [9025]

WANTED.—Focomat Enlarger, for cash.—Box 3352, c/o "The Amateur Photographer." [9037]

54 **WANTED.**—IN. Sonnar for Contax II, wanted for cash.—41 Groves, St. Mary's Place, Shrewsbury. [9041]

WANTED.—1-pl. Reflex or $3\frac{1}{2} \times 2\frac{1}{2}$.—18, Bell St., Liverpool, 13. [9042]

UP to £3/10 offered for Exposure Meter, preferably Weston Universal.—Johnson, 28, Radbourne St., Derby. [9043]

MATERIALS

BRIGHTON.—Photographic Materials of Superb Quality, very reasonably priced; Plates, Mounts, Films, Chemicals, etc.; interesting money-saving lists free.—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southampton. [0002]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238.

SATISFACTION Guaranteed, all post paid; catalogue free.

FINEST Chemicals: Amidol 1/-, Metol 1/3, Hydroquinone 9d., Pyro 1/-, Pot. Brom 3d. oz.

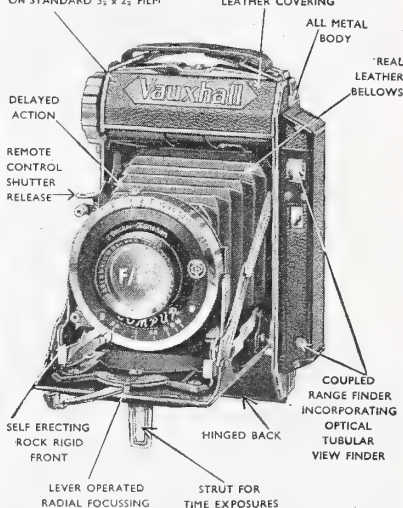
POSTCARDS, all grades, first quality, 25 1/-, 50 1/9, 100 3/-, 250 6/6, 500 12/-, 1,000 21/-.

ATTWOOD Papers, all grades: $3\frac{1}{2} \times 2\frac{1}{2}$ 2/-, $4\frac{1}{2} \times 2\frac{1}{2}$ 2/10, 1-pl. 3/-, 1-pl. 6/-, $8\frac{1}{2} \times 6\frac{1}{2}$ 8/6 gross; all sizes in stock; Flat Films, 600 and 2,000 H. & D.: $3\frac{1}{2} \times 2\frac{1}{2}$ 1/6, 1-pl. 1/9, P.C. 2/3, 1-pl. 2/9, whole-plate 5/- dozen. [0025]

RANGE-FINDER VAUXHALL MINICAM

TAKES 12 OR 16 PICTURES ON STANDARD $3\frac{1}{2} \times 2\frac{1}{2}$ FILM

FINEST MOROCCO LEATHER COVERING



THE CAMERA COMPANY are proud to announce this exclusive new Vauxhall Super-Minicam with Coupled Range-finder.

Here is a coupled range-finder miniature, fitted with the finest quality f/2.9 anastigmat lens in delayed-action Compur shutter, selling at a price which YOU can afford. Actually its nearest competitor is approximately 40 per cent higher priced—BUT the Vauxhall has numerous advantages not to be found in other cameras of this type.

For instance, it takes two sizes of picture according to choice—either twelve $2\frac{1}{2}$ in. square or 16 $2\frac{1}{2} \times 1\frac{1}{2}$ in. Another exclusive feature is the special radial focussing lever which automatically springs back into the infinity position when the camera is closed, thus preventing any possible damage to the camera or focussing mechanism.

PRICE £11 15s. ONLY

Yours for 20/7 down and eleven similar monthly payments.

★ SEND FOR LEAFLET ★

STANDARD MINICAM

(without Coupled Range-finder)

This popular model is of similar construction and specification as the above Super-Minicam, with the exception that it has a direct-vision optical view-finder at the side in place of the coupled range-finder. Also micrometer lens focussing is fitted instead of the radial focussing lever.

PRICES.

$2\frac{1}{2}$ square or V.P., f/2.9 anastigmat, Compur shutter **£6 : 19 : 6**

(Or under our SELF-FINANCED Hire Purchase Terms of 12 monthly payments of 12/3.)

Ditto, with Prontor II shutter **£5 : 19 : 6**

(Or under our SELF-FINANCED Hire Purchase Terms of 12 monthly payments of 10/6.)

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria 2201.
TELEPHONE: VICTORIA 5482 AND 3483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

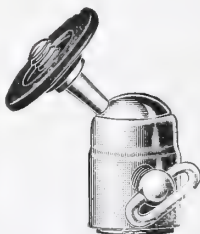
"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday. 4d.

BALL-AND-SOCKET TRIPOD TOP

This is a superior quality ball-and-socket top. It can be used with any metal telescopic tripod. When the clamping screw is released the ball-and-socket top with camera attached can be revolved or tilted in any direction.

Price 3/6
Postage 3d. extra.



THE MIDGET

BALL-AND-SOCKET TRIPOD TOP

Can be conveniently carried in a waistcoat pocket. The top revolves and can be instantly secured in any position.

Price 2/6
Postage 3d. extra.



SANDS HUNTER & CO., LTD.
37, Bedford Street, Strand, London, W.C.2

BATTERSEA POLYTECHNIC LONDON, S.W.11

Principal: G. F. O'RIORDAN, B.Sc. (Eng.), F.R.S.E.,
M.I.Mech.E., M.I.A.E.
Head of Chemistry Dept.: J. KENYON, D.Sc., F.I.C., F.R.S.
EVENING CLASSES IN PHOTOGRAPHY.

ALEX. A. K. TALLANT.
A Course of instruction will be given in Photography on
Tuesdays and Thursdays, 7.30 to 9.30 p.m.
The Course will be wholly practical, and the syllabus will
cover negative making and print making.
Classes Commence, September 20th.
Enrolments, September 16th and 17th.
Full particulars of all classes on application to the Principal.

PART EXCHANGE HIRE PURCHASE George Childe Ltd.

Miniature and Ciné Specialists.
54, ALBION PLACE, LEEDS, 1
Phone: 28281. Open all day Saturday.

For that NEW CAMERA

Also
SECOND-HAND CAMERAS
Leading Makes
Highest Exchanges

W. H. TOMKINSON & CO., Ltd.
81, Dale Street LIVERPOOL

J. C. McKECHNIE LEICA SPECIALIST

AND OTHER HIGH-CLASS CAMERA STOCKIST
5, CASTLE ST., EDINBURGH, 2

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen, 15×12 4/3; 12×10, 7/3 36 sheets, 10×8 5/-; whole-plate 3/3, 9/6 gross; 1/2-pl. 2/-, 5/9 gross; 1/4-pl. 3/6, 4 1/2×2 1/2 3/6, 3 1/2×2 1/2 2/6 gross, 12 gross 21/6.

KALTON Postcard Folders, heavy-weight tuck-in: 2/- 50, 3/6 100, 12/16 500; light-weight, 1/6 50, 2/6 100, 7/- 500.

KALTON Gaslight Paper: 1 1/2×2 1/2, 1/6 gross; 3 1/2×2 1/2, 1/6 72 sheets, 2/6 gross; 4 1/2×2 1/2 and 1/4-pl. 2/- 72 sheets, 3/6 gross; 1/2-pl. 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: 1/2-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1/4-pl., 3 dozen 5/-, backed 5/9; 3 1/2×2 1/2, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1 1/2×2 1/2, 9/- dozen; 3 1/2×2 1/2, 9/-; 2 1/2×4 1/2 11/-; 6 exposures: 3 1/2×4 1/2, 18/-, 5 1/2×3 1/2, 21/-.

KALTON Film Packs, H. & D. 350: 3 1/2×2 1/2, 3 packs 5/3; 1/4-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: 1/4-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; 1/2-pl. 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3 1/2×2 1/2, 4 dozen 5/4; 1/4-pl., 3 dozen 5/3; 1/2-pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700; 8 exposures, 1 1/2×2 1/2 and 3 1/2×2 1/2, 10/- dozen; 2 1/2×4 1/2, 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700: 3 1/2×2 1/2, 3 packs 5/9; 1/4-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10×8, 3/6 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; 1/2-pl., 2/-, 6/6 gross.

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

"DAILY EXPRESS," First Prize, £300 won on our Bromide de Luxe.—Burt's.

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Showhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3 1/2×2 1/2, 1/- 72 sheets, 1/10 gross; 4 1/2×2 1/2 and 1/4-pl., 1/9, 2/9 gross; 1/2-pl., 1/6 36; whole-plate, 2/6 36. [0026]

ALLENS.—Super Gaslight (the Quality Paper), 2 1/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

MOUNTS.—Heavy Quality Postcard Folders, 2/- 100, 10/- 1,000. Mounts, white, grey, brown, 10×8, 1/4-pl., 7/6; 12×10, whole-plate, 10/6 100; Illustrated List and samples free; special—Sample selection 9 Postcard Folders, 6d.—Crown Manufactory, Rotherham. [8790]

35-MM. Eastman Super X Panchromatic for Leicas, etc.; guaranteed perfect condition, 25 ft. 2/6, 50 ft. 5/-; any lengths supplied, postage 4d.—Spivey, 165, Lynton Rd., Acton, W.3. [8763]

PRINTING, COPYING, DEVELOPING

FILMS Developed and Printed, 3 1/2×2 1/2 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6 Brasenose Rd., Bootle, Liverpool. [6846]

SAVILLE'S

GUARANTEED BARGAINS

Leica IIIa, chromium, f/2 Summar. As new £35 10 0
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new £22 15 0

Leica II, black, f/3.5 Elmar and E.R. case. £19 10 0
Ensign Roll Film Reflex, f/4.5 Aldis-Butcher. Very good order £4 19 6

Cine-Kodak Eight, f/3.5, filter and leather case. Perfect order £7 10 0

Dekko, for 9.5-mm. films, f/1.9 Ross lens and leather case £7 17 6

Cine-Kodak Model B, f/1.9 lens and leather case £13 19 6

Soho Reflex, 3 1/2×2 1/2, f/3.5 Dalmac, 3 D.D. slides, F.P. adapter and de luxe leather case. Unscratched £14 10 0

T.P. Junior Special, f/3.5 Ross Xpres, revolving back, R.F. holder, 8 slides, 3 Ilford filters and leather case. A bargain £11 10 0

Part Exchange. Approval. Hire Purchase.

4, GOODRAMGATE,

YORK

Tel. 2700.

THE PERKINSO Developing Tank

is the latest and simplest Tank for developing 36-exposure Leica Films. Entirely constructed of bakelite. No adjustment. NO APRON. No spare parts.

Price 25/-



For
particulars
write to:

THE NURSE TRADING CO. (London) LTD.
37, Rathbone St., London, W.1 Phone: Museum 4142

"The Amateur Photographer." 15/9/37.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

"The Amateur Photographer." 15/9/37.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

"The Amateur Photographer." 15/9/37.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

"The Amateur Photographer." 15/9/37.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 15/9/37.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

"The Amateur Photographer." 15/9/37.

SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

This Coupon to be affixed to back of print.

For EVERYTHING PHOTOGRAPHIC

CAMERAS, CINÉ CAMERAS, ENLARGERS, PROJECTORS, LANTERNS, SCREENS, ETC.

Exchanges a Speciality.

GO TO
GALLOWAYS Photographic Chemists
VICTORIA SQUARE
BIRMINGHAM
Opposite G.P.O.
Phone: MID. 5670.

BARGAIN CORNER

Icarette, Tessar f/4.5, D.E., etc. £12 0 0
Dekko Camera, Dallmeyer f/1.5. Special bargain £9 10 0
Rolleiflex 4 x 4 cm., Tessar f/3.5, case £12 0 0
Kodascope 8-30 Projector. £6 0 0
Bolex G916. Maker's guarantee. £35 0 0
Super Ikonta 2 1/2 sq., Tessar f/2.8, etc. £20 0 0
Ikofox II, Tessar f/3.5, Compur-Rapid, etc. £15 0 0
Agfa Speedex O Camera, with Solinar f/3.9, Compur. £4 5 0

MARTIN. Chemist, SOUTHAMPTON

CONSULT THE FIRM ESTABLISHED 140 YEARS

Before you purchase or part exchange your Camera, Cine Camera, or Projector, etc. Full stocks of all the leading makes to select from. Best allowances and Strictly Private Hire Purchase Terms. Large stock of New and Second-Hand Prism Binoculars and Field Glasses

A. FRANKS Ltd.
95/97, Deansgate,
MANCHESTER, 3



(ALL METAL) THE A.R.C. LENS HOOD

Made to fit lenses up to 1 1/2".
Sizes: 1", 1 1/8", 1 1/4", 1 1/2", 1 3/4", 1 7/8", 2", 2 1/8", 2 1/4", 2 1/2", 2 3/4", 3", 3 1/8", 3 1/4", 3 1/2", 3 3/4", 4", 4 1/8", 4 1/4", 4 1/2", 4 3/4", 5", 5 1/8", 5 1/4", 5 1/2", 5 3/4", 6", 6 1/8", 6 1/4", 6 1/2", 6 3/4", 7", 7 1/8", 7 1/4", 7 1/2", 7 3/4", 8", 8 1/8", 8 1/4", 8 1/2", 8 3/4", 9", 9 1/8", 9 1/4", 9 1/2", 9 3/4", 10", 10 1/8", 10 1/4", 10 1/2", 10 3/4", 11", 11 1/8", 11 1/4", 11 1/2", 11 3/4", 12", 12 1/8", 12 1/4", 12 1/2", 12 3/4", 13", 13 1/8", 13 1/4", 13 1/2", 13 3/4", 14", 14 1/8", 14 1/4", 14 1/2", 14 3/4", 15", 15 1/8", 15 1/4", 15 1/2", 15 3/4", 16", 16 1/8", 16 1/4", 16 1/2", 16 3/4", 17", 17 1/8", 17 1/4", 17 1/2", 17 3/4", 18", 18 1/8", 18 1/4", 18 1/2", 18 3/4", 19", 19 1/8", 19 1/4", 19 1/2", 19 3/4", 20", 20 1/8", 20 1/4", 20 1/2", 20 3/4", 21", 21 1/8", 21 1/4", 21 1/2", 21 3/4", 22", 22 1/8", 22 1/4", 22 1/2", 22 3/4", 23", 23 1/8", 23 1/4", 23 1/2", 23 3/4", 24", 24 1/8", 24 1/4", 24 1/2", 24 3/4", 25", 25 1/8", 25 1/4", 25 1/2", 25 3/4", 26", 26 1/8", 26 1/4", 26 1/2", 26 3/4", 27", 27 1/8", 27 1/4", 27 1/2", 27 3/4", 28", 28 1/8", 28 1/4", 28 1/2", 28 3/4", 29", 29 1/8", 29 1/4", 29 1/2", 29 3/4", 30", 30 1/8", 30 1/4", 30 1/2", 30 3/4", 31", 31 1/8", 31 1/4", 31 1/2", 31 3/4", 32", 32 1/8", 32 1/4", 32 1/2", 32 3/4", 33", 33 1/8", 33 1/4", 33 1/2", 33 3/4", 34", 34 1/8", 34 1/4", 34 1/2", 34 3/4", 35", 35 1/8", 35 1/4", 35 1/2", 35 3/4", 36", 36 1/8", 36 1/4", 36 1/2", 36 3/4", 37", 37 1/8", 37 1/4", 37 1/2", 37 3/4", 38", 38 1/8", 38 1/4", 38 1/2", 38 3/4", 39", 39 1/8", 39 1/4", 39 1/2", 39 3/4", 40", 40 1/8", 40 1/4", 40 1/2", 40 3/4", 41", 41 1/8", 41 1/4", 41 1/2", 41 3/4", 42", 42 1/8", 42 1/4", 42 1/2", 42 3/4", 43", 43 1/8", 43 1/4", 43 1/2", 43 3/4", 44", 44 1/8", 44 1/4", 44 1/2", 44 3/4", 45", 45 1/8", 45 1/4", 45 1/2", 45 3/4", 46", 46 1/8", 46 1/4", 46 1/2", 46 3/4", 47", 47 1/8", 47 1/4", 47 1/2", 47 3/4", 48", 48 1/8", 48 1/4", 48 1/2", 48 3/4", 49", 49 1/8", 49 1/4", 49 1/2", 49 3/4", 50", 50 1/8", 50 1/4", 50 1/2", 50 3/4", 51", 51 1/8", 51 1/4", 51 1/2", 51 3/4", 52", 52 1/8", 52 1/4", 52 1/2", 52 3/4", 53", 53 1/8", 53 1/4", 53 1/2", 53 3/4", 54", 54 1/8", 54 1/4", 54 1/2", 54 3/4", 55", 55 1/8", 55 1/4", 55 1/2", 55 3/4", 56", 56 1/8", 56 1/4", 56 1/2", 56 3/4", 57", 57 1/8", 57 1/4", 57 1/2", 57 3/4", 58", 58 1/8", 58 1/4", 58 1/2", 58 3/4", 59", 59 1/8", 59 1/4", 59 1/2", 59 3/4", 60", 60 1/8", 60 1/4", 60 1/2", 60 3/4", 61", 61 1/8", 61 1/4", 61 1/2", 61 3/4", 62", 62 1/8", 62 1/4", 62 1/2", 62 3/4", 63", 63 1/8", 63 1/4", 63 1/2", 63 3/4", 64", 64 1/8", 64 1/4", 64 1/2", 64 3/4", 65", 65 1/8", 65 1/4", 65 1/2", 65 3/4", 66", 66 1/8", 66 1/4", 66 1/2", 66 3/4", 67", 67 1/8", 67 1/4", 67 1/2", 67 3/4", 68", 68 1/8", 68 1/4", 68 1/2", 68 3/4", 69", 69 1/8", 69 1/4", 69 1/2", 69 3/4", 70", 70 1/8", 70 1/4", 70 1/2", 70 3/4", 71", 71 1/8", 71 1/4", 71 1/2", 71 3/4", 72", 72 1/8", 72 1/4", 72 1/2", 72 3/4", 73", 73 1/8", 73 1/4", 73 1/2", 73 3/4", 74", 74 1/8", 74 1/4", 74 1/2", 74 3/4", 75", 75 1/8", 75 1/4", 75 1/2", 75 3/4", 76", 76 1/8", 76 1/4", 76 1/2", 76 3/4", 77", 77 1/8", 77 1/4", 77 1/2", 77 3/4", 78", 78 1/8", 78 1/4", 78 1/2", 78 3/4", 79", 79 1/8", 79 1/4", 79 1/2", 79 3/4", 80", 80 1/8", 80 1/4", 80 1/2", 80 3/4", 81", 81 1/8", 81 1/4", 81 1/2", 81 3/4", 82", 82 1/8", 82 1/4", 82 1/2", 82 3/4", 83", 83 1/8", 83 1/4", 83 1/2", 83 3/4", 84", 84 1/8", 84 1/4", 84 1/2", 84 3/4", 85", 85 1/8", 85 1/4", 85 1/2", 85 3/4", 86", 86 1/8", 86 1/4", 86 1/2", 86 3/4", 87", 87 1/8", 87 1/4", 87 1/2", 87 3/4", 88", 88 1/8", 88 1/4", 88 1/2", 88 3/4", 89", 89 1/8", 89 1/4", 89 1/2", 89 3/4", 90", 90 1/8", 90 1/4", 90 1/2", 90 3/4", 91", 91 1/8", 91 1/4", 91 1/2", 91 3/4", 92", 92 1/8", 92 1/4", 92 1/2", 92 3/4", 93", 93 1/8", 93 1/4", 93 1/2", 93 3/4", 94", 94 1/8", 94 1/4", 94 1/2", 94 3/4", 95", 95 1/8", 95 1/4", 95 1/2", 95 3/4", 96", 96 1/8", 96 1/4", 96 1/2", 96 3/4", 97", 97 1/8", 97 1/4", 97 1/2", 97 3/4", 98", 98 1/8", 98 1/4", 98 1/2", 98 3/4", 99", 99 1/8", 99 1/4", 99 1/2", 99 3/4", 100", 100 1/8", 100 1/4", 100 1/2", 100 3/4", 101", 101 1/8", 101 1/4", 101 1/2", 101 3/4", 102", 102 1/8", 102 1/4", 102 1/2", 102 3/4", 103", 103 1/8", 103 1/4", 103 1/2", 103 3/4", 104", 104 1/8", 104 1/4", 104 1/2", 104 3/4", 105", 105 1/8", 105 1/4", 105 1/2", 105 3/4", 106", 106 1/8", 106 1/4", 106 1/2", 106 3/4", 107", 107 1/8", 107 1/4", 107 1/2", 107 3/4", 108", 108 1/8", 108 1/4", 108 1/2", 108 3/4", 109", 109 1/8", 109 1/4", 109 1/2", 109 3/4", 110", 110 1/8", 110 1/4", 110 1/2", 110 3/4", 111", 111 1/8", 111 1/4", 111 1/2", 111 3/4", 112", 112 1/8", 112 1/4", 112 1/2", 112 3/4", 113", 113 1/8", 113 1/4", 113 1/2", 113 3/4", 114", 114 1/8", 114 1/4", 114 1/2", 114 3/4", 115", 115 1/8", 115 1/4", 115 1/2", 115 3/4", 116", 116 1/8", 116 1/4", 116 1/2", 116 3/4", 117", 117 1/8", 117 1/4", 117 1/2", 117 3/4", 118", 118 1/8", 118 1/4", 118 1/2", 118 3/4", 119", 119 1/8", 119 1/4", 119 1/2", 119 3/4", 120", 120 1/8", 120 1/4", 120 1/2", 120 3/4", 121", 121 1/8", 121 1/4", 121 1/2", 121 3/4", 122", 122 1/8", 122 1/4", 122 1/2", 122 3/4", 123", 123 1/8", 123 1/4", 123 1/2", 123 3/4", 124", 124 1/8", 124 1/4", 124 1/2", 124 3/4", 125", 125 1/8", 125 1/4", 125 1/2", 125 3/4", 126", 126 1/8", 126 1/4", 126 1/2", 126 3/4", 127", 127 1/8", 127 1/4", 127 1/2", 127 3/4", 128", 128 1/8", 128 1/4", 128 1/2", 128 3/4", 129", 129 1/8", 129 1/4", 129 1/2", 129 3/4", 130", 130 1/8", 130 1/4", 130 1/2", 130 3/4", 131", 131 1/8", 131 1/4", 131 1/2", 131 3/4", 132", 132 1/8", 132 1/4", 132 1/2", 132 3/4", 133", 133 1/8", 133 1/4", 133 1/2", 133 3/4", 134", 134 1/8", 134 1/4", 134 1/2", 134 3/4", 135", 135 1/8", 135 1/4", 135 1/2", 135 3/4", 136", 136 1/8", 136 1/4", 136 1/2", 136 3/4", 137", 137 1/8", 137 1/4", 137 1/2", 137 3/4", 138", 138 1/8", 138 1/4", 138 1/2", 138 3/4", 139", 139 1/8", 139 1/4", 139 1/2", 139 3/4", 140", 140 1/8", 140 1/4", 140 1/2", 140 3/4", 141", 141 1/8", 141 1/4", 141 1/2", 141 3/4", 142", 142 1/8", 142 1/4", 142 1/2", 142 3/4", 143", 143 1/8", 143 1/4", 143 1/2", 143 3/4", 144", 144 1/8", 144 1/4", 144 1/2", 144 3/4", 145", 145 1/8", 145 1/4", 145 1/2", 145 3/4", 146", 146 1/8", 146 1/4", 146 1/2", 146 3/4", 147", 147 1/8", 147 1/4", 147 1/2", 147 3/4", 148", 148 1/8", 148 1/4", 148 1/2", 148 3/4", 149", 149 1/8", 149 1/4", 149 1/2", 149 3/4", 150", 150 1/8", 150 1/4", 150 1/2", 150 3/4", 151", 151 1/8", 151 1/4", 151 1/2", 151 3/4", 152", 152 1/8", 152 1/4", 152 1/2", 152 3/4", 153", 153 1/8", 153 1/4", 153 1/2", 153 3/4", 154", 154 1/8", 154 1/4", 154 1/2", 154 3/4", 155", 155 1/8", 155 1/4", 155 1/2", 155 3/4", 156", 156 1/8", 156 1/4", 156 1/2", 156 3/4", 157", 157 1/8", 157 1/4", 157 1/2", 157 3/4", 158", 158 1/8", 158 1/4", 158 1/2", 158 3/4", 159", 159 1/8", 159 1/4", 159 1/2", 159 3/4", 160", 160 1/8", 160 1/4", 160 1/2", 160 3/4", 161", 161 1/8", 161 1/4", 161 1/2", 161 3/4", 162", 162 1/8", 162 1/4", 162 1/2", 162 3/4", 163", 163 1/8", 163 1/4", 163 1/2", 163 3/4", 164", 164 1/8", 164 1/4", 164 1/2", 164 3/4", 165", 165 1/8", 165 1/4", 165 1/2", 165 3/4", 166", 166 1/8", 166 1/4", 166 1/2", 166 3/4", 167", 167 1/8", 167 1/4", 167 1/2", 167 3/4", 168", 168 1/8", 168 1/4", 168 1/2", 168 3/4", 169", 169 1/8", 169 1/4", 169 1/2", 169 3/4", 170", 170 1/8", 170 1/4", 170 1/2", 170 3/4", 171", 171 1/8", 171 1/4", 171 1/2", 171 3/4", 172", 172 1/8", 172 1/4", 172 1/2", 172 3/4", 173", 173 1/8", 173 1/4", 173 1/2", 173 3/4", 174", 174 1/8", 174 1/4", 174 1/2", 174 3/4", 175", 175 1/8", 175 1/4", 175 1/2", 175 3/4", 176", 176 1/8", 176 1/4", 176 1/2", 176 3/4", 177", 177 1/8", 177 1/4", 177 1/2", 177 3/4", 178", 178 1/8", 178 1/4", 178 1/2", 178 3/4", 179", 179 1/8", 179 1/4", 179 1/2", 179 3/4", 180", 180 1/8", 180 1/4", 180 1/2", 180 3/4", 181", 181 1/8", 181 1/4", 181 1/2", 181 3/4", 182", 182 1/8", 182 1/4", 182 1/2", 182 3/4", 183", 183 1/8", 183 1/4", 183 1/2", 183 3/4", 184", 184 1/8", 184 1/4", 184 1/2", 184 3/4", 185", 185 1/8", 185 1/4", 185 1/2", 185 3/4", 186", 186 1/8", 186 1/4", 186 1/2", 186 3/4", 187", 187 1/8", 187 1/4", 187 1/2", 187 3/4", 188", 188 1/8", 188 1/4", 188 1/2", 188 3/4", 189", 189 1/8", 189 1/4", 189 1/2", 189 3/4", 190", 190 1/8", 190 1/4", 190 1/2", 190 3/4", 191", 191 1/8", 191 1/4", 191 1/2", 191 3/4", 192", 192 1/8", 192 1/4", 192 1/2", 192 3/4", 193", 193 1/8", 193 1/4", 193 1/2", 193 3/4", 194", 194 1/8", 194 1/4", 194 1/2", 194 3/4", 195", 195 1/8", 195 1/4", 195 1/2", 195 3/4", 196", 196 1/8", 196 1/4", 196 1/2", 196 3/4", 197", 197 1/8", 197 1/4", 197 1/2", 197 3/4", 198", 198 1/8", 198 1/4", 198 1/2", 198 3/4", 199", 199 1/8", 199 1/4", 199 1/2", 199 3/4", 200", 200 1/8", 200 1/4", 200 1/2", 200 3/4", 201", 201 1/8", 201 1/4", 201 1/2", 201 3/4", 202", 202 1/8", 202 1/4", 202 1/2", 202 3/4", 203", 203 1/8", 203 1/4", 203 1/2", 203 3/4", 204", 204 1/8", 204 1/4", 204 1/2", 204 3/4", 205", 205 1/8", 205 1/4", 205 1/2", 205 3/4", 206", 206 1/8", 206 1/4", 206 1/2", 206 3/4", 207", 207 1/8", 207 1/4", 207 1/2", 207 3/4", 208", 208 1/8", 208 1/4", 208 1/2", 208 3/4", 209", 209 1/8", 209 1/4", 209 1/2", 209 3/4", 210", 210 1/8", 210 1/4", 210 1/2", 210 3/4", 211", 211 1/8", 211 1/4", 211 1/2", 211 3/4", 212", 212 1/8", 212 1/4", 212 1/2", 212 3/4", 213", 213 1/8", 213 1/4", 213 1/2", 213 3/4", 214", 214 1/8", 214 1/4", 214 1/2", 214 3/4", 215", 215 1/8", 215 1/4", 215 1/2", 215 3/4", 216", 216 1/8", 216 1/4", 216 1/2", 216 3/4", 217", 217 1/8", 217 1/4", 217 1/2", 217 3/4", 218", 218 1/8", 218 1/4", 218 1/2", 218 3/4", 219", 219 1/8", 219 1/4", 219 1/2", 219 3/4", 220", 220 1/8", 220 1/4", 220 1/2", 220 3/4", 221", 221 1/8", 221 1/4", 221 1/2", 221 3/4", 222", 222 1/8", 222 1/4", 222 1/2", 222 3/4", 223", 223 1/8", 223 1/4", 223 1/2", 223 3/4", 224", 224 1/8", 224 1/4", 224 1/2", 224 3/4", 225", 225 1/8", 225 1/4", 225 1/2", 225 3/4", 226", 226 1/8", 226 1/4", 226 1/2", 226 3/4", 227", 227 1/8", 227 1/4", 227 1/2", 227 3/4", 228", 228 1/8", 228 1/4", 228 1/2", 228 3/4", 229", 229 1/8", 229 1/4", 229 1/2", 229 3/4", 230", 230 1/8", 230 1/4", 230 1/2", 230 3/4", 231", 231 1/8", 231 1/4", 231 1/2", 231 3/4", 232", 232 1/8", 232 1/4", 232 1/2", 232 3/4", 233", 233 1/8", 233 1/4", 233 1/2", 233 3/4", 234", 234 1/8", 234 1/4", 234 1/2", 234 3/4", 235", 235 1/8", 235 1/4", 235 1/2", 235 3/4", 236", 236 1/8", 236 1/4", 236 1/2", 236 3/4", 237", 237 1/8", 237 1/4", 237 1/2", 237 3/4", 238", 238 1/8", 238 1/4", 238 1/2", 238 3/4", 239", 239 1/8", 239 1/4", 239 1/2", 239 3/4", 240", 240 1/8", 240 1/4", 240 1/2", 240 3/4", 241", 241 1/8", 241 1/4", 241 1/2", 241 3/4", 242", 242 1/8", 242 1/4", 242 1/2", 242 3/4", 243", 243 1/8", 243 1/4", 243 1/2", 243 3/4", 244", 244 1/8", 244 1/4", 244 1/2", 244 3/4", 245", 245 1/8", 245 1/4", 245 1/2", 245 3/4", 246", 246 1/8", 246 1/4", 246 1/2", 246 3/4", 247", 247 1/8", 247 1/4", 247 1/2", 247 3/4", 248", 248 1/8", 248 1/4", 248 1/2", 248 3/4", 249", 249 1/8", 249 1/4", 249 1/2", 249 3/4", 250", 250 1/8", 250 1/4", 250 1/2", 250 3/4", 251", 251 1/8", 251 1/4", 251 1/2", 251 3/4", 252", 252 1/8", 252 1/4", 252 1/2", 252 3/4", 253", 253 1/8", 253 1/4", 253 1/2", 253 3/4", 254", 254 1/8", 254 1/4", 254 1/2", 254 3/4", 255", 255 1/8", 255 1/4", 255 1/2", 255 3/4", 256", 256 1/8", 256 1/4", 256 1/2", 256 3/4", 257", 257 1/8", 257 1/4", 257 1/2", 257 3/4", 258", 258 1/8", 258 1/4", 258 1/2", 258 3/4", 259", 259 1/8", 259 1/4", 259 1/2", 259 3/4", 260", 260 1/8", 260 1/4", 260 1/2", 260 3/4", 261", 261 1/8", 261 1/4", 261 1/2", 261 3/4", 262", 262 1/8", 262 1/4", 262 1/2", 262 3/4", 263", 263 1/8", 263 1/4", 263 1/2", 263 3/4", 264", 264 1/8", 264 1/4", 264 1/2", 264 3/4", 265", 265 1/8", 265 1/4", 265 1/2", 265 3/4", 266", 266 1/8", 266 1/4", 266 1/2", 266 3/4", 267", 267 1/8", 267 1/4", 267 1/2", 267 3/4", 268", 268 1/8", 268 1/4", 268 1/2", 268 3/4", 269", 269 1/8", 269 1/4", 269 1/2", 269 3/4", 270", 270 1/8", 270 1/4", 270 1/2", 270 3/4", 271", 271 1/8", 271 1/4", 271 1/2", 271 3/4", 272", 272 1/8", 272 1/4", 272 1/2", 272 3/4", 273", 273 1/8", 273 1/4", 273 1/2", 273 3/4", 274", 274 1/8", 274 1/4", 274 1/2", 274 3/4", 275", 275 1/8", 275 1/4", 275 1/2", 275 3/4", 276", 276 1/8", 276 1/4", 276 1/2", 276 3/4", 277", 277 1/8", 277 1/4", 277 1/2", 277 3/4", 278", 278 1/8", 278 1/4", 278 1/2", 278 3/4", 279", 279 1/8", 279 1/4", 279 1/2", 279 3/4", 280", 280 1/8", 280 1/4", 280 1/2", 280 3/4", 281", 281 1/8", 281 1/4", 281 1/2", 281 3/4", 282", 282 1/8", 282 1/4", 282 1/2", 282 3/4", 283", 283 1/8", 283 1/4", 283 1/2", 283 3/4", 284", 284 1/8", 284 1/4", 284 1/2", 284 3/4", 285", 285 1/8", 285 1/4", 285 1/2", 285 3/4", 286", 286 1/8", 286 1/4", 286 1/2", 286 3/4", 287", 287 1/8", 287 1/4", 287 1/2", 287 3/4", 288", 288 1/8", 288 1/4", 288 1/2", 288 3/4", 289", 289 1/8", 289 1/4", 289 1/2", 289 3/4", 290", 290 1/8",



'Please take me'
—the terrier pleaded. But the photographer took him instead, with this superb result—on

SELO

F.P. FILM
Fine Grain Panchromatic

A panchromatic roll film of exceptionally fine grain, for the photographer who wants the highest quality in his work and the miniature camera user—using 35 mm. perforated film—who needs negatives of first-rate enlarging quality.

Made in England by
ILFORD LIMITED, ILFORD, LONDON

Printed in England for the Publishers, LIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER & CINEMATOPHOTOGRAPHER

Vol. LXXXIV.

Wednesday, September 22nd, 1937.

No. 2550.

SPECIAL AUTUMN NUMBER •

SEP 30 1937



THE NEW AUTOMATIC **Rolleiflex** WITH THESE AMAZING NEW FEATURES

Automatic film wind, which in one action automatically sets the shutter, prevents double or blank exposures, sets the built-in self-timer for delayed action. (No ruby window is fitted—the film loading being automatic.) Larger aperture finder lens. Improved controls for greater ease and speed, and a peep window which shows the shutter and lens aperture readings in magnified form by means of a cylinder lens. Reflex hood fitted with large magnifier—for taking pictures at eye-level the object is viewed through a mirror and double magnifier combined. This new 6×6 model embodies all the well-known Rolleiflex features, including 12 pictures $2\frac{1}{2} \times 2\frac{1}{2}$ on $3\frac{1}{2} \times 2\frac{1}{2}$ roll film for 1/-. Seeing your picture, full size, right way-up all the time on the focussing screen, etc., etc. Compur Rapid shutter speeded to 1/500th sec. and Bulb, with Zeiss Tessar f/3.5 lens. Price £31. 5 0. Ever-ready case, £1 17 6.

Write for latest Rolleiflex/Rolleicord brochure and name of nearest Stockist from the Sole Importers:

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Road, London, W.C.1

Phone: HOL. 7311/2.

Watch this space each week

Beginning new series of newsy notes on matters of photographic interest.

**How to give 'tone' to your pictures**

A picture that's good when it's small is *better* when it's BIG. Agreed! But the question of what paper to enlarge upon is all-important. For many subjects—particularly landscapes and portraits—you need those lovely warm tones that infuse sunlight into a picture, make it 'rich'-looking and distinguished. And such an effect used to be rather troublesome to get, especially in enlargements. Now it's easy.

"Bromesko," the *warm-toned* Bromide paper gives you these admired tones straight away, by direct development. Yet it involves no sacrifice of the speed and easy manipulation hitherto associated exclusively with papers giving a cold black image. It is, in fact, a positive revolution! Enlarge your best pictures on this unique paper and see how very good they can be.

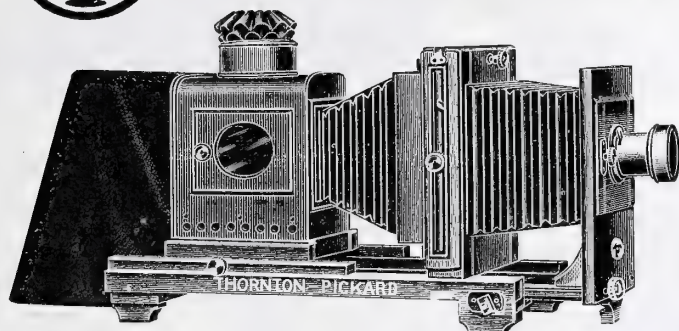
The assorted 8½" x 6½" packets provide the best way of trying out "Bromesko." There are four assortments; each contains 4 sheets of 3 different surfaces. Each 12-sheet packet costs 3/-. From your Kodak Dealer.

Free "Bromesko" booklet from MR. A. P. TAYLOR, Dept. 57B,

KODAK LIMITED • KODAK HOUSE • KINGSWAY • LONDON • W.C.2



ARTIST HORIZONTAL ENLARGER



ENLARGE TO ANY SIZE.
BELLOWS EXTENSION PROVIDES FOR
REDUCTION.

Own Camera Lens can often be Used.
Sizes $\frac{1}{4}$ to $\frac{1}{2}$ Pl.

New List
Post Free

THORNTON-PICKARD

ALTRINCHAM 7
ENGLAND.

$\frac{1}{4}$ -plate, 5x4 Postcard and $\frac{1}{2}$ -plate

Fitted with special
MICROMETER FOCUSSING
RACK AND PINION RISING CARRIER
and
MUCH INCREASED SWING TO
CORRECT DISTORTION.

PRICE (without lens) from
£11 11 0

A NEW SIZED
STEVENS' SCREEN
For ROLLEIFLEX Cameras
Now Ready.
Price Including Fitting
27/6.

YOUR LAST CHANCE TO WIN £25

IN THIS COMPETITION

Send in your "TRAVEL SNAPS" now!

ANY AMATEUR MAY ENTER: USING ANY CAMERA OR MATERIALS.

Follow these Rules:

All entries must reach us by September 30th, 1937.

All entries to be judged by Wallace Heaton Ltd. whose decision shall be final.

AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry).

ANY MAKE OF CAMERA OR MATERIALS.
DEVELOPED, PRINTED OR ENLARGED ANYWHERE.

ANY SIZE, MOUNTED OR UNMOUNTED.
(Not less than 8x6 unmounted is recommended)

SPOTTING ONLY TO REMOVE DEFECTS
(no faking or retouching).

You can still send in "Babies," "Sunbathing" and "Happy Holidays" for final adjudication before September 30th.

First Prize £25

Weekly Prize . 21/-

WALLACE HEATON COMPETITION

COUPON to be affixed to each entry. Valid until Competition closes on September 30th, 1937.

Enclosed is my entry for

"....."
Competition. I agree to the rules and conditions.

Camera used

Signed

Go In and Win.

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS. (If a guinea prize-winner for an extra guinea.)

Copyright of the £25 prize-winning photograph and negative become the property of Wallace Heaton Ltd. without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (twenty-five pounds) for the best photograph submitted during the Competition (13 weeks). If stamped addressed envelope is enclosed every endeavour will be made to return photos to competitors. No guarantee of safe return can be made and no entries will be returned unless above is complied with. A selection of the best prints submitted in this competition will be exhibited in our galleries during November.

Last week's prize winner ("Travel Snaps" Competition): J. L. GASKEL, 47, THE BYWAY, DARLINGTON.

ADDRESS YOUR ENTRIES TO "TRAVEL SNAPS,"

WALLACE HEATON LTD., 127, New Bond St., London, W.1

MAKE YOUR CHOICE FROM BRITAIN'S BIGGEST RANGE! UP TO 2 YEARS TO PAY!

CITY SA

THE LARGEST RETAIL PHOTOGRAPH

USED BARGAINS!

All fully guaranteed
and overhauled.

1-pl. T.-P. Press Focal-plane, f/4.5 Aldis anastigmat, self-capping focal-plane shutter, 3 D.D. slides, F.P.A., leather case £11 17 6

Model C Kodascope, complete with resistance. List price £18 18s. £7 10 0

Cine-Kodak Eight, f/3.5 lens, leather case, Kodascope Projector, 8.30, and screen. Outfit complete. List price £21. £14 12 6

3x4 cm. Zeiss Baby Ikonta Roll Film, f/4.5 Zeiss Tessar anastigmat, Compur sector shutter, 1 to 1/300th sec., purse case £7 17 6

3x4 cm. Picochic Roll Film, f/2.9 Meyer anastigmat, Compur sector shutter, 1 to 1/300th sec., purse case. £4 17 6

3x4 cm. Plaubel Mackinette Roll Film, f/2.7 Anticomar anastigmat, Compur sector shutter, leather case. £9 17 6

Model III Leica Camera, f/2 Summar lens, complete in ever-ready case. £32 10 0

V.P. Multispeed Exakta, f/2.8 Zeiss Tessar anastigmat, 6-in. f/5.6 Telephoto, complete in combination case. £31 0 0

V.P. Multispeed Exakta, f/1.9 Dallmeyer anastigmat, complete in leather case £28 17 6

6x6 cm. Rolleiflex, f/3.8 Zeiss Tessar anastigmat, Compur sector shutter, complete in ever-ready case. £16 16 0

6x6 cm. Rolleiflex, f/6.3 Voigtlander anastigmat, yellow filter, complete in ever-ready case. £3 8 6

6x6 cm. Voigtlander Brilliant, f/7.7 Voigtlander anastigmat, complete in ever-ready case. £1 15 0

3 1/2x2 1/2 Safox Supreme, f/3.8 Meyer anastigmat, for roll films, delayed-action Compur sector shutter, 1 to 1/250th sec., complete in leather case. £4 17 6

3 1/2x2 1/2 Agfa Standard Roll Film, f/4.5 Agfa anastigmat, speeded shutter, 1/4 to 1/100th sec., complete with leather case £4 2 8

1a Ensign Carline Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, 1 to 1/250th sec., complete in leather case. £6 19 6

1a Zeiss Icarette Roll Film, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, complete in leather case £7 17 6

3 1/2x2 1/2 Ensign Cameo Folding Plate, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, 1 to 1/250th sec., double extension, rising and cross front, 6 slides, F.P.A., leather case. £7 10 0

3 1/2x2 1/2 Ensign Cameo, f/4.5 Aldis anastigmat, Compur sector shutter, double extension, rising and cross front, 3 slides, F.P.A. £4 19 6

16-mm. Ensign Simplex Pocketette, f/3.5 lens, leather case. As new. List price £29 £8 15 0

16-mm. Cine-Kodak Model BB, f/3.5 lens, leather case. As new. List price £15 £6 5 0

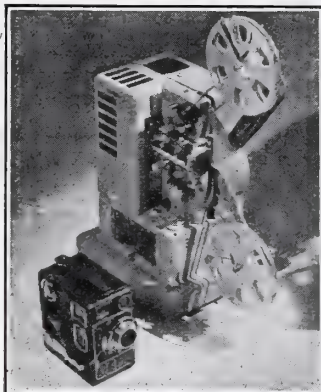
9.5-mm. Argus Cine Camera, all speeds 8 to 64, turret, f/9 Dallmeyer lens, leather case. As new. £33. £19 17 6

180-watt Ensign Silent Sixteen Projector outfit. As new. List £25. £9 15 0

16-mm. Latest Filmo Model 121, f/2.5 Cooke, leather case. As new. List £22 10s. £13 15 0

Model V Visual Victor, 1-in. f/2.9, 3-in. f/3.5, and wide angle, leather case. List £27 10s. £34 5 0

GET THESE FROM
59/60, CHEAPSIDE



"SIEMENS 8" PROJECTOR

With 200-watt 50-volt lamp, combined with the well-known Siemens optical system. With Busch Neostar 25-mm. lens according to choice. Silent claw mechanism. Adjustable speeds from 10 to 20 pictures per second. Single-picture device. Self-contained resistance, 100 to 250 volts (A.C. or D.C.). Hand and motor rewind.

Cash price £37:10:0
24 monthly payments of 33/8.

Whatever projector, screen, titling outfit, film editor, etc., you need—we have it actually in stock.



ENSIGN MAGNAPRINT

For all miniature negatives—Ensign, Midge, half-V.P., Leica, Contax and similar size fitted with 50-mm. Dallmeyer f/4.5 anastigmat and 2 1/2-in. condenser. Enlarges Ensign Midge and half-V.P. to a size from 2 1/2 x 3 1/2 in. to 15 x 12 in., other sizes in proportion.

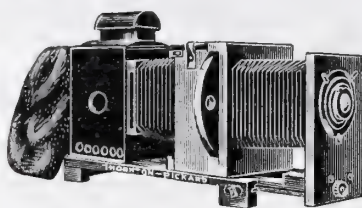
Cash price £9:10:0
15 monthly payments of 13/4.



ZEISS CONTEX II

The famous precision mini-camera. With focal-plane shutter speeded to 1/1,250th sec., Zeiss Tessar f/3.5 lens, 36 exposures at a loading.

Cash price £40:10:0
36/4 a month for 24 months.



T.-P. IMPERIAL ENLARGER

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner. Models for 1/2-pl. and 1-pl. sizes. Imperial, without lens, 1-pl.

Cash price £5:15:6
15 monthly payments of 8/1.



EASY TERMS Anything costing £10 or more can be had on 24 monthly payments. If it costs between £5 and £10 you can have it on 15 monthly payments, or between 50/- and £5 on 9 monthly payments. Our plan is strictly confidential.



"KODASCOPE" Model EE

With handsome dual-purpose case, which is not only handy for carrying purposes but also acts as a substantial vibration-proof base when the Kodascope is in action. There is also a 30-in. tilting device for accurate centring. Provided with 300-watt lamp, this model is available with a choice of six interchangeable lenses. Models supplied for either A.C. or A.C./D.C. circuits. With 1 1/2-in. f/2 lens,

Cash price £32:10:0
24 monthly payments of 29/2.



CORONET Model I PROJECTOR

Sprocket drive. Brilliant flickerless pictures. Silent running. Geared rewinding 5-1 ratio, rewinding in flash. Combined lamp and wall plug. Takes 30, 60, or 400 ft. reels without adjustment. 1-in. anastigmat projection lens. Any voltage 100-250 A.C. or D.C. With motor drive and super attachment.

Cash price £9:17:6
15 monthly payments of 13/4.

59/60, CHEAPSIDE, LONDON, E.C.2

Also at 54, LIME STREET, E.C.3 ; 84, ALDERSGATE STREET, E.C.1 ; 13, THE ARCADE, LIVERPOOL STREET, 43, KENSINGTON HIGH STREET

& EXCHANGE (1929) LTD.

COME AND SEE THE LATEST ENLARGERS AND PROJECTORS —DEMONSTRATIONS FREE!

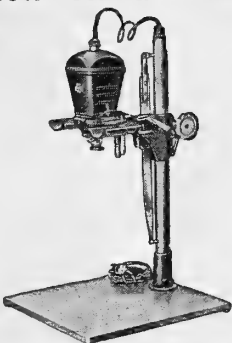
ORGANIZATION IN GT. BRITAIN

M & W FAM ENLARGER

am III for roll films
nd plates up to 6x6
m. Double anastigmat
4.5 9-cm. lens with
is stop, exchangeable
gainst additional lens
5 cm. focal length,
with manual focussing,
condenser with 100-
watt opal lamp. Dual
ontrol, rise and fall and
ne focussing.

Cash price **£18:18:0**

24 monthly payments of 17/-.



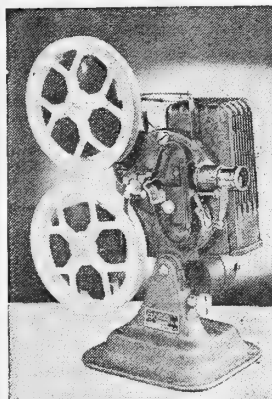
500-WATT KEYSTONE PROJECTOR

Including splicing outfit, reel, brush, etc., universal motor drive, f/2.5 lens, finely ground and polished, capacity 400 ft., die-cast construction Hi-gear motor rewind, knob swivel device for tilting.

Cash price **£27:10:0**

24 monthly payments of 24/8.

Resistance, case, and transformer extra.



Any make of enlarger can be seen and purchased immediately from our stock—we have them all.

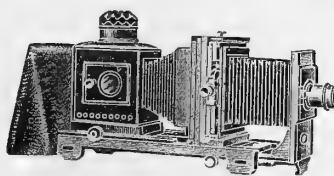
IF IT'S NEW..
WE HAVE IT!

New AUTOMATIC ROLLEIFLEX

With automatic film wind, which in one action sets the shutter, prevents double or blank exposures, sets the built-in self-timer for delayed action. Improved controls for manipulation of shutter speeds and lens apertures. Peep window in which the speeds and lens stops are seen in magnified form. Improved eye-level viewing device, as well as the ground-glass screen which shows pictures full size and right way up. Now with f/2.8 finder lens, Zeiss Tessar f/3.5 taking lens and Compur Rapid shutter, speeded to 1/500th sec., T. and B.

Cash price **£31:5:0**

24 monthly payments of 28/-.

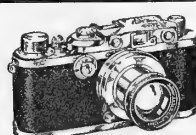


"ARTIST" ENLARGER

Made in fumed oak, beautifully finished. Revolving carrier. Central swing for correcting distortion. Rack and pinion action for adjustment of light, improved lantern body with adjustable curtain. Bellows adjustment to condenser. Detachable diffuser. Micrometer screw focussing to front. Without lens.

Cash price **£10:10:0**

24 monthly payments of 9/5.



LEICA IIIa

38/7 a month for 24 months.

Chromium model, speeded to 1/1,000th sec., 1/2 Summar lens in collapsible mount, 36 exposures at a loading.

Cash price **£43:0:0**

Colour Film for Leica now in stock.

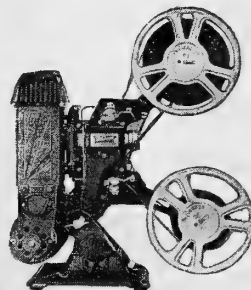
EXCHANGES Let us quote our allowance on your used Enlarger, Projector, and any Still or Ciné Apparatus, in part payment for something more up-to-date. We make the highest allowance obtainable anywhere to-day.

AFTER PAYING
INSTALMENT!

PATHE 200-B

35/- DOWN and 8 more similar monthly payments or £15 CASH

Has 200-watt lamp. Gives brilliant pictures up to 10 ft. wide. Easy to operate. Works off 110 volts. Complete with flex, plug adapter and empty 300-ft. reel. The ideal 9.5-mm. projector.

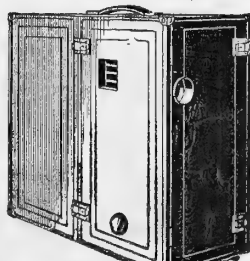


GEBESCOPE

The 16-mm. Home Talkies outfit made by the famous Gaumont-British Corporation gives a perfect performance for home or small hall.

Equipment—comprising projector, amplifier and loudspeakers—is contained in two easily portable carrying cases. The versatile novice can operate it. Works off standard mains (A.C.) and portable batteries may be employed where mains are not available. Model B.

£135:0:0



Gebescope Model "B"

MORE USED SNIPS!

Special end of season's offers—all in good condition.

3 1/2 x 2 1/4 Saxe Folding Pocket, f/3.8 anastigmat, D.A. Compur shutter, 6 slides, roll-holder and case £5 5 0
3 1/2 x 2 1/4 Ensign Roll Film Reflex, Aldis f/3.4 anastigmat, self-capping shutter £2 15 0

4 1/2 x 2 1/4 No. 1a Voigtlander Inos, f/4.5 anastigmat, Isoo shutter and leather case. New condition £4 15 0
6 x 4 1/2 cm. Duchess V.P., Carl Zeiss Tessar f/4.5, Compound shutter, 12 slides, F.P.A. and leather case £4 15 0

4-pl. Square Bellows Field, double extension, swing and reversing back, R.R. lens, 2 slides and leather case £3 3 0
9.5-mm. Dekko Cine Camera, f/2.5 Cooke, motor drive £4 15 0

3 1/2 x 2 1/4 T-P. Reflex, Cooke f/2.5, self-capping focal-plane shutter, roll-holder, F.P.A., Sinclair hood, filters and leather case £14 17 6
15 x 12 Conical Bellows Field, double extension, swing and reversing back, 3 D.D. slides £4 4 0

6 x 4 Artist's Reflex, Dallmeyer Stigmatist f/6, self-capping shutter, revolving back, 6 D.D. slides and leather case £4 2 0
3 1/2 x 2 1/4 Zeiss Ikonta Roll Film, Carl Zeiss Tessar f/4.5, Rapid Compur shutter. New condition £8 5 0

16-on-31 x 2 1/4 Vauxhall Roll Film, Radonar f/2.9, D.A. Rapid Compur shutter. As new £5 17 6
3 1/2 x 2 1/4 Saxe Focal-plane, Zeiss Patent Tessar f/4.5, focal-plane shutter, 6 slides and case £6 10 0

35-mm. Minica Miniature Camera, f/4.5, speeded shutter, complete in purse £3 7 6
V.P. Exakta, Carl Zeiss Tessar f/3.8, focal-plane shutter and leather case £18 18 0

6 x 4 1/2 cm. Voigtlander Reflex, Heliar f/4.5, focal-plane shutter, 3 slides and case £2 17 6
3 1/2 x 2 1/4 T-P. Victory Reflex, T-P. Cooke, f/4.5 self-capping shutter, revolving back, 6 slides and case £5 18 6

4-pl. Miroflex Folding Reflex, Carl Zeiss Tessar f/3.5, self-capping shutter, 6 slides, F.P.A. and case. New condition £27 0 0
3 1/2 x 2 1/4 Mentor Reflex, Carl Zeiss Tessar f/4.5, focussing, focal-plane shutter, F.P.A., leather case £5 5 0

9.5-mm. Pathe 200-B Projector, 200-watt lamp, motor drive and resistance £13 17 6
4-pl. Horizontal Enlarger, R.R. lens, negative carrier, 5 1/2-in. condenser, roomy light chamber £4 12 6

5 x 4 N. & S. Reflex, Ross Zeiss Tessar f/4.5, Busch Bistellar lens cells, interchangeable, 3 D.D. slides, roll-holder, leather case £11 17 6
3 1/2 x 2 1/4 N. & G. Folding Reflex, Ross Xpres f/4.5, 3 D.D. slides, roll-holder and case £18 18 0

16-on-31 x 2 1/4 Super Ikonta, Carl Zeiss Tessar f/4.5, Compur shutter, coupled rangefinder and case £14 10 0
3 1/2 x 2 1/4 T-P. Ruby, Cooke f/2.5, focal-plane shutter, 6 slides, F.P.A., roll-holder and case £12 17 6

3 x 4 cm. Saxe Roll Film, f/3.5 anastigmat, Compur shutter, complete in case £4 15 0
3 1/2 x 2 1/4 Ensign Selfx, Ensign f/4.5, Mulchro shutter, filter and leather case. New condition £3 18 6

16-mm. Kodatoy Projector, complete with motor and super arms £3 3 0

SEND NOW TO
90/94, FLEET ST.

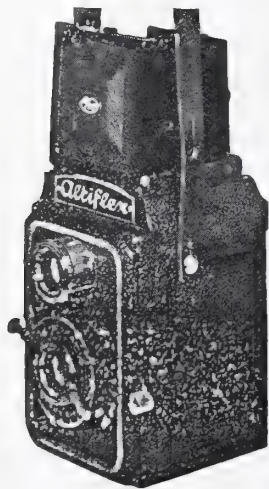
90/94, FLEET ST., LONDON, E.C.4

2; and WALLACE HEATON LTD., 127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1; 3; 1a, AVERY ROW, W.1

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

● Here is the ALTIFLEX!

New Twin-Lens Reflex
Magnificent Value!



● Obtainable only from
the WESTMINSTER

READ THESE DETAILS:

A most attractive precision miniature reflex at only £5 12 6. Takes 12 pictures 2½ square on normal 8-exposure 120 film. Full-size finder with magnifier makes needle-sharp definition particularly easy. Delightfully smooth lever focussing, with scale down to 3 ft. Unique and positive film counter. All-metal body with fine leather covering. A fine camera for beginner and expert alike. Fitted with f/4.5 Vitar-anastigmat and Automat 4-speed shutter.

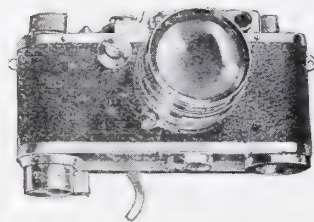
Price £5:12:6

12 monthly payments of 9/10.

Other models with f/3.5 lenses and Prontor and Compur shutters.

Write for full description.

Buy a LEICA at the WESTMINSTER



Model IIIa, shutter speeds 1 to 1/1,000th sec., T. and B., f/2 Summar, with side release (all chromium) £43:0:0
12 monthly payments of 75/3, 24 of 37/6.

As above, but with f/1.5 Xenon and quick-wind device (as shown) £63:0:6
12 monthly payments of 110/4, 24 of 55/2.

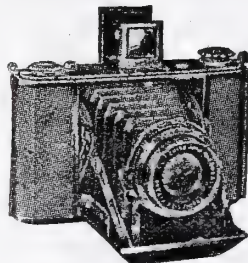
5-cm. Xenon Anastigmat only, coupled for Leica £34:0:0
12 monthly payments of 59/6, 24 of 29/9.

Quick-wind Device £3 14 6

Examples this week at the WESTMINSTER ..

(and always). The fairest, simplest, friendliest
Easy Payment Plan yet devised.

ZEISS IKON IKONTA New 2½" sq. Models



Most recent addition to the Ikonta series, giving 12 pictures on usual 8-exposure 3½ x 2½ spool. 100 per cent self-erecting, and with shutter release on camera body.

F/4.5 Novar, in delayed-action Telma shutter, 1/25th to 1/1,250th sec., T. and B. £6:12:6
12 monthly payments of 11/7.

F/4.5 Novar, in delayed-action Klio shutter, 1 to 1/750th sec., T. and B. £7:5:0
12 monthly payments of 12/8.

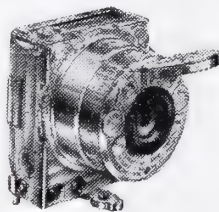
F/3.5 Novar, in Compur shutter, 1 to 1/300th sec., T. and B. £9:10:0
12 monthly payments of 16/8.

F/3.5 Tessar, in Compur Rapid, 1 to 1/500th sec., T. and B. £13:0:0
12 monthly payments of 22/9, 24 of 11/5.

● COMPASS

With range-finder, exposure meter, light filters, panorama and stereoscopic attachments integrally built in. F/3.5 Kern anastigmat. Takes standard "miniature" pictures on plates or film in 6-exposure spools, both with daylight loading. Special roll film back and plate envelopes always available. Come and see it at the Westminster, or write for full description.

£30 Liberal exchanges. Balance by 12 or 24 payments.



● LATEST ROLLEIFLEX

In this new model the automatic 6 x 6 cm. ROLLEIFLEX, for 12 pictures on usual 3½ x 2½ spool, has been rendered even more fully automatic than before.

Only one action is now needed to (1) set the shutter; (2) safeguard against either blank or double exposures; (3) to give delayed action. There are also, amongst other improvements, new controls for shutter speeds and lens apertures with magnified readings. The reflex hood is fitted with larger magnifier, and there is a double magnifier and additional mirror for eye-level use. Lens is f/3.5 Tessar, with Compur Rapid shutter coupled to 1/500th sec.



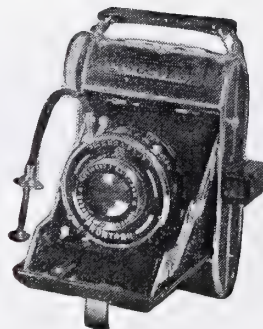
Price: £31:5:0

12 monthly payments of 54/8; 24 of 27/4.

WESTEX Miniature

Lowest-priced, high-precision miniature. With famous f/2.9 Bionar lens, focussing to 3 ft. Prontor II D.A. shutter, 1 to 1/750th sec., T. and B. Strong, beautifully made, easy and delightful to handle, optical direct-vision finder. Takes 16 3 x 4 cm. on normal V.P. spool £5:12:6
12 monthly payments of 9/11.

With Vidanar 1/4.5 and Vario shutter to 1/1,000th sec.

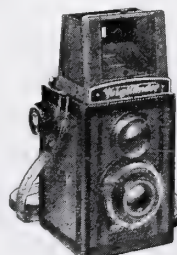


VOIGTLANDER BRILLIANT NEW MODEL

A highly popular camera now offered in new de luxe form. Body moulded of special unbreakable material, comprising built-in hold-all for filters, supplementary lenses, etc. Takes 12 pictures 2½ square on normal 3½ x 2½ spool. Automatic film wind prevents all risk of overlapping. Lens, f/3.5 Voigtar in Compur Rapid shutter, 1 to 1/500th sec. A special "sports" direct-vision finder greatly facilitates rapid working.

£9

12
monthly
payments
of 16/9.



● ● A Fine Array of Bar- gains Here!

Selected end-of-season
offers now available at
**81, STRAND
W.C.2**

Call, write, or phone
TEMPLE BAR 9773-4

Leica Model I, f/3.5 Elmar, shutter speeds 1/20th to 1/500th sec. and bulb £10 7 6

Leica Model IIIa, chromium, f/2 Summar, shutter speeds 1 to 1/1,000th sec., T. and B. £35 17 6

Leica Model III, chromium, f/3.5 Elmar, shutter speeds 1 to 1/500th sec., T. and B. £25 0 0

Contax Model II, chromium, f/2 Sonnar, shutter speeds 1 to 1/1,250th sec., T. and B. £37 10 0

Contax Model III, chromium, f/2 Sonnar, shutter speeds 1 to 1/1,250th sec., T. and B., built-in exposure meter £51 0 0

6 x 6 cm. Folio-Flex, f/3.5 Foth anastigmat, self-capping focal-plane shutter, 2 to 1/500th sec., T. and B. £3 17 6

6 x 6 cm. Rolleiord Model I, f/4.5 Triotar, Compur shutter, 1 to 1/300th sec., T. and B. £8 17 6

6 x 6 cm. Brilliant, f/4.5 Skopar, Compur shutter, speeds 1 to 1/500th sec., T. and B. £4 12 6

Kodak Retina, f/3.5 Xenar, Compur shutter, 1 to 1/300th sec., T. and B. £7 17 6

Kodak Retina, f/3.5 Tessar, Compur shutter, 1 to 1/300th sec., T. and B. £10 17 6

Six-20 Kodak Duo, f/3.5 Kodak, Compur Rapid, 1 to 1/500th sec., T. and B. £8 12 6

520 Ikonta, f/6.3 Novar, Dervall 3-speed shutter £3 15 0

520 Ikonta, f/4.5 Tessar, Compur shutter, speeds 1 to 1/300th sec., T. and B. £8 5 0

530 Ikonta, f/3.5 Tessar, Compur shutter, speeds 1 to 1/500th sec., T. and B. £14 17 6

3½ x 2½ Cocarotte, f/4.5 Dominar, Dervall 3-speed shutter £3 15 0

530 Super Ikonta, f/4.5 Tessar, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. £14 10 0

3½ x 2½ Ensign Autorange, f/4.5 Ensign, Prontor II shutter, speeds 1 to 1/150th sec., T. and B. £7 17 6

3½ x 2½ or 16-on Ensign Autorange, f/4.5 Tessar, delayed-action Rapid Compur, 1 to 1/400th sec., T. and B. £12 7 6

3½ x 2½ or 16-on Ensign Autorange, f/4.5 Tessar, delayed-action Compur, 1 to 1/250th sec., T. and B. £11 17 6

530/16 Super Ikonta, f/2.8 Tessar anastigmat, delayed-action Compur shutter, speeds 1 to 1/400th sec., T. and B. £23 17 6

3½ x 2½ Venus Wafer, f/4.5 Tessar, delayed-action Compur shutter, speeds 1 to 1/250th sec., with 3 slides, F.P. adapter £8 17 6

3 x 2½ Zeiss Ikon Ikonar, f/4.5 Tessar, delayed-action Compur, speeds 1 to 1/250th sec., T. and B., 6 single slides, F.P. adapter and leather case £9 17 6

4-pl. Etui, f/4.5 Tessar, Compur, speeds 1 to 1/200th sec., T. and B., 3 single slides, F.P. adapter and case £10 17 6

ENLARGERS

3 x 4 cm. Ensign Magnaprint Enlarger, fitted to take Leica lenses. £3 5 0

Kodak Autofocus Enlarger, f/6.8 Kodak anastigmat £5 17 6

Alta Enlarger, fitted to take Leica lenses £4 7 6

Ensign H2 Magnaprint Enlarger, f/6.3 Ensign, 4-pl. or smaller £5 17 6

VERY SPECIAL OFFER

Zeiss Ikon Daylight Enlargers, 3 x 4 cm. to 5½ x 3½ 7/6

WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD. 81, Strand, W.C.2

'Phone and 'Grams - - - - - TEMple Bar 9773-4.

Also

111, OXFORD ST., W.1
GERrard 1432

119, VICTORIA ST., S.W.1
VICToria 0869

24, CHARING X RD., W.C.2
TEMple Bar 7165

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

USED BARGAINS ON EASY TERMS!

Look through these guaranteed offers—note the prices—and you'll realise what sound value they are. All are in splendid condition optically and mechanically. Any of them costing 50/- or more can be bought on our confidential easy payment plan.

V.P. Multi-speed Exakta, R.F., f/3.5 Ihagee anas. and case £16 0 0
 3½×2½ Ensign Vertical Enlarger, friction drive, condenser, f/6.3 anas., base easel, electric fittings £7 5 0

Latest Model II Chromium Zeiss Contax, f/2 Sonnar, combined wedge range-finder, L/case. As new £42 10 0

Model III Leitz Leica, high and low speeds, coupled range-finder, f/2 Summar lens, L/case £33 10 0

4½×6 Ermanox Press Focal-plane, f/1.8 Ernstar anas., 6 slides, L/case. As new £15 15 0

3-pl. Sanderson Universal Hand and Stand, triple ex., W.A. rack, f/4.5 Zeiss Tessar, Distar, Compound shutter, 3 D.D. slides, F.P.A., L/case £9 17 6

3½×2½ Zeiss Minimum Palms Press Focal-plane, f/4.5 Carl Zeiss Tessar, 3 D.D. slides, F.P.A. £12 17 6

1-pl. T.-P. Reflex, revolving back, f/3.5 Dallmeyer Press anas., 3 slides £8 17 6

45×107 Ernemann Stereo Folding Reflex, pair f/4.5 Tessar lenses, 6 slides, F.P.A., L/case £12 17 6

200-B Pathe Cine Projector, adjustable resistance. As new £12 17 6

3½×2½ Zeiss All-metal Double Ex. Tronar, f/4.5 Dominar, Compur, 6 slides, F.P.A., roll-holder, leather case £4 17 6

35-mm. Visual Viewer, for miniature still projection, condenser, electric fittings, 2-in. objective and case. Unsoiled. Cost £10 to ros. £7 7 0

Purma Special Roll Film, f/6.3 anas. 35s. Od. 3½×2½ Salex Compact, f/3.8 Salexonar, D.A. Compur, 3 slides £4 18 6

4½×6 T.-P. Bijou Reflex, Cooke f/2.5 Series X anas., 3 slides, F.P.A. Cost £21 £13 7 6

3½×2½ T.-P. Special Ruby Reflex, revolv. back, f/4.5 Cooke anas., 1 D.D. slides, F.P.A. £7 7 0

3×4 Fotet Roll Film, f/4.5 Vidom anas., Compur shutter, purse £3 18 6

Generous Exchange Allowances.

9×12 Miroflex Combined Press Focal-plane and Folding Reflex, f/4.5 Zeiss Tessar, 3 slides, F.P.A., L/case £25 0 0

Bell & Howell No. 121 16-mm. Cine Camera, f/3.5 anas. £14 7 6

Fine Enlarging Ikon Combination, consisting of mahogany enlarger, long ex., f/6.3 anas., condenser, rev. carrier, special stand and enlarging easel, complete £6 6 0

1a Roll Film Carbine, f/7.7 anas., Trichro shutter, L/case 35s. Od.

3½×2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer anas., 6 slides, leather case £6 15 0

5-cm. f/2 Summar Lens, for Leica, 50 and 100 ft., f/3.5 lens, L/case £11 17 6

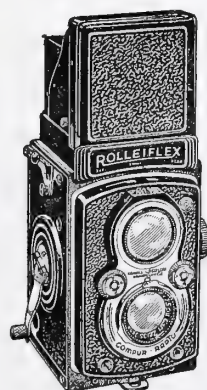
Model B Cine-Kodak, 50 and 100 ft., f/3.5 lens, L/case £8 19 6

Model C Kodascope Projector, 100-watt lamp, resistance £7 17 6

V.P. Agfa Speedex, f/3.9 Solinar anas. Compur, L/case £4 7 6

3½×2½ Compact Soho Reflex, horizontal, f/4.5 Tessar, focal-plane shutter, F.P.A. £4 7 6

First with the "News"



NEW AUTOMATIC ROLLEIFLEX NOW AT LIME ST.

With automatic film wind, which in one action automatically sets the shutter, prevents double or blank exposures, and sets the built-in, self-timer for delayed action. Has improved controls, larger aperture finder lens (now f/2.8), giving brighter screen picture. Peep window showing speeds and stops in magnified form. Zeiss Tessar f/3.5 lens and Compur Rapid shutter speeded to 1/500th sec., T. and B.

Cash price **£31 : 5 : 0**

24 monthly payments of 28/-.

2½ Model I Korelle Reflex, f/2.9 Radionar and E.R. case £11 17 6

9.5-mm. Campro Cine Outfit, transformer and case £3 3 0

Postcard 3a Special Kodak, fitted range-finder, f/4.5 Tessar in Comp., L/case £6 15 0

Latest Compass Camera, f/3.5 Kern anas., purse £22 10 0

Six-20 Duo Kodak, f/4.5 anas., D.A. Pronto shutter £4 7 6

16½-in. Goerz Dogmar Lens f/5.5, iris. Unsoiled. Cost £37 £14 10 0

2½ Roll Film Brilliant, f/4.5 Skopar, in Rapid Comp., L/case £4 19 6

Microscope by Zeiss, coarse and fine adjustment, triple nose-piece, mechanical stage, micrometer readings, also revolving stage, centring screw, Abbe condenser, with rack substage, 1.4 Aplanat condenser, Zeiss objective Apo. 40. 0.95, Apo. 10. 0.30, Apo. 90. 1.30, three compensating eyepieces, 10×, 20×, and 30×, several other accessories, in solid case. List price £90 19s. Unsoiled £75 0 0

Weston Leica Cine Meter. £4 4 0

Complete Lieca Outfit, consisting of Model III Chromium Leica, f/2 Summar, 9-cm. f/4 Elmar, 20-cm. Telvt f/4.5, with reflex attachment and synchronised release, etc., 13.5-cm. f/4.5 Elmar, 3.5-cm. f/3.5 Elmar, 2 lens hoods for Telvt, 3 filters, Weston Leicameter, Vidom finder, E.R. case, Telvt case and hold-all case, supplementary lens for f/2 Summar, rings, etc. Cost £142 10s. £98 0 0

Pathe Kid Projector, adjustable resistance, super-reel attachment and screen £2 17 6

Multi-speed V.P. Roll Film Exakta, high and low speeds, D.A. shutter, f/2.8 Tessar lens, L/case £24 10 0

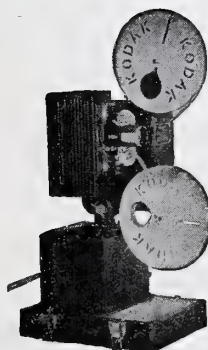
Several Very Fine Microscopes, by Leitz, Zeiss, Watson, etc., at special clearance prices. Details on application. £1

3½×2½ Zeiss Miraphot Enlarger, f/4.5 Carl Zeiss Tessar, electric fittings, base easel £7 7 0

5×4 Sanderson Hand and Stand, f/6.8 Cooke anas. lens, Acme shutter, 6 D.D. slides, L/case £3 18 6

lens, Acme shutter, 6 D.D. slides, L/case £3 18 6

104-page Catalogue post free.

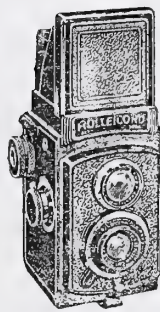


"KODASCOPE" Model EE

With 300-watt lamp, this model is available with choice of six interchangeable lenses, giving projection 40×30 in. pictures from a distance of anything from 9 ft. upwards. Operation is quiet, flickerless, cool—and simple. Models supplied for either A.C. or A.C./D.C. circuits. With 1½-in. f/2 lens.

£32 : 10 : 0

24 monthly payments of 26/2.

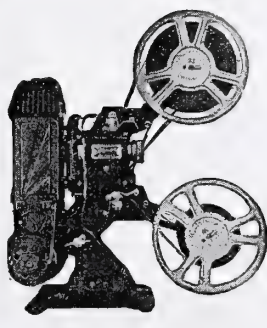


NEW ROLLEIFLEX Model 1a.

Bigger value than ever. Shows your picture full size and right way up on the ground-glass screen. Takes 12 pictures on 3½×2½ roll film for 1/4. Body beautifully finished in art leather. With Compur shutter and Zeiss Triotar f/4.5 lens.

Cash price **£12 : 10 : 0**

24 monthly payments of 11/3.

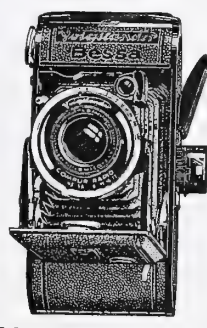


PATHESCOPE 200-B

With 200-watt lighting. Pictures 10 ft wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex adapter and one empty 300-ft. super reel.

Cash price **£15 : 0 : 0**

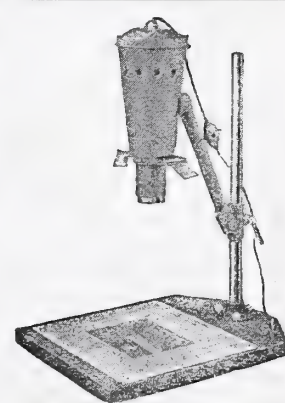
24 monthly payments of 13/5.



NEW Voigtlander OPTICAL FINDER "BESSA"

The new optical finder springs into position, with its shield removed, directly the camera is erected, making it easy to select the best angle of view. It has automatic trigger release and changes automatically from 8 to 16 pictures, or vice versa, on 3½×2½ roll film. With f/3.5 Voigtar lens and Compur Rapid shutter, speeded to 1/400th sec., T. and B. £10 : 17 : 6

Cash price £10 : 17 : 6



ENSIGN MINIATURE MAGNAPRINT

Its tubular mounting is very rigid, free from vibration. For focussing the body slides freely on the supporting column, and clamps in the required position. Fine focussing is then carried out by the helicoidal lens mount which is provided with a large knob which locks it firmly in position at the required point. Takes half-V.P. Leica and Contax negatives. With f/6.3 lens.

Cash price £5 : 5 : 0

15 monthly payments of 7/5.

CITY SALE & EXCHANGE (1929) LTD., 54, LIME ST. LONDON, E.C.3

Also at 84, ALDERSGATE ST. : 59/60, CHEAPSIDE : 90/94, FLEET ST., and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C. : Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1 : 47, BERKELEY ST., W.1 : 43, KENSINGTON HIGH ST., W.8 : 1a, AVERY ROW, W.1.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

BELL'S

NO PUNS! NO POEMS!

PLAIN ADVERTS STAND FOR PLAIN DEALING

TERMS ARE CASH. 5 DAYS' APPRO AGAINST VALUE. MONEY BACK IF NOT PLEASED.
YOU'VE ONLY TO COMPARE THE PRICES.

CAMERAS :—

Wetli 24×36 mm. Miniature, self-erecting, auto. interlock numbering, 1/2.8 Zeiss Tessar, optical finder. Brand new clearance..... £9 10 0
Wetli, as above, with f/2.9 Steinheil Cassar. New clearance £7 10 0
Beira I Miniature, for Leica spools, f/3.5 Xenar, Compur, ever-ready case. Shop-soiled only..... £6 0 0
Kine-Exakta Miniature Reflex, latest all-chrome finish, f/3.5 interchangeable lens, ever-ready case. As new..... £21 0 0
Foth-Derby 3×4 cm. Focal-plane Miniature, delayed action, f/2.5 Speed, latest pan. windows. New condition £5 10 0
Ensign Midget V.P. Camera, with case. As new..... £1 0 0
Ernmann 4½×6 cm. Focal-plane, f/2.7 Ernostar, 9 slides, 12-plate changing-box, leather case. Excellent condition £8 10 0
Dolly Super-Sport, for 12 or 16 on 3½×2½, also plates, f/2.9 Meyer, D.A. Compur, detachable for Telephoto, 3 slides, focussing screen. Brand new clearance..... £8 0 0
Foth-Flex 6×6 cm. Miniature Reflex, delayed action, 2 to 1/500th sec., f/3.5 anastigmat, very latest lever focussing, extra D.V. finder..... £8 0 0
Zeiss Nettar 3½×2½, self-erecting, f/3.5 Novar, D.A. Compur Rapid..... £7 0 0
Wetli-Solida, coupled range-finder, 8 or 16 on 3½×2½, f/4.5 Zeiss Tessar, D.A. Compur, efficient long-base range-finder, auto. masking. Brand new clearance..... £11 10 0
Wetli-Solida, as above, with f/4.5 Schneider, D.A. Compur £8 10 0
Kodak-Regent, coupled range-finder, 8 or 16 on, f/4.5 Tessar, Compur Rapid to 1/400th, leather case. As new £12(1) 0
Wetli 3½×2½ Folding Pocket, long extension, f/4.5 Rodenstock, delayed-action shutter, latest Riteway roll-holder, screen. As new..... £3 0 0
Stereoscopic Plate Camera, pair Aplanats in coupled speeded shutter, slides, F.P. adapter, stereo viewer, plates. Complete outfit. New..... £3 0 0
Zeiss Minimum Palms 3½×2½ Press Focal-plane, f/4.5 Tessar, D.D. slide..... £6 10 0

CAMERAS (contd.):—

Ernmann 3½×2½ Focal-plane Press, f/4.5 Tessar, 3 D.D. slides, F.P. adapter, leather case. Very good condition £6 10 0
Roth Super Press 9×12 cm., silent quick-wind, quick-tension shutter, 1/5th to 1/1,000th, f/4.5 Tessar 6-in., top scaled yards, large numerals, 3 best D.D. slides. List £48. Brand new clearance..... £21 0 0
Roth Super Press, as above, without lens (own lens fitted free). New..... £14 0 0
Thornton-Pickard Reflex 4-pl., de luxe double-slide model, f/4.5 Zedellar (Tessar type), 2 D.D., F.P. adapter, canvas case. Good condition..... £5 0 0

CINÉ :—

16-mm. Argus Turret Head Camera, forward and reverse power drive, all speeds and movements, f/2.8 1-in. grey and chrome finish, de luxe hide case. As new..... £19 0 0
9.5-mm. Cine-Nizo, for 50-ft. spools, speeds and trick action, f/1.5 Meyer Kino-Plasmat, interchangeable micrometer mount, optical finder, case. As new..... £18 0 0
9.5-mm. Cine-Nizo, for 30-ft. chargers, speeds, trick action for titles, etc., f/1.5 Kino-Plasmat in quick-change bayonet mount (specially corrected for Dufaycolor). As new £12 0 0
9.5-mm. Cine-Nizo, as above. Used, but as new, leather case..... £10 0 0
9.5-mm. Cine-Nizo, as above, with f/1.5 Dallmeyer Speed (corrected for Dufay) also 3-in. Dallmeyer Telephoto f/3.5, leather case. As new..... £12 10 0
9.5-mm. Cine-Nizo, for 100 or 50 ft. spools, turret head for three lenses, all speeds and movements, f/1.5 Dallmeyer Speed 20-mm. New condition..... £18 10 0
8-mm. Siemens Camera, f/2.5 Busch, f/2.5 Tele-Longar, 2 cassettes, many extra fittings, leather case. Recently cost £51. As new..... £38 0 0
9.5-mm. Cine-Nizo Projector, finest made. Cost £60. Too many novel features to describe. Details on request. Used Demonstrations only. As new..... £21 0 0

CINÉ (contd.):—

8-mm. Siemens Latest Projector, improved mode, grey finish. As new..... £28 0 0
16-mm. Aief Projector, sprocket drive and take-up. Very efficient. New..... £3 0 0
9.5 Fathé Home Movie, latest motor drive, resistance controlled, super attachment, special power rewind, resistances, carrying-case..... £6 10 0

ACCESSORIES :—

Ross 10-in. E.R. and 6-in. W.de-angle, in leather case. Perfect 30s. Od.
13.5-cm. Zedellar (Tessar pattern) f/4.5 Anastigmat, sunk iris mount..... £2 0 0
18-cm. Dagor f/6.3 Double Anastigmat, focussing mount £2 0 0
Weston Universal Meter, latest type, with instructions. As new..... £3 17 0
Leica Sixtus Photo-Electric Meter, instructions As new £3 15 0
Leica Vidomchom Universal View-finder. As new £2 18 0
Leica Flashlight Attachment for Sasalites, complete 15s. Od.
Leica No. 1 Yellow Filter, for Elmar. As new..... 10s. Od.
Three Contax Cassettes, 27s. 6d.; Light and Medium Contax Filters..... 25s. Od.
Prismatic Binoculars 6×24, large-aperture optics, case (pocket size)..... £5 0 0
Student's Microscope, with all accessories, in wood case £1 0 0
Student's Microscope, with triple objectives, electric illuminant..... 30s. Od.
Ross 2-in. f/1.9, mounted for Leitz enlargers, etc. New condition..... £5 10 0
Roth 30s. Unipod, best model, neck-sling pattern. New £5s. Od.
Bingoscope 9.5-mm. Mains Projector, super attachment, resistance..... 30s. Od.
Coronet Tilt Outfit, new, £1; Wondersign Magnetic Tiltler, large size pan. and tilt Cine tripod head, 10s. Od.; 16-mm. Splicer and Cutter, new, 7s. 6d.

BELL'S

43-45, NEWINGTON BUTTS, LONDON, S.E.11. (Rodney 3773)

Close 1 o'clock Thursday.

(1 minute from Elephant & Castle.)

*This Autumn
play safe and use a*

THESE FEATURES MAKE FOR SUCCESS

- Shoots sequence pictures with machine-gun speed.
- Lens always in "ready" position — no withdrawing necessary.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focussing gives needle-sharp definition and supersedes range-finders.
- Takes up to 50 exposures on Standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan" to colour film at any moment.
- With motor wound takes from one up to 24 exposures in quick succession, or singly.
- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives "Time" and from 1 sec. to 1/500th sec. and all intermediate speeds.
- Weights 14 oz.—just heavy enough to be held comfortably without risk of movement.
- Overall size only 4½×2½×2 in.
- Three view-finders in one, including "right-angle" for "candid" work.
- Daylight-loading spools available.
- Camera has stainless steel body, covered black morocco.

THREE MODELS

Interchangeable lenses:

With Zeiss Tessar f/2.8-3 cm. £29 10 0
With Zeiss Tessar f/3.5-3 cm. £28 10 0
With Meyer Primotar f/3.5-3 cm. £28 10 0
Interchangeable Telephoto Lens. Schneider Tele-Xenar f/5.5-6 cm. £10 0 0

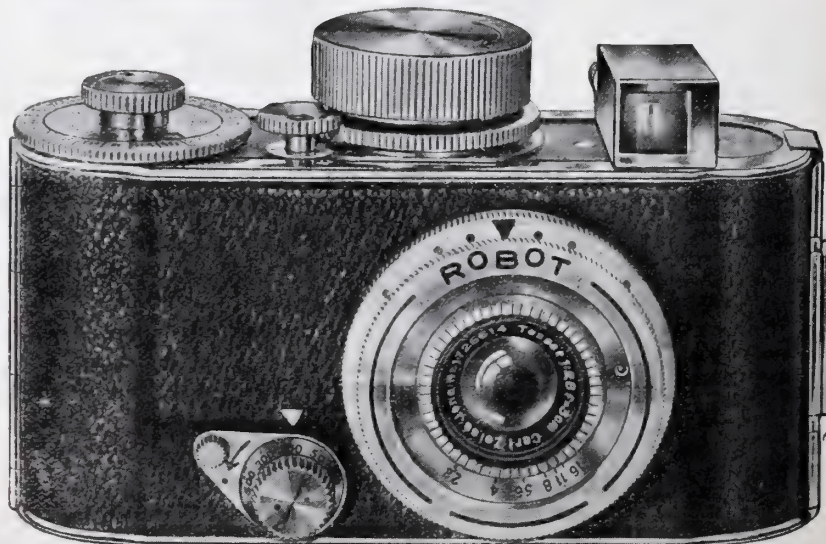
'ROBOT' (H. E. J. Spearman, Sole Concessionaire for Great Britain and the I.F.S.)

53 & 54 HAYMARKET, LONDON, S.W.1

Telephone: WHitehall 2662-3

ROBOT

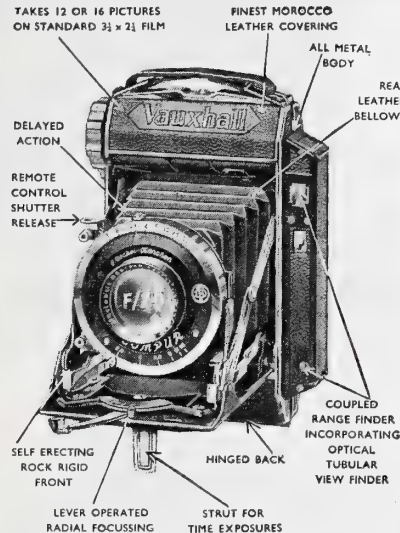
"THE CAMERA THAT THINKS FOR YOU"



OVER 1,000 VAUXHALL MINICAMS SOLD!

We are certain that over half of these cameras have sold on recommendation and Press reports alone. We have not advertised extensively—as the prices would then have to be increased. We only ask you to compare the value we offer.

RANGE-FINDER VAUXHALL MINICAM



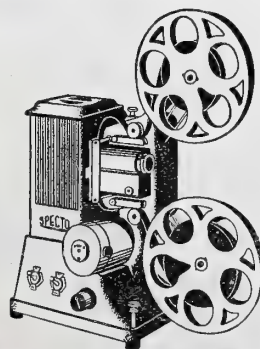
Here is a coupled range-finder miniature, fitted with the finest quality $f/2.9$ anastigmat lens in delayed-action Compur shutter, selling at a price which YOU can afford. Actually its nearest competitor is approximately 40 per cent higher priced—BUT the Vauxhall has numerous advantages not to be found in other cameras of this type. For instance, it takes two sizes of picture according to choice—either twelve $2\frac{1}{2}$ in. squares or $16 \frac{2}{3} \times 1\frac{1}{3}$ in. Another exclusive feature is the special radial focussing lever which automatically springs back into the infinity position when the camera is closed, thus preventing any possible damage to the camera or focussing mechanism.

PRICE £11 15s. ONLY

Yours for 20/7 down and eleven similar monthly payments.

The SPECTO PROJECTOR

NEW IMPROVED BLACK MODEL



3.5 AMP.

The 9.5 projector giving maximum screen illumination at minimum cost. Now in black finish.

£13 5 0

YOURS FOR 23/2 DOWN and 11 Similar Monthly Payments.

AUGUST PRESS REVIEWS ON THE NEW RANGE-FINDER MINICAM

"... We comment favourably upon a number of good points in the instrument, not the least attractive being the remarkably low price. The whole job is very well made, and our tests confirm the good opinion we formed of it upon inspection. The range-finder was photographically tested at full aperture on close-ups, medium distance and long shots, all of which proved to be dead sharp on enlarging. The lens is of excellent quality, the price is only £11 15s. complete so that the many advantages of a coupled-range-finder camera are now available to a much wider public than hitherto."

"... One important feature is the fact that immediately the side-struts are pressed to close the camera, the focussing lever, wherever it may be set, automatically returns to the infinity position, thus preventing any possible damage to the focussing mechanism. The Vauxhall Super-Minicam sells at £11 15s., which in consideration of its useful features and wide-aperture lens is exceptionally good value."

"... In spite of the comparatively large picture taken, the camera itself is by no means bulky. The Super-Minicam is sold at £11 15s., which is a very moderate price for a camera with its specification."

CRITICS' VIEWS on the New VAUXHALL DUAL-SIZED MINICAM

"... We gave this instrument a thorough test and found it operated excellently. The price is remarkably low, being £6 19s. 6d. only."

"... This new model is well and rigidly built and the price, £6 19s. 6d., is truly remarkable."

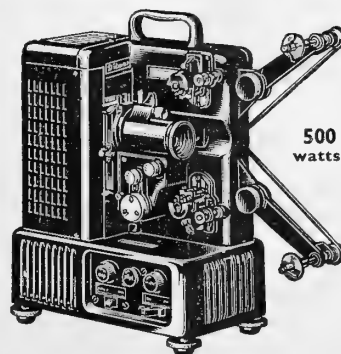
"... In appearance this camera is very attractive. The body being covered with morocco leather, and all bright parts plated. The Vauxhall camera is very good value for the price."

"... This newly introduced camera is decidedly neat and small for the size of picture it takes, and sells at a very reasonable price."

"... On test the camera performed well. The general construction is particularly rigid and is good value at £6 19s. 6d."

THE DITMAR DUAL PROJECTOR

Two machines for the price of one ! !

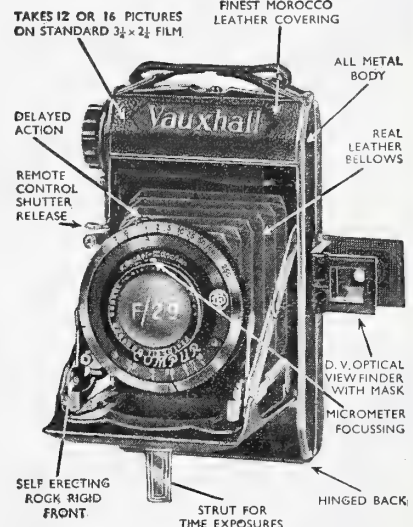


IMMEDIATE DELIVERY

SPECIFICATION. 500-WATT LAMP; Forward and reverse drive; $f/1.6$ Projection lens; Direct lighting; Still Pictures; Pilot Lights; Very Silent; 3 Models available: $9\frac{1}{2}$ -mm. and 16-mm.; 16-mm. and 8-mm.; 8-mm. and $9\frac{1}{2}$ -mm.

YOURS FOR 59/4 DOWN and 11 Similar Monthly Payments, or £33 18 0 cash.

STANDARD MINICAM



Constructed of Metal—NOT Bakelite.

AMAZING VALUE !!

Everybody, including the Press critics who have seen and tested the new all-metal Vauxhall Minicam, are amazed at the value. This low price is only possible because of the fact that we, as sole distributors, import large numbers direct from the factory in Germany, and, in addition, we are content to sell at a small profit. If you purchase a Vauxhall Minicam you will be saving approximately 50 per cent against the price of its nearest competitor.

PRICES :	
With $f/2.9$ anastigmat, micrometer focusing mount, D.A. Compur shutter.....	£6:19:6
Ditto, with unique radial focussing.....	£7:19:6
Ditto, with Prontor D.A. shutter.....	£5:19:6
Or 12 monthly payments of 12/3, 14/- and 10/6 respectively.	

AMAZING SCREEN VALUE

FINEST GLASS-BEADED SURFACE



An entirely new type of glass-beaded screen far superior to anything being offered at anywhere near the price. Extra strong material with double coating of glass beads which do not rub off. Screens supplied with stretchers and leather carrying handle.

PRICES :	
30 x 40	35/-
52 x 40	47/6
Postage 1/3 extra. Complete in neat cardboard-box.	
TRADE SUPPLIED — USUAL TERMS	
SILVER SCREENS	
30 x 40 without stretchers	11/9
30 x 40 with stretchers	15/-
52 x 40 with stretchers	21/-

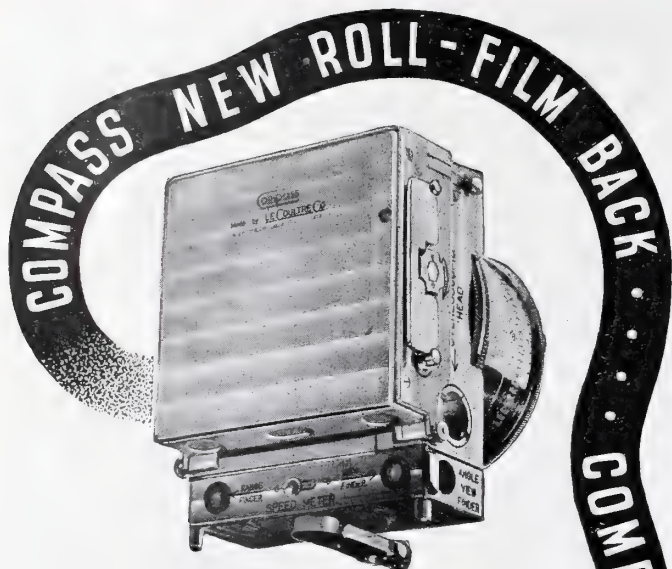
THE CAMERA COMPANY

320, Vauxhall Bridge Road, Victoria, S.W.1. and 52, Cheapside, E.C.2.

TELEPHONE VICTORIA 5482 AND 5483

TELEPHONE CITY 5482

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



THE new Compass Roll-Film Back can be interchanged with the standard hinged back (for glass plates) in a second or two. It holds its own miniature roll-film of 6 exposures—a most convenient number. It has positive one-turn-per-picture winding and a retracting pressure plate. The thickness of the camera is increased only $\frac{1}{4}$ inch. Two types of film are available, Selochrome at $1/6$ for two six-exposure spools and Selo Fine Grain Panchromatic at $1/9$ for two six-exposure spools.

Compass Roll-Film Back £5 · 0 · 0

● WRITE for the 48pp. illustrated Compass booklet. Appointed Compass Dealers will gladly demonstrate the Compass Camera and the new Roll-Film Back.



BUILT LIKE A WATCH — AS SIMPLE TO USE
COMPASS CAMERAS, LTD., 57 Berners Street, London, W.1

RFW76



Donna in Rosa.

Italo Bertoglio

82nd Annual Exhibition

Saturday, September 11th
to
Saturday, October 9th

Open daily from 10 a.m. to 9 p.m. (Sundays excepted) on Mondays, Wednesdays, Thursdays and Saturdays, and from 10 a.m. to 6 p.m. on Tuesdays and Fridays, at the Galleries of the Society, 35, Russell Square, London, W.C.1.

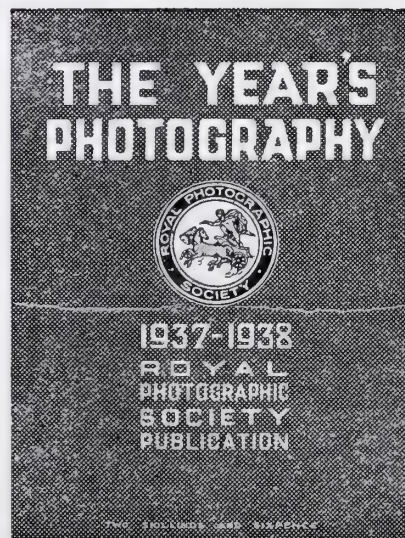
The Year's Photography

Contains reproductions of the most interesting pictures in the Exhibition, together with critical appreciations. Beautifully printed in photogravure on art paper, it is a permanent pictorial record of the Exhibition. Price 2s. 6d. paper covers, 5s. cloth bound.

Of booksellers and photographic dealers, or direct (postage 6d. extra paper edition, 9d. cloth) from Publications Dept., Royal Photographic Society, 35, Russell Square, London, W.C.1.

Royal Photographic Society

35, Russell Square
LONDON, W.C.1



Advantage is a better soldier than rashness

—HENRY V.

Marshal before you,—now the season's here
When Exhibitions press on every hand ;
Those qualities of paper that full oft'
Have flattered negatives with glowing tones.
Such warmth that kindles in the judge's eye
Approval, earnest of awards to come.
Warm tones, that by direct development
Are printed on the paper of your choice.
Such brilliance throughout the tonal range
As when the wind hath swept the landscape clear,

Such speed as doth facilitate the work
Of those who magnify their picture's field,
And spread a canvas, worthy to be hung
Beside the masterpieces of the art.
These forces, mobilized in Mezzotone—
Have long been hailed advantageous by those
Whose quest is quality ; in simple phrase
'For critical photographers,' And now
That Mezzotone at bromide price is sold
The user's purse enjoys advantage too.

Criterion MEZZOTONE

RAPID CHLORO-BROMIDE PAPER and LANTERN PLATES

Paper in 8 Attractive Surfaces :—
SMOOTH SILKY
GLOSSY OPAL
OPAL SILKY LUSTRA
GRAINED SILKY ROUGH SILKY
Lantern Plates, per dozen....1/10

New Catalogue Now Ready

CRITERION (PAPERS PLATES FILMS) LTD
STECHFORD, Warwickshire
London - - 35, Essex Street, Strand, W.C.2

"CITY SALE"

CAMERA BARGAINS

AND BARGAINS
IN CINE APPARATUS

Now is the time to get some really good "snips" in used apparatus. Below you will see some real money-savers in end-of-season bargains. They're all in splendid condition, and can be relied on to give excellent service.

ANYTHING OVER 50/- on EASY TERMS

Fathescope Home Movie Projector, complete with super attach., motor drive £7 17 6
Specto Projector, motor driven, for use off any voltage between 200 and 250. Unsold £10 5 0
Model C Kodascope, complete with resistance, 100-watt projection lamp... £7 12 6
9.5 Cine Projector, for use off house current. Cost £1 7s. 6d... £17s. 9d.
6 x 6 Rolleiflex, f/3.8 Zeiss Tessar, complete in leather case, will take either 6 or 12 exposure films. New condition £12 17 6

FULLY GUARANTEED

USED APPARATUS

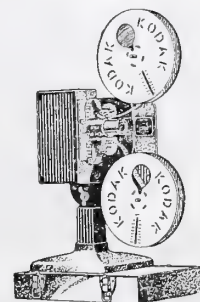
3 1/2 x 2 1/4 Dallmeyer Special Reflex, f/4.5 anastigmat, 3 slides, roll-film holder, canvas case £8 2 6
3 1/2 x 2 1/4 N. & G. Folding Reflex, f/4.5 Cooke Aviar, 3 book-form slides, Graflex roll-film holder, F.P.A., leather case. Cost over £60 £22 10 0
9 x 12 Mentor Folding Reflex, no lens, 2 double dark slides £11 19 6
1-pl. Ensign Special Reflex, revolving back, f/4.5 Ross anastigmat lens, 3 slides, F.P.A., leather case £23 0 0
3 1/2 x 2 1/4 T-P. Reflex, f/4.5 Cooke lens, 11-in. f/5.6 Cooke Telephoto, revolving back, 6 slides, F.P.A. and case £12 17 6
Postcard T-P. Triple Extension Reflex, f/4.5 anastigmat lens, revolving quick-change back, 6 single slides £9 2 6
4 x 3 cm. Baby Ikonta, with f/3.5 Zeiss Tessar £7 12 6
9 x 12 Solo Reflex, f/3.5 Cooke anastigmat with 9 1/2-in. extension lens, F.P.A. £7 10 0
Latest Model Dolly Super Sports, with f/2.8 Tessar, 3 slides, and close extension tube, zip purse. Unsold £14 14 0
6 x 6 Voigtlander Brilliant, f/6.3 anastigmat £22 15 0
4 x 3 cm. Dolly, f/2 Schneider lens, Compur shutter, in purse £9 5 0
3 1/2 x 2 1/4 Agfa Speedex, f/8.8 anastigmat lens £21 2 6
Pair 20 x Prism Binoculars, complete in leather case £25 15 0
3 1/2 x 2 1/4 Ensign Autorange, f/4.5 anastigmat lens. Cost £8 10s. Unsold £7 2 6

MOST GENEROUS

EXCHANGE ALLOWANCES

9 x 12 T-P. Press Focal-plane, f/4.5 Xprea, 6 slides and leather case. Cost £22 10s. £14 14 0
Model III Leica, f/1.9 Dallmeyer Super 6, complete in leather case £30 0 0
Model B Exakta Roll Film Reflex, f/3.8 Tessar lens, complete in ever-ready case. Cost £28 10s. As new £25 0 0
9 x 12 Agfa Folding Plate Camera, f/4.5 anastigmat lens, fully-speeded shutter, rising front, reflex finder and focussing screen, 3 slides, F.P.A., leather case £22 15 0
3 1/2 x 2 1/4 Zoid Folding, f/3.8 anastigmat, Compur shutter, 6 slides, F.P.A. and case £5 12 6
3 1/2 x 2 1/4 Etui Double Extension Folding, f/4.5 Tessar, D.A. Compur, F.P.A., 6 slides and case £9 17 6
6 x 13 Stereo Ica Polyscope, pair of f/4.5 Zeiss Tessar lenses and changing-box £12 10 0
45 x 107 Verascope, f/6.8 Dagor lenses, speeded shutter, 2 changing-boxes and leather case £5 17 6
45 x 107 Boxform Viewer, focussing adjustment £1 6 6
Postcard Studio Camera, 13-in. f/4.5 Cooke anastigmat lens, shutter, 2 repeating dark slides, each taking 3 postcards side by side. Perfect condition £10 17 6
5 x 4 Goerz Anschutz Focal-plane, f/4.5 Ross Xprea, 6 double dark slides, leather case £8 17 6

SEE THE NEW ROLLEIFLEX—NOW IN STOCK!



Ask for a Demonstration
of the

KODASCOPE "EE"

16-mm. Projector, with handsome dual-purpose case, which is not only handy for carrying purposes, but also acts as a substantial vibration-proof base when the Kodascope is in action. There is also a 30-in. tilting device for accurate centring. Provided with 300-watt lamp, this model is available with a choice of six interchangeable lenses. Models supplied for either A.C. or A.C./D.C. circuits. £32:10:0
With 1 1/2-in. f/2 lens. Cash price
24 monthly payments of 29/2.

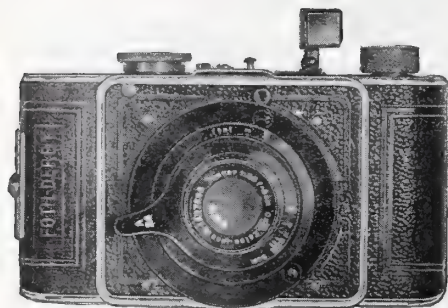
APPROVAL to post-buyers allowed for 5 days against cash deposit. Good exchange allowances. 104-page catalogue post free.

(1929) LTD.

CITY SALE & EXCHANGE

84, ALDERSGATE ST., LONDON, E.C.1

Also at 59/60, CHEAPSIDE ; 90/94, FLEET ST. ; 54, LIME ST., and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C. ; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1 ; 47, BERKELEY ST., W.1 ; 43, KENSINGTON HIGH ST., W.8 ; 1a, AVERY ROW, W.1.

**Model II.**

With interchangeable lens mount
and Zeiss Tessar Lens f/3.5,

£11 : 10 : 0

Zeiss Tessar Lens f/2.8,

£13 : 0 : 0

FOTH-DERBY

The roll-film camera with focal-plane delayed-action shutter.

Takes 16 pictures on standard V.P. Roll Film. Shutter speeded up to 1/500th sec.

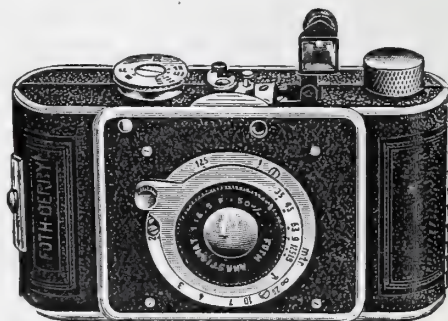
Model I.

With non-interchangeable lens mount and Foth
Lens f/3.5,

£5 : 5 : 0

Foth Lens f/2.5,

£7 : 5 : 0



See this camera at your dealers, or send for lists to the Sole Importers :

PEELING & VAN NECK, LTD.

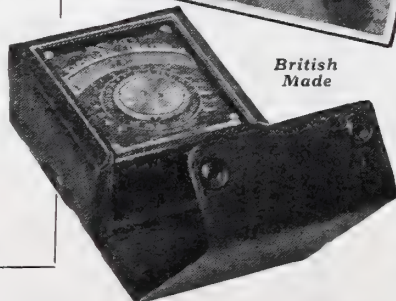
4/6, HOLBORN CIRCUS,
LONDON, E.C.1

**6 IMPORTANT FEATURES.**

- Simple method of exposure indication—unique for easy reading.
- Extremely sensitive. Indicates exposures from 60 seconds to 1/2,000th second.
- Uninfluenced by extraneous light.
- Size only 2½ × 2½ × 1 in.
- Can be held and operated in one hand.
- Universal; for still or cine cameras.

63/- With ever-ready Case, as illustrated, 5/- extra.

From all good Photographic Stores.



British
Made

Which will it be?

Brilliant pictures—or disappointments? You can make sure of successful photographs every time! Use the 'Avo' Exposure Meter—the simplest photo-electric meter on the market. It tells you at a glance the correct stop and shutter speed to use for the light prevailing at the actual moment of taking the photograph. No complicated scale. Correct exposure indicated instantaneously and clearly.

A USER WRITES :

"I recently purchased one of your 'Avo' Exposure Meters and find it most useful and accurate."

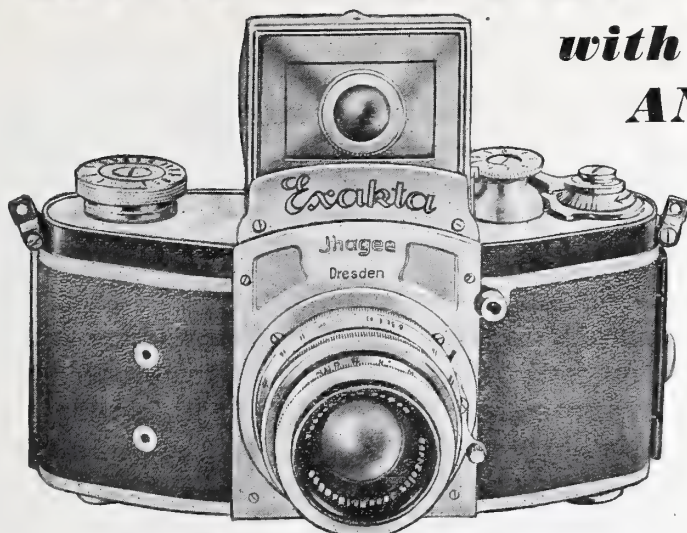
(Signed) D. T. N. (Harpenden).

The AVOTM EXPOSURE METER

Write for fully descriptive leaflet :—

THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO., LTD.
WINDER HOUSE, DOUGLAS STREET, LONDON, S.W.1 Tel. : Victoria 3404-7

KINE-EXAKTA—



with ZEISS TESSAR ANASTIGMAT f/3.5

The Zeiss Tessar f/3.5 is one of the finest lenses ever produced in this world-famous optical factory. The fact that they have been practically unobtainable for months is proof of their popularity for high-class miniature photography.

The great rapidity of the f/3.5 Zeiss Tessars, combined with the fine qualities of the less rapid high-class lenses, renders them pre-eminently adapted for taking pictures which demand extremely short exposures.

Price of Kine-Exakta with Zeiss Tessar f/3.5 is..... **£34 : 10 : 0**

Prices with other lenses on application.

MINIATURE REFLEX, for all makes Films, 24×36 mm., in cassettes or daylight-loading spools.

FOCAL-PLANE SHUTTER, speeds 1/1,000th sec. to 12 seconds, or delayed action 1/1,000th sec. to 6 seconds.

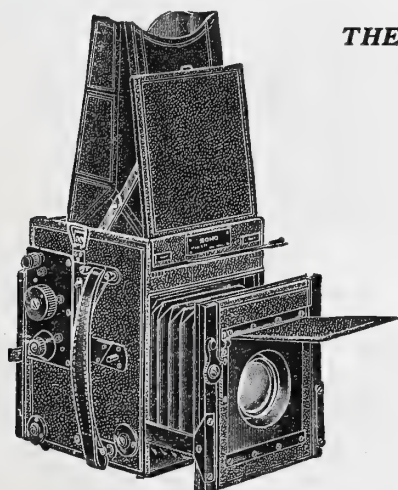
Precision Made.

Chromium Finish.

GARNER & JONES LTD.

POLEBROOK HOUSE,
GOLDEN SQUARE, LONDON, W.1

Phone: GERRARD 2300.



THE SOHO REFLEX

THE SOHO REFLEX is still the Best Camera in the World

Experts know that they can rely on the SOHO REFLEX for the finest work under the most exacting conditions. Even in the Studio, where quick focussing of children and other difficult subjects is a consideration, the SOHO REFLEX is invaluable. Write us for full particulars of lenses available, prices, etc.

SOHO CAMERAS ARE WORLD FAMOUS

They range from the folding pocket SOHO MYNA at only 15/- to the SOHO REFLEX, acknowledged by experts to be Britain's leading camera. Details of all models free.

SOHO LTD., 3 SOHO SQUARE, LONDON, W.1

Member Scientific Instrument Manufacturers Association of Great Britain.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

IDEAL FOR EXHIBITION ENLARGEMENTS

GEVALUXE VELOURS



GEVAERT LTD.
WALMER ROAD,
LONDON, W.10

The main reason for the unique qualities of prints on Gevaluxe is the unique surface consisting of thousands of tiny fibres. This surface gives the effect of real physical relief with wonderful blacks and rich luminous shadows combined with an extreme range of gradation.

Gevaluxe is as simple to use as ordinary Bromide and yields perfect enlargements and contact prints. It is equally suitable for landscape, portrait and interior subjects.

THE WELGARD Amateur Competition

Open to all amateur users of the
"Welgard" Print Exposure Meter

Prizes of £1 Is., 10/6 and 5/- will be offered for the best prints made with the help of a "Welgard" Meter. Closing date 1/11/37.

RULES

Amateurs only are eligible and the prints must be the work of the competitor throughout. The organisers reserve the right to reproduce any print submitted without fee, and each entry must be accompanied by the test exposure made with the "Welgard" Meter and bearing the name "Welgard," and also by the printed envelope in which the wedge was supplied. Contact prints or enlargements are eligible and the technical excellence of the prints will be primarily considered. Any subject may be chosen.

The decision of the Welgard Supply Company shall be final, and no correspondence can be entered into with reference to the Competition.

The WELGARD PRINT EXPOSURE METER is essential for determining the correct exposure when printing by contact or enlargement on all development papers.

$3\frac{1}{2} \times 2\frac{1}{2}$ 3/-

$\frac{1}{4}$ -plate 3/6

Post free with full instructions from:

THE WELGARD SUPPLY COMPANY
Hyde Way, Welwyn Garden City
or from your dealer.



REFLEX KORELLE

MODEL IIA. Entirely automatic, shutter wind and film wind coupled, thumb operated, speeds 1/500th to 2 secs.

Immediate delivery of this model fitted with f/3.5 Radionar, f/2.9 Radionar, and f/3.5 Zeiss Tessar.

A NEW COOKE LENS

Specially computed and made by Messrs. Taylor, Taylor & Hobson for the Reflex-Korelle.
6-in. f/5.6, chromium finished.....£10 10 0

ULTRASORBAN FILTERS



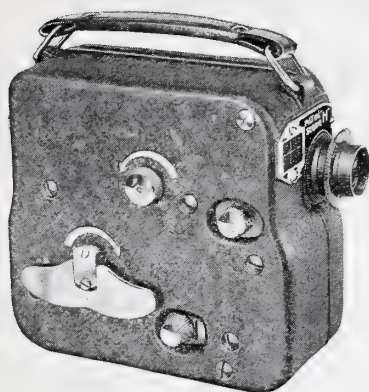
Optically worked for every make of camera at about half the price you usually pay.

FROM ALL DEALERS.

Write direct for lists.

PHOTO-OPTICS LTD.
32, LORD ST., LIVERPOOL 2

Until the "gate" is properly shut the Motocamera "H" will not close



With f/2.5 anastigmat lens in interchangeable mount and Single Picture Device £7 0 0

f/3.5 focussing anastigmat Telephoto lens in interchangeable mount £5 5 0

f/1.9 focussing anastigmat lens in interchangeable mount £6 6 0

Motocamera "H" with f/1.9 focussing anastigmat lens in interchangeable mount £12 0 0

This is but one of several outstanding advantages of the Pathescope Motocamera "H" to ensure good—consistently good—results. Furthermore, it has a new detachable gate of a design to avoid scratching films and to facilitate cleaning.

The Motocamera "H" takes only the new, vest-pocket "H" charger completely eliminating friction, possibility of abrasion or scratch, in R.O.F. and P.S.P.F. packings at 4/6 and 5/6 respectively, including the cost of processing.

PATHESCOPE

L
T
D

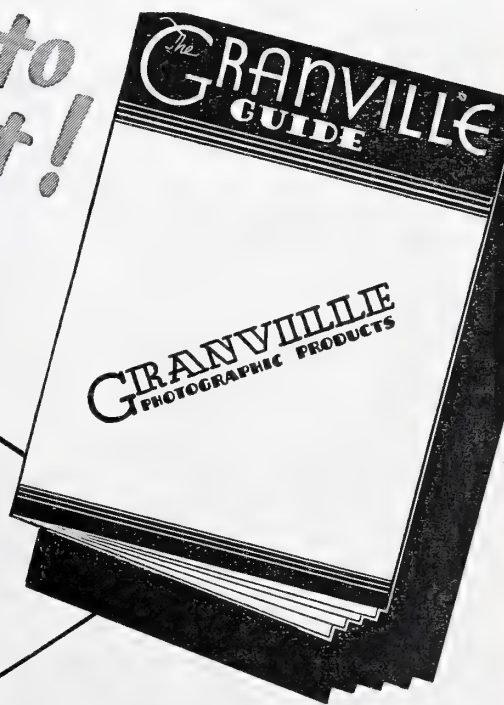
10, GREAT MARLBOROUGH STREET, LONDON, W.1
NORTH CIRCULAR ROAD, CRICKLEWOOD, N.W.2

INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD. Telephone: HOLBORN 5693.

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME.....

ADDRESS.....

A.P.

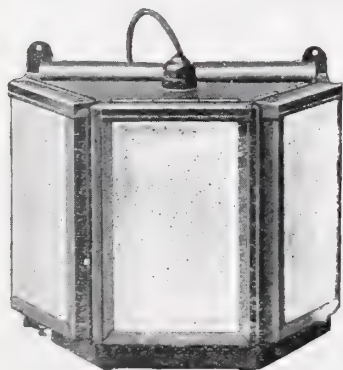
PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

Increase **YOUR CAMERA'S** **CAPABILITIES**



ILFORD COLOUR FILTERS

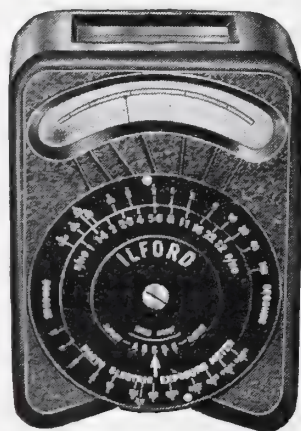
There is a wide range of Ilford colour filters for landscape and general photography, whilst filters for special purposes can be supplied to order. Prices according to size. Write for leaflet, "Ilford Colour Filters and Adjustable Holders."



ILFORD DARKROOM LAMPS AND SAFELIGHTS

Safeguard good camera work with good darkroom lighting. Ilford darkroom lamps are made in many types, but have one characteristic in common—each ensures a high degree of illumination with perfect safety. Fully descriptive literature sent free on request.

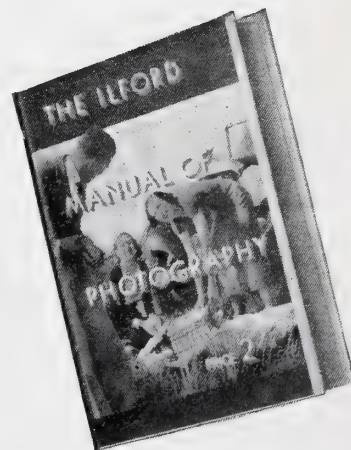
with these ILFORD aids to Finer Photography



ILFORD PHOTO - ELECTRIC EXPOSURE METER (Model B)

Absolutely accurate exposures improve the work of any camera. Use this Ilford Photo-Electric Meter—the latest, simplest and by far the best of all. It shows instantly the correct exposures for any subject under all conditions. Din, H. & D. and Scheiner speed difficulties overcome by the simple grouping system evolved by Ilford.

Price **£3 - 3 - 0**
in neat leather case.



THE ILFORD MANUAL OF PHOTOGRAPHY

An enlarged and fully illustrated edition written by a staff of experts under the Editorship of Mr. George E. Brown, F.I.C., Hon. F.R.P.S., for 30 years Editor of the British Journal of Photography and the B. J. Almanac. In its 25 chapters every branch of photographic work is covered and important, reliable formulæ given to help you add to your camera's capabilities.

Price **2/-**
from all dealers, or post free 2/6.

ILFORD LIMITED ILFORD LONDON

THE AMATEUR PHOTOGRAPHER

& CINEMATOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, SEPTEMBER 22ND, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

Vol. LXXXIV. No. 2550.

IN this Autumn Number of *The Amateur Photographer* an extra amount of space has been devoted to the indoor work that will now occupy the attention of a great number of our readers. Under present conditions when so many amateurs are using miniature cameras, making enlargements in one form or another is the usually accepted method of print-making, and this receives the greatest amount of attention in the following pages. From our own experience and inspection of innumerable prints entered for competitions and exhibitions we are safe in saying that 90 per cent of the entries are made through the enlarger. For this reason we have included, in addition to several practical articles on the subject, a list of the popular size enlargers now available on the market; in an earlier issue we dealt with special enlargers for miniature cameras. Pressure on our space has unfortunately caused us to omit several regular features that would have otherwise appeared. This notably applies to two further reviews of the London Salon of Photography and the Royal Photographic Society's Exhibition, but our readers should note that these will be published in next week's issue.

Women as Professional Photographers.

The "monstrous regiment of women" (that's John Knox, not us) is invading professional photography with banners flying. Of the 174 exhibitors at the P.P.A. Exhibition at Princes Galleries, at least forty-six were women. We say "at least" because some of the others who disguised their Christian names under unsexed initials might have been

TOPICS of the Week



THE SPIRIT OF AUTUMN.

women too. We know some professional women who imagine that even in these days clients may be debarred by seeing a woman's name on a letter paper or a studio sign, and so use initials which might equally belong to a man, trusting

that when the client sees them face to face he will forgive the slight deception. The forty-six women exhibitors showed over 150 works between them, and their works were as varied in subject and as excellent in technique as those of their male colleagues. They did not confine themselves to portraits of their own sex. Indeed, why should they? Even the swish of female skirts is heard when royal portraits are being taken, and portraits of the King and Queen and other individual and grouped royalties were the work of women. Bless them!

You Cannot Go Wrong.

One of the marvellous things about modern photography is the virtual impossibility of going wrong. During a recent journey through the Sussex Downland we came upon a large number of people—hikers and others—using cameras, and the amazing thing was the little regard they paid to lighting, selection of subject, or anything else. A glance down the finder, a movement of the finger and they were ready for the next. Yet having had the opportunity of seeing some of the results of this casual midwifery one is bound to say that they were not the expected duds. Few of them would pass the test of a pictorialist critic, but they were quite bright and interesting little pictures, with nothing obviously wrong with them. Is photography becoming foolproof? Is there a divinity that shapes the ends of the snapshotter, rough-hew them how he will? Whatever you do with a modern camera and film it seems to turn out pretty well. Are our laborious instructions needless? Surely it will be a pity if a hobby grows so mechanically perfect that it calls for no skill or intelligence.

The Photographic Society Season Begins

A PERIOD of greater activity for photographic societies is now starting. While most societies and clubs in Great Britain (there are over 400 of them) have a summer programme, the fixtures are generally confined to outings and excursions to places of interest. A small proportion hold indoor meetings throughout the year, but it is only in the autumn that most societies really start their programmes.

Now, therefore, is the time for every amateur to become a member of the nearest club or society. The advantages are many, and the cost is generally small. For the novice in particular no better advice can be given than "Join a photographic society." They occur in nearly every part of the country, and in many of the big towns there are more than one.

Most of the British photographic societies not only welcome the beginner, but go out of their way specially to cater for his needs with practical demonstrations and helpful advice. A large proportion of them have their own premises or rooms, and are equipped with dark-rooms and workrooms in addition to meeting-rooms for lectures, etc. Frequent competitions and exhibitions of members' work are also held, with "criticism evenings."

The more advanced members of these societies include many of the leaders in photography in this country, and they are always pleased to help the beginners and less advanced members.

The new member who is still a novice will therefore gain far more than the subscription (generally quite nominal) indicates, and great

numbers of workers whose pictures regularly appear in competitions and exhibitions admit their indebtedness to the societies they joined soon after they took up photography.

The "winter season" is now starting, and attractive fixtures lists of lectures and demonstrations are being arranged. The novice who attends these will pick up a mass of useful information and practical instruction from association with other more expert members, and we will refer, in a later issue, to some further advantages of joining a photographic society.

In the meantime, if any reader who is not already a member of a society and is desirous of joining one, will write to us we will give him the address of the nearest society in his locality.

PHOTOGRAPHY CLASSES

At this time of the year evening classes in photography for amateurs are being started in all parts of the London area, in addition to those available at the Polytechnics. In every case all further information and a prospectus can be obtained on application to the Heads of the Institutes. The duration of the session is from the end of September to the end of the following June. We are indebted to Mr. C. L. Curtis, of Sydenham, for the compilation of the list that follows:—

LITERARY EVENING INSTITUTES (men and women over 18 years of age).

City, The Guildhouse, 12, Guildhouse Street, S.W.1. (Photographic, Science and Art.)—Mondays, 7.30–9.30; Thursdays, 7.30–9.30; Fridays, 6.30–8.30.
Dalston, County Secondary School, Colvestone Crescent, Dalston, E.8.—Tuesdays, 7.45–9.45.
Hammersmith, 50, Brook Green, Hammersmith, W.6.—Thursdays, 7.30–9.30.
Highbury, Highbury County School, Highbury Grove, N.5.—7.45–9.45 (evening not yet fixed).
Holloway, Holloway School, Hilldrop Road, N.7.—Tuesdays, 7.30–9.30.
Lewisham, Sandhurst Road School, Catford, S.E.6.—Wednesdays, 7.30–9.30.
Putney, County Secondary School, West Hill, S.W.15.—Wednesdays, 7.45–9.45.
Goldsmith's College, New Cross, S.E.14. (Pictorial)—Mondays, 8–10. (Technique)—Thursdays, 7.30–9.30.

MEN'S EVENING INSTITUTES (students over 18 years of age).

Battersea, Latchmere Road, Lavender Hill, S.W.11.—Tuesdays, 8–10; Wednesdays, 8–10 (and at Waldron Road Branch, Wandsworth, S.W.18.—Wednesdays, 8–10).
Bermondsey, The Alma School, Southwark Park Road, S.E.16. Classes meet at Galleywall Road School, Rotherhithe New Road, S.E.16.—Tuesdays, 8–10; Thursdays, 8–10.
Bethnal Green, 229, Bethnal Green Road, E.2.—Wednesdays, 8–10; Fridays, 8–10.
Deptford, Clyde Street School, S.E.8.—Fridays, 8–10.
Downham, Durham Hill School, Downham Estate, Bromley, Kent.—Tuesdays, 8–10 (and at Elfrida Branch, Bellingham Estate, S.E.6.—Thursdays, 8–10).
Kentish Town, Holmes Road, Kentish Town Road, N.W.5.—Thursdays, 8–10.
North Kensington, Bevington Road School, Portobello Road, W.10.—Thursdays, 8–10.
North Southwark, Orange Street School, Union Street, S.E.1.—Wednesdays, 8–10.

Poplar, The Hay Currie School, Byron Street, E.14.—Tuesdays, 8–10; Fridays, 8–10.

Stepney, The Raleigh School, Ocean Street, E.1.—Thursdays, 7.30–9.30.

Vicarage Road, Plumstead, S.E.18.—Mondays, 7.45–9.45 (and at Westhorne Branch, Nesbitt Road, Briset Road, S.E.9.—Thursdays, 7.45–9.45).

Walworth, John Ruskin School, Beresford Street, S.E.5.—Tuesdays, 8–10; Fridays, 8–10.

MEN'S INSTITUTES (JUNIOR) (students under 18 years of age).

Robert Browning, King and Queen Street, S.E.17.—Thursdays, 7.45–9.45 (and at Vauxhall Street School, Upper Kennington Lane, S.E.11.—Tuesdays, 7.45–9.45).
Shillington Street, Falcon Road, S.W.11.—A class meets at Heathbrook School, Wandsworth Road, S.W.8.—Tuesdays, 7.30–9.30; classes meet at Eltringham Street Branch, York Road, S.W.18.—Wednesdays and Thursdays, 7.45–9.45.
Stewart Headlam, Portman Place School, Globe Road, E.2.—Thursdays, 8–10 (and at Jews' Free School, Bell Lane, E.1.—Wednesdays, 8–10).
Upper North Street, East India Dock Road, E.14.—Mondays, 7.45–9.45.

OTHER INFORMATION.

Instruction will commence in the week beginning 27th September, 1937.

Fees for students living in the Administrative County of London:—

Literary Institutes (except Goldsmiths' College), one class per session, 7s. 6d.; each additional class, 4s. 6d. Admission to all classes for the session, 15s. od.

Goldsmiths' College, one class per session, 10s. od.; any number of classes, £1.

Men's Institutes, any classes, per term, 1s. 3d. (there are three terms in the session).

Men's Institutes (Junior), any classes 1s. od. per session.

Students living outside the Administrative County of London may, in many cases, be admitted at the ordinary London fee. Particulars may be obtained from the Head of Institute.

AUTUMN SUBJECTS FOR THE CAMERA

Autumn is the season when the indoor worker finds many new activities to attract him, and elsewhere in this issue the making of prints and enlargements is dealt with. There are, however, still many phases of outdoor work for the keen amateur and the following article indicates what they are.

HOW quickly the year has gone! The autumn is upon us before we are really ready for it. There are still many subjects we wish to take before the darker evenings come on. But what's the use, here we are at the fall of another year, and the thing to do is to cast aside those summer subjects which were in our minds and look at the autumn with our photographic eyes in order to make the most of it before that is gone too.

Gradual Changes.

One of the snags about the approach of autumn is that the actinic value of the light has changed so gradually and, unless we have been watching our meters very closely, imperceptibly. Yellow and orange tinges our light, particularly in the early evenings, and we shall be caught with a number of disappointing under-exposures if we don't look out. So the first precaution at the beginning of autumn is—watch your meter!

Shorter Evenings.

The amateur is also going to find his time for daylight work very much more restricted, particularly if he does not leave his place of business until round about six o'clock, and although the early morning may give him some useful subjects, his time is likely to be very much restricted if he is as dilatory in his rising as most folks are.

There is, however, one phase of this closing-in of the days in that many buildings which are positively ugly may make quite good subjects "between the lights," when the lights from their many windows give them quite a fairylike effect. With a small amount of daylight it is possible to give an adequate exposure in order to register the outside of the building, while the lighted windows make little splashes of light which register very well on a well-glazed print.

Moods.

Autumn is a season of moods, and there is a sufficient variety of these

to keep the amateur photographer very busy during the short season. Who has not been impressed with the autumn day when with a good stiff breeze the leaves come swirling down on the passers-by, who hurry along with their hands on their hats? A splendid subject for a photograph, albeit a difficult one if he is aiming to get that feeling of swirling windy atmosphere in the print. The light is still good enough about midday to give quite a short exposure with a fair-sized lens, and if there is a slight blurring of the leaves it is not detrimental to the effect so long as it is not overdone.

Or the early morning mist, with the yellow sunlight endeavouring to break through—early morning, but not so early that one has to rise at an unearthly hour. Here is a reasonably difficult subject if one is to render the mist nicely so that it does not look as though one let unwanted light get to the negative. No filter is required, and an orthochromatic film or plate is likely to give a better rendering than a panchromatic. A foreground object is almost essential in order to show up the mist, while an attempt should be made to get some more shadowy shape well back into the picture in order to represent the deepening distance.

Colours.

Without doubt, the most delightful part about the autumn landscape is the amazing array of colours, and all colours that are particularly amenable to registering in monochrome. The brown earth, the stubble field, the gold, red, yellow, dark green, the yellow in the sky, all combine to make a subject at once difficult and beautiful. Panchromatic material is really essential, although ultra-fast material is not necessary, the fact of grain being more prevalent in this latter making it best left for subjects needing the last ounce of speed.

Various filters can be made the subject of experiment, but a four-times with the aid of a medium-speed pan. will give an excellent rendering with correct exposure.

Exposure.

This question of exposure is more than usually important when endeavouring to record these various degrees of colour, because it must be remembered that they will be represented on the negative in varying grades of density right from almost clear film to impenetrable black, and a little exaggeration or restriction will spoil the whole range and destroy the effect aimed at. Use a meter you know well, and material with which you are very familiar, and multiply your exposure according to your filter experiments, and stick to that factor.

Frosts.

Early autumn does not produce many frosts as a rule, but sometimes the sudden change from warmer weather to fairly cold produces a hoar-frost effect on bushes and trees, and this should be recorded if suitable subjects can be found, since it is all part of the mood of the English autumn.

Cobwebs are very usefully employed in this respect, a web strung across in the open being found, and the sparkling drops on each slender thread being registered against a background thrown out of focus. A long-focus lens does this better than the rather short focus of the miniature, although it can be managed with the latter.

Flowers.

The autumn brings in the chrysanthemum, a flower which photographs extremely well. Outdoor studies of a few blooms can be very well managed, but on the whole it is better to take a few flowers and put them into a nice formation, in a vase or pot. Here colour again plays an important part, and the novice might well try a few experiments to see if he can register, say, an orange, a lemon, a bronze and a red chrysanthemum in their correct monochrome shade. Panchromatic material and a filter will, of course, be necessary, and a series of exposures made with different filters will give a set of most instructive results.

September 22nd, 1937

AUTUMN

By LESLIE SANSOM.



STORMY EVENING. Exposure $1/25$ th sec., $f/11$. Pan. film.

IN spite of the trend towards the bizarre in photography, a plain sunset picture is still one of the most attractive of photographic subjects.

Such a wealth of natural beauty is present in a sunset, that by merely pointing the camera and "pressing the button" one is sure of a striking result, though the general composition may not make it an exhibition picture.

Indeed, except for the arrangement of foreground detail, there is little that the photographer can do to improve upon a scene that may well be described as Dame Nature's most gorgeous effect.

New angles, worm's-eye views and the like are unnecessary to add variety to a sunset picture, for the subject itself is one of ever-changing colour and form. Every sundown the lighting and cloud formations present a different aspect, an endless variety of photographic subjects, something at which man can wonder, but never imitate.

Even those "special effect" men in the Hollywood studios—wondermen who make raging storms, sunlit beaches and London fogs to order—cannot make a good sunset. They look too much like soft lights and cotton-wool.

Autumn is one of the best seasons to be on the look-out for sunsets, for it is then that the bold cloud formations are to be found. The best type of sunset from a photographic viewpoint is when there are huge masses

of well-defined clouds in the sky.

If the day is rather windy, the clouds will be kept moving to produce constantly changing effects. The exposure should be made when the sun is just about to break out from behind the clouds, forming an edge of brilliant silver, just like the silver lining we are told every cloud possesses.

The instruction book advice, "never point the camera directly at the sun," must be forgotten, for the sun will naturally form the centre of interest in most of these pictures.

Point the camera directly at the sun by all means, but be careful not to make the exposure until the direct rays of the sun are shielded from the lens. In other words, wait until the sun goes behind a cloud. Not a big one, for the good effect will then be lost, but one of those small clouds that drift in front of the sun to obscure it for a few seconds only. Your shutter must be released during those few seconds, to capture for all time a fleeting mood of Nature that will never recur.

The light will mostly be red and yellow, so the best results in black and white will be those taken on panchromatic material. If the clouds are well defined, quite good results can be made on ordinary film, but it is best, generally speaking, to use panchromatic plates or films.

The addition of a light yellow filter, one that increases the exposure two times, will be a further help, a deeper



THE PALACE PIER, BRIGHTON. Even a seaside promenade can be transformed into a thing of beauty by the setting sun. Exposure $1/25$ th sec., $f/11$. Pan. plate.

N SUNSETS

filter rarely being needed. A graduated sky filter is the type that will be found most useful.

Owing to the brightness of the sky at sunset time, it generally happens that the sky is well exposed, while the landscape portion of the negative is a mere shadow. The graduated filter will do much to even up matters in this



SUNSET OVER THE IRISH SEA. A picture from the coast of Lancashire. Exposure $1/25$ th sec., $f/11$. Graduated yellow filter.

respect, and can be used on all pictures that have a fairly even skyline.

Owing to this brightness of the sky, it will be found that seascapes form the best sunset subjects, for the sea reflects much of the brilliance of the sky, thereby levelling things up much better than when the light is absorbed in the deep shadows of the average landscape picture.

Do not, however, photograph straight out to sea, with an unbroken horizon stretching across the picture. A boat, some jagged rocks or a group of figures in the foreground, will give the picture a much better finish. As the sun is low in the sky, some very novel shots can be obtained by taking



SUNSET SHADOWS. $1/50$ th sec., $f/8$. Ordinary film.

the elongated shadows of people on the sands. Action pictures of horse riders or athletes, silhouetted against the evening sky, also look very good.

As you are photographing directly into a bright sky, it will be essential to use a lens hood, as with seascapes, when the sun is low, there is almost as much light reflected from the sea as there is in the sky.



AN AEROPLANE SUNSET. Taken on Pan. plate with $2\times$ filter. Exposure $1/100$ th sec., $f/8$.

Readers' Hints, Tips and Gadgets

ENLARGING IN COMFORT.

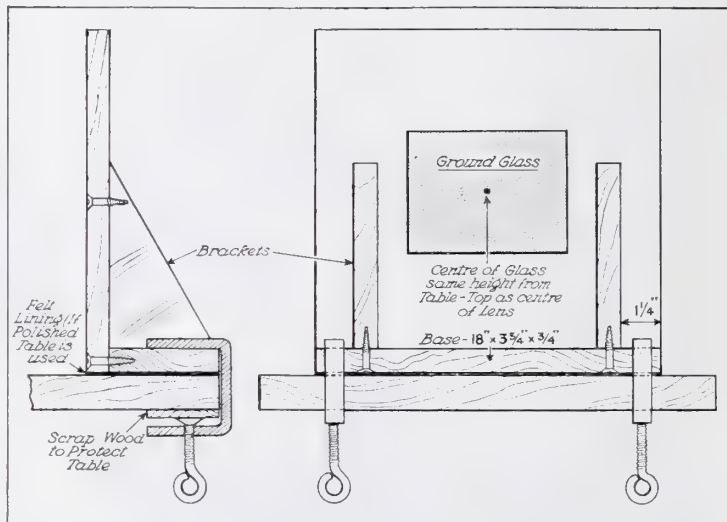
THERE are many occasions when the mere thought of going into a cold dark-room (in my case the kitchenette) is quite sufficient to keep me away from it. This room has a stone floor, and although I take the precaution to see that my solutions are kept at a good working level the general atmosphere of the room on many a winter evening (and I can only work during the darker months) is rather chilly. As I feel sure that there must be many amateurs similarly placed, I have made an enlarging easel which enables me to work in comfort in a warm room. This easel is clamped to the end of the dining-room table (when fully extended it measures 6 ft. 6 in.) and gives me plenty of length for most of my work. My enlarger is placed at the other end of the table and a two-way adapter plugged into the top-light provides me with the necessary lighting for enlarger and orange safelight. The drawing shows the easel clamped to the end of the table-top. I have also cut a piece out of the centre of the easel and put in a focussing screen. This was made from an old quarter-plate negative (by rubbing two old quarter-plate negatives together with bath-brick powder and water). This focussing screen was not possible when I worked in the kitchenette as my easel was then held in position by the simple means of jamming it against the wall with the end of a table. Now I have room to get behind my easel and see my focussed image on the ground glass. By the way, this screen must only be sunk into the easel *its own thickness*, otherwise the screen and bromide paper will not be in register.

The making of the easel is quite within the reach of the average handyman, and its cost need be very little.

The main board is made with a piece of $\frac{1}{2}$ -in. or $\frac{3}{8}$ -in. thick plywood (an old drawing-board is excellent for the purpose) 18 x 18 in. A base the length of the board, $3\frac{1}{2}$ in. broad by $\frac{3}{4}$ in. thick is glued and screwed to the bottom edge of the board. Care must be taken to see that this piece is fitted exactly at right-angles to the board. Two brackets, also $\frac{3}{4}$ -in. thick, are made about 7 in. long and shaped as in drawing. These must also be planed up dead square. They are then glued and screwed in position about $1\frac{1}{2}$ in. from each end. This allows room for the two cramps. These cramps can be bought for a few coppers from any ironmonger's store. It is advisable to glue a strip of felt on the bottom if the table used is a polished one, and two scrap pieces of wood $\frac{1}{2}$ in. thick should be used under each cramp to save the underside of the table-top.

As to developing, I do this on a baker's board (many bakers are glad to get rid of them) which sits on the table on a piece of felt or similar material. This board is large enough to hold three

10 x 8 in. dishes comfortably, and if a few old newspapers are first of all placed on the bottom any spilling which might occur is of no consequence. Since making this easel I can now work in comfort in a nice cosy room with a fire in it. Any light from this source can be rendered harmless by placing a chair in front of the fire with an old coat flung over the back of it. I can honestly say that I am now turning out better prints than



before, and it is largely due to the added comfort which I now enjoy.

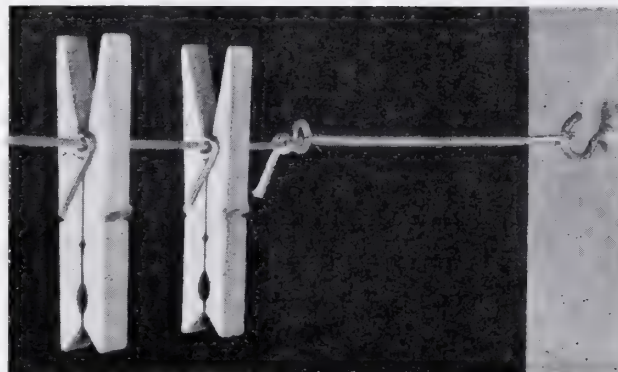
The sizes I have suggested can be modified to suit the requirements of the individual.

In closing, I might add that the use of this room usually costs me the price of the "pictures," but it's well worth it. DAVID HODGKINSON.

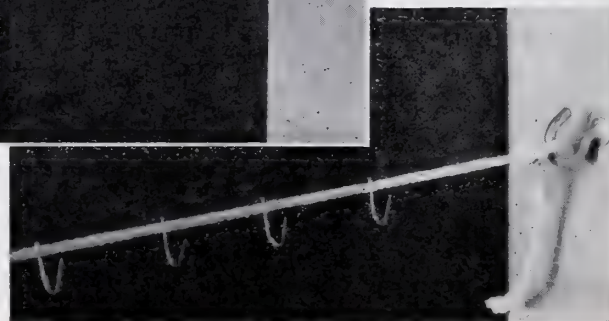
DRYING-LINES for ENLARGEMENTS, PRINTS OR FILMS.

A BENT pin on a string is to most people but a far-off memory of a boyhood's primitive hunting weapon. Revived in the manner shown here it forms an obviously convenient implement for hanging up enlargements, prints or films to dry. They are just hooked on by one edge, or, if small, by one corner. If the enlargements are above 10 x 8 in size, the familiar spring-peg of the household can be used for the same purpose. They are particularly useful for big, heavy prints. Use one to grip each of the extreme corners of the top edge of the print, which will then dry comparatively flat.

It has the disadvantage that the line on which pegs are strung is liable to sag, especially when the weather changes from damp to warm and dry. The pegs are then very liable to run together gradually into the bottom of the dip in the line,



To avoid this have a coiled wire spring at one end of the line. It will keep the latter always taut. An alternative method is to use the small wire



paper-clips found in every office. A few of these clipped on to the line here and there will act as stops and prevent the pegs sliding along and allowing the prints to touch. D. C.

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

Picture-Making by Enlarging

By EMSLIE DEAN.



No. 1. Cornish Fishermen.

THE necessity for enlarging practically every negative taken with a miniature camera has not only introduced the technique of making an enlargement to thousands of new amateurs, but has drawn their attention to the possibilities of the enlarger for picture selecting.

The beginner, however, is never fully aware of the real utility of this, and his tendency, with that of many more advanced workers, is to enlarge the whole of the negative, or, if he realises that a part is sometimes greater than the whole (pictorially speaking), is never drastic or adventurous enough to explore all the possibilities of the small original to see how many pictures it contains.

Even if he is satisfied that the complete negative does make a good

composition without cutting, there are few snapshots of open-air subjects that will not bear trimming and further enlarging to produce several more good compositions. Anyway, it is always worth trying, and it is good fun.

In cases where too much material has been included, and these are in the majority with most amateur miniature shots, the matter adjusts itself by demanding attention.

The print reproduced herewith, showing the complete negative, is a typical instance. A good snap of a quayside subject—unloading the catch of pilchards. The figure on the right was, needless to say, not observed at the time, and the print in its entirety obviously includes too much.



Print from the whole negative.



No. 2. A Study of Boats.

For the worker who has not attempted this form of selection the procedure is as follows. First make a good enlargement, say whole-plate or larger, of the complete negative.

When dry proceed to mask out different parts of the subject to find attractive bits or groups that can be enlarged separately as complete pictures. The easiest way to do this is to employ the old dodge of two L-shaped pieces of



No. 3. Contemplation.

thin card, the legs of which are at least as long as the width of the print. One is crossed over the other to form a right-angled frame, the opening of which can be altered to any size or shape by sliding the pieces about.

Placed on the print and moved all over its surface various sections



No. 4. A variation of No. 1.

of the subject are masked from their surroundings. It becomes a fascinating game to see how many different "bits" are disclosed that can be regarded as pictorial compositions.

On this page and overleaf are reproduced five out of a dozen made from the subject in the middle, and as the negative was sharp in detail still further enlargements could have been possible even to comparatively large portrait heads of the two fishermen.

The worker with a miniature fitted with a good lens that gives really sharp negatives is for ever surprised at the amount of detail that progressively discloses itself. A moderate enlargement excites interest in the additional details that appear. A still greater enlargement arouses amazement if it is carried to the limit of the "grainless" stage.

When the "bits" have finally been selected the enlarger is brought into use and that particular rectangle focussed up to the desired size. It is then—if the negative is a good one—that the beauties of the detail secured will be disclosed, and this is one of the minor delights of miniature photography. The worker with the big camera knows what his



No. 5. Unloading the catch.

negative will give him. The miniature worker is ever in a state of anticipation and is never quite sure until the enlargement is taken out of the fixing bath what the enlarger has done for him.

Apart from the selection of particular figures, groups and other bits from a complete shot, the trimming of these portions affords a further exercise for the picture-seeker. He will be surprised how many alternative shapes may be

employed with the same central figure and yet each produce an attractive composition. An example of this is given in Nos. 1 and 4 on the preceding page. Many other variations for trimming this particular bit were also possible.

When the worker becomes more expert and observant he will find that it is not always necessary to make a print and mask it in the manner described. Provided the negative is not too large and the masking arrangements on the easel of the vertical enlarger are readily adjusted, the choice of subject can be done with the projected negative image only. This will add a still further fascination to making enlargements from miniature negatives, and particularly applies to the 35-mm. strip,

which can be run through the enlarger until a likely subject appears on the easel. It can then have the various maskings adjusted in conjunction with different degrees of enlargement. What at first may appear as an insignificant bit will, on greater enlargement, assume the proportions of an important picture.

In this way many of the negatives taken during the summer may yield more than one picture apiece.

Clipping the Paper on the Enlarging Easel

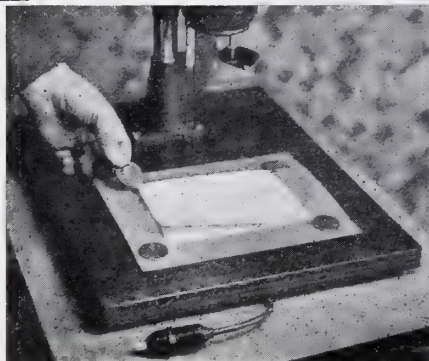


1. White paper mounted on a card makes composing the picture easy.

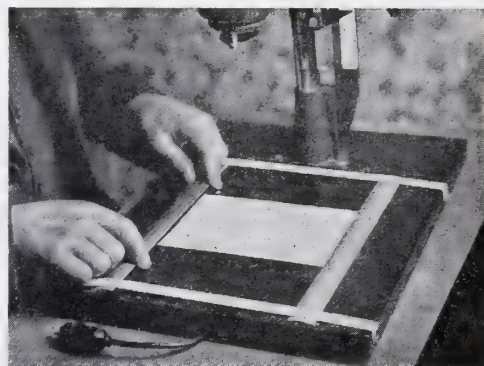
WHILST many people like the white margins to their enlargements which the commercial composing-frame produces, others prefer to use the maximum area of their bromide paper, afterwards trimming off only the barest edges. In order to achieve this satisfactorily it is necessary to have some means of registering the bromide paper accurately with the desired part of the image, and then of securing it in place. Here are two very simple methods of doing this.

The first one comprises having a piece of white paper the same size as the bromide paper to be used, stuck

flatly on a larger piece of thin card. One of these can be made in a few minutes for each stock size used. The picture is composed on the white area, which can be moved about as required to get slanting horizons level, and so on. Then the light is switched off and the sensitive paper can be laid with perfect confidence just to cover the white focussing space, and can be held in place by means of four pennies. A penny at each corner will weight the paper satisfactorily while



2. Pennies weigh down the extreme corners of the bromide paper.



3. Two rulers and a yard of elastic make an adjustable paper-grip.

obscuring only the minutest edge of it.

The second method is to buy a yard of half-inch wide elastic and two rulers. The elastic is cut in halves and is stretched across the easel, where it can be fixed with drawing-pins. It then forms a pair of springs which hold the rulers quite firmly while allowing them to be freely slid about or lifted as desired. In using this method it is not necessary to mount the focussing sheet at all. When the view has been satisfactorily arranged on its surface, it is just clipped by the rulers, as shown in illustration 3, and the bromide paper is then laid on it and is held in the same way. S. K.

Modern Miniature Cameras

THE FOTH-FLEX.

THE Foth-Flex belongs to the very popular class of twin-lens reflex cameras making 12 exposures, each 6×6 cm., on an ordinary 8-exposure $2\frac{1}{2} \times 3\frac{1}{4}$ film. For those who prefer fewer exposures on the spool, it is so designed that it can equally well be used with a $2\frac{1}{2} \times 2\frac{1}{4}$ film, giving 6 exposures only.

Focal-plane Shutter.

Unlike the majority of cameras of this class the Foth-Flex uses a focal-plane shutter in place of the more usual between-lens shutter. The range of snapshot speeds provided runs from $1/25$ th to $1/500$ th second, and there is also a bulb setting in conjunction with which an automatic slow-speed device gives exposures from 2 seconds to $1/10$ th second. In addition, a delayed-action device is incorporated, the clockwork for this being independent of that used for the slow speeds, so that it is possible to use the delayed action and the slow speeds together.

The speeds of the shutter can be altered either before or after winding, but it should be noted that they only indicate correctly before winding. The shutter release takes the form of a lever on the side of the camera. This is conveniently placed for the thumb, but care has to be taken that the palm of the hand does not come into contact with the speed dial, which rotates when the shutter is fired. Provision is also made for fitting a wire release.

The lenses fitted are Foth anastigmats of focal length 75 mm. and aperture $f/3.5$. Focussing is controlled by a lever on the right-hand side of the camera front. This lever, which carries a dial graduated in distances from infinity to 5 feet, sends the lenses forward in synchronised focussing mounts.

Self-erecting Hood.

The hood over the focussing screen is of the usual four-fold design and is made of metal. When the cover is lifted the remaining three sides spring automatically into position. Inside the back flap of the hood there is a magnifier, which in its normal position is folded down, but a touch on a button causes it to spring up ready for use. The image is bright and easy to focus, and as the finder lens is permanently at its full aperture of $f/3.5$, it is quite easy to determine when sharpest definition is obtained, even in a poor light. A depth-of-focus table is affixed to the outside of the hood, by the aid of which, in conjunction with the focussing scale, it becomes easy to determine the range of depth of focus at any aperture to which the iris of the taking lens is adjusted.

Automatic Counter.

The bottom and back of the camera hinge open independently for loading. The full spool is dropped into a film chamber at the bottom of the camera, and the pull-out pins upon which the spool revolves spring back into position to hold it. Before reaching the back of the camera the film passes over a roller which actuates the automatic counter. It is threaded on to the take-up spool in the ordinary way, the back of the camera is closed, and the film wound on until the first number appears in the red window. Two of these are provided, one for a 12-exposure and one for a 6-exposure film, and both have screw-on covers to provide complete protection against fog. After releasing the counter and allowing it to run back to "1" the film advance is controlled by winding after each exposure until the next number in order appears in the counter-window. When the film is taken out, the counter runs automatically back to "1."

In use, we found the camera convenient to handle, and observed that the shutter release was light and that the shutter worked very smoothly and showed no tendency to jar the camera when released. It is quite small and convenient to carry, its dimensions being $5\frac{1}{2} \times 3\frac{3}{4} \times 3\frac{1}{2}$ inches over all projections, and its weight 38 oz.

The Foth-Flex fitted with $f/3.5$ lenses is priced at £10 7s. 6d., complete with neck-strap and wire release. It is also available with a pair of matched Foth anastigmats working at $f/2.5$, the price then being £13 10s. It is this model, which has slightly different focussing arrangements, that is illustrated. The Foth-Flex is obtainable from all dealers, and any further particulars of it which may be required can be had from the sole agents, Messrs. Peeling and Van Neck, Ltd., of 4-6, Holborn Circus, London, E.C.1.



CABARET.
From the London Salon of Photography.

Miniature Camera Gossip

By LANCELOT VINING.

IN my gossip of 2nd June, I mentioned that I had photographed the Readinger Twins in the Mayfair Hotel Cabaret, and that feeling sure I could do better, I had paid a second visit. Although at the time of writing I had not printed the results, I said I thought I had secured a picture suitable for exhibition purposes.

I will continue the story: I had certainly done better on my second attempt, but still had not got the result I had in mind. So a third visit was made to the Twins, and to-day I was able to see the result hung at the Salon. I wonder how many people will stand in front of it and say, "Lucky shot!"

I also have two at the "Royal," but have not been able to visit them yet, and shall not have a chance until I return from the West in a week's time.

Under their Wing.

Following my paragraph of September 8th, Messrs. Sands Hunter wrote to me on the subject of the "Kalart" Speed Flash-gun. One is being sent to them for trial, and if they are taken with it they may decide to act as agents for it in this country. They say that at all events they have heard very good reports of it from the States. If they do take up the agency it will save English buyers any amount of trouble to have it available over here. So I repeat, "Wait awhile."

Not as Expected.

This week I spent a day going to Hereford to photograph the first English hop-picking machine. I expected to find it going up and down the field between the lines of poles, but it proved

to work the other way round, as the hop strands are taken to the machine. This is a very large affair indeed, and is housed in a building which fits it on all sides.

I ought to have had my wide-angle lens, a tripod and a few Sasha lamps, but the miniature managed to make quite a good job of it under very difficult conditions. If any of my readers are interested in these pictures, they will find them reproduced shortly in one of the journals for farmers. It required a set of seven photographs to illustrate this very interesting invention, which may eventually displace human "hop-pickers."

Congratulations

To Messrs. Ilford for publishing the Scheiner speeds of their films for the sake of miniature users with meters; perhaps this will help to bring one or two other firms into line. And I do wish all manufacturers of fine-grain developers would publish time and temperature tables. If they did, I am sure miniature-camera enthusiasts would show a much greater readiness than they do to try new developers, but when no exact and detailed information is given the risk of wrongly developing, and possibly even spoiling, a strip of 36 exposures is a decided deterrent to experimenting.

Will readers please note that I have never made a claim to being an authority on D76. Four of my letters this week have been about this developer, but I think all queries on this subject should be sent direct to Messrs. Kodak. I am sure they would be pleased to deal with them, and I am quite certain they know a lot more about it than I do.

TEN GUINEAS AND UNDER

A Section for the User of the Inexpensive Miniature.

A Dual-Purpose Enlarger By A. H. GALE.



The arrow indicates the sign that forms the subject of the two larger illustrations.

IT is probable that I am by no means the only photographer who, though reluctant to part with his larger camera, uses a miniature as an auxiliary for the sake of its portability. Photographers who do this find themselves in possession of negatives of two sizes—usually $3\frac{1}{2} \times 2\frac{1}{2}$ and either 3×4 cm. or 24×36 mm.—from which they wish

shop-soiled but in practically new condition (list price, £7 5s. 6d.).

I recently purchased a Leica with f/3.5 Elmar, and asked the makers of my enlarger whether they could adapt it so as to make it more versatile. They have altered the body so as to give a minimum lens-to-negative distance of about 2 in., and supplied detachable lens panels for the Dallmeyer and Leica lenses. All this cost about 25s., so that the total cost of the enlarger, including Dallmeyer lens, has been something under £6. I have mounted the enlarger on permanent rails fixed to the dark-room wall, which allows of a distance of about 4 ft. negative carrier to bromide paper.

The illustrations show: (a) A contact print from a Leica negative; (b) an enlargement of the notice on the right made with the Dallmeyer lens at the maximum position; (c) an enlargement of the same notice made with Leica lens also in the maximum position.

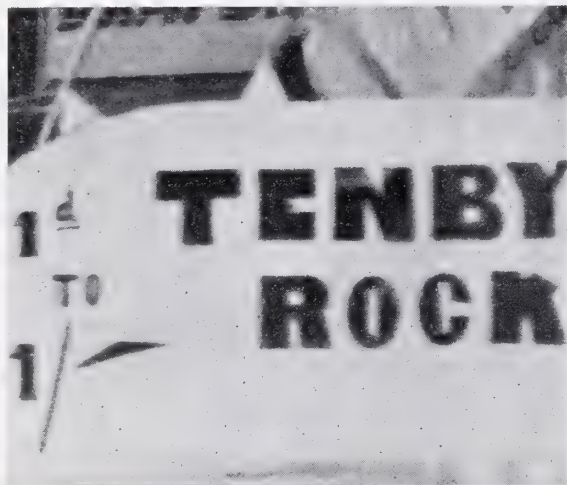
I realise that I have not got the refinements provided on the beautiful precision enlargers made specially for miniature work, but

I could hardly expect them for the price I have paid. Any failures I get are due to my own shortcomings, and cannot be laid to the door of the enlarger, which, in spite of its comparatively simple construction, will do all I am ever likely to require.

to make enlargements. The difficulty then arises, at least with a vertical enlarger, that a lens of long enough focal length to cover a $3\frac{1}{2} \times 2\frac{1}{2}$ negative will give no prints larger than perhaps half-plate from the miniature negatives, and demands that the whole negative be used to give a print of even this moderate size. From a portion of the negative it may be that nothing more imposing than a $3\frac{1}{2} \times 2\frac{1}{2}$ print can be obtained.

Enlargers with interchangeable lenses are normally expensive, and the user of a camera costing under ten guineas will hardly care to spend double that sum on his enlarger. Since my own enlarger, though available to anyone, does not figure in any catalogue, a description of it may be of interest.

It is a No. 2 Amplus, fitted with a 4-in. f/4.5 Dallmeyer enlarging lens. It has a masking carrier for $3\frac{1}{2} \times 2\frac{1}{2}$ negatives and cost me about £4 10s.,



Enlargement to 21 diameters of part of Leica negative. (Leica lens.) (Whole negative to 30×20 in.)

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

D76 DEVELOPER.

Can you give me the formula for D76 developer, and tell me also the correct dilution and development time for tank use? N. H. P. (London.)

The following is the formula for D76:—

Metal	17½ grs.
Sodium sulphite (anhydrous)	875 grs.
Hydroquinone	44 grs.
Borax	16 grs.

Having weighed out the above quantities the developer is made up as follows:—

The metal is dissolved in 4 oz. of water at 130 degrees, and, roughly, one quarter of the sulphite in a second 4 oz. of water at 160 degrees, and this second solution is added to the first.

The rest of the sulphite, the hydroquinone, and the borax, are dissolved in order in 8 oz. of water at 160 degrees, and this solution is added to the mixed metal-sulphite solution. The whole is then brought up to the final bulk of 20 oz. by the addition of cold water. This developer is used undiluted in the tank, but a tankful of developer (usually about 16 oz.) may be stored in a well-corked bottle after use and will develop, in all, about 4 spools of film.

At 65 degrees development times range from ten or twelve minutes for the fastest panchromatic films down to about five minutes for slower films. These times are not rigid, but may be altered to give you the kind of negatives that you like.

FITTING A TELEPHOTO.

Is there any means by which a telephoto lens can be used on a miniature camera fitted with a Compur shutter, not as a permanency, but interchangeable with the ordinary lens? A. O. C. (Okehampton.)

In general, a miniature camera fitted with a Compur shutter cannot be equipped with a telephoto lens, as it is necessary to remove the back component of the normal lens before fitting the telephoto. This can only be got at by opening the back of the camera and removing the film. Where the whole lens unscrews bodily, as in cameras with focal-plane shutters, and in one or two using shutters immediately behind the lens, the interchange is possible, as the shutter protects the film from light during the exchange.

POLISH OF LENS.

The front half of the lens of my miniature enlarger, recently acquired second-hand, presents a definitely veiled or misty appearance when viewed against the light. Cleaning the lens does not get rid of it. The back half is absolutely clear. What is wrong, please; will it matter, and if so can it be cured? H. W. (Derby.)

The information you give rather suggests that the original polish of the lens has been to some extent lost, possibly by careless cleaning. If the polish has gone to any appreciable extent the lens will tend to give flat and foggy enlargements, and the only remedy in that case is to have the lens repolished.

CONTINUOUS AGITATION.

I develop my miniature negatives in a tank, but when using fine-grain developers requiring half an hour or more I find it tedious to have to stand over the tank and agitate the film every minute or so. If I made a mechanical agitator would it be satisfactory, or is it a bad plan to have the film constantly on the move? C. G. (Thames Ditton.)

We do not see any objection to keeping the film constantly on the move as long as there is not too much agitation, which would be likely to cause air bubbles. We would draw your attention to the fact that with continuous agitation the time required for development will be rather less than in a case where the film is only moved at intervals.

DEVELOPMENT TIME.

Please give me information as to time and temperature for developing Agfa Isopan F film (new series) in D76 developer in a tank. The negatives, of 24×36 mm. size, will be wanted for making quite big enlargements. H. P. (Merioneth.)


We should suggest a development time of about five minutes at 65 degrees when developing Agfa Isopan F, new type, with D76 developer. As, however, no two people seem to like the same kind of negative we do not suggest this as more than a starting point by which you can find by an experiment the precise time which gives you the type of negative which you prefer.

Ensign

MAGNAPRINT

Reduce imperfections
in your negatives to a
minimum without loss
of speed.

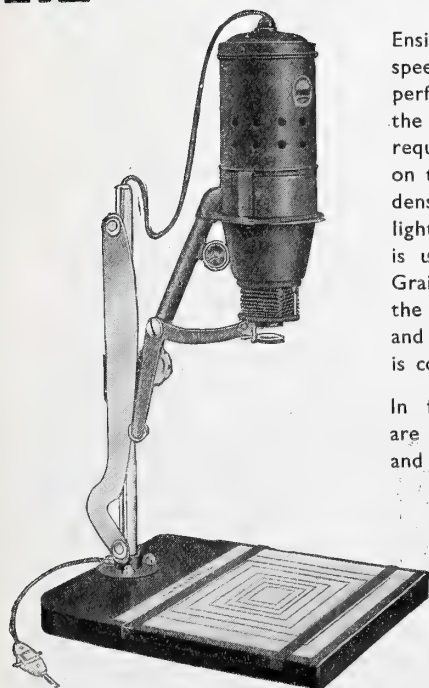
ENLARGERS



Reduce imperfections in your negatives to a minimum without loss of speed.

Ensign Magnaprint Enlargers give super-speed without loss of quality, due to the perfect system of illumination, whereby the light, diffused at its source and requiring no adjustment, is concentrated on the lens by a powerful double condenser. By this means, every ray of light coming from the illuminating source is used for the purpose of exposure. Grain, scratches and imperfections in the negative are reduced to a minimum and at the same time excessive contrast is controlled.

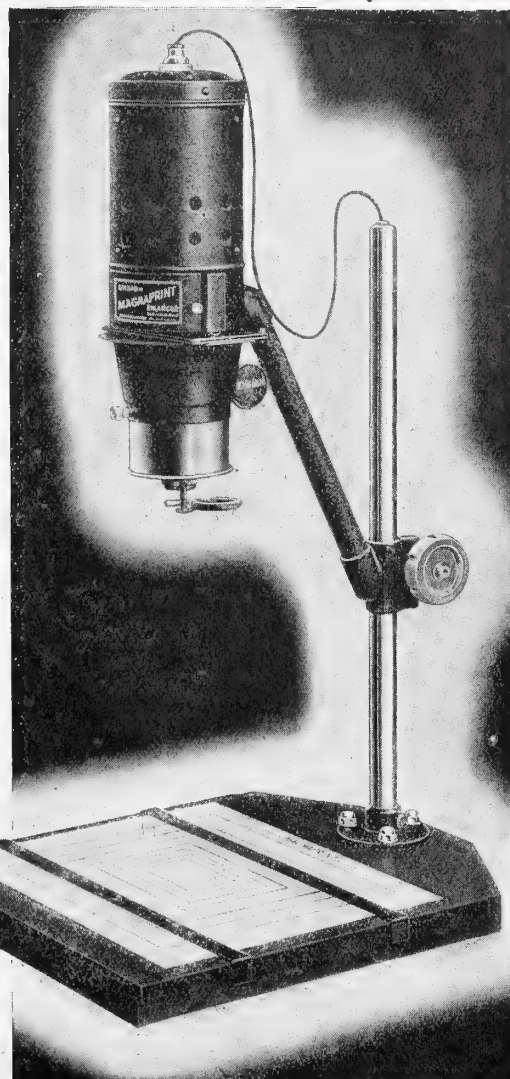
In fact, Ensign Magnaprint Enlargers are the perfect combination of light and speed.



Automatic Focussing Model with Friction Drive Raising Mechanism.

Automatically in focus for all sizes. The supporting column is fitted with an accurately machined camplate working in conjunction with the lens. The body is light and is moved easily up or down by a friction drive operated by a large white knob.

AV/II For $2\frac{1}{2} \times 3\frac{1}{2}$ in. (6×9 cm.) negatives and smaller. Enlarges $2\frac{1}{2} \times 3\frac{1}{2}$ in. negatives from $3\frac{1}{2} \times 4\frac{1}{2}$ in. to 15×12 in., other sizes in proportion. Fitted with DALLMEYER f/4.5 Anastigmat. . £13 10 0



Standard Models with Friction Drive Raising Mechanism.

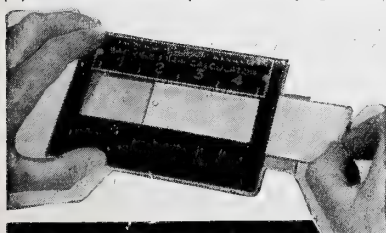
The body is moved up or down on the standard by a friction drive operated by a large white knob. Focussing is carried out by rotating the helicoidal lens mount which is provided with a large knob which locks it firmly in position at the required point.

V/10	For $2\frac{1}{2} \times 2\frac{1}{2}$ in. (6×6 cm.) and smaller. Enlarges $2\frac{1}{2} \times 2\frac{1}{2}$ in. negatives from $3\frac{1}{2} \times 3\frac{1}{2}$ in. up to 15×12 in., other sizes in proportion.	.. .. .	£8 10 0
	Fitted with ENSAR f/6.3 Enlarging Anastigmat	.. .. .	£10 10 0
V/10M	Fitted with MAGNAR f/4.5 Enlarging Anastigmat	.. .. .	£10 10 0
V/11	For $2\frac{1}{2} \times 3\frac{1}{2}$ in. (6×9 cm.) and smaller. Enlarges $2\frac{1}{2} \times 3\frac{1}{2}$ in. negatives from $3\frac{1}{2} \times 4\frac{1}{2}$ in. up to 15×12 in., other sizes in proportion.	.. .. .	£9 10 0
	Fitted with ENSAR f/6.3 Enlarging Anastigmat	.. .. .	£11 10 0
V/11M	Fitted with MAGNAR f/4.5 Enlarging Anastigmat	.. .. .	£11 10 0

For complete range of Magnaprint Enlargers, including Miniature Models, write for Brochure, "On the Art of Enlarging," by Ensign.

BROMIDE STRIP CALCULATOR

An invaluable aid to enlarging, since it enables tests to be carried out under varying conditions which will give the operator an exact guide to the exposures necessary to produce best results. A test strip of bromide paper is inserted and exposures of varying duration given with the negative

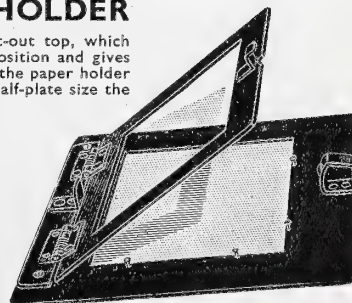


ven with the negative in place, the slide being moved along between each exposure so that each section is uncovered for a different length of time. Metal throughout. Will not warp. Black crystalline finish.

AUTO-MASK PAPER HOLDER

Consists of a metal plate with a hinged cut-out top, which folds over the bromide paper, holds it in position and gives a clean-cut mask to the print. The centre of the paper holder is of white paper for focussing. Up to the half-plate size the front mask has springs for automatic raising. The 10x8 in. and 12x10 in. sizes have a finger lift for raising.

$2\frac{1}{2} \times 3\frac{1}{4}$..	12/6	$6\frac{1}{2} \times 4\frac{3}{4}$	17/6
$\frac{1}{4}$ -plate ..	12/6	$8\frac{1}{2} \times 6\frac{1}{2}$..	£1 2 6
$5\frac{1}{2} \times 3\frac{1}{2}$		10×8 ..	£1 7 6
(postcard) 12/6		12×10 ..	£1 12 6



ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

**IMPORTANT**

If you purchase a Zeiss Ikon Camera at current listed prices fitted with a Compur Shutter, or over £10 in value, ask your dealer for the Zeiss Ikon approved three years' guarantee. This guarantee only applies to cameras purchased in Great Britain and Ireland.

***Do you know what this is?***

The illustration shows the extremely convenient position on the top of the camera of the controls on the new model Ikonta for 12 2¼" × 2¼" pictures on the usual 3½" × 2¼" spool.

At the top of the picture is shown the film winding lever. Next comes the opening button. A pressure on this button and the camera springs into position for taking pictures while the direct-vision optical view-finder, which is shown next, springs open simultaneously.

Near the bottom of the picture is the shutter release button, which not only facilitates taking pictures from eye-level but enables the camera to be held more steadily when making exposures. The other controls for the lens focussing, diaphragm and shutter speeds are naturally either on the lens mount or shutter itself.

IKONTA NEW MODEL**FOR 2¼" × 2¼" PICTURES**

With Novar f/4.5 and Telma shutter	£6 12 1/2
With Novar f/4.5 and Klio 00 shutter	£7 5 0
With Novar f/3.5 and Compur 00 shutter	£9 10 0
With Tessar f/3.5 and Compur 00R shutter	£13 0 0

Write for full particulars of the Ikonta, or ask your dealer for a demonstration.

ZEISS IKON LTD., 11, Maidstone House, Berners Street, London, W.1



What EXPOSURE for the Enlargement?

By DAVID CHARLES.

THE puzzlement about exposures which assails everyone when taking up enlarging for the first time is no "inferiority complex." In actual fact the oldest hand is almost as much at sea when he buys a new and different enlarger, or even when he opens a packet of bromide paper of a make he has not previously used.

It is not the slightest use to place a sheet of bromide paper on the enlarging easel, to make a "guess" exposure, and to hope that a satisfactory print will emerge. With the greatest care in exposing and developing negatives they vary in contrast and in density owing to the nature of the subjects and the conditions under which they were taken. These differences give rise to the need for corresponding compensations in the exposure which will produce the most satisfactory print.

The simplest way to discover the proper exposure is by means of a test-strip or "trial." At the start it is possible that a number of such test-strips will be made, because in a sense they themselves depend partly on guesswork, and

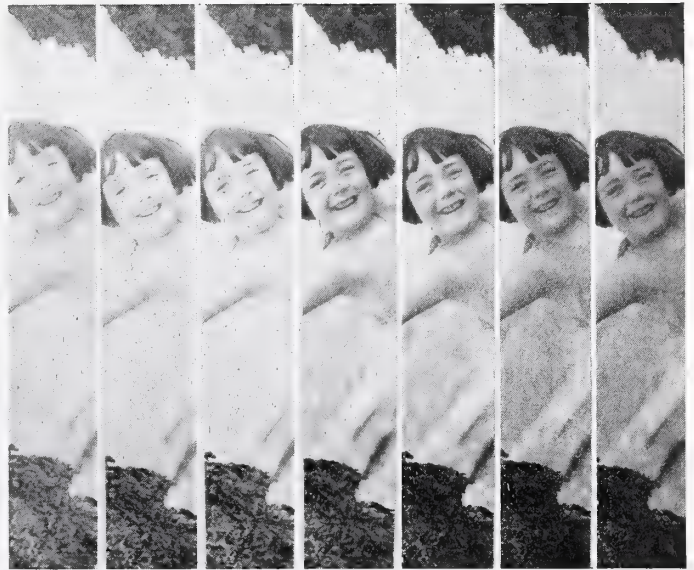


Fig. 2. Test-strips for Fig. 1.



Fig. 1. The Print for testing.

the first "guesses" may be very wide of the mark. But as practice makes perfect, so one is enabled to judge fairly closely, by the appearance of the image on the enlarging easel, what exposure is going to be required and a test-strip with but two slightly varying exposures on it will be all that will be required for guidance.

The best way to commence is to fasten down to the easel a piece of the bromide paper sufficiently large to show a characteristic portion of the subject. This is covered with a piece of cardboard, all but one edge. An exposure of, say, four seconds is given to that edge only. Then the card is moved back half an inch, and a second exposure of four seconds is given; then a third half-inch is uncovered, and similarly exposed, and so on until the whole paper has been exposed. It will be obvious that the last strip will have had but four seconds' exposure, while the one first uncovered will have had as many times four seconds as there have been exposures. In the illustration on the next page, there are six such exposures, so that the extreme top of the building (practically invisible in the result!) has had four seconds' exposure, and the bottom strip has received a total of twenty-four seconds' exposure.

When a test piece has been exposed in this way it should be developed for two minutes in a standard developer. It is then rinsed and fixed. If the result is anything like Fig. 3 there should be no difficulty at all in deciding which of the densities is preferred, and so what exposure to give a complete sheet of bromide paper. But it may be that the result is not at all like Fig. 3. It may be entirely like the pale top strip. In that case it would be obvious that one's estimate of exposure was altogether too small. The thing to do would be to start again with another test piece, but in place of making four-second steps, one might well try eight-second steps instead.

On the other hand it might happen that the test piece starts like the bottom strip of Fig. 3, and tails off into blackness. If it does that, it might be the case that the particular brand of paper is a very fast one, and if one reduces the light by stopping-down the enlarger lens a further trial may show this to be the case. But if after this the print still looks dull, it is probable that the contrast of the negative is too delicate for that particular variety of printing paper, or vice versa. One would have the

two possible alternatives of obtaining some paper of more contrasty variety, or of intensifying the negative and having another try with the same paper, afterwards.

But we will hope, and in most cases it does happen, that a result much like Fig. 3 is obtained at the very start, or at most after two or three attempts. I think it will be agreed that the third stripe, with twelve seconds' exposure, looks the best. A print made with that exposure is shown in Fig. 4. But on closer examination it will be seen that the paving, which has caught the light, looks anything but "real." It has "caught the light" and so has printed lighter than the old stone pillars. Reference to the test piece shows that two stripes farther down (the twenty-second stripe) there is more "substance" in the stones, but the pillars begin to lose themselves in darkness in that stripe. By holding a card midway between the enlarger and the easel it



Fig. 4. Middle portion correctly exposed. Foreground too light.

is very easy to give the roadway portion of the picture those extra eight seconds, while screening the pillars when the first twenty seconds have elapsed. The result of doing this is seen in Fig. 5. The line of demarkation between the two portions of the subject is so well defined that I see no harm in getting the idea of local shading even at this early stage. But it is easy to overdo such shading. In Fig. 4 the pavement is much too light in comparison with the pillars, and the picture looks "all over alike." The more critical one gets about such points the sooner one gets in the way of concentrating on the test-strip, and of making accurate judgment from it.

But there are numbers of subjects which do not allow of making a test piece in the way described above. A test made in this way for Fig. 1 would obviously include the face on only one of the stripes, or at the most a bit on each of two adjacent ones. But the face is the principal detail. Without the face good, the rest would go for nothing. There-

fore it is a better plan to cut up a number of small strips and to expose them all each for a different length of time (which can be pencilled on the back). Although it is not at all necessary to lay them in position with the military precision of Fig. 2, at all events it is desirable to include at the same time a bit of the lightest, and a bit of the blackest details on each strip. A point of importance is that they should all be developed for the same length of time in the same strength of developer. It saves a lot of time to expose them all first and to develop them all together, rather than one at a time.

After a very little practice, in place of having an extensive range of strips like Fig. 2 from which to make a choice, one is able to make use of a pair only with the necessary difference between them.

In the foregoing suggestions for making test-strips a series of exposures in arithmetical progression is given, i.e., a series of equal exposures of four seconds each. Many workers, however, advocate and prefer what is known as geometrical progression—such as 4, 8, 16, 32 seconds. In this method each exposure is double the preceding one, and the differences in the developed strip become far more definite. This is particularly useful in those portions demanding long exposures.

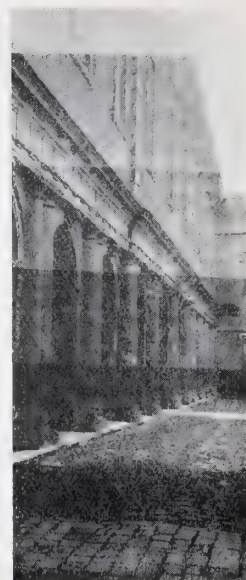
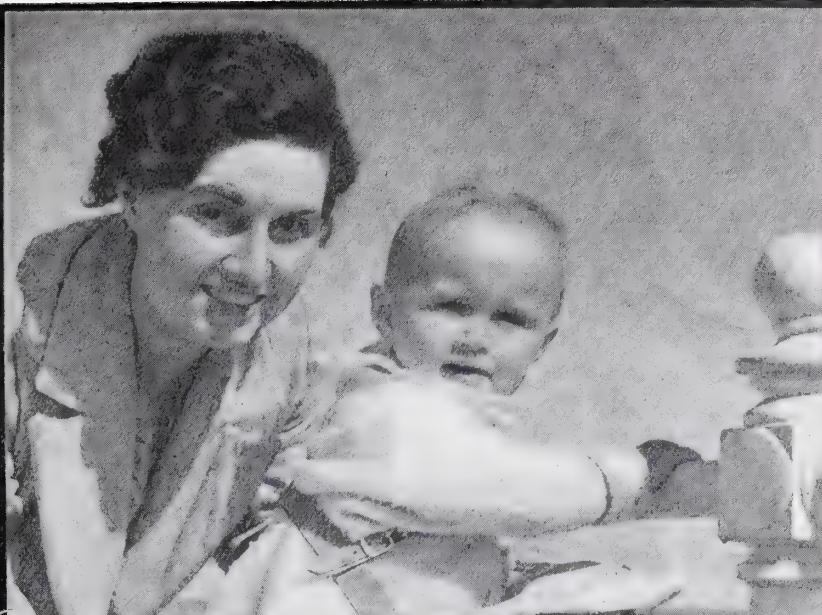


Fig. 3. The test-strip.



Fig. 5. Foreground properly exposed.



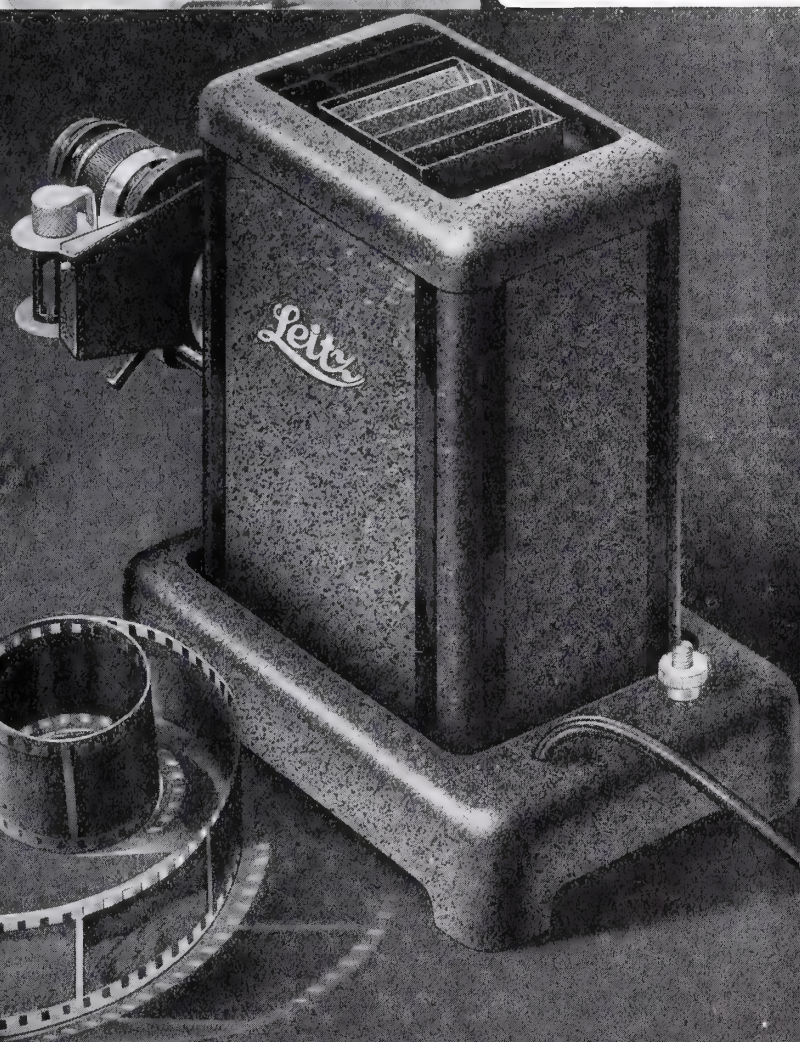
THE PROJECTOR
FOR MINIATURE
COLOUR FILMS

*Your
Leica*

PICTURES WILL
RADIATE LIFE
WHEN SHOWN
WITH THE

Leitz
PROJECTOR.

POSITIVES ARE
SMALL, LIGHT AND IN-
EXPENSIVE. A WHOLE
EVENING'S ENTERTAIN-
MENT CAN BE CARRIED
IN THE WAISTCOAT
POCKET.



ASK ANY GOOD GLASS PHOTO DEALER FOR A DEMONSTRATION OR WRITE FOR LITERATURE TO
E. LEITZ (LONDON), 20, MORTIMER ST., LONDON, W. 1.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

SCINTILLATE, SCINTILLATE, GLOW BELOW VIVILEX, FAIN WOULD I FATHOM THY NATURE SPECIFIC, LOFTILY POISED IN THE ETHER CAPACIOUS, STRANGELY RESEMBLING A GEM CARBONACIOUS !

We all know that there is more than one way of doing most things, from tying a bowline to pacifying a refractory child. Our heading, whose author we know not, shows us that there is even another way of saying "Twinkle, twinkle, little star!"

There is, however, only one way in which to obtain the finest miniature photographic service in the world, and that is to deal with us. It is no boast that we are the ONLY FIRM CATERING SOLELY FOR THE MINIATURIST: our claim will stand investigation, but, to save yourself the trouble incumbent upon investigating it, why not start dealing with us right away, and thus learn what the finest service in the world is like. All this sounds extremely self-adulatory, but we believe in truth in advertising! "Try 202 for Service!"

The following used cameras are typical of our immense range of second-hand bargains. Although the prices are noticeably lower than those asked elsewhere for similar instruments, every camera is tested and backed by our guarantee. The most generous part-exchange allowances are given, and hire-purchase terms can be arranged over any period up to 24 months.

LEICAS:

Leica IIIa, f/2 Summar lens, ever-ready case. As new£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new£31 10 0
Leica III, chromium, non-collapsible, f/2 Summar, E.R. case. As new£30 0 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new£19 10 0
7.3-cm. f/1.9 Hektor, Rectilinear focussing model with latest chromium finish. As new£19 17 6
3.5-cm. f/3.5 Elmar, nickel. As new£6 10 0
5-cm. f/2.5 Hektor, nickel. Excellent condition£6 15 0
5-cm. f/1.4 Zeiss Biotar, coupled for Leica. As new£24 0 0

CONTAXES:

Contax Model III, f/2 Sonnar, E.R. case. As new£49 10 0
Contax Model II, f/1.5 Sonnar, E.R. case. As new£52 10 0
Contax Model II, f/2 Sonnar. As new£39 17 6
Contax Model I, latest pattern, f/2 Sonnar. As new£29 15 0

THE NEW DE LUXE 6×6 AUTOMATIC ROLLEIFLEX

We give below the principal features of this new-comer to the world of miniatures. Any further comment from us would be superfluous, the fine qualities of the Rolleiflex and Rolleicord cameras already being so very well known.



1. Automatic film wind (one action sets shutter, prevents double exposures, and sets delayed-action mechanism).
2. Film counter (avoids necessity for red windows).
3. Built-in self-timer (set, but need not be used, each time film is wound on).
4. F/2.8 finder lens, giving brilliant screen image.
5. Milled disc controls, giving easier manipulation.
6. Peep window for reading shutter speed and lens aperture with ease.
7. All the usual Rolleiflex features.
8. Splendid black and chromium finish.
9. F/3.5 Tessar lens, and Rapid Compur shutter.

The price of this embodiment of all the latest camera improvements is £31 5s., and the ever-ready case £1 17s. 6d. Hire purchase arrangements can be made, and your own miniature will be gladly taken in part exchange.

CONTAXES—contd.

Contax Model I, as above, but fitted f/2.8 Tessar£22 10 0
13.5-cm. f/4 Sonnar. Excellent condition.£15 15 0
4-cm. f/2 Biotar, with special finder. As new£12 17 6
8.5-cm. f/2 Sonnar for Contax (any model). As new£25 0 0
2.8-cm. f/8 Tessar for Contax (any model). As new£8 15 0
Plate Back with one slide for Contax I.£2 17 6
Contameter for Contax or Super Nettel.£6 17 6

CONTALEXES:

Contaflex, f/1.5 Sonnar, E.R. case. As new£58 10 0
Contaflex, f/2 Sonnar, E.R. case. As new£49 10 0
8.5-cm. f/4 Triotar. As new£11 10 0
13.5-cm. f/4 Sonnar for Contaflex. As new£15 15 0
3.5-cm. f/2.8 Biogon for Contaflex. As new£17 10 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Super Ikonta 530, new model with body release and Albada finder, case. As new, f/3.5 Tessar£15 10 0
Super Ikonta 530/2, f/4.5 Tessar, Normal Compur. Excellent condition.£11 10 0
Super Ikonta 530/2, f/4.5 Tessar, Rapid Compur. Excellent condition.£12 10 0
Super Ikonta 530/2, f/3.5 Tessar, Rapid Compur. As new£18 19 6
Super Ikonta 530, f/3.5 Tessar, Rapid Compur. As new£13 18 6
Super Ikonta 530, f/3.5 Tessar, Normal Compur. As new£12 19 6
Super Ikonta 530/16, f/2.8 Tessar, Rapid Compur. As new£20 0 0
Super Ikonta 530/16, f/3.5 Tessar, Rapid Compur. As new£17 19 6
Baldaxette I, f/2.8 Xenar, Compur, special parallax adjusting view-finder. As new£12 17 6
Weltur, f/2.9 Radionar, Compur. As new£12 15 0
Roland, latest chromium model, f/2.7 Plasmal, Rapid Compur. As new£18 15 0
Ensign Mulex I, f/3.5 Ensar, case. As new£11 17 6
Ensign Mulex I, f/2.8 Tessar. As new£17 10 0
Peggy 2, f/2.7 Plasmal, film-cutting device, filter, case£17 17 6
Peggy 2, f/2.8 Tessar, film-cutting device.£17 17 6
Super Nettel I, f/3.5 Tessar. As new£15 10 0

MINIATURE REFLEXES:

Kine-Exakta, f/2.8 Tessar, case. As new£31 10 0
Latest Automatic Rolleiflex 6×6, f/3.5 Tessar. As new£18 17 6
Latest Automatic Rolleiflex 4×4, f/2.8 Tessar, Rapid Compur. As new£18 17 6
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, case. Excellent condition£14 10 0
Rolleicord I, f/3.8 Triotar. Practically as new£10 10 0

AUTUMN IS ICUMEN IN!

We cannot ape Shakespeare by saying "Loud sing cuckoo!" but we can say "Don't be Cuckoo!" We know so many miniaturists who, really good judges of cameras, go quite cuckoo when they choose an enlarger for their winter work; why not consult us before investing in your enlarging outfit? Not, mind you, that the thought even enters our head that you might go cuckoo too, but you can never be too sure! We have several suggestions to offer as regards suitable outfits, the following being one suitable for the Leica user:—

1. Leitz Valoy Enlarger; 2, 3 whole-plate dishes; 3, half-gross half-plate bromide papers; 4, Ensign universal measure; 5, Agfa developer to make 200 enlargements; 6, Johnson's acid fixing salt; 7, glass stirring rod; 8, special thermometer; 9, pale red dark-room lamp.
- Write to-day for "Miniature Enlargers and Accessories," by R. G. Lewis. Free and post free.

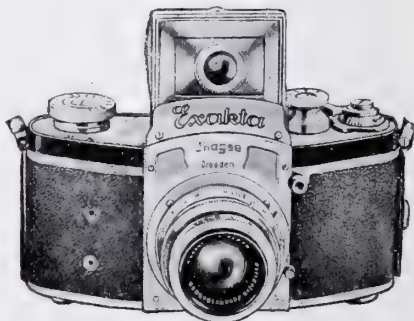
MINIATURE REFLEXES—contd.:

Rolleicord I, f/4.5 Triotar. Excellent condition£7 10 0
Pilot Reflex, f/2.8 Tessar, Compur. Excellent condition£12 15 0
Ditto, fitted f/3.5 Tessar£10 15 0
Lever-wind Multispeed Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new£24 10 0
Exakta Lever-wind Model B, f/1.9 Primoplan, case. As new£26 10 0
Exakta Lever-wind Model B, f/2.8 Tessar. As new£21 10 0

MISCELLANEOUS CAMERAS:

Voigtlander Virtus, f/3.5 Heliar, 2 filters, Proxar lens, hood, case. Absolutely as new£8 19 6
520 Ikonta, f/3.5 Novar, Rapid Compur, case. As new£7 5 0
Baby Ikonta, f/3.5 Novar, Compur, case. Excellent condition£5 15 0
Certo Super Sport Model C, f/2.8 Tessar. As new£10 10 0
Kodak Six-20 Duo (latest chromium model), f/4.5 and Compur. As new£6 17 6
Agfa Karat. Condition as new£4 0 0
Agfa Baby Speedex, f/3.9 Solinar, Compur. As new£3 18 6
Retina, f/3.5 Xenar, Compur shutter. Excellent condition£6 17 6
Kodak Six-20 Duo, f/3.5 Tessar, Compur shutter. As new£8 17 6

THE ONLY CAMERA OF ITS CLASS!



The Kine-Exakta has the distinction of being the only true reflex camera taking solely 35-mm. film; its distinction, however, does not end there! We have not seen any true reflex camera giving such a brilliant screen image before, and it is also a novelty to have a screen image showing a picture twice the actual negative size. The whole specification of the camera is more than one would have thought possible at the price asked; here is just a selection of its beauties: Takes all standard 36-exposure films. Extra magnifier fitted to hood. Interchangeable lenses, in bayonet mounts. Focussing from 3 feet. Lenses interchangeable with film loaded in camera. Automatic film wind and shutter setting. Picture counter. Automatic shutter lock. Special film cutter, to enable the user to use fewer than 36 exposures. The prices asked for this camera are as follows:

Fitted F/3.5 Exaktar£27 10 0
F/3.5 Tessar£34 10 0
F/2.8 Tessar£38 10 0
F/1.9 Primoplan£45 0 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDIV.

Mr. W. B.
HOLBROOK.

From information communicated to our Special Representative.

"WHEN a schoolboy I first saw a gaslight print, and the wealth of detail fascinated me. This fascination still holds me. I do not like 'fuzzy' prints except in a very few instances, even when, for some more or less mysterious reason, it has been done intentionally.

"The black-and-white print started my interest in this hobby of hobbies, and I saved up and bought my first camera—a $2\frac{1}{4} \times 2\frac{1}{4}$ roll-film box-form. It was not fitted with a finder, but had two converging lines drawn on the top, and one had to imagine these lines projected on to the subject to find how much was included. I was so keen to try out the camera that

I exposed my first film in the forest, which was so dark that I gave time exposures. Two sections of the six were correctly exposed, and I entered the prints in a Kodak competition, and to my amazement received a guinea. This, as may well be imagined, still further fired my enthusiasm, and I willingly abandoned myself to my photographic fate. Nor have I ever regretted it.

"I am attracted by most photographic subjects—landscape, still life, advertising and commercial; and at the moment I have a craze for portraiture. My latest acquisition is an Ikoflex twin-lens reflex, the negative size of which is the same as that of the first camera I possessed. I use this camera for most of my outdoor work. My holidays are mostly strenuous, and I find the camera a boon when climbing. For more serious, or should I say deliberate, photography I use a $\frac{1}{4}$ -plate Sanderson, for portraiture a half-plate, and for commercial work a whole-plate.

"I use Selo Hypersensitive or Fine Grain films, and develop with Johnson's Fine Grain or Meritol developer by the time and temperature method. For portraiture I use Soft Gradation Panchromatic plates when taking the fair sex, and Golden Iso Zenith for men, developing with Certinal by inspection. I first desensitise the panchromatic plates. For commercial work I use several types of plates according to the subject, and the particular effect I require.

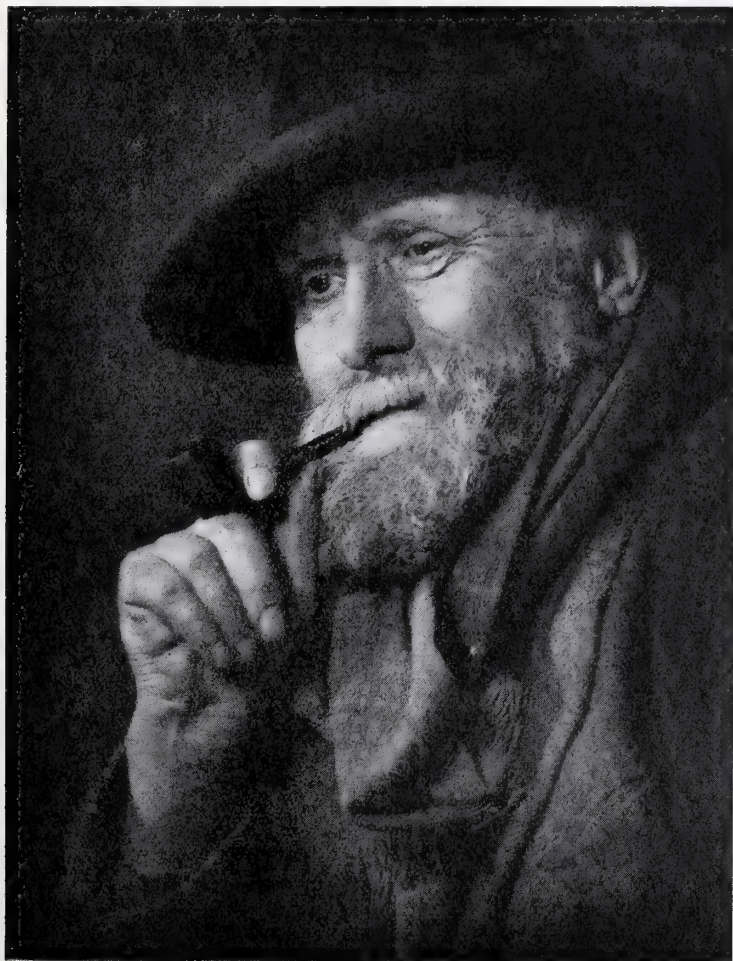
"I use Alpha or Beta filters for outdoor subjects where a better tone rendering is required, and a Micro 5 filter when over-correction is an advantage. I am obviously a Jack-of-all-Trades with regard to photography, but to me this makes it more enjoyable and interesting.

"Although I do not object to any method of control, this must not be noticeable even when very closely scrutinised. Many prints at exhibitions seem to have been worked up with black treacle or something equally objectionable.

"My favourite printing papers are Kodak Royal and Ilford Clorona or Lustre. I develop with amidol for bromides, and the formula given with the paper for Clorona. I strive to obtain pictures which are well balanced both in tone, line and mass, but do not choose my picture and revisit the place later in the hope that the lighting conditions will be more favourable; I just snap what appeals to me at the time I happen to be there. Portraiture I do consider before exposing, and often have to think very hard before a suitable composition and setting can be decided upon.

"I am a student of the Regent Street Polytechnic, and belong to the Walthamstow P.S.; and with their help I have gained much valuable knowledge, and many happy hours, and have found many good friends. I have taken 'The A.P.' regularly since my first camera attempt."

(A further example of Mr. Holbrook's work is reproduced on one of the centre Art pages.)



THOUGHTS OF YESTERDAY

W. B. Holbrook.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"DAWN," by Rosalind Maingot.

AT the London Salon of Photography, which is now open at 5a, Pall Mall East, there is an extraordinarily fine collection of pictorial work—perhaps the finest and most representative that has ever been brought together—and, included among examples of every class, there are a number of figure studies, draped and in the nude, all of which are admirably treated.

There is a good deal of excellent work in this section, but distinctive even amid so many pictures of a high order of attraction is the set of nudes sent in by Rosalind Maingot, of which this example is typical. This set of prints is extremely good. They are all of imposing scale—the size is somewhere about 20×16 in.—and all are chloro-bromides of very rich quality. The subjects are unusually fine, and while it may be that the artist is fortunate in the models she has been able to obtain that is by no means half the battle, for though it may be an important thing, it is only a trifle towards the making of a picture.

And all of the examples she shows are pictures in the full sense of the word. The beauty of the figures is shown to perfection; posing and arrangement are above criticism; the pictures are characterised by a modelling that is full and rich and round; the flesh tones are admirably recorded; and the subjects are treated with a delicacy and restraint that has hitherto been seldom achieved.

"Dawn" is handled in a higher key than most of the others, and, speaking from memory, I think it is the only one with an out-of-door setting. The atmospheric quality of the background sustains the implication of the title, and its light but fully graded tone is well calculated to set off the stronger and more vigorous contrasts of the figure. But, if they are stronger, the hair is the only real dark of any intensity, and, as the most forceful

note, it naturally attracts the attention to the head, which, of course, forms the centre of interest.

The head comes very near the light on the water, and by force of contrast its attraction is heightened. Further emphasis is accorded by the placing, the head being near, but off, the vertical centre, and, with only the single source of interest, it is about as well

lated, and, at the same time, so well led up to by the lines of the torso and legs, the unity of the composition is achieved and the picture appears thoroughly well put together. There is a certain amount of diffusion in the rendering of the setting, but, in a case like this, I think it is justifiable if only on account of the way it tends to emphasise the decision and sharpness with which the figure is defined. It arises from differential focussing, and, where the figure is on so important a scale, it has the advantage of making it stand out most effectively against a background that is suggested rather than definitely drawn.

Where the figure is on a smaller scale in relation to the remainder of the picture, the modern tendency is towards an equal sharpness throughout, a fact that is emphasised by a great majority of the works on show, and from a careful inspection of them it seems as though the introduction of diffusion for its own sake or for any imaginary pictorial gain is dead. And well may it remain so, but differential focussing, as employed in this instance, is a totally different thing and really does serve a useful purpose.

Here it is admirably managed, and its effectiveness is beyond question. No less effective is the grace of the pose, and while, in other circumstances, there might be some regret that the feet were cut off, the loss is not

felt in this case because of the strong attraction exerted by the head.

Technically, too, the print is first-rate. Its colour is a warm black with something of a reddish tinge on a cream base, and its evenness of texture and the smoothness of its tones are marvellously well done.

I would strongly urge those who are able to do so to make a point of visiting the show—it remains open until the 9th of next month—and of inspecting it for themselves.

"MENTOR."



designed as could be managed. An additional note of strength is derived from the directional impulse imparted by the nearer arm and hand. It indicates the bottom right-hand corner and, while it does not actually follow the line of the diagonal to the top left, it assumes much the same direction and acquires almost as much power as if it did. As, however, it stops short at the head, a yet further accession of strength to that feature is accorded.

With the interest so strongly iso-



DAWN.

BY ROSALIND MAINGOT.
(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London S.W.1.)



THE SHADOW.

By

W. B. HOLBROOK.

(See article, "How I make my Exhibition Pictures.")



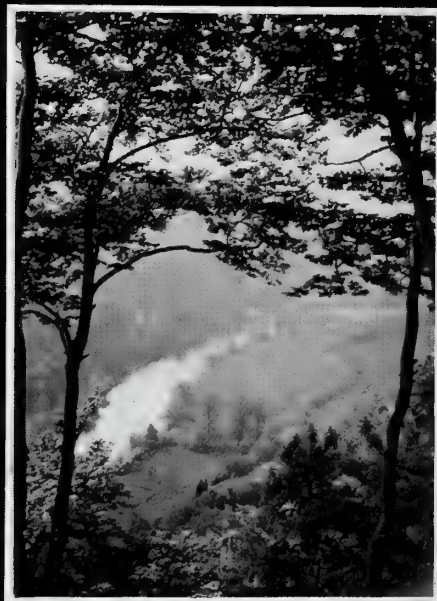
POWER ON THE FARM.

By G. L. HAWKINS.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)



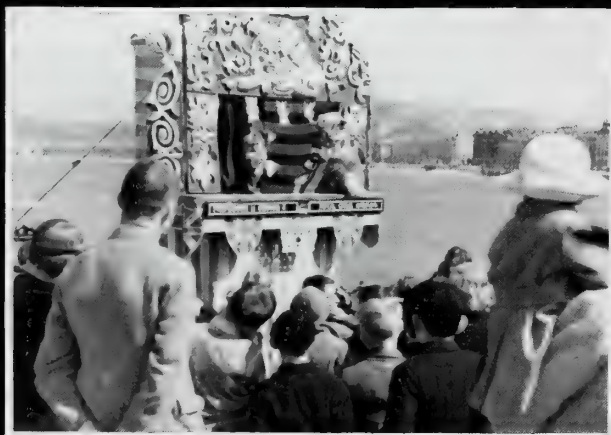
1



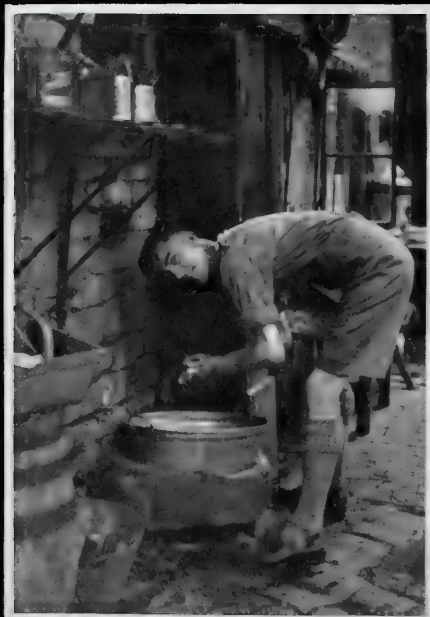
2



3



4



5



6

PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Outside the Front Door."
By C. H. Ramsden.

2.—"Wye Valley—Symond's Yat."
By T. D. Bristow.

3.—"Morris Dancers."
By B. W. Bradford.

4.—"An Old Favourite."
By Harold Dring.

5.—"A Welcome Swill."
By T. A. Langley.

6.—"Luck of the Game."
By R. R. Linnell.

PICTURES by Novices

SOME CRITICAL COMMENTS on *the Beginners' prints reproduced on the opposite page.*

THERE is little fault to be found with the grouping and arrangement of No. 1 of the prints reproduced on the opposite page—"Outside the Front Door," by C. H. Ramsden. It is very well seen and caught indeed, but it might have been better if the second figure on the left—the one that is partially hidden—had been omitted. It also suffers not a little from the way the features of the figure in the rear are obscured.

A Question of Lighting.

They are rendered in much too dark a tone. Some detail and modulation are visible, and, though under-exposure may be a contributing factor, I am inclined to think that the more immediate cause for the defect is the way the light is falling.

It is coming from the left, and from a source that is somewhat behind the figures. In consequence, only the bare left-hand outline of the face is illuminated. The reflected light from the pavement seems to be insufficient to enable the remaining portion in shadow to show the modelling it should, and, with the lighting as at present, a fuller exposure would do no more than afford a slight improvement.

If the lighting were more definitely frontal, the features, as a whole, would be rendered in a lighter key, and this is really what is needed. For one thing, a greater proportion would be in light, and, for another, there would be more value in the light reflected from below. But the picture had to be taken as it happened. A similar grouping might never recur, and though the fault is regrettable, it would have been a pity to have missed the subject altogether. All the same, the direction of the lighting is a point that should be kept in mind for future occasions, but, for the present, we must consider if by any means a better representation of the subject could be obtained.

Key and Chiaroscuro.

If it were possible to employ a lesser printing depth, or to make a lighter print, it is very probable that an improvement in the way the features of this particular figure are rendered would result. If, however, such a print were made on the same paper, the lighter tones, which are

properly recorded at present, would be lost, and the print, as a whole, would seem weak and washed out.

On the other hand, if the high-light modulation were retained and the lower tones were uniformly raised, the rendering would be acceptable, but the subject would be represented in a much higher key. A scheme of chiaroscuro of this kind—or, in other words, such an arrangement of the light and shade—would differ from a rendering obtained by raising the printing depth, inasmuch as it would not seem washed out but would simply appear to be set forth in tones of greater delicacy.

The negative, in this instance, could not be said to be over-developed for the grade of printing paper employed, nor, strictly speaking, is the latter too vigorous for the negative, but the remedy is the same and a softer grade of paper would enable the required adjustment to be made.

Range and the Print.

Where a too vigorous paper has been used, or over-development exists, the idea in substituting a softer grade is to reduce the range of tone so that at neither extreme is there any lack of modulation.

Here, the intention is still to reduce the range but only to utilise the upper portion. Then, if the printing depth is determined by the modulation in the lights, the darks, including those of the features of the figure, will be recorded in a much lighter tone than they are at present, and where modelling now is scarcely visible it should be fully apparent.

With No. 5, "A Welcome Swill," by T. A. Langley, the details of the face are more in evidence, it is true, but they seem to me to be too sombre, and this, I think, is a case where printing has been carried a shade or so too far. A somewhat lighter print would afford a better rendering, but care would have to be taken that it did not get too light, for if it did, the detail to the rear would be inclined to become over-insistent.

That would never do, and if there seemed to be any danger of such a *contretemps* arising, it might be a feasible proposition to shade the head and shoulders during a part of the printing exposure, keeping the mask

in motion—so as to avoid the appearance of a line of demarcation—during the whole of the time it is brought into operation.

Depth of Printing.

The precise depth to which printing should be carried is largely a matter of opinion and governed entirely by the taste and feeling of the worker.

As reproduced, No. 5 seems too dark, but Nos. 4 and 6, "An Old Favourite," by Harold Dring, and "Luck of the Game," by R. R. Linnell, go to the opposite extreme and appear appreciably under-printed. The dark surround in the reproduction and the conjunction with a heavy print like No. 5 with them may tend to stress their lack of depth, but, on the whole, I feel that the defect exists in themselves and that a greater printing depth is desirable.

It also seems to me that, when that is done, it will be found that, if the same paper be employed, each of the two prints will be too vigorous, so that, when the lights are fully printed the darks will become choked up. If so, it will be necessary for a softer kind of paper to be chosen instead, but I am judging simply from the prints as they stand.

Similar remarks apply, again, to No. 3, "Morris Dancers," by B. W. Bradford, where the light tones of the figures are devoid of modulation, and printing cannot be carried any farther because it would mean over-printing the dark of the background.

Exhibition Prints.

Here again a softer paper would provide a cure, but in No. 2, "Wye Valley," by T. D. Bristow, a nearer approach to a proper range has been achieved.

But if any of my readers wish to get a real idea of what print quality can be, they should pay a visit to the current exhibition of the London Salon at 5a, Pall Mall East; make a careful study of the prints on show; get a supply of printing paper of widely varying grades and contrasts; and then go home and see how near they can get to a similar standard, using the best of their negatives. If a visit there is impossible, refer to the examples reproduced on the centre pages and try and emulate them.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

AUTUMN FOREST SUBJECTS.

WHEN autumn comes we recognise certain differences in the character of our subjects, even if the actual subjects are what we have already been taking during the summer. Conditions and appearances have changed, and very often for the better. The light is inclined, even on the brightest days, to be less harsh and contrasty, and the atmospheric conditions are in our favour—fine skies and pleasant mists.

In my own case autumn always tempts me to the woods, fortunately close at hand. Occasionally I have armed myself with colour plates, more often with ordinary sensitive material, but most often I have gone without a camera at



Fig. 1.



Fig. 2.

all so that I can enjoy the woodland beauty without any preoccupation to distract me.

I have never regarded forest photography as easy. It is a difficult task to isolate a really good subject—to be simple without being inadequate and tame; and the task is certainly not made easier in autumn when the marvellous colouring still further bewilders and misleads. But it is impossible to resist the temptation to try for a few records which shall be suggestive at least. A number of these records, especially if simple and restricted, will together build up some idea of the character of any particular forest. And every bit of forest has its character.

A day or two ago, as an aid to getting accustomed to a new camera, I made a brief incursion into the forest, but was able to do no more than the three subjects shown here. They are nothing much individually, but are an addition to the records I just mentioned.

The camera, by the way, is primarily a hand camera, admirably adapted for quick and unobtrusive "snapshotting." But a forest is no place for snapshots; and I should not have taken this camera but for the fact that it has a focussing screen, and can be used on a tripod. It takes plates or film packs; I was using the latter.

Each of the three subjects was first focussed at $f/3.5$. After getting the definition as good as possible with this aperture, I stopped down to $f/16$, as with most subjects of this kind considerable depth of definition is necessary, and sharp definition at that. The yellow filter on the lens increased the exposure two times, although I make it three times if possible; so that the exposures ranged from $\frac{1}{8}$ to $\frac{1}{2}$ sec. These the shutter gives automatically, a wire release obviating movement even with a light metal tripod. More often than not it is necessary to wait for a moment when there is no movement due to wind.

Fig. 1 is little more than a note of a clump of bracken,

but with other more or less similar subjects it conveys the idea that luxuriant bracken must be a feature of this particular forest, which indeed it is, especially at this time of year. There are masses in which a tall man can stand hidden. An expanse of bracken mixed with purple heather, and with a background of silver birch is shown in Fig. 2, which also is a typical subject.

I was using only ortho film, but a little later this would certainly have to give place to panchromatic material on account of the orange and red colours. In their absence I think good colour values can be secured with ortho material, especially with a yellow filter. In my opinion a most valuable aid to securing good colour values is the avoidance of anything approaching under-exposure. A full exposure and not too full development will work wonders.

In a large print of Fig. 2 there is good gradation of tones in the foreground shadow, and the tiny blossoms on a clump of heather, red as they are, show up as little points of light. At the same time, the light blue of the sky prints out as a distinct tint.

The subject in Fig. 3 is typical of the strong light and shade often encountered in the woods. Its contrast to the eye was astonishing, and I had half a mind to give it best. Except for reproduction purposes I should use a rather softer grade of paper, although in a print I have made on normal paper the contrast is no greater than it actually was.



Fig. 3.

I would advise every beginner who can possibly do so to take his camera into the woods as soon as he can, on a sunny day if possible, and he will be lucky if the day is also windless. He should get something far better than I show here. He should certainly use a tripod, panchromatic material if he is used to it, a filter if he has one; and he should expose fully and develop cautiously. If he is accustomed to working a colour process he should be in his glory.

W. L. F. W.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Lens and Stops for Enlarging.

Before making an enlarger I want to make sure about the right sort of lens and the stops to use. Can you give me the necessary information?

L. S. L. (Chester.)

The term "enlarger" means so many different forms of apparatus, although all are used for the same purpose, that it is impossible to give definite information that will apply to all cases. We receive an enormous number of queries about enlargers, and we will give some general information on lenses and stops in the hope that you and other readers will receive useful guidance from it.

In the first place the lens should be "corrected" for photographic purposes. Because they are not so corrected many lenses that will project lantern slides on to a screen quite satisfactorily will not answer when transferred to an enlarger. The visual image and the "photographic" image are not on the same plane. The same thing applies to most single lenses fitted to cheap cameras.

For enlarging purposes the proper lens is one that could be used on a camera to give a good negative of a given size. It should give on a focussing screen a properly illuminated and sharp image to the extreme corners; and exposure should result in a negative showing the same qualities. The larger the aperture at which it will do this the better, as will be seen presently.

Hence it has been said that the best lens for the enlarger is that with which the negative was produced in the camera, or a very similar lens. It is a common thing for the same lens to be used for the two purposes, and among the advantages of this is that of economy. There need be no fear of damage to the lens. When leaves of diaphragms or shutters were made of vulcanite the heat caused trouble, but steel has long since supplanted vulcanite.

The advantage of a large aperture in an enlarging lens is that it of course passes more light, and so shortens exposures. It is specially valuable when a condenser is used.

If the light source approximated to a point, and if the condenser were a reasonably corrected lens, it would be possible to focus the cone of rays to so sharp a point that it would pass through an opening of very small diameter. But in practice the light is nothing like a point, nor is the condenser more than roughly corrected; the result being that the apex of the cone of rays is "blunt," and requires an opening about an inch in diameter to pass through.

Such an aperture is easily available nowadays in lenses of about $4\frac{1}{2}$ in. and upwards working at $f/4.5$. The f value of a stop one inch in diameter varies according to the focal length, but the important point is that the aperture must be sufficiently large to pass the cone of rays as completely as possible.

This is the reason for the adoption of Petzval or "portrait" lenses for enlarging. But such lenses do not give sharp definition over the whole field unless they are stopped down, and this stopping down defeats the very purpose for which they are used. Modern anastigmats, with their flat fields, give the necessary definition even at full aperture. They are therefore the best for the purpose. The value of the stop is not the same as when the lens is used on a camera; it is the actual diameter that counts.

The shorter the focal length the less space is required on the enlarging bench. On the whole the ideal to aim at is a lens of the shortest focal length compatible with covering the negative, and approximating to the focal length of the condenser; and used at the largest possible aperture that will give satisfactory definition.

MAKING BETTER SNAPSHOTS-16

By DAVID CHARLES.

This article is the sixteenth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. A very bald snapshot, under-exposed through being taken against the light on a dull day.



Fig. 2. A slightly better viewpoint has improved the perspective, but the under-exposure of course remains.

ON return from holiday-making we are inclined to see our place of work in a new light. It looks much more interesting after a brief absence; and as we spend so much of our lives there it is a place of which we ought to have a record.

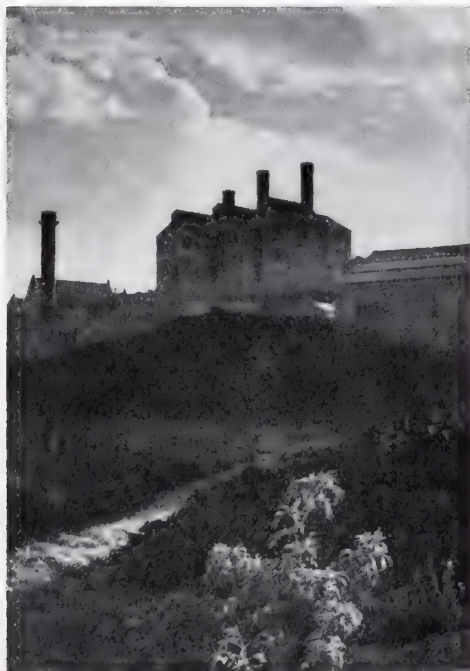


Fig. 3. Breaking up the foreground, and waiting for a more interesting sky, shows that something can be made of even the ugliest subject.

The other day I came across a young fellow photographing the very uninspiring building you see in Fig. 1. And as I watched him, he walked some little distance backward, and then, after waiting a little while, he made a second exposure, reproduced as Fig. 2. It chanced that

it then began to rain, and as we both took the same shelter I ventured to suggest that I had guessed his reasons for taking the place—his second view had been prompted by a desire to avoid the ugliness of the long brick shed, and that his short wait was for the sky to display some more interesting light and shade. All of which he freely admitted, and then, emboldened by my interest he asked, "What can one do with such an ugly old place?"

So as soon as the rain condescended to stop I suggested we should have a joint look-around. True enough, it seemed at first that the point of view could not be very much bettered, for the narrow path on which we stood ran through a foreground simply littered with great heaps of coal and slag, but the light was dead into his lens, making the building look even 'darker and more drab. It is clear that the coming of the darkened sky in the second exposure had kept 'direct sun out of the lens and had lightened the building by contrast.

Foreground Interest.

So as we strolled and chatted, my eye was caught by the glint of the now improving light upon a shrub beside the path. My newfound friend seized upon it with delight. "Just the very thing," he said, as he admitted he would not have noticed it himself. (But, as I told him, things only catch your eye if you are looking for them.) It was very pleasant to notice the new avidity with which he recognised such details as this and the sandy pathway almost before my finger had pointed them out. He was already learning not to snapshot at first sight, but to make the best possible picture by careful study of the subject.

And so No. 3 was made. The same

shabby old building, the same slag-heaps, but already the scene assumes some little suggestion of romance. At the least we have managed to convey a fairly pictorial impression of what seemed at first a subject almost as absurdly unpleasing as any at which a camera could be aimed.

A Distant Viewpoint.

That perhaps further distance still might lend more enchantment was the gist of my next suggestion; and as we walked along I noticed he had used rather a small stop for the shadow side of a gloomy subject on such a dullish day, and I am afraid the best prints I could make from his negatives do not entirely disguise the inevitable under-exposure. But he did much better at the new viewpoint.



Fig. 4. It looks much better from afar—and if Nature is more magnificent than the works of man, why not award her the lion's share of the space?



Dallan Tele-Anastigmat.

Why a Telephoto Lens?

This is the wording taken from the cover of an interesting booklet written and published by

J. H. DALLMEYER LIMITED

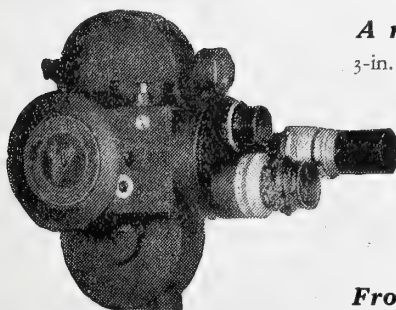
The Inventors and Pioneers of Telephoto Lenses.

Have you received a copy? If not, write or call, or ask your dealer for a copy, and learn of the immense possibilities this modern optical aid places in the hands of photographers and cinematographers.

The House of Dallmeyer have specialised in the design and manufacture of

TELEPHOTO LENSES

since 1891, and to-day offer over 50 different focal lengths and aperture lenses, fitting practically every good photographic or cinematograph camera.



Victor Model 5 with battery
of Dallmeyer Lenses.

A much-favoured line from our Ciné List:

3-in. f/3.5 Telephoto Lens, in micrometer focussing mount, magnification 3 times, 9 times increase in areaPrice £9 4 0

For immediate and interchangeable use on

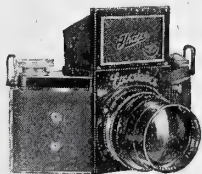
VICTOR, PAILLARD-BOLEX, MILLER, ARGUS,
FILMO, ENSIGN, DEKKO, SIEMENS F, etc.

Special Model for Kodak MagazinePrice £9 4 0

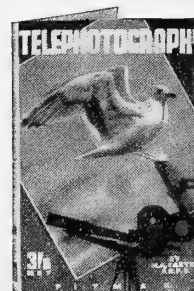
From our Photo List:

6-in. f/5.6 Dallan Tele-Anastigmat, giving 2 magnifications, 4 times increase in area, suitable for immediate use on Model A, B or C ExaktaPrice £8 15 0

6-in. f/5.6 Dallan Tele-Anastigmat in micrometer focussing mount, giving 3 magnifications, 9 times increase in area, for Kine-ExaktaPrice £10 15 0



Exakta Reflex with Dallan
Tele-Anastigmat.



Read "Telephotography,"
published by Sir Isaac
Pitman.
Price 3/6

WRITE FOR CATALOGUES, OR CALL AT OUR
SHOWROOMS OR YOUR DEALERS.

J. H. DALLMEYER LIMITED

31, MORTIMER STREET, LONDON, W.1

Works: DALLMEYER ROAD, N.W.10

Telephone: MUSEUM 6022/3/4.

**Your last chance
to win £1,000**

There are only a few days left to enter the NURO Film Amateur Competition, with the 350 Cash Prizes to be awarded for the best photographs taken on NURO Film. Write your name and address on the back of the selected print—and send it with the Nuro Carton to NURO, Biggleswade, Bedfordshire, before Thursday, Sept. 30th. The **FIRST PRIZE** is £1,000.

**NURO FILM
£3,000**

COMPETITION
★ *Closing date*
Sept 30th

● **SEND IN YOUR ENTRIES NOW!**

NURO - THE ONLY FILM MADE FROM START
TO FINISH IN THIS COUNTRY.
NURO (BIGGLESWADE) LTD. BIGGLESWADE BEDFORDSHIRE

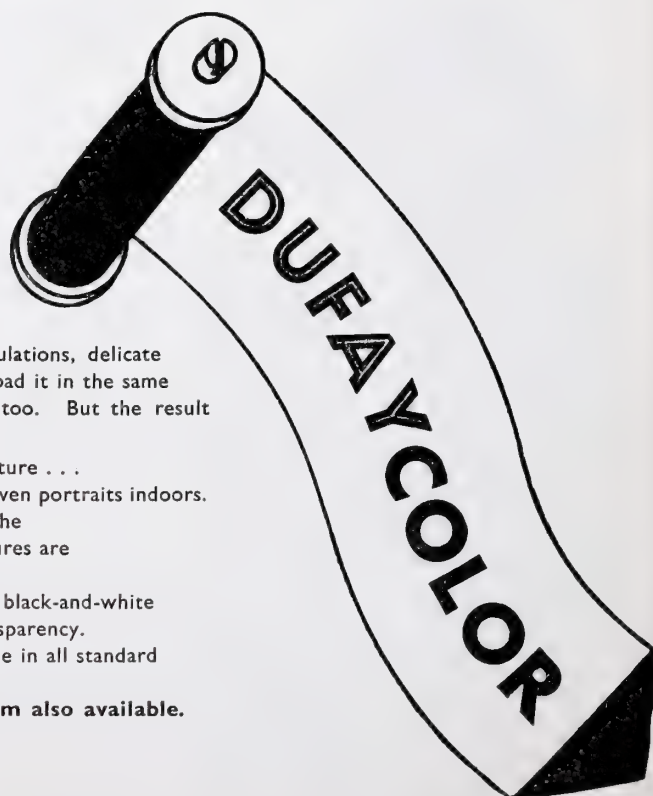


COLOUR

—simple as black-and-white!

No longer does it mean long exposures, intricate calculations, delicate filters. DUFAYCOLOR does away with all that! You load it in the same way as ordinary film. You expose it in the same way, too. But the result is—natural colour!

DUFAYCOLOR puts the glow of life into the simplest picture . . . children playing in the garden . . . the autumn woods . . . even portraits indoors. 1/25 sec. at f.8 gives ample exposure for such subjects in the middle of a sunny day—while on dull days, though exposures are naturally longer, results are equally brilliant and life-like. Your exposed film is developed by us, and any number of black-and-white prints can be made in addition to the original colour transparency. Buy a DUFAYCOLOR film or pack today! They are made in all standard sizes, including 35-mm. film for miniature cameras, and sub-standard ciné film. **16-mm. and 9.5-mm. Ciné Film also available.** Full information and films at all Photographic Dealers.



DUFAY-CHROMEX LIMITED 14-16 COCKSPUR STREET LONDON S.W.1

Enlarging Difficult Negatives

By A. L. M. S.

IN making enlargements from a number of negatives I recently came across one or two from which it was unexpectedly difficult to make a good print.

The negative from which the illustrations were made falls into this category. It is a miniature negative, and in making a series of rough prints from this particular strip of negatives, this individual one stood out as giving the least satisfactory print.

The print in question was made on a soft grade of paper, and appeared distressingly dull, flat, and grey. To prevent this fault from recurring in the enlargement, a more vigorous paper was chosen, and the exposure was adjusted to bring the sky to a suitable depth. Some misgivings were felt about the landscape portion of the picture, and it was recognised that it might be rather on the dark side, but the result reproduced at the top of the adjacent column exceeded all expectations in that direction.

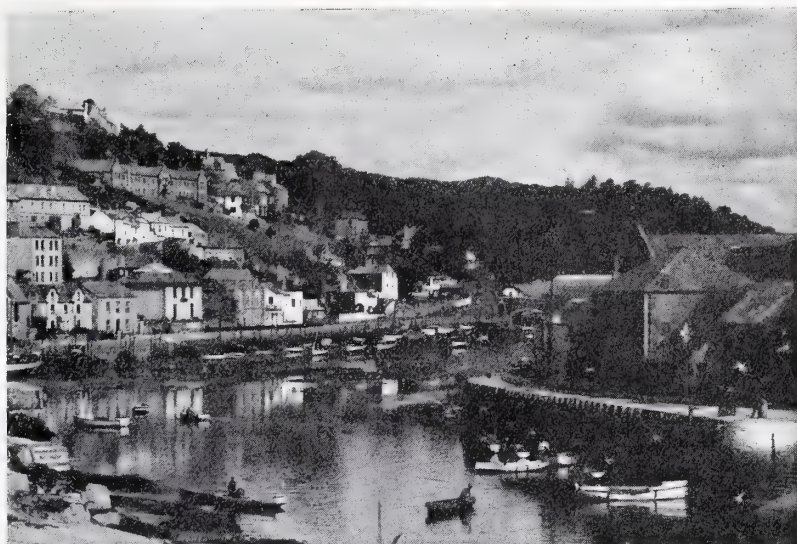
It is very evident, then, that the grade of paper used for this print was very much too contrasty for the negative.

Yet the preliminary rough print, on soft paper, had been unsatisfactory too, for the opposite reason that contrast was lacking. As a matter of interest, a second print was made on the same grade of paper that had been used for the first, but this time with the exposure adjusted to suit the landscape. It is an excellent representation of the landscape itself, but the sky is utterly blank.

Further experiment resulted in the third print, which is made on a grade of paper intermediate in contrast between that on which the original rough print was made and the much more vigorous paper used for the other two reproduced here. It is probably the best straight print that could be made from the negative.

The whole difficulty arises from the very long scale of tones in the original subject; if this is compressed, by using soft paper, within the range that paper can reproduce, the print looks unnaturally flat, while with a more vigorous paper either some of the lighter or some of the darker tones are lost. With very careful choice of contrast-grade, a print can be made that is an acceptable compromise, but a very small change in contrast either way produces a print in which one fault or the other is very prominent.

Only by shading the landscape while giving the sky extra exposure could the clouds of the first be combined with the landscape of the second, and this result would no longer be what the third can claim to be, a true representation of the tone-values of the original subject. But that does not alter the fact that the "faked" print would probably be the most pleasing of them all.



Secrets of Enlargement Shading

By G. K. SEAGER.

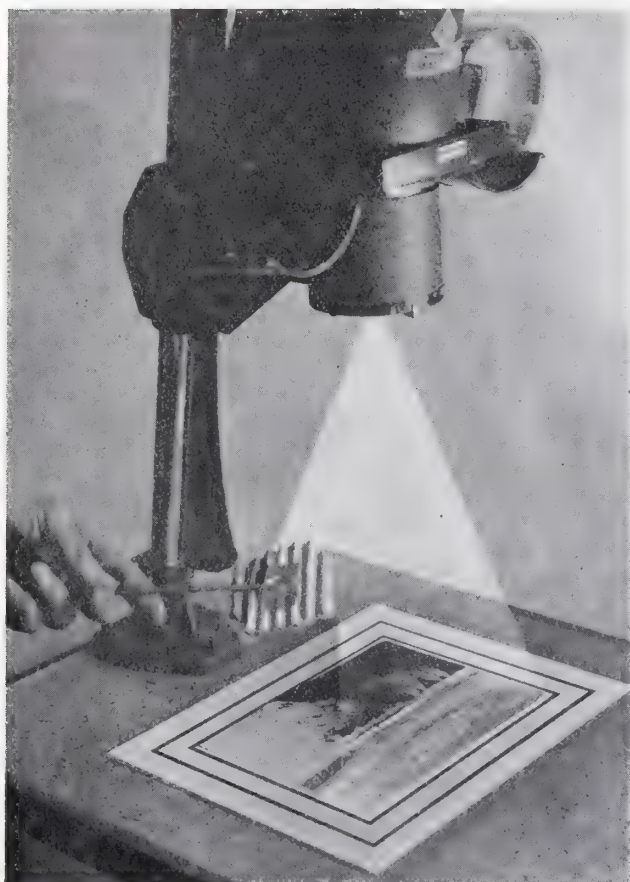


Fig. 1.

I HAVE met people who appear to think that shading portions of the image in making enlargements is allied to trickery, or that use of the method is a sign of bad workmanship in the making of the negative, and is therefore something to be ashamed of. Actually, of course, it is nothing of the sort. The photographer who can translate the tone-scale of his subject, first in the negative and from that to his bromide paper, nicely without any local shading is either very fortunate in the selection of an extremely narrow range of subjects or else he is easily pleased.

The fact is that most of the subjects which make the most attractive pictures have areas of detail which are either extra dense or extra weak in the negative, and which tend either to remain blank or to clog up in enlargements, to an extent which is often nothing like so noticeable in the small contact print. The fact that most skilled photographers, and all professional workers, constantly make use of local shading to get the best results is a sign of its value.

There are two distinct varieties of shading. One is represented by using a disc of opaque substance for holding back an area liable to print too heavily. This is represented by the bit of corrugated card, stuck on the end of a wire skewer, being used to shade the bank of trees in the enlargement being made in Fig. 1. The other kind consists in the use of a much larger card to hold back the main picture, whilst an aperture in it gives extra exposure to a portion. The latter is most usually the sky, but may be a white pavement as in Fig. 2, a bride's white dress, or the sail of a yacht. The latter illustration, by the way, shows also how a second piece of card may be used to adjust the size or alter the outline, of an opening cut in the shading card.

It is rarely practicable to shade, or to print-up, a detail or an area precisely to its outline, and there are wide, though not unlimited degrees to which these methods can be used. The shading-card should be of about such a size that if it is held somewhere around midway between lens and easel it appears to be casting a shadow of nearly the right size, and it has a fuzzy outline. But one does not rely on this fuzzy outline alone; the shading-tool must be kept gently and steadily moving during the whole time it is in use, thereby blending the parts of the picture which have had more or less exposure respectively without the fact becoming evident. If any difficulty is found in cutting (or, better still, tearing) a card to any required outline, this becomes simple if a plain card is held in the midway position described (before putting the bromide paper in position of course) and the necessary shape is sketched upon the projected image on the card.

It is never practicable to use shading with very short exposures, until one becomes really skilled at it. For instance, if a print requires fifteen seconds' exposure, and a deep shadow could do with five seconds less, it takes a good deal of sleight of hand to adjust the shading-tool in position and to give it careful, even movement so that its shadow keeps fairly on the right places, and then to switch off the light, all in the space of five seconds. It is much better to stop the lens down, in such a case, so as to have a longer time in which to perform the series of actions comfortably and serenely.

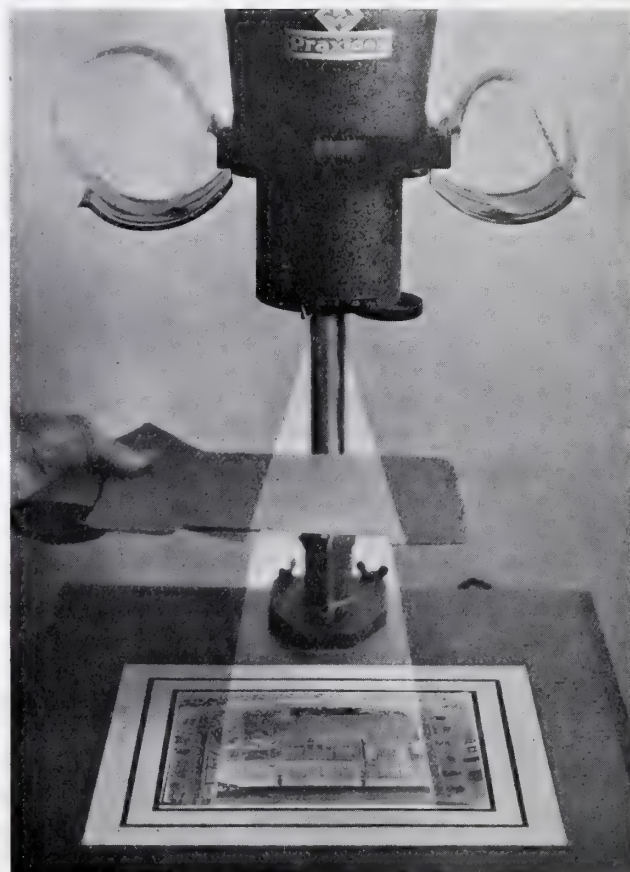


Fig. 2.

POPULAR-SIZE ENLARGERS

IN our Miniature Camera Number, published on March 10th, we presented a description and a price-list of all the cameras and enlargers for negatives of the generally accepted "miniature" sizes that were at that time on the market. In later issues (those of June 2nd, July 21st, July 28th and August 11th) we extended this review to cover box-form, folding film, folding plate and reflex cameras in the $3\frac{1}{4} \times 2\frac{1}{4}$ and $3\frac{1}{2} \times 2\frac{1}{2}$ sizes. The following pages, which deal with enlargers in these latter sizes, complete our survey of cameras and enlargers in all sizes below quarter-plate.

In these reviews, enlargers are divided into four groups. The first, daylight enlargers, are simple fixed-focus enlargers that produce a print of one stated size from the whole of the negative. Being primarily intended for daylight, which is a more brilliant illuminant than any artificial light, they have lenses of comparatively small aperture, so that even if adapted for use with artificial light, exposures will be long. And it will be evident that the limitation of fixed focus is rather a severe one.

The second group, comprising horizontal enlargers, consists of instruments that will produce work as good as any that a vertical enlarger can turn out, but they are rather more cumbersome in use. Unless a wall is pressed into service, an easel is required to hold the paper, and the whole, enlarger and easel together, occupies a good deal of space. But horizontal enlargers have the not inconsiderable advantage that the maximum enlargement they will give is limited only by the space available.

Non-automatic vertical enlargers are more compact and more convenient to use, the image being projected downwards on to the baseboard and brought to a sharp focus by hand. The maximum enlargement available is here limited by the height of the upright carrying the lantern or projector-head, though in many cases this can be swung round on its upright to project its image past the baseboard to a piece of bromide paper held on an improvised support at a lower level. Used in this way, the only limit to the degree of enlargement is set, as with the horizontal enlarger, by the maximum distance that can be arranged between lens and paper.

The vertical enlargers with automatic focussing are the most convenient of all to operate, the image changing in size as the head is raised and lowered, but remaining sharp all the time. Generally this convenience has to be paid for—in loss of flexibility as well as in cash. Most enlargers of this type cannot be used for greater magnification than can be obtained by projection on to the baseboard itself, as swinging the head round would destroy the adjustment of the focussing mechanism. There are, however, exceptions to this, and one or two enlargers combine the flexibility of the ordinary type with the convenience of automatic focussing.

The brief description of the various instruments given below indicate, in almost telegraphic language, the most essential features of each enlarger. The points picked out for emphasis are those on the basis of which an intending purchaser could decide whether the enlarger in question is, or is not, among those likely to suit his needs; for further details he is referred to the manufacturers or agents, whose addresses should be sought in our advertisement pages. With these reviews to help him, a purchaser should neither overlook an enlarger which might suit him nor waste his time enquiring for details of any that do not meet his particular needs.

The question of price is often an important one; at the end of the reviews there is a summary in which the price of each enlarger, complete with optical equipment of one or more kinds, is laid out in tabular form. The third column of this includes the range of enlargement, in diameters, that each model will give, it being understood that an instrument that will enlarge 10 diameters will produce a print 25×35 inches from a negative of size $2\frac{1}{2} \times 3\frac{1}{2}$ inches. An asterisk following the degree of maximum enlargement means that the projector-head can be turned to project off the baseboard for still greater magnification.

Daylight Enlargers.

DAORNYTA.

Fixed-focus enlarger, enlarging to postcard size, half-plate or whole-plate, according to model. Has diffusing screen over negative to allow any light source to be used. Fitted achromat lens with exposing shutter. Price, from £1.

J. Lancaster & Son, Ltd.

ENSIGN DAYLIGHT.

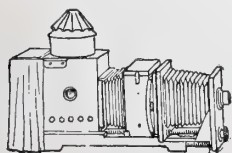
Simple fixed-focus enlarger, fitted achromat lens with shutter. Enlarges to postcard size or half-plate according to model. Price, from 17s. 6d.

Ensign, Ltd.

Horizontal Enlargers.

"CONDENSER" No. 2.

Horizontal enlarger for electricity, incandescent gas or acetylene, using double condenser and diffusing screen.

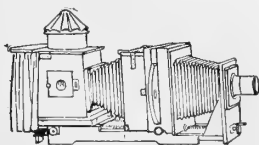


Focussing by quick-thread screw, the extension being sufficient to allow reduction. Reversible negative carrier with rotating, falling, rising, and cross movement. Supplied with or without lens, or without focussing movement to take user's camera and lens. Price, from £3 10s. according to equipment.

J. Lancaster & Son, Ltd.

"CONDENSER" No. 4.

A *de luxe* version of the No. 2 "Condenser" enlarger, with rack and pinion swing movement to negative carrier.



Price, from £5 15s. according to equipment.

J. Lancaster & Son, Ltd.

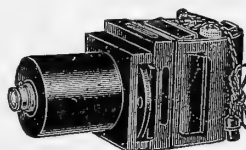
HORIZONTAL MAGNAPRINT.

Simple horizontal enlarger with manual focussing. For electricity only, using double condenser. Fitted 105-mm. f/6.3 anastigmat. Price £5 15s.

Ensign, Ltd.

DIFFUSA H.M.

Simple horizontal enlarger for electric light only, using two 60-watt clear lamps with reflector and diffuser. Can be obtained as attachment to which user's camera and lens are fitted, without lens,

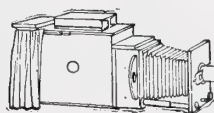


or fitted with 4-in. achromat or anastigmat lens. With 4-in. lens enlarges from $1\frac{1}{2}$ diameters upwards. Price, from £1 7s. 6d. according to equipment.

J. Lancaster & Son, Ltd.

MARVEL.

Simple horizontal enlarger for elec-

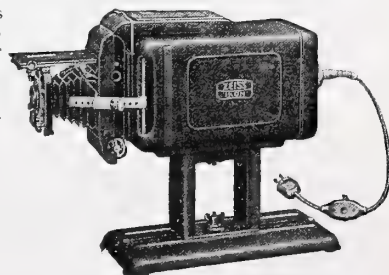


tricity, incandescent gas, or acetylene. Fitted double condenser and sliding focussing movement. Can be had with or without lens, or without focussing movement to take user's camera and lens. With standard lens sufficient extension for reducing is provided. Price, from £2 according to equipment.

J. Lancaster & Son, Ltd.

MIRAX. (Enlarging Attachment.)

This is essentially a lamphouse with stand to which is attached a camera, the whole making an enlarger which can be used horizontally or vertically. For electricity only, using special bulb. No condenser is used. With stand for

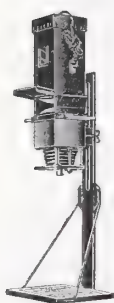


horizontal use, price £3 5s. 6d.; stand and easel for vertical use, £1 17s. 6d. extra.

Messrs. Zeiss Ikon Ltd.

Non-Automatic Vertical Enlargers.

AMPLUS No. 2.



A vertical enlarger with manual focussing, for either electricity or incandescent gas. Can be obtained complete with lens, to take user's lens, or without focussing arrangement to take user's camera and lens. With 4-in. lens enlarges from 1½ to 5 diameters, greater enlargement being obtainable by projecting off baseboard. Baseboard takes paper up to 12 × 10 in. Price, from £2 17s. 6d. according to equipment.

J. Lancaster & Son, Ltd.

AMPLUS No. 4.

Vertical enlarger for electricity or incandescent gas. Fitted double condenser and optional diffuser. Semi-automatic focussing by scales on pillar and focussing arrangement. Can be supplied complete with lens, to take user's lens, or without focussing arrangement to take user's lens and camera. With standard 4-in. lens reduces to half-size or enlarges to 6 diameters. Can be fitted with 3-in. lens giving enlargements to 9 diameters. Still greater enlargement obtainable by removing paper board, and projecting through base. Price, from £5 10s. according to equipment.

J. Lancaster & Son, Ltd.

DIFFUSA V.M.

Simple vertical enlarger consisting of Diffusa H.M. mounted on vertical pillar which clamps to table. With



4-in. lens enlarges 1½ to 4 diameters, or more if arranged to project image off table. Price, from £1 15s. according to equipment.

J. Lancaster & Son, Ltd.

FILMAREX MODEL IV.

Specification exactly as Filmarex Model III, except that it has a taller lamphouse accommodating a double condenser. Price £21.

R. E. Schneider.

FILMAREX MODEL III.

Vertical enlarger with manual focussing, over a range of enlargement from 1½ to 7 diameters. Greater enlargement can be obtained by swinging the lamphouse round on the upright. Fitted for electricity only, using a 100-watt pearl lamp in conjunction with diffuser. Fitted 10.5-cm. f/4.5 double anastigmat with iris. Baseboard takes paper up to 20 × 15. Can be fitted with interchangeable lens giving enlargement to 13½ diameters from 4 × 4 cm. negatives. Price £17 17s.

R. E. Schneider.



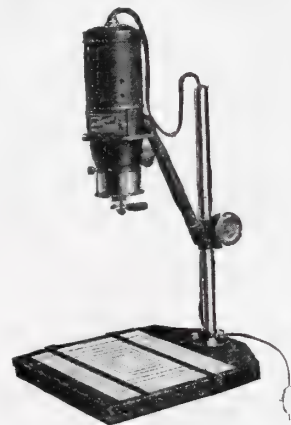
LUMIMAX.

Vertical enlarger with manual focussing by rack and pinion. For electricity only, using either condenser or diffuser. Fitted with 10.5-cm. f/4.5 Ihagge anastigmat, which has a fixed stop for f/6.3. Will enlarge from 1½ to 4 diameters, but lamphouse can be turned round to project off baseboard where greater enlargement is required. Price £9 12s. 6d.

Messrs. Garner & Jones, Ltd.

MAGNAPRINT V/II.

Vertical enlarger with manual focussing by helical mount. For electricity only, using double condenser and 100-watt opal lamp. Fitted with f/6.3 or f/4.5 anastigmat, it enlarges from 1.3



to 5½ diameters. This range can be extended by projecting off the baseboard, which will take paper up to 15 × 12 in. Price, from £9 10s. according to lens.

Ensign, Ltd.

PERFECTA.

Vertical enlarger with focussing by rack and pinion. For electricity only, using 4½-in. double condenser. Fitted with 4-in. f/4.5 Dallmeyer anastigmat. Enlarging from same size to 4 times. Can be fitted if preferred with 3½-in. lens giving enlargement to 5½ times. Head cannot be swung round for greater enlargement. Baseboard takes paper to 15 × 12. Price £5 12s. 6d., without lens.

Thornton-Pickard Manufacturing Co., Ltd.



PRAXIDOS O.

Vertical enlarger with manual focussing by focussing mount. For electricity only. Uses 100-watt opal lamp in conjunction with a diffuser, or a projection lamp if used with a condenser. Fitted with 10.5-cm. f/4.5 anastigmat with iris diaphragm. Enlarging 1.6 to 7 diameters. For greater enlargement the lamphouse can be swung clear of the baseboard. Maximum size of paper accommodated on baseboard, 20 × 16 in. Price, from £14 according to equipment.

Messrs. Sands Hunter & Co., Ltd.

PRAXIDOS (NEW MODEL).

Vertical enlarger with manual focussing by screw adjustment. For electricity only, using 100-watt opal lamp in conjunction with diffuser, or a projection lamp with a condenser. Fitted with interchangeable 10.5-cm. f/4.5 anastigmat with iris diaphragm. Enlarges 1.6 to 7 diameters. Projector head can be swung clear of the baseboard for greater enlargement. Baseboard will take paper up to 20 × 16. Price, from £15 according to equipment.

Messrs. Sands Hunter & Co., Ltd.

RAJAH.

Vertical enlarger with manual focussing by helical mount. For electricity only, using double condenser fitted with 90-mm. f/4.5 anastigmat without iris, giving enlargement from 2 to 6



diameters. The projector head can be swung round for greater enlargement. Baseboard will take paper to 20 × 16 in. Price complete £15 15s.

Messrs. Norse Trading Co. (London), Ltd.

"VYBOO."

A vertical enlarger with manual focussing. For electricity only, using either double condenser or completely diffused light as desired. Fitted 9.5-cm. f/4 anastigmat with iris. Range of enlargement from 1½ to 6 diameters. Can be fitted with 5-cm. lens for miniature negatives, when the range of enlargement becomes from 1½ to 13 diameters. Baseboard will take paper up to 20 × 16 in. Price, complete with condenser, £32 19s.

Messrs. E. Leitz Ltd.

"VY00S."

Specification similar to that of Vyboo, but uses taller upright, extending the range of enlargement possible to 9½ diameters with a 9.5-cm. lens, and to 19 diameters with a 5-cm. lens. The baseboard will take paper up to 24 × 20 in. Price £34 8s. 6d.

Messrs. E. Leitz Ltd.

Automatic Vertical Enlargers.

AUTO-AMPLUS No. I.

Vertical enlarger with automatic focussing for enlargements from 1½ to 4 diameters. For electricity only, using two lamps, reflector, and diffuser. Supplied with 4-in. anastigmat with

sliding stop for f/11, or with iris at an extra charge. Baseboard will take paper to 15 × 12 in. Price, from £7 10s. according to lens.

J. Lancaster & Son, Ltd.

AUTO-AMPLUS No. 2.

Specification as Auto-Amplus No. 1, but fitted for electricity or incandescent gas in conjunction with double condenser. Price, from £8 12s. 6d. according to equipment.

J. Lancaster & Son, Ltd.

AUTO-AMPLUS No. 6.

Vertical enlarger with automatic focussing, fitted for electricity or incandescent gas in conjunction with double condenser. Alternative diffusing arrangements are included. Can be obtained without lens, or with 4-in. lens giving enlargements to 9 diameters, or reductions to half-size. With 3-in. lens it enlarges to 13 diameters. Baseboard takes paper to 20 × 16 in. Price, without lens, £11.

J. Lancaster & Son, Ltd.

EXAKT (MODEL III).

Vertical enlarger with semi-automatic focussing obtained by adjustment of scale on lens mount to correspond with scale on pillar. For electricity only, using opal lamp with double condenser. Normally fitted with 10.5-cm. f/4.5 anastigmat without iris diaphragm. Enlarges 1.7 to 6.3 diameters. Baseboard will take paper up to 20 × 16 in. Can be fitted with 6-cm. lens interchangeable with standard for enlargement 4½ to 13 diameters from negatives up to 4 × 4 cm. Price, from £20 5s.

Messrs. R. F. Hunter Ltd.

EXAKT (MODEL IIIa).

Identical with Exakt Model III, except that it has a longer pillar enabling it to give enlargement up to 8.4 diameters with standard lens, or 16 diameters with 6-cm. lens. Price, from £23 5s.

Messrs. R. F. Hunter Ltd.

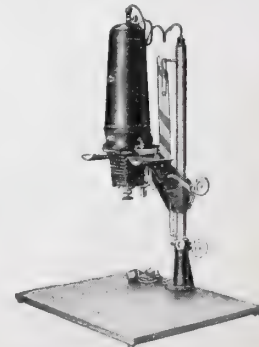
FAM MODEL V.

Vertical enlarger with automatic focussing over range 1½ to 7 diameters, but lamphouse can be swung round to project off baseboard for still greater enlargement. For electricity only, using 100-watt pearl lamp in conjunction with diffuser. Fitted 10.5-cm. f/4.5 anastigmat with iris. Baseboard will take paper up to 20 × 15 in. Interchangeable lenses for greater enlargement from smaller negatives can be fitted. Price £21.

R. E. Schneider.

FAM MODEL VI.

Specification exactly as Fam Model V except a taller lamphouse is incorporated

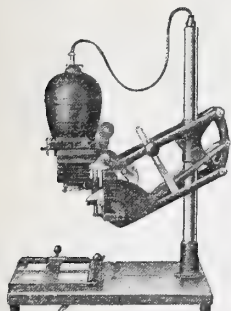


ated and a double condenser fitted. Price £25.

R. E. Schneider

FOCOMAT MODEL II.

Vertical enlarger with fully automatic focussing. For electricity only, using double condenser. Fitted 9.5-cm. f/4 anastigmat with iris. Range of enlargement from 1.8 to 6 diameters, this range



being increased to 9 diameters by using manual focussing. Lenses of shorter focal length can be fitted for use with negatives up to 4x4 cm. This gives enlargement from 2 to 15 diameters with automatic focussing and up to 18 diameters with manual focussing. Price, with 9.5-cm. lens, £50 12s. 6d. Messrs. E. Leitz Ltd.

MIRAPHOT.

Vertical enlarger with



automatic focussing. For electricity only, using special lamp with reflector and diffuser. Fitted with f/6.3 Novar or f/4.5 Tessar lens. Enlarges from 1½ to 3½ diameters. Lamp-house cannot be swung round for greater enlargement.

Price, from £8 2s. 6d. according to lens and equipment.

Messrs. Zeiss Ikon Ltd.

MAGNAPRINT AV/11.

Vertical enlarger with automatic focussing. For electricity only, using

100-watt opal lamp and double condenser. Fitted 4-in. f/4.5 Dallmeyer anastigmat. Enlarges from 1.3 to 5½ diameters. Lamp-house cannot be swung for projecting off baseboard, which takes paper up to 15x12 in. Price £13 10s. Ensign, Ltd.

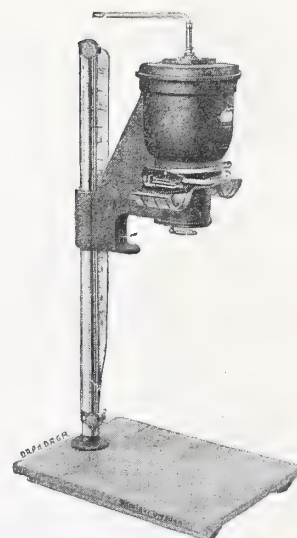
AUTOMATIC PRAXIDOS.

Vertical enlarger with automatic focussing, giving a range of enlargement from 1½ to 7 diameters. Fitted with an 11.5-cm. f/3.5 anastigmat with iris diaphragm in interchangeable mount. For electricity only, using 100-watt opal lamp with diffuser, but can be fitted with a condenser if preferred. An interchangeable lens for obtaining enlargement up to 12 diameters from 24x36 mm. negatives can be fitted. The baseboard takes paper up to 20x16 in. Price, from £24 according to equipment.

Messrs. Sands Hunter & Co., Ltd.

VERTEX AUTOMATIC.

Vertical enlarger with fully automatic focussing. For electricity only, using either diffuser or condenser. Model 331 has 10.5-cm. f/4.5 three-component anastigmat, Model 333 has f/3.5 four-component anastigmat with iris diaphragm. Range of enlargement from 1½ to 6 diameters. Baseboard will take paper up to 15x12 in. Price, with



diffuser and f/4.5 lens, £19 19s. Messrs. Actina Ltd.

A Price List of 3½x2½ Enlargers

DAYLIGHT ENLARGERS.

Name.	Condenser.	Diameters.	Lens.	Price £ s. d.
Daornyta ..	None.	To 5½ x 3½	Achromat lens ..	1 0 0
		To 6½ x 4½	Achromat lens ..	1 5 0
		To 8½ x 6½	Achromat lens ..	1 10 0
Ensign No. 2 ..	None	To 5½ x 3½	Achromat lens ..	0 17 6
Ensign No. 3 ..	None	To 6½ x 4½	Achromat lens ..	1 7 6

HORIZONTAL ENLARGERS.

Condenser No. 2 ..	Double	For user's camera and lens ..	3 10 0
		For user's lens ..	4 15 0
		From 1x .. Petzval ..	6 2 6
		From 1x .. 4-in. f/6.3 anast. ..	7 5 0
		From 1x .. 4-in. f/4.5 anast. ..	8 5 0
Condenser No. 4 ..	Double	For user's camera and lens ..	5 15 0
		For user's lens ..	7 15 0
		From 1x .. Petzval ..	9 2 6
		From 1x .. 4-in. f/6.3 anast. ..	10 5 0
		From 1x .. 4-in. f/4.5 anast. ..	11 5 0
Diffusa H.M. ..	None ..	For user's camera and lens ..	1 7 6
		For user's lens ..	1 15 0
		From 1½ x .. f/11 Achromat ..	2 5 0
		From 1½ x .. 4-in. f/6.3 anast. ..	3 15 0
		From 1½ x .. Ditto, with iris ..	4 5 0
		From 1½ x .. 4-in. f/4.5 anast. ..	4 15 0
		From 1½ x .. Ditto, with iris ..	5 5 0
Horizontal Magnaprint Marvel ..	Double ..	105-mm. f/6.3 ..	5 15 0
	Double	For user's camera and lens ..	2 0 0
		For user's lens ..	3 0 0
		From 1x .. Petzval ..	4 7 6
		From 1x .. 4-in. f/6.3 anast. ..	5 10 0
		From 1x .. 4-in. f/4.5 anast. ..	6 10 0
Mirax Attachment ..	None ..	For user's camera and lens ..	3 5 6

VERTICAL ENLARGERS, NON-AUTOMATIC.

Amplus No. 2 ..	Double	For user's camera and lens ..	2 17 6
		For user's lens ..	3 15 0
		1½ to 5x* .. f/11 Achromat ..	4 5 0
		1½ to 5x* .. 4-in. f/6.3 anast. ..	5 15 0
		Ditto, with iris ..	6 5 0
		1½ to 5x* .. 4-in. f/4.5 anast. ..	6 15 0
		Ditto, with iris ..	7 5 0
Amplus No. 4 ..	Double	For user's camera and lens ..	5 10 0
		For user's lens ..	6 12 6
		½ to 6x* .. 4-in. f/6.3 anas. ..	8 12 6
		Ditto, with iris ..	9 2 6
		½ to 6x* .. 4-in. f/4.5 anast. ..	9 12 6
		Ditto, with iris ..	10 2 6
		½ to 9x* .. 3-in. f/4.5 anast. ..	9 12 6
		Ditto, with iris ..	10 2 6
Diffusa V.M. ..	None	For user's camera and lens ..	1 15 0
		For user's lens ..	2 5 0
		1½ to 4x* .. f/11 Achromat ..	2 15 0

Name.	Condenser.	Diameters.	Lens.	Price. £ s. d.
Diffusa V.M. ..	None ..	1½ to 4x* ..	4-in. f/6.3 anast. ..	4 5 0
			Ditto, with iris ..	4 15 0
		1½ to 4x* ..	4-in. f/4.5 anast. ..	5 5 0
			Ditto, with iris ..	5 15 0
Filmarex Model 3 ..	None ..	1½ to 7x* ..	10.5-cm. f/4.5, iris ..	17 17 0
Filmarex Model 4 ..	Double ..	1½ to 7x* ..	10.5-cm. f/4.5, iris ..	21 0 0
Lumimax ..	Single ..	1½ to 4x* ..	10.5-cm. f/4.5 ..	9 12 6
Magnaprint V/11 ..	Double ..	1.3 to 5½x* ..	125-mm. f/6.3 ..	9 10 0
			125-mm. f/4.5 ..	11 10 0
Mirax Attachment ..	None ..		For user's camera and lens ..	5 3 0
Perfecta ..	Double ..		None ..	5 12 6
		1 to 4x ..	4-in. f/4.5 ..	8 17 6
			Ditto, with iris ..	9 2 6
Praxidos O ..	None ..	1.6 to 7x* ..	10.5-cm. f/4.5, iris ..	14 0 0
	Single ..	1.6 to 7x* ..	10.5-cm. f/4.5, iris ..	16 5 0
	Double ..	1.6 to 7x* ..	10.5-cm. f/4.5, iris ..	17 15 0
Praxidos New Model ..	None ..	1.6 to 7x* ..	10.5-cm. f/4.5, iris ..	15 0 0
	Single ..	1.6 to 7x* ..	10.5-cm. f/4.5, iris ..	17 5 0
	Double ..	1.6 to 7x* ..	10.5-cm. f/4.5, iris ..	18 15 0
Rajah ..	Double ..	2 to 6x* ..	90-mm. f/4.5 ..	15 15 0
Vyboo ..	Double ..	1.5 to 6x ..	9.5-cm. f/4, iris ..	32 19 0
Vyboos ..	Double ..	1.5 to 9½x ..	9.5-cm. f/4, iris ..	34 8 6

VERTICAL ENLARGERS, AUTOMATIC.

Auto-Amplus No. 1 ..	None	1½ to 4x ..	4-in. f/6.3 anast. ..	7 10 0
			Ditto, with iris ..	8 0 0
		1½ to 4x ..	4-in. f/4.5 anast. ..	8 10 0
			Ditto, with iris ..	9 0 0
Auto-Amplus No. 2 ..	Double	1½ to 4x ..	4-in. f/6.3 anast. ..	8 12 6
			Ditto, with iris ..	9 2 6
		1½ to 4x ..	4-in. f/4.5 anast. ..	9 12 6
			Ditto, with iris ..	10 2 6
Auto-Amplus No. 6 ..	Double		For user's lens ..	11 0 0
		1 to 9x ..	4-in. f/6.3, iris ..	13 10 0
		1 to 9x ..	4-in. f/4.5, iris ..	14 10 0
		1 to 13x ..	3-in. f/4.5, iris ..	14 10 0
Exakt Model III ..	Double	1.7 to 6.3x ..	10.5-cm. Cassar f/4.5 ..	20 5 0
			Ditto, with iris ..	21 12 0
		1.7 to 6.3x ..	10.5-cm. Triplar f/4.5 ..	23 5 0
			Ditto, with iris ..	24 12 0
Exakt Model IIIa ..	Double	1.7 to 8.4x ..	10.5-cm. Cassar f/4.5 ..	23 5 0
			Ditto, with iris ..	24 12 0
			10.5-cm. Triplar f/4.5 ..	26 5 0
			Ditto, with iris ..	27 12 0
Fam Model 5 ..	None	1½ to 7x* ..	10.5-cm. f/4.5, iris ..	21 0 0
Fam Model 6 ..	Double	1½ to 7x* ..	10.5-cm. f/4.5, iris ..	25 0 0
Focomat II ..	Double	1.8 to 6x* ..	9.5-cm. f/4, iris ..	50 12 6
Magnaprint AV/11 ..	Double	1.3 to 5½x ..	4-in. f/4.5 anast. ..	13 10 0
Miraphot ..	None	1.3 to 3½x ..	f/6.3 Novar. ..	8 2 6
		1.3 to 3½x ..	f/4.5 Tessar ..	10 15 0
			Focussing mount to lens, extra ..	1 5 0
Praxidos Auto. ..	None ..	1½ to 7x ..	11.5-cm. f/3.5, iris ..	24 0 0
	Single ..	1½ to 7x ..	11.5-cm. f/3.5, iris ..	26 5 0
	Double ..	1½ to 7x ..	11.5-cm. f/3.5, iris ..	27 15 0
Vertex Auto. ..	None	1.5 to 6x ..	10.5-cm. f/4.5 ..	19 19 0
	Single ..	1.5 to 6x ..	10.5-cm. f/4.5 ..	22 0 0
	Double ..	1.5 to 6x ..	10.5-cm. f/4.5 ..	25 0 0
			Extra for f/3.5 lens with iris ..	1 10 0

The Week's Meetings

Thursday, September 23rd.

Camberwell C.C. Finlay Colour Process Simplified. J. H. Clark.
Hackney P.S. Outing. Kensington Gardens.
Liverpool A.P.A. Informal Meeting.
North Middlesex P.S. "Bromide Enlarging." R. D. Friend.
Oldham P.S. "Norway." Miss M. Wareing.

Friday, September 24th.

Royal Photographic Society. "Enchanting Norway." F. R. Newens.
Brighton and Hove C.C. Committee Meeting.

Saturday, September 25th.

Armley and Wortley P.S. Ramble. Adel Woods and Seven Arches.
Bournemouth C.C. Exhibition Dinner at Gervis Hall.
Ipswich and D.P.S. Gifford's Hall and Stoke-by-Nayland.
Leicester and Leicestershire P.S. Outing to Swithland Woods and district.
Liverpool A.P.A. Unofficial Trip to London Shows.
North-West London C.C. Outing in Hampstead.
Nottingham and Notts P.S. Clifton Hall. F. W. Ricks.
Sheffield P.S. Burbage. J. Mason.
S. Suburban and Catford P.S. Outing to Romney Street. F. J. Ashby.
Stourbridge P.S. Werneth Low. F. V. Hadfield.
Wimbledon Ciné C. Programme of Films.
Woolwich P.S. Well Hall. Mr. Perry.

Sunday, September 26th.

Hanley P.S. Trentham. T. Parker.
Ilford P.S. Chelmsford to Danbury. Mr. Roughton.
Wimbledon C.C. Wimbledon to Bookham.
Worthing C.C. Outing to St. Leonards Forest by coach.
York P.S. Yorkshire Wolds.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Monday, September 27th.

Bexley Heath P.S. "Bromide, the Protean Process." F. H. B. Smith.
Bournemouth C.C. Annual General Meeting.
Hampshire House P.S. Ripley. N. W. Wilding.
Kinning Park Co-op. C.C. Holiday Outing—Maybole.
Leeds C.C. Isle of Man Competition Slides.
Oldham Equitable P.S. Portraiture Demonstration. J. H. Bardsley.
Southampton C.C. Monthly Print Competition Evening. W. R. Kay.
Stourbridge Inst. P.S. "Portraiture." Miss D. Wilding.
Walthamstow and D.P.S. Annual General Meeting.

Tuesday, September 28th.

Royal Photographic Society. "X-Rays in Science, Art and Industry."
Blackpool and Fylde P.S. Monthly Meeting at H.Q.
Bridge of Allan P.S. Annual General Meeting.
Hackney P.S. Print Competition. "Sunshine."
Halifax P.S. "Types of Architecture." W. H. Wilkinson.
Harrow C.C. "Some Problems of the Printing Process." J. A. Hall.
Manchester A.P.S. Social Evening and Dance.
Newport C.C. Demonstration—Enlarging. H. B. Redmond.
Nottingham and Notts P.S. Annual General Meeting.
Oldham P.S. Council Meeting.
St. Bride P.S. Exhibition Evening.

Wednesday, September 29th.

Brighton and Hove C.C. "A Trip to the Hebrides." E. Cecil Curwen.
Hall Green P.S. "The Amateur Photographer and Cinematographer" Slides.
South Essex C.C. Print Criticism.

Exhibitions and Competitions

CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, September 30. Rules in the issue of August 25.
The Amateur Photographer Novices' Competition.—Special prizes of supplies of films. Latest date for entries, September 30. Particulars in this issue.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.
Nuro Competition.—Cash prizes every month. Special prizes for boys and girls under sixteen. Full particulars obtainable from any photographic dealer, or from Nuro Ltd., Biggleswade, Bedfordshire.

Isle of Man Sixth Annual Amateur Photographic Competition, £300 cash prizes.—Open until September 30. (P. A. Clague, Publicity Department, Isle of Man.)

"Daily Mirror." "Nushots" Weekly Photographic Competition. Cash prizes. (The Editor, "Daily Mirror," Fetter Lane, London, E.C.4.)

XVle Salon International de Photographie de Belgique.—Open, May–October. (M. Julien Lejeune, 70, Av. Van Becelaere, Boitsfort, Brussels.)

XXXIle Salon International d'Art Photographique de Paris.—Open, October 2–17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (9e).)

I International Exhibition of the Photo-Press and Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Jugoslavia.)

Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Open, September 11–October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)

Professional Photographers' Association Annual Exhibition, Princes Galleries, Piccadilly W. "Photography in Commerce and Industry"—September 17 to September 29.

3e Internationale Focus Fotosalon, Amsterdam, Holland.—Open, September 11–26. (Focus, Ltd., Fotosalon, Bloemendaal, Holland.)

London Salon of Photography.—Open, September 11–October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

Anthracite Salon of Photography, Everhart Museum, Scranton, Penna, U.S.A.—Open, September 18–October 4. (Salon Director, Everhart Museum, Scranton, Penna, U.S.A.)

The Victorian International Salon.—Open, October 18–30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Open, October. (Modern Magyar Fényképezok, VIII, Rákóczi-ut 19, Budapest, Hungary.)

Windlesham Camera Club.—Open, October 21–23. Last day for entries, October 2. (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

Fourth Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Rotherham Photographic Society Forty-eighth Annual International Exhibition.—Open, October 12–16 inclusive. (E. G. Alderman, Ruardean, Newton Street, Rotherham, Yorks.)

Sixth Irish Salon of Photography.—Entries, September 25; open, October 30–November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

"Irish Travel" Photographic Competition, 1937. Cash prizes.—Entries, September 30. (The General Manager (Photo Competition), Irish Tourist Association, 14, Upper O'Connell Street, Dublin, I.F.S.)

Cyclists' Touring Club (Metropolitan D.A.) Second Annual Photographic Competition.—Entries, September 30; open, October 28–30. (G. H. Craddock, 9, Lady Margaret Road, Kentish Town, N.W.5.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Entries, October 1; open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

G.E.C. (Coventry) P.S. 4th Annual Exhibition.—

Entries, October 14; open, November 8–13. (C. W. Crowe, G.E.C. (Coventry) Photographic Society, General Electric Co. Ltd., Coventry.)

Bournemouth C.C. Open Exhibition of Pictorial Photography.—Entries, October 18; open, October 25–30. (John Reid, Westminster Hall, Beacon Road, Bournemouth.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

Xie International Fotosalon "Iris".—Open, January, 1938; last day for prints and entry forms, November 30, 1937. (F. Geeraerts, Brederodestr. 22, Antwerp, Belgium.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23–26, 1938. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

"The A.P." SPECIAL COMPETITION FOR NOVICES

THIS competition is specially for Novices, that is to say, those amateur photographers who have never won an award of any description in a photographic competition, and preferably those who are only just starting photography.

The prizes will be awarded for the best snapshots of subjects that the beginner usually attempts. These include snapshots of the family, groups or single figures taken at home or on holiday, either indoors or outdoors, and landscape and beach scenes, etc., with figures. The arrangement of the subject and the pose of the figure or groups is a matter left entirely to the discretion of the competitor.

The entries will be restricted to contact prints and enlargements of standard "Enprint" size, which do not exceed 4½ × 3½ in., even if made from the whole negative. These may be mounted if preferred, and the smallness of any print will not affect its careful consideration in this competition. The rules are very simple, but should be read carefully.

THE PRIZES.

The prizes in this competition will consist of supplies of roll film or plates (for those winners who happen to use a plate camera), as follows:—

The First Prize will be TWO ROLL FILMS EVERY WEEK FOR ONE YEAR.

The Second Prize will be TWO ROLL FILMS EVERY WEEK FOR SIX MONTHS.

The Third Prize will be ONE ROLL FILM EVERY WEEK FOR SIX MONTHS.

Twelve Prizes of ONE ROLL FILM EVERY WEEK FOR THREE MONTHS.

RULES.

Each print must have affixed firmly to the back a coupon which will be found in our advertisement pages each week. This must contain title of print, and name and address of competitor. The latest date for receiving entries is September 30th.

The copyright of all prints entered remains the property of the authors of the photographs, but the right is reserved by "The A.P." to reproduce the winning prints and any others that may be worthy of mention. The decision of the Editor in all matters relating to this competition must be accepted as final.

All entries must be addressed to: The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the outside of the envelope or package must be clearly marked "Novices' Competition."

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Editing the Holiday Film By NORMAN DYER.

AT this time of the year, the ardent amateur cinematographer, freshly returned from what has been, we hope, a refreshing change from the normal routine of life, finds himself faced with the task of arranging in some presentable order a large and probably very varied collection of shots which in time will constitute that annual outburst of all amateurs known as the "holiday film."

Memory Helps.

The first impression on surveying this mass of material is generally one of despair that the job will ever be possible, this, in conjunction with the spirit of *laissez-faire* engendered by the holiday, usually results in the continual postponement of the task. Now this is definitely not all to the good, as it is far better to do it when the actual scenes are still fresh in the mind. There is no real reason why the editing should present any real difficulties, and it is hoped to give some hints that will help to make it an easier matter.

If the film has been more or less planned in advance, as it should, there will be no difficulty, as the general lines on which the material will be assembled will be known. Probably, however, this will not have been done, such being the way of most amateurs, and the first job then becomes to make sure of exactly what has been taken. By this is meant that the reels of film should be projected, several times if necessary, and notes made of the different shots, an abbreviated list of which should be attached to each reel for identification later.

A Sequence of Ideas.

Having done this, it then becomes necessary to decide on the general arrangement of the film, and for this an appreciation of the word "continuity" is required. Now "continuity" can mean several things in cinematography, but in connection with the holiday film it means simply that the various sequences and shots should be so arranged that the completed film will "flow" smoothly, each scene merging into the next without any awkward "jumps."

This does not mean that each scene must be faded into the next, or anything like that, but simply that material in each shot should match that of the preceding and following shots, either by an obvious visual connection or an association of ideas.

As an example, say that there is a sequence of a seaside town, with shots

of activities on the beach, in the harbour, and some views of old parts of the town. Now to follow, say, a shot of games on the beach directly with a shot of the old church would be an example of very bad continuity, for there is obviously no connection of any kind between them, and the sudden transition would give a mental jerk to the audience, which, in this case, is not wanted.

Achieving Continuity.

The proper way would be to follow the beach scenes by those of the harbour, for the suggestion of the sea is contained in both; this connection could be heightened if the last beach shot could show, say, the harbour in the distance or a vessel approaching the shore, etc. Then could come the town scenes, again introduced, perhaps, by a shot of the harbour in which a portion of the town appeared or something similar. Each individual film will, of course, need its own special treatment, but these are the general lines to work on, remembering to keep a watch out for those "linking" shots.

This type of linking shot can quite evidently only be taken during the holiday itself. Other kinds of link, however,

can often be fitted in afterwards. The audience could be brought from beach to town by following a picture of a man painting a boat with one of a painter at work on a building. If a close-up, the latter may be taken almost anywhere without giving away the fact that the link is a manufactured one.

Titles can, of course, be used in a similar way, but it is better, if possible, to dispense with them as much as possible, relying on the visual links and reserving titles for use between sequences dealing with different places. Here, too, a "continuity shot" of some form of transport, inserted just before the title, helps to maintain a smooth effect.

Final Improvements.

Having assembled the film roughly on these lines, with a piece of blank film where the titles will go, it should then be projected. Probably some alterations will be thought necessary. This process of viewing and cutting must be continued until it is considered that no further improvement can be made. The titles can now be inserted, and the film is complete, and is, we hope, a credit to its maker.



An ideal subject for the maker of documentary films. This represents the laying of new tramlines on the Embankment, but is a phase of activity that can be found at all times in all towns. "Road Up" would make a good title, and the various inconveniences caused would provide material for a film of considerable length.

How to Use Titles ^{By} S.E.L.M.

A PART from the obvious requirements of clarity, terseness, etc., there are three general rules—and three only—which should concern the work of titling. They are :—

(1) To avoid using titles which are not essential to the run of the film.

(2) To use them generously where they serve to strengthen the film content or where the shots themselves do not contain an adequate explanation.

(3) To work for a "caption climax" wherever the filmic material is unable alone to reach its great moment—or alternatively, to intensify an existing (image) climax.

All workers should, in every film they make, observe the two first of these rules. The other is one in which some experience of expressive cutting is essential; and, for this reason alone, young workers may ignore it until such time as they have acquired some proficiency in the art of editing. Without this latter, the device is apt to be somewhat misapplied—emerging as titles wrongly placed or unnecessarily used.

Very little of the above is written to concern main titles. They have a sanctity—even a technique—of their own, hence the remarks referred to are not generally applicable to them.

Examples to Follow.

In "The Last Laugh," we have an example wherein the first of these general rules has been carried to extremes—without any sacrifice of perfection. Its makers and, indeed, nearly all the post-war German workers were experts in the observance of both this and the second rule. Unfortunately, the various abridged versions of their other films, particularly those on 9-mm. positive, have lost some of their force in this connection; yet sufficient persists to stamp them still as examples worth following.

All the lessons contained in these examples are particularly easy to assimilate. In the latter days of the professional silent film, however, the use of titles was becoming more "clever" than significant. The lessons are not nearly so easy—hence it is refreshing to see fairly recent productions in which the earlier, effective uses of the caption have been revived. H. A. Green's "Dock Workers," the British Commercial Gas Association's "Nutrition," and Norman Reid's "Penny Wise" are amongst the better-known films in point, though many other shorts equipped with effective captions are making their way into the various news-reel theatres.

Probably the earliest use of the title in assisting a film climax occurs in Eisenstein's "Battleship Potemkin." Years before, it is true, Griffith had suggested the possibilities of such a device (in his film, "Intolerance"), but the only effect he successfully strove for was one of suspense preceding a very fine image climax. The device as used in the final, Black Sea, sequence of Eisenstein's classic is a great advance upon this and should be studied by all who have to deal with the editing of films.

"Turk-Sib," too, shows another development in the use of climax titles. Here the same caption is interposed time and again to turn a few almost-banal shots into a culmination seldom if ever excelled. Michael Burke adopts a similar treatment in his "Revolt of the Fishermen"; and in another film, "Bread," he not only repeatedly cross-cuts two titles, but takes the separate words of his final four-word title and projects them individually in letters of a constantly increasing size.

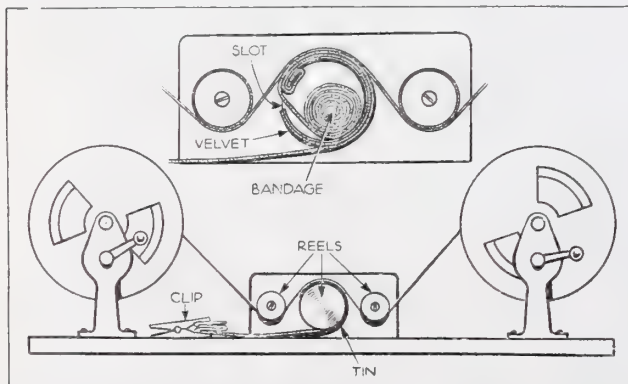
All the productions mentioned above have been shown in England, and most can now be obtained on sub-standard film stock from the libraries of Messrs. Pathé and the Film and Photo League, at very low rates.

A Simple Film-Cleaner ^{By} D. CHARLES OTTLEY.

OIL on the film, as most amateurs know, is difficult to avoid, especially at the beginning and the end of reels.

It is equally difficult to remove. Although not actually detrimental in itself, in so far as the chemical composition of the base is concerned, the presence of oil causes dust, fluff and all manner of unwanted matter to adhere to the film, both during its passage through the projector and after, when handled for rewinding. For this reason it is advisable to systematically remove all traces of oil regularly, in fact as regularly as the film is rewound.

The little piece of apparatus described here is designed to fit on the rewind board, between the two spool arms, and is



simple enough for the merest novice to construct. In essence the gadget consists of three rollers, two of which are made of wood (reels upon which thread has been wound will serve) and the third of tin (an empty "Bondman" tobacco tin of the 1-oz. size being suitable, or something similar).

Each of the wooden rollers is covered with a small piece of good quality velvet stuck to the surface by "Seccotine" or

"Mendine." The tin roller is also covered with velvet, but before doing this a small slot is cut from the outer edge to the back, the cut being extended for about three-quarters of an inch round the back circumference to allow the tin of one of the edges being turned in a circular fashion *inwards*, as shown in the sketch. Through the slot is threaded the end of a three-quarter-inch first-aid field dressing (bandage), the remainder of the roll being accommodated in the tin itself.

It is now necessary to mount the three rollers upon a short piece of wood about half an inch thick, the tin roller being in the centre and the others about half an inch away on either side. None of the rollers being required to revolve freely, the fixing is a very simple matter. The tin roller must be so mounted that its lid is removable.

The illustration makes clear the method of erection, it being noted that the bandage end (from the centre roller) is carried through the slot, over the velvet, thence to a spring-clip clothes peg that holds it taut. The two end rollers deal with the non-emulsion side of the film and the centre one with the emulsion side.

At least twice during the rewinding of a reel the bandage should be moved forward about half an inch, so that a clean surface is presented to the film face. The clothes peg opens sufficiently to retain the entire bandage if same is folded as per the conventional method of folding tape. When the entire length has been used it can be washed, preferably in soft water, rewound and used again.

It is necessary to take a little longer over rewinding, particularly if dealing with a notched 9.5-mm. band, and on no account should a geared rewinder be employed. The gadget as above described has been used by the writer for some considerable time with entirely satisfactory results. The cost of the first-aid dressing ranges from 9d. to 2s. 6d., according to length and quality. The best quality dressing should be obtained even though its length is reduced. For the purpose of the cleaner just described a 30-ft. three-quarter-inch roll will suit admirably. As is customary, the fingers of the left hand should rest lightly against the edge of the spool that is emptying during the operation of rewinding.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

Arrangements for the 30th Scottish National Salon, which will be held in the Scottish Woollen Technical College, Galashiels, from Saturday, 2nd, to Saturday, 16th April, 1938, are already well advanced. The Salon this year is being arranged by the Galashiels Camera Club, and entry forms, which will be ready early in October, may be obtained from Mr. Percy H. Cartwright, 52, High Street, Galashiels. The latest date for receiving pictures at the galleries is March 9th, 1938.

Owing to the rapid increase in business Messrs. Actina Ltd., formerly of 29, Red Lion Square, High Holborn, W.C.1, have found it necessary to remove to larger and more convenient premises at 19, Woodstock Street, W.1, telephone number Mayfair 6168. The new premises will be equipped with both show-room and demonstration theatre, and we understand that "A.P." readers will be welcome at any time to examine new lines, or to obtain fuller details concerning them.

The Annual Exhibition of the Bournemouth Camera Club, which was announced in our "Week's Meetings" columns as opening on September 13th, has unfortunately had to be postponed until October 25th. There will be three members' classes and three open classes for prints and slides. Silver, bronze medals and diplomas will be awarded, and in addition the Searell Cup will be presented to the member exhibiting the best print (any subject) who has not previously taken an award at any exhibition of the club. Entry forms for this exhibition, which is open from October 25th to October 30th, inclusive, are now ready for distribution, and application for these, which contain full particulars regarding fees and conditions of entry, should be made to The Hon. Secretary, Bournemouth Camera Club, Gervis Hall, Bournemouth. The latest date for receiving prints is October 18th.

Messrs. Zeiss Ikon Ltd. ask us to announce that their address in future will be Maidstone House, 25-27, Berners Street, W.1, and their new telephone number is Museum 8323. From to-day, all letters should be sent to the new address, and telephone calls should be made to the new number.

The City of London and Cripplegate Photographic Society are commencing their winter session and extend a cordial invitation to all who are interested to attend the opening meeting on October 4th, at 6.30 p.m., when Dr. D. A. Spencer, President of the Royal Photographic Society, will deliver a lecture entitled "The Camera Cannot Lie." We would mention that the Hon. Secretary of this

society is Mr. W. E. Ginger, 131, Hampstead Way, Golders Green, N.W.11, who will be pleased to give particulars regarding the club's activities to any who are interested.

We are informed by the Harrow Camera Club that their Hon. Secretary, Mr. C. W. Johnson, has changed his address, and that, in future, all communications should be forwarded to him at 16, Ashburnham Gardens, Harrow.

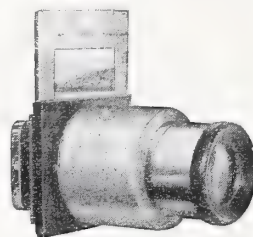
We have heard that Mr. J. H. L. Adams is leaving Harpenden and that his office as Secretary of the Harpenden and District Photographic Society will be filled by Mr. H. A. Bell, 8, Bloomfield Road, Harpenden.

The Colour-Scoper is a device for viewing miniature colour films or transparencies from ordinary negatives in the 24×36 mm. size. It consists of a frame built to take positives bound between glass plates 5-cm. square, behind which is mounted a ground-glass diffusing screen. This is set far enough away from the plane of the positive to ensure that the grain of the glass shall be completely out of focus, and therefore invisible, when viewing the picture. Mounted on the frame is an achromatic eyepiece, in telescopic

mount for focussing, which gives an image magnified about 2½ times, and so shows details of the transparencies which are too small to be seen by the unaided eye. There is no doubt that

colour positives viewed in this way show up to very good advantage.

Special frames for easy mounting of the films are available, these consist of two glasses and a metal surround into which the film, sandwiched between the glasses, can be slipped in a moment. Cineplast masks, to which the films can be stuck, are also available. These cost 10s. per 100, while the frames sell at 15s. for 25, and the Colour-Scoper itself costs £1 1s. Both are available from dealers, or direct from the agents, Messrs. Sands Hunter and Co. Ltd., 37, Bedford Street, Strand, W.C.2.



The winners in the last two Wallace Heaton "Happy Holiday" competitions are Mr. W. F. C. Holman, 12, Hardwick Road, Eastbourne, Sussex, with his picture entitled "The Well," and Mr. J. L. Gaskel, 47, The Byway, Darlington, with his print "Ice and Rock." Each of the above has been awarded one guinea for his print. Readers will find full particulars regarding these weekly competitions in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Hife & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

93. Makers' Formulæ : Developers for Gevaert Papers—(3)

G. 261. Warm-Tone Developer.

Sodium sulphite (anhydrous)	350 grs. (40 grm.)
Glycin	54 grs. (6 grm.)
Hydroquinone	54 grs. (6 grm.)
Sodium carbonate (anhydrous)	260 grs. (30 grm.)
Potassium bromide	18 grs. (2 grm.)
Water to	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double the quantity shown above. If crystallised carbonate is used, take 700 grs. (80 grm.).

The more the developer is diluted, the more red becomes the tone, and the longer the necessary period of development. The exposure required remains unchanged whatever the dilution.

Compared with G. 251, G. 261 requires increased exposure as follows:—

For Clarex and Vindex D Contrasty, 3 times.
For Vindex D Normal and Soft, 6 to 8 times.

Vindex D and Clarex.

With these G. 261 gives brown-black to brown tones in 2 to 3 minutes. For brown to red-brown tones dilute with water to two or three times its volume, and develop for 3 to 7 minutes. For red-brown to red tones, dilute to four or five times its volume and develop for 7 to 10 minutes. All times refer to 65 degrees; at higher temperatures development is faster and the tone redder. Temperatures below 65 degrees must be avoided.

Prestona, Ridax, and Artos.

These give warm-black and brown tones with undiluted G. 261.

Develop Prestona for 1½ to 4 minutes, Ridax and Artos for 1½ to 2½ minutes at 65 degrees.

Diluting the developer prolongs development and yields warmer tones.

For more rapid work, exposures may be reduced if metal is added to the developer. Make up the following solution:—

Metal	180 grs. (20 grm.)
Sodium sulphite (anhydrous)	180 grs. (20 grm.)
Water to	10 oz. (500 c.c.)

From 15 to 75 minutes of this may be added to each 20 oz. of G. 261, allowing reduced exposure but giving tones less red than G. 261 alone.

The addition of metal may also be used to give brown-black prints from hard negatives, which give red tones in a concentrated solution of G. 261. With metal, the following results can be obtained:—

Solution undiluted: Brown-black tones from vigorous negatives.

Diluted to double bulk: Brown-black tones from normal negatives.

Diluted to three to seven times bulk: Brown to red-brown prints.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Fixing in a Tank.

I have often read that separate dishes should be kept for developer and hypo, and yet it appears to be common practice, if one can judge by advertisements, to fix a film in the tank in which it was developed. Is this really safe?

P. W. (Bushey Heath.)

The danger is that if the glaze of a porcelain dish chips or cracks it uncovers a porous surface into which hypo can find its way and from which it is next to impossible to wash it out. With glass dishes there is no need to keep them to one purpose, as even if chipped the surface remains an impervious one. The same is true of tanks, which are mostly made of moulded material. Either a tank or a glass dish can freely be used for hypo without in any way prejudicing its future for development, as the hypo, not being able to soak in, can all be washed away in a few moments under the tap.

Markings on Negatives.

Recently I have found regular vertical markings on my films—vertical, that is, as the film lies in the tank. On discovering the markings I filtered the developer before the next film, but the streaks appeared again. During development the film was agitated at frequent intervals. Can you tell me the cause of the markings? J. H. W. (Liverpool.)

We cannot say with certainty the cause of the markings on your negatives, but they are so regular that we are fairly sure that they did not arise in the tank through diffusion of unused developer or any such cause as that. The appearances suggest that the film has been in contact with some such material as paper, and that the pattern or watermark has in some way affected the film. This might conceivably occur if the film is old, or has been badly stored in contact with its own backing-paper. We suggest that you send a sample negative, together with the backing-paper if possible, to the makers of the film for their opinion.

A Criticism.

Would you consider the enclosed print approaches competition standard? I only took up photography three weeks ago, and the enclosed is my first attempt at a time exposure.

J. B. P. (Bristol.)

Although the subject has good points, it is not altogether satisfactory pictorially. You do not say whether the print is your own work, but prints made by professionals are only eligible for our Beginners' competition, but, even in this, it is not by any means up to the standard of the prize-winning prints. You can hardly expect to do much in the direction of competition work after only three weeks' experience.

Society's Address.

Having recently moved to this district, with which I am not yet very familiar, I should like to join a photographic society if there is one within a convenient distance. Can you tell me of one?

P. P. M. (Esher.)

We think your nearest camera club is the Kingston Camera Club, the Secretary being Mr. V. W. Banks, 1, Cadogan Road, Surbiton. There is also the Richmond Camera Club—Secretary, Mr. F. H. Howard, Dalkeith, Couchmore Avenue, Esher; and the Windlesham Camera Club—Secretary, Mr. J. C. Hayward, Hallgrove, Bagshot, Surrey.

Yellow Stains on Prints.

When printing on gaslight paper, using a proprietary developer, I sometimes get yellow stains on the enclosed prints. What, please, is the cause of these? T. W. T. (Wakefield.)

The most likely cause of yellow stains is insufficient rinsing between development and fixing, and we should recommend you to use a stop bath instead of plain water. A quarter to half an ounce of metabisulphite—the exact amount is unimportant—in a pint of water will make a satisfactory stop bath.

Another possible cause of stains is the use of an unsuitable developer. Although bromide paper can safely be used with

any good standard developer, the same is not always true of gaslight paper, some brands of which do not work satisfactorily except when used with a developer made up very closely to the maker's formula.

Long-distance Photography.

If a pair of binoculars were placed over the lens of a camera, could distant objects be photographed at large size? If so, how should the binoculars be focussed, and what would be the result on the exposure? G. E. A. (Wimbledon.)

Your plan, we take it, is to focus the binoculars on a distant object and then replace your eye by the camera so as to photograph what the eye sees. For this to be satisfactory you must be able to examine the image on a focussing screen. If you cannot do this you will be working quite in the dark. You would almost certainly find that the binoculars will interfere with the definition of the camera lens, and the necessary exposure would depend entirely on the optical characteristics of the binoculars. All we can tell you with certainty is that the exposure will need to be a good deal longer than with the camera lens by itself.

Depth at Infinity.

I have a camera fitted with a 90-mm. $f/4.5$ lens, and have been working out a depth-of-focus table. What distance should I take for that focussed on when working out the near limit of depth with the camera set at "infinity"?

A. F. A. (West Hartlepool.)

To work out your depth-of-focus table you must have found the hyperfocal distance for each stop. With the camera focussed at "infinity," the nearest plane in focus will be at the hyperfocal distance that appertains to the stop in use.

Renovations.

Is there a suitable preparation (proprietary, if possible) to apply to camera bellows to keep them supple and in good condition? And is there any preparation that will be suitable for doing up a blind shutter that has worn thin?

T. R. H. N. (Hull.)

A firm specialising in various preparations for such purposes as you name is the Vanguard Manufacturing Company, of Maidenhead, Berks. If you write to them they will no doubt tell you what preparations they can supply to suit your needs.

Dry-Mounting.

I have been trying to dry-mount some prints on double-weight paper with the aid of a domestic electric iron, but even though I have pushed the temperature up so far as to perish the tissue, I cannot make the prints stick. Shall I have to get a dry-mounting press? J. B. (Essex.)

It is rather more difficult to mount double-weight prints than single weight, but we cannot understand why you altogether failed to succeed. It is only a question of getting the right temperature through the print to the tissue, and if you have succeeded in over-heating the tissue, it is obvious that you could heat it to the right extent by lowering the temperature. The alternative to buying an expensive machine is to get a quotation for mounting the prints from a company doing such work, such as the Adhesive Dry Mounting Co., Ltd., 27-28, Fetter Lane, London, E.C.4.

an invitation

Messrs. Amateur Cine Service Ltd., request the pleasure of your company to inspect their new London showrooms at 6 Gray's Inn Road, Holborn, W.C.1, where the latest Cine and Miniature photographic apparatus is displayed. You will not be asked to purchase anything.

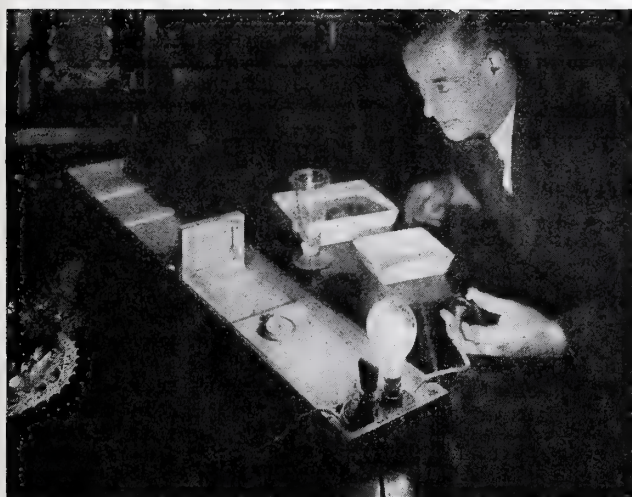
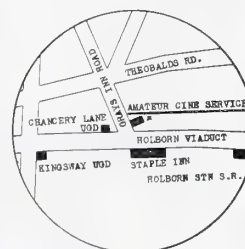
AMATEUR CINE SERVICE LTD

52/4 WIDMORE RD.,
BROMLEY - KENT
Phone: Ravensbourne 0156-7.

and
6 GRAY'S INN RD.,
LONDON - W.C.1
Phone: Holborn 9894-5.

A note to our old friends

Bromley has been our headquarters where we have had the pleasure of serving you; it will continue to be our headquarters, but with the opening of our new branch, we are now in a position to serve you even better. The Gray's Inn Road Branch gives you the same service as you have always received. Please call there when you are in town, or, if you prefer it, come and see us again at Bromley.



Johnson's Photo Printing Box

This will enable you to make successful Bromide and Gaslight prints in your home without a dark-room and without any inconvenience.

Printing, Developing and Fixing on the same table without moving. Ample flex for plugging into wall or pendant plug. 2-way switch for alternating orange and white light. Fitted to take the usual 40-watt white light. Orange bulb provided.

A great boon to all Amateurs with limited accommodation.

Price 21/- of every dealer, or post free.

Publicity Dept. **Johnson & Sons** HENDON
Manufacturing Chemists Ltd. LONDON, N.W.4



THE EAGLE EYE OF YOUR CAMERA

A modern precision camera needs a lens of supreme quality to do justice to its own high performance. In other words it needs a Zeiss Tessar. Besides, it takes the rapid Zeiss Tessar lens and its unsurpassed definition, brilliance of image and covering power to secure those wonderful pictures that are ever the delight of your friends. When choosing a new lens or camera see that you get a

ZEISS TESSAR LENS

Illustrated catalogue P.51 free on request from:—

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1.

LEARN CONJURING BY NEW FILM-PHOTO METHOD



Do you want a fascinating hobby that brings you popularity and money for spare time work? Read our offer to provide apparatus and materials.

EARN £5 to £20 A WEEK.—There is a great demand everywhere for Conjurers. As a Semi-Professional you can earn a substantial amount in your spare time.

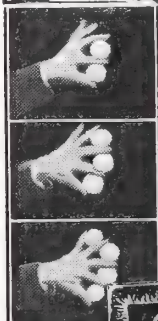
SECRETS OF CONJURING REVEALED AT LAST.—The secrets of the world's greatest Conjurers and Stage Illusionists are all divulged for the first time in this elaborate course of instruction.

LEARN AT HOME BY FILM-PHOTO METHODS.—Nothing could be clearer than the unique series of photos from cinema films showing exactly how the effects are obtained.

OUTFIT FREE.—We supply apparatus sufficient for many fascinating programmes free. This special offer of Equipment and Apparatus is intended only for immediate applications.

FREE BOOK.—Our FREE Illustrated Book fully explains this unique way of earning Extra Money, and gives a complete synopsis of the 24 lessons.

Write your name and address on the Coupon below for full particulars NOW.



Miniature Reproductions of **FILMPHOTOS** clearly printed on Art paper in the lessons.



ST. JAMES' SCHOOL of MAGIC
18, Greycoat Galleries, Greycoat Place, LONDON, S.W.1

St. James' School of Magic, 18, Greycoat Galleries, Greycoat Place, London, S.W.1.

Please send me, without obligation, your illustrated book, "Magic for Pleasure and Profit," and full information about the special offer you are now making. I enclose in sealed envelope 3d. in stamps for postage, etc.

NAME

ADDRESS

'PEERLESS' SILVER SCREENS

FINEST VALUE ON THE MARKET

Heavy quality, highly reflective non-directional surface.

Roller Screens.

- No. 1. 24×18 in. Without stretchers 4s. 6d.
- No. 1a. 30×24 in. Without stretchers 7s. 6d.
- No. 2. 30×24 in. With stretchers... 10s. 6d.
- No. 3. 40×30 in. With stretchers... 15s. 6d.
- No. 4. 52×40 in. With stretchers... 21s. 0d.

Peerless Box Screens.

Rises and closes in a second.

- B. 1. 30×24 in. 42s. 0d.
- B. 2. 40×30 in. 63s. 0d.
- B. 3. 52×40 in. 84s. 0d.



SEND FOR LIST FROM THE MANUFACTURERS:

CAMERA PRODUCTIONS, LTD., 3, ALFRED PLACE, LONDON, W.C.1

Telephone: MUSEUM 6793.

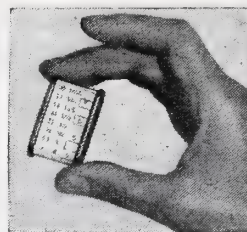
● MAKE IT then 'TAKE IT'!

Unique results can be obtained by using 'Plasticine,' the world's finest modelling material. It is indispensable to every ambitious photographer. Get yourself an outfit to-day. Prices from 1d. to one guinea. Write for illustrated price lists to:

H A R B U T T ' S

Plasticine

III, BATHAMPTON, BATH



THE "LEUDI" EXPOSURE METER

PRICE ONLY

6/-

Including Case and Instructions.

THE CINÉ-LEUDI for all Ciné Cameras.....7/6, including case.

As simple as it is small, and as efficient as it is simple: the LEUDI is the finest value in exposure meters that you can possibly obtain. It has no lens, needs no focussing, no reference to tables: is as effective indoors as out of doors. Obtainable from all Photographic dealers.

SANDS HUNTER & CO., LTD. 37 BEDFORD STREET, Strand, London, W.C.2

STRONG · RIGID · FOLDING—

The **JAYNAY**
Projector Stand
can carry
1 CWT.
WITH NO VIBRATION



EACH

27/-

WITH

FIXED

TOP

Table 6'9 extra.

Tilting Top 4'6 extra.

Also JUNIOR MODEL.

LISTS
FREE.

Obtainable from Any Dealer—

J. & A. WILKINSON, St. Oswald St., MANCHESTER, 9

BRIGHTER PHOTOGRAPHY

By DAVID CHARLES, F.R.P.S.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint.

From all leading Booksellers, or direct from the Publishers:

ILIFFE & SONS LTD., Dorset House, Stamford St. London S.E.1

22/9/37.
"The Amateur Photographer."
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

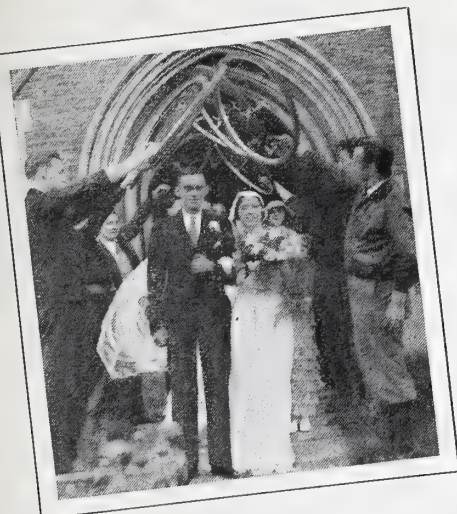
22/9/37.
"The Amateur Photographer."
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

22/9/37.
"The Amateur Photographer."
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Thursday, September 30th.

22/9/37.
"The Amateur Photographer."
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

22/9/37.
"The Amateur Photographer."
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

SNAPS LIKE THIS MAKE MONEY



FOR
YOU
!

This simple picture, taken by a member of our Free-Lance Services, and costing just a few pennies, has already earned £7 11s. 3d. as follows:—

Daily Express	17s. 6d.	reproduction fee.	Daily Mail	17s. 6d.	reproduction fee.
Daily Herald	17s. 6d.	"	Cyclist	12s. 6d.	"
News Chronicle	17s. 6d.	"	Copies sold privately	£2 11s. 3d.	"
Advertising Fee			17s. 6d.		

ORGANISED COLLABORATION INVALUABLE

This same amateur photographer, utilising J.P.D. Services, and under our organised guidance, has earned £80 from his camera during the comparatively short period he has been associated with us. The pictures are taken in spare time only, and he freely admits that before being shown by us how to get the type of human interest pictures Editors crave, *he knew absolutely nothing about either a camera or camera journalism*. Complete credit for his success is unreservedly accorded our Organisation.

VAST MARKET. J.P.D. Photo Services are available to any amateur photographer who genuinely desires to produce saleable pictures in his or her spare time. Some 6,000 British Newspapers, Magazines and Advertisers buy literally hundreds of thousands of photos every year. This fine, permanent market is open to those who **know** what to take, and **How** and **Where** to sell.

We show you **What, How** and **Where** through the medium of our established Fleet Street facilities. You too can emulate the Member's accomplishment described above. No special camera, equipment or previous experience is required.

VALUABLE OFFER. Every amateur photographer should investigate this intensely interesting means of making an otherwise expensive hobby pay for itself. It would give us pleasure to send to you upon request a complimentary copy of our helpful book entitled "Making Money with Your Camera." No obligation on your part, of course. We will also send you full information as to scale of payment for photographs.

SEND US YOUR PHOTOS. You are invited to submit to us a selection of your present photographs, some of which may possess journalistic worth. In any event, we will freely give you our opinion as to their potential value. Call personally, or write, using coupon.

VALUABLE COUPON

Journalistic Photo. Distributors Ltd., Dept. H.Y.
Ludgate House, Fleet Street, London, E.C.4.

Sirs.—Please send me free and without obligation your fully illustrated book "Making Money with Your Camera," also scale of payment for pictures and particulars of J.P.D. Free-Lance Services. I enclose selection of my snaps; kindly let me know their journalistic rating (cross out latter sentence if not applicable).

Name
(Print plainly in pencil; ink will blot).

Address

(Please enclose 3d. stamps to help pay postage.)

TO OVERSEAS AMATEUR PHOTOGRAPHERS.

Your inquiries are cordially invited.



RONDINAX 60 DAYLIGHT DEVELOPING TANK



This tank incorporates many desirable features—the paper backing is removed before the film enters the developer; the film is wound **into** the developer, thus avoiding any risk of air bubbles; both developing and fixing are carried out without opening the tank. Only 4 to 5 oz. developer are required for a full charge, and as the entire developing and fixing operations are carried out in complete darkness the tank is ideal for panchromatic films. It completely eliminates the need for a dark-room. For any roll film $2\frac{1}{2} \times 2\frac{1}{2}$ or $2\frac{1}{2} \times 3\frac{1}{4}$. Price..... £1 13 0

ISOPAN ISS ROLL FILM

Ideal for Autumn and Winter Photography. Speed 31° Scheiner to daylight. Due to high sensitivity to red and yellow the effective speed to artificial light is even greater, making snapshots possible under ordinary lighting.

AGFA PHOTO LTD.

1/4, Lawrence Street, St. Giles High Street,
London, W.C.2

Sole Distributors of Agfa Photographic Materials for U.K. and I.F.S.

MATHER'S

for
PART EXCHANGES
NOW IS THE TIME
to exchange that old
PROJECTOR
for one of our latest models.

STOCKISTS FOR
**PATHE, BOLEX,
SIEMENS, DITMAR
ETC., ETC.**

Liberal Allowances made.
H.P. Terms arranged.

● EXCHANGE SPECIALISTS
FOR ALL STILL CAMERAS ●

See our windows for Second-hand Bargains

MATHER'S
17, JOHN DALTON STREET,
MANCHESTER

BEFORE YOU EXCHANGE THAT CAMERA— JUST GLANCE AT THESE *Guaranteed Bargains!*

Ensign Autorange, f/4.5 Ennar lens, Prontor II shutter.
As new. Cost £9 15s. £7 10 0
Foth-Derby, f/3.5 lens, 16 on V.P., focal-plane shutter,
1/5th to 1/500th sec. Cost £5 5s. As new. £3 19 6
Super Ikonta 2 1/2 x 2 1/4, f/3.5 Tessar lens, Compur Rapid
shutter. Cost £25 5s. As new. £19 2 6
Super Ikonta, 8 or 16 on 3 1/2 x 2 1/4, f/4.5 Tessar lens, Compur
Rapid shutter. Cost £19. As new. £12 17 6
Super Ikonta, 16 on 3 1/2 x 2 1/4, f/3.5 Tessar lens, Compur
Rapid shutter. Cost £19. As new. £13 15 0
Zeiss Ikonta 520, 16 on 3 1/2 x 2 1/4, f/3.5 Tessar lens, Compur
Rapid shutter. Cost £11 17s. 6d. As new. £9 10 0
Zeiss Ikonta 520, 16 on 3 1/2 x 2 1/4, f/3.5 Novar lens, Compur
Rapid shutter. Cost £9 10s. As new. £7 15 0
Rolleicord 6 x 6 cm., f/3.8 Zeiss Triotar lens, Compur
shutter. Cost £14. A bargain. As new. £10 17 6
Leica Standard Model, f/3.5 Elmar lens, range-finder,
leather case, Perfect condition. £11 5 0
Zeiss Super Nettar, for Leica-size film, f/3.5 Zeiss Triotar
lens, focal-plane shutter, speeds 1/5th to 1/1,000th sec.
Cost £18 12s. 6d. As new. £14 5 0
Kodak Six-20 3 1/2 x 2 1/4, f/5.3 lens, 3-speed delayed-action
shutter. In new condition. Cost new £4 2s. 6d. £3 5 0
Zeiss Icarette for 3 1/2 x 2 1/4, f/4.5 Tessar lens, latest Compur
shutter. Cost £13 5s. Only shop-soiled. £7 7 0

SEND US YOUR OLD CAMERA AND
GET A QUOTATION BY RETURN FROM:

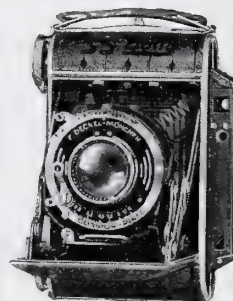
THE
NEWPORT CAMERA EXCHANGE
5, HIGH ST., NEWPORT, MON.

Tel: 2751

ALL THE LATEST MODELS IN STOCK!

**MOST SUITABLE
FOR WINTER WORK**

THE SUPER-SPORT DOLLY



Model C
taking
**BOTH PLATES
AND FILMS**

(16 exposures 2 1/2 x 1 1/4
or 12 2 1/2 x 2 1/4 on standard
3 1/2 x 2 1/4 films, also takes
plates 4 1/2 x 6 cm.). Re-
verse spooling, inter-
changeable lens. Range-
finder use for film, focus-
ing screen for plates.
Xenar f/2.8 3-in. lens,
Compur delayed shutter
1/250th sec. ... **£16:16:0**

The latest addition to the

**CERTO
RANGE**

Ask your dealer for catalogue,
or write to Sole Importers for

CERTO CAMERAS
ACTINA LTD. 19, Woodstock Street,
Bond Street, London, W.1
Phone: Mayfair 6188.

'The difference is truly amazing'

You may think you are getting the
best results from your negatives,
but are you certain?

Why not remove all doubt by
sending your next order to:

RAINES & CO. (EALING) LTD.
THE STUDIOS EALING, W.5

Read the following extract from
one of the many letters received,
and then send along a small trial
order.

"The enlargements to hand this morning,
for which I thank you.

It is difficult to believe that these pictures
are made from the same negatives as
previous copies which were done locally,
the difference is truly amazing, and you can
be sure that you will have all my work in
future."



RUDY— STARITA

MY CHIEF—

Has always shown me
so much kindness and
consideration, that I,
and those for whom I
am responsible, cannot
help but to pass this on

TO HIS CLIENTS.

Incidentally—come and meet him for yourself,
for sincere and expert advice on "still" or
ciné photography—

CLIVE PATMORE, General Manager

★ AND HERE ARE EXAMPLES OF OUR WEEKLY BARGAINS: ★

Latest Zeiss f/4.5 Nettar, Compur. As new. £5 17 6
Agfa Karat. Slightly used. £4 4 0
Super Ikonta I, Tessar f/3.5. As new. £15 15 0
Dollina II, f/2.8, range-finder, E.R. case. £10 17 6
Super Baldina, f/2.9 Meyer, Compur Rapid, range-
finder. As new. £9 19 6
Super Ikonta II, f/3.5 Tessar, range-finder, Com-
pur OOR. As new. £18 15 0
Sixtus Exposure Meter. £4 4 0
Ensign Selfix 20, f/6.3 lens. As new. £17 6
Filmarus 101 3 x 4 cm. Enlarger, f/4.5 lens. As new. £8 10 0
Filmarus 110, 6 x 6 cm. £9 17 6
Leica III, f/3.5 Elmar. Used once only. £27 10 0

RUDY STARITA IS THE NAME,
AND THE ADDRESS: 157, WARDOUR STREET,
GERrard 3032. LONDON, W.1

ISLE OF MAN FOR HAPPY HOLIDAYS

SIXTH ANNUAL AMATEUR PHOTOGRAPHIC COMPETITION

OVER £300 IN PRIZES

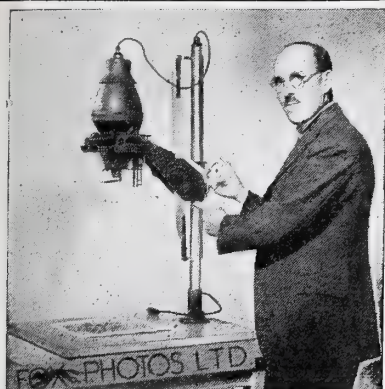
£100 Special and 58 other Cash Prizes.

Write for particulars and copy of attractive
and interesting handbook containing amateur
snapshots FREE from P. A. CLAGUE,
Publicity Dept., Isle of Man.

*Make the most of your time
and money this year in
the ISLE OF MAN •*

Regular Daily Air Services. Fast Steamship Services.
Particulars on application

R. E. SCHNEIDER



Many years of manufacturing and supplying enlargers to a great many leading houses in this country enable me to recommend M & W enlargers as the best proposition for SERIOUS AMATEUR AND PROFESSIONAL USERS. Write for free advice if you are in any doubt as to the model most suitable to your own personal requirements to **MR. HERBERT HISCOCK**.

If you should be the proud possessor of a high-class precision camera the only adequate accessory is the World's Premier Enlarger M & W.

M & W—30 Years of Specialisation—M & W
The world's most comprehensive range.

Filmarus 0.3 x 4 cm.	£7 9 6
Filmarus I, 4 x 4 cm.	£9 13 6
Iditto, to take Leica lens.	£8 6 0
Iditto, to take Contax lens.	£8 8 0
Iditto, to take Kine-Exakta lens.	£8 12 6
Iditto, to take Robot lens.	£8 12 6
Filmarex, 6 x 6 cm.	£11 8 6
Iditto, 6 x 9 cm.	£17 17 0
FAM (fully automatic), 6 x 6 cm.	£18 18 0
Iditto, 6 x 9 cm.	£21 0 0
Wega, 9 x 12 cm.	£25 0 0

and all professional models.

If your local dealer cannot demonstrate M & W don't be put off, the following MINIATURE Specialists recommend and stock M & W: Messrs. City Sale and Exchange Ltd., Dollond & Atchison Ltd., Ensign Ltd., Wallace Heaton Ltd., Kodak Ltd., R. G. Lewis, Service Co., Ltd., J. A. Sinclair & Co. Ltd., Westminster Exchange Ltd., Pelling & Cross, etc., etc. Or write to us, Dept. 9, and we will put you in touch with our appointed dealer in your district.



**AT LAST
A GENUINE
REFLEX
MINIATURE**

**ALTIFLEX
6 x 6 cm. REFLEX
FOCUSING
CAMERA**

Specification.—Reflex twin, matched lenses, 12 exposures 2 1/2 x 2 1/2 on 2 1/2 x 3 1/2 roll film. Smooth lever focusing device, depth of focus scale, reflex hood with magnifier, non-slip counting device attached to film winder. Leather-covered metal body. Cable release and neck strap inclusive.

	Shutter.	
With	Prontor II	Compur
Victar f/4.5	£7 9 6	£8 10 0
Trinar f/4.5	£7 19 6	£9 0 0
Trinar f/3.5	£9 5 0	£10 6 0

NEEDLE-SHARP PHOTOGRAPHS
by exact focussing with the new



**TROFI
FINDER
£11:10**

"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush. 3 1/2 x 1 1/2".
"KARMA" (combined range and view finder) 35s. 6d.
Our exclusive lines are stocked by all the leading photographic houses in London and the provinces. Write for further details or literature to:— **Sole Distributors:**

R. E. SCHNEIDER (Dept. 9)

46, FARRINGTON ST., LONDON, E.C.4 Tel. HOL. 1167

ENSIGN

**DAYLIGHT
ENLARGERS**



These "Big Print Makers" are no more difficult to handle than an ordinary printing frame, and the results are incomparably more attractive, particularly from the smaller sizes. There is no focussing. Just put the negative at one end and the bromide paper at the other. Solidly made of seasoned wood, leatherette covered. Holders for negative and bromide paper. Selected achromatic lens and metal plunger shutter.

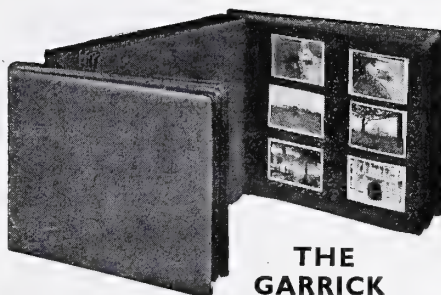
For Postcard Enlargements from:—

2 1/2 x 1 1/8 in. (V.P.)	15s. 0d.
Half 2 1/2 x 3 1/2 in. (16 on size 20)	15s. 0d.
2 1/2 x 3 1/2 in. (or 3 1/2 square enlargement from 2 1/2 square)	17s. 6d.

For Half-plate Enlargements from:—

2 1/2 x 3 1/2 in. (or 4 1/2 square enlargement from 2 1/2 square)	27s. 6d.
-------------------------------------------------------------------	----------

NEW ENSIGN ALBUMS



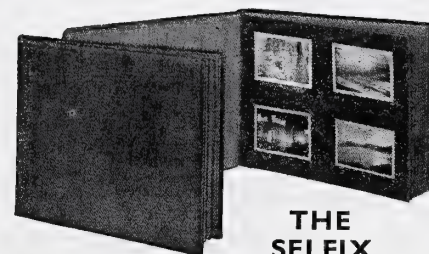
**THE
GARRICK**

A Magnificent New Series in 5 colours—Grey, Blue, Red, Green and Brown.

Most luxurious in appearance. Full bound, with padded covers of extra stout material. 25 detachable grey leaves mounted on to coin posts with heavy deep flanges so that nothing protrudes on the cover.

No. 3098. Size 10 x 8 in.	5s. 0d.
No. 3099. Size 12 x 10 in.	7s. 6d.

Complete with colour gift box.



**THE
SELFIX**

The leaves are "wired in" in an entirely novel way which ensures that the album will lie perfectly flat when open. 20 stout rich black art leaves. Covers are extra stout and are faced with bright black reeded rexine.

No. 3088. Size 10 x 8 in.	3s. 6d.
No. 3089. Size 12 x 10 in.	5s. 0d.

**ENSIGN, Limited,
HIGH HOLBORN, LONDON, W.C.1**

London's largest selection of USED CAMERAS

3 1/2 x 2 1/2 Goetz Tenax, double extension, f/4.5 Dogmar lens, Compur shutter, 4 plate-holders, F.P. holder, leather case £6 6 0

3 1/2 x 2 1/2 Ica Ideal, f/4.5 Dominar lens, Compur shutter, 3 plate-holders, F.P. adapter, leather case..... £7 12 6

3 1/2 x 2 1/2 Wafar, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, 4 plate-holders, roll-film holder and case £9 10 0

3 1/2 x 2 1/2 Adams' Verito, double extension, 4-in. Ross Combinable lens f/5.5, Compur shutter, 3 double plate-holders, leather case. Cost £29 £10 15 0

Zeiss Ikon Contax, Carl Zeiss f/2.8 Tessar lens, shutter speeds 1/25th to 1/1,000th sec., purse case..... £17 10 0

3 1/2 x 2 1/2 Voigtlander Prominent, f/4.5 Heliar anastigmat lens, Compur shutter, leather case..... £13 10 0

3 1/2 x 2 1/2 Kodak Regent, Carl Zeiss f/4.5 Tessar lens, Compur shutter, speeds 1 to 1/400th sec., leather case..... £15 0 0

6 x 6 cm. Super Ikonta, Carl Zeiss f/2.8 Tessar lens, Compur shutter, leather case..... £22 10 0

3 1/2 x 2 1/2 Ensign Autorange, Carl Zeiss f/4.5 Tessar lens, Compur shutter..... £10 10 0

3 1/2 x 2 1/2 Tropical Carbine, f/4.5 Aldis-Butcher lens, Compur shutter..... £4 10 0

Zeiss Ikon Contax, f/2 Sonnar lens, slow-speed shutter, ever-ready case..... £30 0 0

4 1/2 x 2 1/2 Ia Series III Kodak, f/4.5 Kodak anastigmat lens, Compur shutter, speeds 1 to 1/200th sec., leather case £8 6 0

4 1/2 x 3 1/2 Ica Nixe Roll Film, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter..... £10 10 0

Postcard 3a Special Kodak, f/6.5 Cooke Series III lens, Compur shutter, leather case..... £5 12 6

4 1/2 x 2 1/2 Roll Film Contessa, f/4.5 Sonnar anastigmat lens, Compur shutter..... £5 5 0

**FREE 1937 LIST OF
CAMERA BARGAINS.
SEND A P.C. TO-DAY**

6 x 6 cm. Rolleiflex, Carl Zeiss f/3.5 Tessar lens, Compur shutter, speeds 1 to 1/500th sec., leather case. In excellent condition..... £19 10 0

3 1/2 x 2 1/2 Plaubel Roll-Up, f/2.8 Anticomar lens, Compur. List price £21. As new..... £16 10 0

4 1/2 x 2 1/2 Super Ikonta, Carl Zeiss f/4.5 Triotar lens, Klio shutter, speeds 1/5th to 1/100th sec. List price £14 6s. Shop-soiled only. For..... £11 12 6

9 x 12 cm. Ihagee Sports, focal-plane shutter, Carl Zeiss f/4.5 Tessar lens, 3 single plate-holders. List price £36. For £25 0 0

6 x 6 cm. Koroelle Reflex, f/3.5 Victor anastigmat lens. List price £10 10s. Shop-soiled only. For..... £3 8 0

6 x 6 cm. Foth-Flex Reflex, f/2.5 anastigmat lens, focal-plane shutter, speeds 1/25th to 1/500th sec. List price £13 10s. Shop-soiled only. For..... £10 10 0

6 x 6 cm. Koroelle Reflex, f/3.5 Radionar anastigmat lens. List price £12 12s. Shop-soiled only. For..... £10 0 0

Zeiss Ikon Contaflex, f/2 Sonnar anastigmat lens. List price £71 17s. 6d. Shop-soiled only. For..... £50 0 0

Model C Exakta Reflex, Carl Zeiss f/3.5 Tessar lens, focussing screen, 3 plate-holders. List price £26 10s. As new..... £21 0 0

Model B Exakta Reflex, f/1.9 Primoplan anastigmat lens. List price £39 10s. As new. For..... £30 0 0

3 1/2 x 2 1/2 N. & G. Folding Reflex, f/4.5 Ross Xpres lens and 11-in. Ross f/5.5 Telecor lens, 3 double plate-holders, F.P. holder, roll-film holder and leather case. All in excellent order. List price over £70. For..... £35 0 0

Model A Exakta Reflex, Carl Zeiss f/2.8 Tessar lens. List price £23 £16 17 6

3 1/2 x 2 1/2 T-P. Horizontal Ruby Reflex, f/3.5 Dalmac lens, F.P. holder, Rollex roll-film holder. List price £13 10s. For £7 10 0

3 1/2 x 2 1/2 Ensign Speed Roll Film Reflex, f/3.5 Aldis-Butcher lens, leather case..... £6 12 6

4 1/2 x 3 1/2 Ensign Popular Reflex, reversing back, f/4.5 T-P. Cooke anastigmat lens, 6 plate-holders, F.P. adapter, £8 6 0

3 1/2 x 2 1/2 Ensign Speed Roll Film Reflex, f/4.5 Aldis-Butcher lens..... £4 12 6

Instalment Terms: Add 5 per cent (1/- in £)

for 12 monthly payments.

SANDS HUNTER & CO. LTD.

37, BEDFORD ST., STRAND, W.C.2

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 28 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, new models Rolleiflex, Rolleicords, 200 others; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S.—Kodak-Duo, f/4.5, 4-speed D.A. shutter; list £6; soiled, £5.

MOUSLEY'S.—Agfa-Record, f/4.5, Prontor II D.A.; list 5 gns., £4/15.

MOUSLEY'S, 309, Witton Rd., Birmingham, 6, for guaranteed cameras. [0032]

ALLENS.—Contax Model II, f/2 Summar, lens hood, case, filter, £42; absolutely as new.

ALLENS.—Leitz Elmar f/3.5 5-cm. Enlarging Lens, £3/17/6; Sixtus Electric Exposure Meter, £3/19/6; Dollina II, Xenon f/2, E.R. case, and filter, £13/19/6.

ALLENS.—Leica Model II, Elmar f/3.5, E.R. case, £19/15; Leica Model II, Hektor f/2.5, copying device, cassette, £21/10; Contax I, f/2.8 Tessar, slow speeds, £20/10.

ALLENS.—Rolleicord II, Triotar f/4.5 (shop-soiled only), £12/10; Ikoflex II, Tessar f/3.5, £15/19/6; Dekko Cine, Ross f/1.9, tripod, case and Telephoto, £13/19/6.

ALLENS.—All types of Modern Miniature Cameras, purchased outright for cash; send your outfits along for quotations.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

LEICA IIIa, chromium, f/2 Summar, E.R. case, filter, self-timer, Bewl electric meter; all as new, £34; deposit.—Box 3272, c/o "The Amateur Photographer." [8928]

V.P. T.P. Reflex, Cooke Series X f/2.5, plateholders, pack adapter, case, £9.—9, Moorland Avenue, Barnsley. [9053]

AUTUMN, WINTER, SPRING, SUMMER, do the seasons determine when your photographic activity shall begin and end? **OBTAIN** a Camera that will give you sparkling results all the year round.

We offer—



THE NEW AUTOMATIC 6×6 ROLLEIFLEX

SPECIFICATION:

- Automatic film wind coupled with shutter, preventing double exposure.
- Built-in self-timer.
- Large aperture f/2.8 finder lens.
- Improved controls for manipulation of shutter speeds and lens apertures.
- Reflex hood fitted with large magnifier for fine focussing.
- Gives 12 exposures 2½×2½ on 3½×2½ film, fitted with Zeiss Tessar f/3.5 lens and Compur Rapid shutter speeded to 1/500th sec.

Price £31 5 0

Payments over 9, 12, 15 or 18 months, if desired.

THE NORFOLK PLATE

IDEALLY SUITABLE FOR INDOOR WORK

Metal construction throughout of a strong but light alloy. Double extension. Rising and cross front, with micrometer movement. Fitted with good quality leather bellows. Clear and direct-vision finders, hooded focussing screen, superior rack and pinion for accurate focussing. Dark slides are of very neat design, well finished, and with a particularly clean loading device, with f/2.9 Zeranar lens, Compur delayed-action shutter

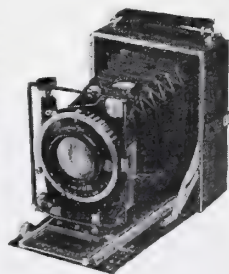
£9 9 0

Or 9 monthly payments of 22/1.

F/3.5 Zeranar lens, Compur shutter..... £7 7 0

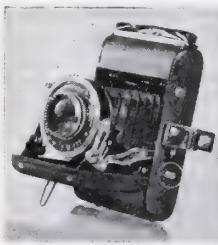
Or 9 monthly payments of 17/2.

Developing and Printing by Experts.



THE NORFOLK MINIATURE

Special new feature. Shutter release on camera body.



This Model, for taking 16 pictures on the popular 2½×3½ in. film (picture size 4½×6 cm.), is fitted with Compur Rapid shutter, speeds from 1 to 1/400th sec., and Steinheil Casar f/2.9 lens.

Also available with the Compur Normal shutter, speeds from 1 to 1/250th sec., and f/2.9 Steinheil Casar lens (75-mm.), Compur Rapid shutter, with delayed action

£7 19 6

Cr 9 monthly payments of 18/7.

F/2.9 Steinheil Casar lens (75-mm.), Compur Normal shutter..... £6 15 0

Or 9 monthly payments of 15/9

A FEW SELECTED BARGAINS

3676. Special Offer.—Super Ikonta (18 on 120), f/3.8 Zeiss Tessar lens, Compur Rapid shutter. As new. Price..... £19 10 0

3721. Norfolk Miniature (18 on 120), f/2.9 Steinheil Casar lens, Compur D.A. shutter, ever-ready leather case. Price..... £6 6 0

3645. Marvo Miniature (35 mm.), f/2.9 Schneider Radlionic lens, Compur shutter. Price..... £7 15 0

3317. 3½×2½ Adams' Vesta Plate Camera, f/4.5 Zeiss Tessar lens, 8-speed shutter, 6 S. slides, F.P. adapter, leather case.

Price £3 9 6

3622. 3½×2½ Adams' Vesta Plate Camera, f/4.5 Zeiss Tessar lens, Compound shutter, F.P. adapter, focussing screen, leather case.

Price £11 0 0

ESTABLISHED OVER HALF A CENTURY.

SHEFFIELD PHOTO CO. LTD.

6, NORFOLK ROW SHEFFIELD, 1

Grams: Photo, Sheffield

Phone: 22079 (2 lines).

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ROLLEIFLEX 6×6 cm., f/3.5 Tessar, Rapid Compur, ever-ready case, Rolleiflex lens hood, filter, pair Proxar lenses, Rolleipar lens; all in cases; as new; Avo exposure meter, old type, perfect; lot for £22.—Box 3359, c/o "The Amateur Photographer." [9049]

BUY your camera from Cyril Howe; two years to pay, you get it now.

ROLLEICORD, f/3.8 Triotar, Compur 1/300th, E.R. case, outfit as new, £8/15; Range-finder Bessa, f/3.5, Compur Rapid, E.R. case, in new condition, £12.

ROLLEIFLEX and Rolleicord Fans, please note we have the new model Rolleiflex, the new Rolleicord at £12/10, and the latest Rolleicord II at £16/10; actually in stock.

16-ON-3½×2½ R.F., Steinheil f/2.9, D.A. Compur, £4; best Leather Camera Cases, with lock and key and sling straps, reduced from 5/6 to 3/3.

31×2½ Roll Film Holder, fits 1-pl., S.M.S. groove, 8/6; Foth-Flex, 2½ square, f/3.5, F.P. shutter to 1/500th sec., case, £5.

PATHESCOPE de Luxe Motocamera, f/3.5, £3/5; Contax Developing Tank, 17/6; Model I Contax, f/2 Sonnar, as new, £27/10.

LEICA Chromium III, f/2 Summar, E.R. case; exactly as new, £22.—Cyril Howe, leading West of England Credit Dealer, Abbey Churchyard, Bath. [9050]

SUPER Ikonta 2½×2½, Tessar f/2.8, filter, Proxar, Albada finder, E.R. case; cost £33, perfect; new condition, £22.—Below.

£1 Optochrom Developing Tank for above, cost 35/-; Graduated Sky Filter, 3/6; Bee Meter and Baby Brownie, 6/-.—Barron, Ambleside, The Drive, Rickmansworth. [9054]

BALDA, 16-on-V.P., fitted with Makro Plasmal f/2.7, Compur, as new, zip purse, £10; Zeiss Range-finder, new in case, £1; Virtus, 16 on 3½×2½, f/3.5 Heliar, in D.A. Compur, leather case, as new, £8.—Deering, 2, Ferry St., Millwall. [9059]

ENLARGERS

By SERVICE CO.

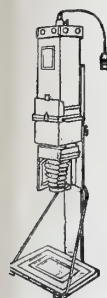
Hire-purchase terms not less than 50/-
6 to 12 monthly payments; over £10,
15 to 24 monthly payments if desired.

No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera.
Form B, to accommodate your own lens.
Form C, complete with lens.

PRICES

	3½ x 2½ in.	4-plato.
Form A ..	£2 17 6	£4 5 0
Form B ..	£3 15 0	£5 5 0
Form C, with Achromat lens	£4 5 0	£5 15 0
Form C, with f/6.3 anastigmat	£5 15 0	£7 10 0



MAGNAPRINTS

Always popular enlargers, with large focussing control grips, all-metal carrier, condenser, and electric fittings, solid pillar support and ruled baseboard.

For 3½ x 4 cm. and Leica, f/6.3 anastigmat lens. £5 5 0

For 2½ x 2½ negatives, with f/6.3 anastigmat lens. £8 10 0

For 3½ x 2½ negatives, with f/6.3 anastigmat lens. £9 10 0

For 3½ x 2½ negatives, with f/4.5 Magnar anastigmat lens £11 10 0

CAMERAS AND LENSES

NEGRETTE and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

41 x 6 Dallmeyer Speed Camera, focal-plane f/2.9 shutter, 1/8th to 1/1,000th, fitted Pentac f/2.9, 6-in. Dallon Telephoto f/5.6, 3 D.D. slides, leather case, £9.

No. 1 Autographic Kodak Special Roll Film, f/6.3 focussing, rising front, reversible finder, Kodak anastigmat f/6.3, Kodamatic shutter, 1 to 1/200th, £2.

24-SQUARE Icarette Roll Film Camera, focussing, 24 reversible and wire frame finders, Novar anastigmat f/6.8, speeded shutter, leather case, £1/10.

9-CM. f/4 Leitz Elmar, long focus large aperture lens (Elang); list price £11/17; our price, £8; as new.

9.5-MM. Zeiss Ikon Kinamo Cine Camera, Carl Zeiss Tessar f/2.7, leather case; fine order, £7/10.

9.5-MM. Cine-Nizo Cine Camera, Steinheil Cassar f/2.8, £6.

1A 2½ x 4½ Zeiss Ikon Ikonta Roll Film Camera, direct finder, reversible finder, Novar anastigmat f/4.5, focussing, Compur D.A. shutter, 1 to 1/250th, £4/17/6.

1A 2½ x 4½ Six-16 Kodak Model C Roll Film, direct and reversible finders, K.S. anastigmat f/6.3, O.V. shutter, £1/15.

15-CM. Carl Zeiss Tessar Lens, sunk focussing mount, f/4.5, £6/10.

6 x 6 Foth-Flex Twin-Lens Reflex, Foth anastigmat f/3.5, focal-plane shutter to 1/500th, leather case, £8.

9 x 12 and 4-pl. Zeiss Ikon Miroflex Folding Reflex, wire frame finder, cross front, deep hood, quick-wind focal-plane shutter, self-capping 1/3rd to 1/3,000th, 15-cm. Tessar f/4.5, 6 slides, F.P. adapter, leather case, £22/10.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms: repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging, our speciality; best possible results guaranteed; quick service.

NEGRETTE and ZAMBRA, 122, Regent St., W.1. [0010]

GRAFLEX 4-pl. Reflex, f/4, cost over £30.—Lancaster vertical enlarger, developing tank, print washing machine, filters, dishes, etc., £8 complete.—5, Egeron Rd., Wembley. [9057]

71 x 5 Watson Field Camera, fitted with Ross f/2 f/6.3 Homocentric, 6 D.D. slides, case and stand; all in good condition; what offers?—Ritchie, Photographer, Macduff. [9058]

IZON'S for Keen Camera Prices.—Victor Model V, Dallmeyer f/1.9 lens, focussing mount, visual focussing, laps and dissolves; as new, £27/10, or 15 equal monthly payments.

IZON, High St., Aston, Birmingham. [9061]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9062]

CONTAX II, f/2 Sonnar, E.R. case; as new, £37/10.—Currimbhoy, 42, Denning Rd., N.W.3. [9063]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathoscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9066]

1-PLATE Bargains.—Ensign Reflex, f/4.5, slides, 4 case, tank, £4/10; Lizar's Challenge, R.R. lens, 2 D.D., case, 15/-; Focussing Box Klito, f/7.7, slides, case, 10/-; Bee Meter, 2/6; approval.—Box 3413, c/o "The Amateur Photographer." [9067]

ROLLEICORD II, Triotar f/4.5, E.R. case, lens hood, green filter; first-class condition; cost £17; accept £12.—Greenstone, 6, Cecil Hill, Bournemouth. [9068]

30/- f/6.8 W.H. Junior 2½ x 3½, 3 slides, 24 plates, tripod.—BM/CMKX, London, W.C.1. [9069]

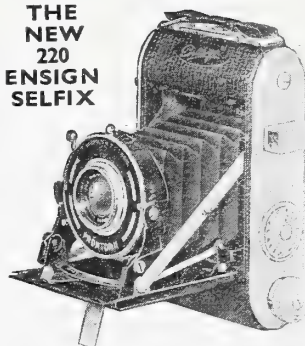
EXAKTA Model A, f/3.5 Primotar, lens hood, focussing hood, E.R. case, V.P. Correx tank, £11.—Lupton, St. Salvador's, St. Andrews. [9071]

DALLMEYER Speed, 6 x 4.5, f/2.9 Pentac, lens hood, 3 D.D. slides, F.P.A., all in L/case, with stand; £9.—Lupton, St. Salvador's, St. Andrews. [9072]

ENSIGN Autorange 20, Compur Rapid, f/4.5 Ensign; excellent condition, £8/10.—Wood, 45, Wellington Rd., Ealing. [9082]

TWO POPULAR CAMERAS

THE NEW 220 ENSIGN SELFIX



With self-erecting front, camera taking 12 pictures 2½ x 2½ or 16 2½ x 1½ at option. Direct optical finders, adjustable to either size. Automatic film counter similarly adaptable, focussing with depth-of-focus scale, lustre chromium finish. With f/6.3 Ensign, Trichro shutter £3 5 0

Or 9 monthly payments of 7/9.

Ensign f/4.5 anastigmat and Trichro shutter. £3 15 0

Or 9 monthly payments of 8/11.

Ensign f/4.5 and Promitor II shutter £5 15 0

Or 12 monthly payments of 10/-

IKONTA No. 520/16

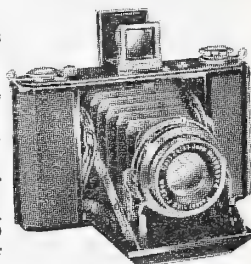
For 12 exposures (2½ x 2½) on standard 3½ x 2½ film.

Neat and compact for the pocket, optical view-finder, new type quick-action release, with f/4.5 Novar anastigmat, Klio 8-speed shutter. £7 5 0

Or 12 payments of 12/8 per month.

F/3.5 Novar, Compur shutter £9 10 0

Or 12 payments of 16/8 per month.



GNOME Masking Frame

Entirely constructed of metal. Base in white finish and marked in inches. For vertical or horizontal enlargers, with metal adjustable mask, giving clean white border.

For all sizes up to 10 x 8 in. 22s. 6d. Postage 9d
For all sizes up to 12 x 10 in. 27s. 6d. Postage 1/-

"SERVICE" WOOD TRIPOD

53 in. high.

Ideal for Reflex or Cine Camera. Adjustable sliding legs with clamping screws and T-screws.

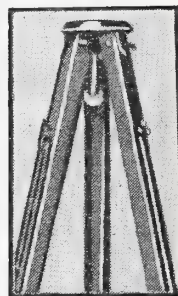
Price each 4/9 Postage 6d. extra

"SERVICE" PROFESSIONAL TRIPOD AND TOP

For half- or whole-plate cameras. Three-fold, 58 in. high, 18 in. closed.

Price 18/6

Cine-head Pan. Tilt, etc., 15/- extra. Suitable for any above tripods.



NEW AGFA DAYLIGHT DEVELOPING TANK

For 3½ x 2½ roll films Takes 5 oz. developer only. A simple and quick loading device, impossible to jam. Fixing and washing carried on without removing film.

Price £1:13:0



Phone: Holborn 0664 (3 lines). Established 1889



289, HIGH HOLBORN, LONDON, W.C.1

Phone: Holborn 0664 (3 lines). Established 1889



289, HIGH HOLBORN, LONDON, W.C.1

"MISCELLANEOUS"



NEGATIVE ALBUMS

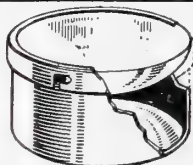
100 numbered transparent envelopes with index. Stiff cloth covers with snap-button.

Size V.P. Price 1/-
Size 2 1/2 x 3 1/2 Price 1/2
Size 3 1/2 x 4 1/2 Price 1/2
Size 4 1/2 x 5 1/2 Price 1/2
Postage 2d.

CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.



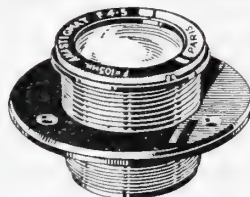
Diameter.	Price each lens.	Price 2 lenses in mount.
1 in.	s. d. 1 9	s. d. 6 0
1-5/16ths in.	1 9	6 0
2 in.	2 3	7 6
3 in.	3 8	10 0
4 in.	4 0	12 6
4 1/2 in.	5 0	15 0
5 in.	6 6	17 6
5 1/2 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request

3 1/2" x 2 1/4" ENLARGING ANASTIGMATS

4" F/4.5

£1:6:6



These lenses, by Optis, Paris, are not fitted with iris, but give good definition at full aperture.

The MISCELLANEOUS TRADING CO. LTD
13, New Oxford Street, London, W.C.1 Holborn 4894

SANDS HUNTER'S EXPOSURE NOTE BOOK

Just the right size for your pocket, it is always ready for entries and reference. So printed that you can jot down at once the particulars of each exposure you make—Film, Lens Aperture, Time, Light Conditions, Filter, etc., it forms a valuable record of past work and a sure guide to future success. It is pleasingly bound, slim yet comprehensive.

Price 6d.

Postage 1 1/2d. extra.

SANDS HUNTER & CO., LTD.
37, BEDFORD STREET, STRAND, W.C.2

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday.

4d.

CAMERAS AND LENSES

CLEARANCE.—2C Folding Brownie, R.R. lens, f/6; 2C Folding Kodak, Series 3, f/7.7, rising front, 15/-; 3 1/2 x 2 1/4 Folding Brownie, 4/6; 3 1/2 x 2 1/4 Contessa Nettel, f/7.7, F.P.A., 7/6.—Woolons, 254, Hendon Way, London, N.W.4.

IN Hendon.—The New Automatic Rolleiflex, now in stock at Woolons, as above, part exchanges, instalments.—Phone, HENDON 6263. [9078]

3 1/2 x 2 1/4 Ensign Autorange, f/4.5 Ensign, P.A. 34 Compur, leather case, £6/10; Ensign Midget 55, f/6.3 Ensign, 32/6; both as new.—Clarke, Lyndhurst, Chinley, Stockport. [9083]

CONTAX II, f/2 Sonnar, little used and perfect; recently cost £50/10; real bargain at £39.—Below.

LEICA III, f/2 Summar, Correx tank, recently cost over £40; absolutely unmarked; guaranteed bargain at £29.—Below.

COMPASS, new model, used 1 box plates only; cost £30; bargain at £20.—Below.

ZEISS Magnaphot Enlarger for Contax films; cost £10/10; as new; bargain at £7.—Below.

CONTAX II, f/1.5, used few films only; guaranteed perfect; cost £65/15; bargain at £49/10.—Below.

HIGHEST part-exchange allowances; hire-purchase terms if required; specialists in the processing of miniature films.—B. Salter & Son, 34, Castle St., Shrewsbury. [9086]

ZEISS Icarette 2 1/2 x 3 1/4, Tessar f/6.3 lens and Compur shutter, brown leather case, condition as new, booklet of instructions; list price £10/7/6; for first £7; no approval, but if required will be shown by appointment.—Brooker, 47, St. Margarets Rd., E.12. [9087]

NAGEL Vollenda, f/3.8, Compur, 16-on-V.P. cost £9/16, also new Helinox Enlarger, 3 x 4 cm. to 3 1/2 x 2 1/4, £6 the two.—Below.

2 1/4-SQ. Ikonta, f/3.8 Tessar, ever-ready, Albada, hood, Proxar, filter; unsoiled, £20; Photographic Art Books, Annuals, cheap.—Short, 22, King St., Canterbury. [9093]

ERNEMANN V.P. Reflex, f/3.5 Ernon, F.P. shutter, 1/20th to 1/1,000th, good condition, £19/19; Contax I, f/2.8 Tessar, as new, £23/10; Ensign Magnaphot Enlarger 3 1/2 x 2 1/4, £5/19/6; T.P. Reflex, f/4.5, revolving back, 6 S.M. slides, 4-pl., £5/10; Ikoflex I, f/4.5 Novar, 3-speed shutter, E.R. case, £6/6; all on appro. against cash; part exchanges; note new address.—L. Mansley, 277, Harehills Lane, Leeds. [9096]

BESSA Range-finder, f/3.5 Helomar, month old, £12/10.—Eddowes, Cuttle Hill, Bush Hill, N.21, Enfield 1581. [9098]

LEICA Model III, with Summar f/2 lens, faultless condition, £27/10; also Valoy Enlarger, with printing board, £8.—Ward, 78, Portland Place, W.1. [9099]

DOLLINA III, f/2, Compur Rapid, 21st birthday present, August, owns ditto outfit, cost £22/17/6, accept £17.—Write BM/SSJP, W.C.1. [9100]

SUPER Ikonta 530, Zeiss Tessar lens f/3.5, E.R. case, cost £19/5; Bewi Electro Exposure Meter, £4; Tripod, set of Dr. Kellner's Pan-Ortho Filters, cost £1/7; Lens Hood, Portrait Lens; £15 the lot.—E. Tur, 160, Lordship Rd., Lon'on, N.16. [9101]

REFLEX-KORELLE IIa, f/3.5 Tessar, latest automatic; like new; cost £23/15; £17/15.—H. C., Plant House, Holcombe, Bury. [9104]

EXAKTA, lever-wind Model B, Tessar f/2.8, plate back, 3 slides, back screen, maker's carton; used once; unsoiled; cost £30/10; sell £25, or nearest.—Dr. Cank, Leyland, Lancs. 81039. [9105]

AUTOGRAPHIC Kodak Special, 3 1/2 x 4 1/4, Tessar, leather case; good condition; what offers? also Kodak, postcard size, leather case.—Box 3423, c/o "The Amateur Photographer." [9106]

ROLLEICORD II, latest f/3.5, case, green filter; unused unwanted present; retail value, £18/5; bargain, £13.—Boto, 15, Clun Rd., Littlehampton. [9107]

LEICA III, Elmar f/3.5, chromium, new condition, lens hood, filter, purse case, £20.—Box 3425, c/o "The Amateur Photographer." [9109]

EXAKTA B Reflex, Zeiss f/2.8, Dallmeyer Dallon Telephoto 6-in. f/5.6, E.R. case, extension hood with magnifier, lens hood, extension tubes A and B; as new and used only a few times; £30, no offers; deposit.—Box 3426, c/o "The Amateur Photographer." [9110]

DOLLINA II, f/2.9 Cassar, Compur, indistinguishable from new, chromium, £9/15; cost £13/15.—Box 3429, c/o "The Amateur Photographer." [9114]

BALDAX, 16-on, Meyer Trioplan f/3.5, Compur, 1/300th; excellent condition, £5/10.—Lambert, Russell St., Stroud, Glos. [9116]

IN STOCK AT ALLENS THE NEW AUTOMATIC 6 x 6 ROLLEIFLEX

HAS THE FOLLOWING FEATURES:



£31 : 5 : 0

Ever-ready Case £1 : 17 : 6

NEW ROLLEICORD IA

For 12 2 1/2 square pictures on 3 1/2 x 2 1/4 film. Picture shown full size and right way up. Automatic film locking device. Direct-vision finder. Large focussing magnifier which ensures critical sharp negatives.

FITTED WITH ZEISS TRIOTAR F/4.5, £12 : 10 : 0



LATEST VOIGTLANDER BRILLIANT

New moulded body of unbreakable synthetic material. Sports finder fitted on hood. Built-in hold-all to take Focar lens or filter. Automatic film wind which prevents over-winding and ensures correct spacing.

FITTED WITH VOIGTAR F/3.5, COMPUR-RAPID £9 : 0 : 0



A MINIATURE MARVEL

for 16 pictures on V.P. film.

Fitted with F/2.9 SCHNEIDER LENS in Rapid Compur

£6:19:6

or

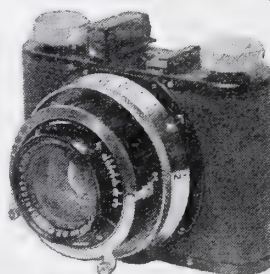
F/2 Xenon Lens Model at

£12 : 17 : 6

E.R. Case, 17/6,

Filter, 12/6,

Special Pamphlet free.



CALLERS, MAKE SURE YOU REACH

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

"THE YACHTING WORLD"

AND MOTOR BOATING JOURNAL
EVERY FRIDAY

6d.

THE "NEW" ROLLEIFLEX in STOCK!



Call and examine
this latest development
in . . . **MINIATURE
REFLEX CAMERAS**

**WANTED — Miniature
Cameras in Part Ex-
change. Best allowance
on your apparatus.**

**SEE OUR CLOSE-OF-
SEASON BARGAINS**

BRADY & MARTIN LTD
29, MOSLEY STREET
NEWCASTLE UPON TYNE

Telephone: Newcastle 20849.

Agents for all

MINIATURE CAMERAS
LEICA, CONTAX, EXAKTA, Etc.

T. SISTERSON

HIGH STREET, FELLING, GATESHEAD
DEFERRED TERMS. EXCHANGES.

**GET New and Second-
hand Cameras
FROM BEST POSSIBLE ALLOWANCES.**
Give us a call, or send for lists.
F. E. JONES 3, Breeze Hill,
LIVERPOOL, 9

"THE MOTOR CYCLE"

The Motor Cyclist's Newspaper.
Every Thursday.

3d.

CAMERAS AND LENSES

UNUSED Compass Camera, and Exakta Model III for films and plates, f/3.5 Zeiss Tessar, with several accessories and handsome case; offers invited.—Box 3427, c/o "The Amateur Photographer." [9111]

LATEST Contax II, f/2 Sonnar, £35, or with f/3.5 Tessar, £30; Plate Back, 6 slides, focussing screen, etc., for above, £6.—Photographer, 296, Shields Rd., Glasgow. [9118]

SUPER Ikonta 2½×1½, Tessar f/3.5, range-finder, Compur to 1/500th, Proxar supplementary lens, filter, £13; cost £20; deposit system.—Davies, Gables, Hendrefoilan Rd., Swansea. [9120]

LEICA IIIa, f/2.5 Summar, as new, E.R. case, £31.—225, Woodmansterne Rd., London, S.W. 16. [9122]

DOLLY V.P., Meyer f/3.5, Compur, case, Optipod; new June, £5.—88, Hayes Way, Beckenham. [9125]

SUPER Ikonta, f/3.5 Tessar, Compur shutter, 16 on 3½×2½ film, complete with case; excellent condition; list price £19/5; bargain, £11/10.—Peacock, Northgate St., Devizes. [9126]

ENSIGN ½-pl. Reflex, f/4.5 lens, new blind fitted recently, £4/10, or near offer.—Russell Cafe, 1, Kenton St., W.C.1. [9129]

LEICA III, Summar f/2, E.R. case, universal V.F., Elmar f/6.3, 10.5 c.f., Elmar f/3.5, 3.5 cm., No. 1 filter, Valoy enlarger, Selis board, odd sundries; all excellent condition; lot £45.—Hill, 8, St. Andrews Square, Surbiton. [9130]

5-CM. Chromium Elmar Lens, new condition, £6; Small Ensign Enlarger, for Leica lens, £2; cassettes, filter, angular bracket, tank, etc.—Russell, 4, West George St., Glasgow. [9076]

CONDENSER Lenses, 5-in. diameter, 6/6 each, post paid.—The Mogophot Company, 34, Hereford Rd., London, W.5. [9094]

16-IN. Busch Bis-Telar Series II f/7, 2-in. flange, £5/10.—Mearns, 78, Novar Drive, Glasgow, W.2. [9102]

ELMAR 13.5-cm., coupled for Leica, £9.—Simpson, Longmire, Troutbeck, Windermere. [9117]

HEKTOR 13.5, new in July last, £13/10.—MacLean, 35, Parkhurst Court, N.7. [9124]

CINEMATOGRAPH APPARATUS

21/- Illustra Standard Projector, with Auto-rewind, two spools, for all mains.

25/- Motors to, run all projectors, Universal A.C. and D.C.; many available at 25/-.

27/- Bijou Projector for 9-mm. films, for mains, battery, with lenses and take-up.

39/- Screen, with super silver non-directional surface, 72×48 in., used 3 days, worth 60/-.

30/- 35-mm. Standard Projector Head, with arms; one only at this price.

36/- Standard 35-mm. Camera, one only at 36/-; amazing opportunity.

THESE are just examples; there are hundreds of others; everything for movies, inspection invited.

ILLUSTR ENTERPRISES, 159, Wardour St. (facing Gaumont's, Oxford St. End), London, W.1. Gr.R. 6889. [9123]

200-B. Hugo Meyer Lens, £10/10, cost £21, or £8 without lens; Alef Camera, f/1.5 Meyer, speeds, L/case, photo-lamps, reflectors, etc., cost £26, accept £10/10; also bargain.—Routh, Yeadon, Leeds. [9055]

BOLEX D.A. 9-mm. and 16-mm. Projector, resistance, case, lamp, spools, 2 lenses, 400-ft. film, £3/10 unused subscription, Celfix beaded screen, 42×54 in.; as new; half-price £25; no offers.—Box 3416, c/o "The Amateur Photographer." [9075]

BELL-HOWELL Projector for sale, Model 129D, 16-mm., 750-watt; indistinguishable from new, complete with transformer, £55; cost £80.—Dobell, Viewlands, Perth 1542. [9077]

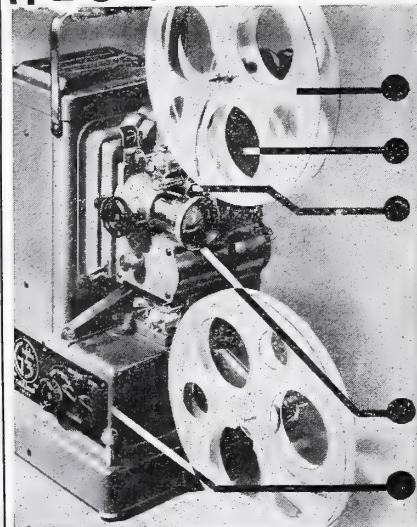
CINE-KODAK BB Junior 16-mm., f/1.9; as new, £10.—Lancashire, Conway Cottage, Seaford. [9089]

£50 Gebescope Model A, for silent or sound 16-mm. films; cost £95. Exchanges considered, Bolex G916, Super Ikonta 530/16P or similar.—Box 3419, c/o "The Amateur Photographer." [9091]

BOLEX G916 Projector, complete with resistance B and carrying-case; condition as new; a bargain, £32.—Box 3430, c/o "The Amateur Photographer." [9115]

paillard

BOLEX



POINTS OF SUPERIORITY

WITH MODEL G.3

1 Projects, with equal efficiency, 8 mm., 9.5 mm. and 16 mm. films.

2 Enclosed mechanism, entirely gear driven, not a single belt being used in the whole apparatus.

3 Precision optical system with Calex glass triple condenser and large-aperture lens ensures a remarkable luminosity, giving 165 lumens from 500-w. lamp using mechanism equivalent to a three-blade shutter. The 500-w. lamp is interchangeable with a 250-w. lamp (the latter costing only 21/-) giving a screen luminosity of 110 lumens.

Gate and pressure pads made of stainless steel throughout, minimising wear and ensuring long life to films.

4 2-in. lens fitted as standard. Interchangeable lenses of varying focal lengths are available.

5 All controls conveniently placed on right-hand side of operator. Independent lamp and motor switches.

Model G.3. Other features include: Rapid motor rewind, "still" pictures and "reverse" mechanism. Powerful air cooling. Interchangeable lamps, 500-watt or 250-watt (the latter only costing 21/-). Fitted 2-in. lens and 500-watt lamp, with resistance .. £52 : 10 : 0

Model G.916. As above, but for 9.5 and 16 mm. films..... £45 : 0 : 0

New Model DA.37, for both 9.5 and 16 mm. films. Mechanism equivalent to a three-blade shutter, gives perfect flickerless projection. Fitted 40-mm. lens, with resistance .. £29 : 17 : 6

MANY OTHER MODELS.

Write for details to Dept. A.P.

CINEX LIMITED,

70, High Holborn, London, W.C.1

HIRE YOUR 9.5mm. Films

from THE BROADWAY FILM HIRE SERVICE

because—

Majority of films detailed in the Pathéscope Catalogue are actually in stock.

All films are in good condition.

No coupons required.

Charges are moderate.

Films reserved at no extra charge.

Postage is free.

BRUCE'S LTD.
BROADWAY, EALING, W.5

Tel: EALING 1033.

GAMAGES

SECOND-HAND BARGAINS

AGFA SPEEDET 2½×3½, f/4.5, in Compur shutter, D.A., in leather case. New £7 5s...	£6:0:0
4-pl. CAMEO, f/4.5 Aldis, in Compur shutter, double extension, rise and cross, D.V. finder, Ensign Posometer, 2 slides and F.P. adapter.....	£4:17:6
WIRGIN SPECIAL, 8 or 16 on 2½×3½, f/4.5 anastigmat, Promitor II shutter.....	£4:5:0
ENSIGN SELFIE 2½×3½, f/6.3 anastigmat, Shop-sold.....	£2:5:0
METRAPHOT EXPOSURE METER, for cine camera. Shop-sold.....	£1:10:0

EXCEPTIONAL OFFER of NEW BOX CAMERAS WITH DOUBLE LENS

All fitted with Rodenstock Lenses.
Brilliant Viewfinders.
Outstanding Value.

2½×3½ 8/6 | 12 on 2½×3½ 15/6
8 on 2½×3½ 10/6 | 16 on 2½×3½ 10/6

Post 4d. on each.

★ **GAMAGES MAKE THE
HIGHEST ALLOWANCE**
for cameras, binoculars, telescopes,
projectors, etc., in part exchange for
other photographic apparatus, and
give the easiest of easy terms.

GAMAGES, HOLBORN, LONDON, E.C.1

Telephone: Holborn 8484.

LANTERNS & ENLARGERS

LANCASTER
ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham. 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

PROJECTION Lantern by Newton, mahogany covered, slide-holder; excellent condition, offers.—Kellett, 24, York Place, Leeds, 1. [9056]

1-PLATE T.P. Imperial Horizontal Enlarger, f/8, 4 can be adapted, complete, 45/-; Ensign Midget Enlarger, from 3×4 cm. to 3½×2½, f/7.7, complete with lamps, cost over £6, 17/6 to clear.—Woolons, 254, Hendon Way, London, N.W.4. [9079]

LEICA Focomat Enlarger, Model I, £14/14; Leitz Elmar 9-cm. f/4 Lens, £10/10; both above are duplicated presents and are as new and unused.—Dr. Lord, Hamworthy, Dorset. [9127]

ACCESSORIES

SLIDES.—Rada Single Metal, most fittings available: V.P. 1/6, 3½×2½ 1/9, 4½×3½ 1/11, 5½×3½ 2/6, 6½×4½ 4/-, 45×107 mm. 1/10, 6×13 cm. 2/-, 9×12 cm. 2/3, 10×15 cm. 3/-; also F.P.A.'s and adapters adapting to smaller sizes; lists from Peeling & Van Neck Ltd., 4-6, Holborn Circus, E.C.1. [0018]

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

LEICA Telyt Reflex Attachment, 20-cm. lens, case; perfect; bargain, £30.—David Roberts, Welford-on-Avon, Stratford-on-Avon. [9000]

ELECTRO-BEWI, 45/-; Bee Meter, 2/6; Ross Euryscope, 2-in. f/3, Waterhouse stops, 12/6; Dallmeyer Pentac, 3-in. f/2.9, iris, sunk mount, 40/-.—Simpson, Longmire, Troutbeck, Windermere. [9070]

LEICA Universal View-finder, chromium; absolutely as new, 55/-.—Box 3424, c/o "The Amateur Photographer." [9108]

DEVELOPING Tank, daylight, Optochrom, 2½×3½, thermometer; as new; cost 37/6; 30/-.—2, Dean Rd., Croydon. [9112]

THREE Double Book Slides, 3½×2½ T.P. Reflex, 30/-.—Capt. Hatfield, Bottisham, Cambs. [9119]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0083]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Leica, Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—54, Lime St., London, E.C.3. [0015]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

WANTED.—Whole-plate Triple Extension Camera, or D.E. Sanderson; price and particulars to—Optical Exchange, 99, Waterloo St., Glasgow. [9006]

WANTED.—Latest Super Ikonta 530/15 UCPR, 4½×2½, with Albada finder.—Vaughan, Porch House, Haslemere, Surrey. [9010]

TRY "CINÉMART" FOR ALL CINÉ EXCHANGES SALES AND SERVICE

SALES AGENTS for ALL WELL-
KNOWN MAKES OF SILENT
and SOUND EQUIPMENT—

KODAK
BOLEX
BELL-
HOWELL
PATHE
ETC.

Phone:
NEWPORT
2751.

WRITE OR PHONE YOUR
ENQUIRY TO "CINÉMART"
76, BRIDGE STREET,
NEWPORT, MON.

SAVILLE'S

GUARANTEED BARGAINS

Leica IIIa, chromium, f/2 Summar. As new £35 10 0	
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new	£22 15 0
Leica II, black, f/3.5 Elmar and E.R. case.	£19 10 0
Ensign Roll Film Reflex, f/4.5 Aldis-Butcher. Very good order.	£4 19 6
Cine-Kodak Eight, f/3.5, filter and leather case. Perfect order	£7 10 0
Dekko, for 9.5-mm. films, f/1.9 Ross lens and leather case	£7 17 6
Cine-Kodak Model B, f/1.9 lens and leather case.	£13 19 6
Soho Reflex, 3½×2½, f/3.5 Dalmac, 3 D.D. slides, F.P. adapter and de luxe leather case. Unscratched	£14 10 0
T.P. Junior Special, f/3.5 Ross Xpres, revolving back, R.F. holder, 8 slides, 3 Ilford filters and leather case.	£11 10 0
A bargain.	

Part Exchange. Approval. Hire Purchase.

4, GOODRAMGATE,

YORK

Tel. 2700.

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
CINÉ APPARATUS.

Exchanges,
Generous Allowances.

BOND STREET, LEEDS

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange, Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

SALANSON LTD.

"Best in the West"

BARGAIN SELECTION ALL GUARANTEED

- 531 Super Ikonta, Model II, f/3.5 Tessar, Rapid Compur, E.R. case £19 10 0
- 3½×2½ Zeiss Nettar, f/4.5 Nettar, D.A. Compur, brown leather case £5 12 6
- Six-20 Kodak, f/6.3 anastigmat, canvas case £2 7 6
- 3½×2½ Agta Standard, f/4.5 anastigmat, ½ to 1/1000 sec. shutter, 3 slides, F.P.A., canvas case £3 17 6
- 5×4 Sanderson, f/6 Dallmeyer Carfac, 3 D.D. slides, leather case £2 10 0
- ½-pl. Pressman Reflex, f/4.5 Aldis, 6 slides, £3 17 6
- 4.5×6 cm. Ernemann Focal-plane, f/3.5 Tessar, F.P.A., leather case £8 15 0
- Pathe Motocamera de Luxe, f/2.9 Zeiss Triotar, leather case £7 17 6
- Pathe Home Movie Projector, super attachment and resistance £5 5 0
- Pathe Home Movie Projector, motor, super attachment and resistance £6 15 0
- Bolex Model D Projector, for 9.5-mm. and 16-mm. films, 250-watt lamp, resistance £19 17 6

HIGHEST EXCHANGE ALLOWANCES.

Deferred Terms Arranged. Large and Comprehensive Film Library.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

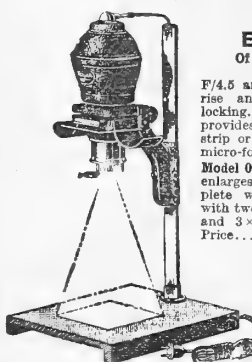
EXCHANGE AND WANTED

- WANTED.**—Small Projector for 35-mm. or 2½×2½, slides and films.—Details to: Large, Marshall, Alloa. [9051]
- WANTED.**—Voigtlander Brilliant, about f/7.7 lens, also Two Stands for studio lighting.—Lea-royde, Queens Rd., Ashton-on-Mersey. [9052]
- CONSOLE** Superhet Radio, record changer, extension speaker with remote control, new; exchange for f/2 Contax, Leica.—Box 3415, c/o "The Amateur Photographer." [9074]
- WANTED.**—Leica IIIa and case, cassette, No. 1 filter, Focomat I, F.P. 700 printing frame, Correx tank, trays, etc.; particulars to—Lambert, Popesgrove 3681, Thames Eyot, Cross Deep, Twickenham, No dealers. [9086]
- WANTED.**—Zeiss 42-mm. Type GR 5 Filter, 42-mm. Proxar, and distance meter.—E. R. Hallows, Nook, Bramley Rd., Bramhall, Cheshire. [9081]
- ROLLEIFLEX** wanted, latest 6×6 and accessories; lowest cash.—Hoffen, 5, Burleigh Rd., West Bridgford, Nottingham. [9084]
- WANTED.**—16-on-3½×2½ Ikonta, or equal, Compur, £5 maximum.—Poulton, 1, Great James St., London, W.C.1. [9085]
- WANTED.**—Zeiss Ikon 35-mm. Negative Viewer, Contax Developing Tank, or similar, Waist-level and Albada Finders.—Tassell, Clovelly Hotel, Church St., Fisherton, Salisbury. [9090]
- DAMS'** ½-pl. Changing-box and Developing Tank, both for flat films.—Dingle House, Magdalen Rd., Exeter. [9092]
- WANTED.**—Electric Enlarger for 2½ square, or larger.—6, Regent St., Halifax. [9095]
- EXCHANGE.**—T.P. ½-pl. Reflex and cash for 3½×2½.—H. Bradley, 102, Moss Grove, Liverpool, 8. [9097]
- WANTED.**—Projector 9.5, splicer, f/1.9 lens for Dekko.—5, Burlington Court, W.4. [9103]
- KERN-STEREO**, Homes or any other stereo camera using cine film wanted, with or without case and accessories.—Box 3431, c/o "The Amateur Photographer." [9121]

MATERIALS

- BRIGHTON.**—Photographic Materials of Superb Quality, very reasonably priced; Plates, Mounts, Films, Chemicals, etc.; interesting money-saving lists free.—Kimber's, 105, Queens Rd., Brighton. [0001]
- FREE Bumper Catalogue and Sample First Quality Materials.**—City Photo Works, Southampton. [0002]
- HAYHURST.**—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/7, postages free.
- HAYHURST.**—Big Value Sample Bromide Paper H and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]
- ATTWOOD PHOTO WORKS**, Hadleigh, Essex. A Phone, Hadleigh 58238.
- SATISFACTION** Guaranteed, all post paid; catalogue free.
- FINEST** Chemicals: Amidol 1/-, Metol 1/3, Hydroquinone 9d., Pyro 1/-, Pot. Brom. 3d. oz. POSTCARDS, all grades, first quality, 25 1/-, 50 1/9, 100 3/-, 250 6/6, 500 12/-, 1,000 21/-.
- ATTWOOD** Papers, all grades: 3½×2½ 2/-, 4½×2½ 2/10, ½-pl. 3/-, ½-pl. 6/-, 8½×6½ 8/6 gross; all sizes in stock; Flat Films, 600 and 2,000 H. & D.: 3½×2½ 1/6, ½-pl. 1/9, P.C. 2/3, ½-pl. 2/9, whole-plate 5/- dozen. [0025]
- BACKGROUNDS.**—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]
- "DAILY EXPRESS,"** First Prize, £300 won on our Bromide de Luxe.—Burt's.
- BURT'S** for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.
- BURT'S** Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.
- BURT'S** Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2½ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026]
- ALLENS.**—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.
- ALLENS.**—Trade Card for Finishers' List and a free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

Enlarging time is here again and
THE NORSE TRADING CO., LTD.
offer you the finest value in 'Quality'
Enlarging apparatus.



RAJAH ENLARGERS

Of precision design and construction.

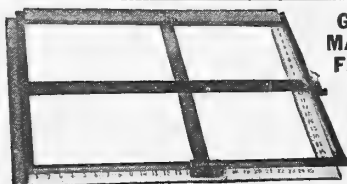
F/4.5 anastigmat, one-hand lever rise and fall, with automatic locking. Universal negative carrier provides for the insertion of either strip or single negatives. Helical micro-focussing and orange cap.

Model 0, up to 4×4 cm. negatives, enlarges 2 to 8 times linear, complete with single condenser and with two metal masks for 35-mm. and 3×4 cm. films.

Price..... £8 8 0

Model IIE, up to 6×6 cm. negatives, complete with double condenser and one metal mask 6×6 cm. .. £11 10 0

Model IIIB, up to 6.5×9 cm. negatives, complete with double condenser £15 15 0



GNOME MASKING FRAMES

An indispensable accessory for use with above enlargers. These frames are constructed entirely of heavy gauge metal finished in attractive black crystalline lacquer, the baseboard being white enamelled and graduated in inches.

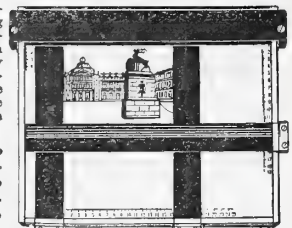
Gnome Standard, with two adjustable bands and giving a fixed white margin of 3/16ths of an inch.

For all sizes up to 10×8 in. 22s. 6d.
For all sizes up to 12×10 in. 27s. 6d.
For all sizes up to 16×12 in. 49s. 6d.

GNOME DE LUXE

With four adjustable bands, having the special advantage that this can be adjusted to any intermediate distances and will give a uniform white border of any width up to 1½ in.

For all sizes up to 10×8 in. 37s. 6d.
For all sizes up to 12×10 in. 47s. 6d.
For all sizes up to 16×12 in. 82s. 6d.



GNOMATIC STANDARD

An addition to the range of Gnome Masking Frames, the Gnomatic Standard is designed for use with automatic enlargers, and is fitted with two adjustable bands. The frame is constructed entirely of metal in black crystalline lacquer, the adjustable bands being graduated in inches.

For all sizes up to 10×8 in. 29s. 6d.
For all sizes up to 12×10 in. 42s. 6d.
For all sizes up to 16×12 in. 60s. 0d.

GNOMATIC DE LUXE

This frame is also designed for use with automatic enlargers and due to the adjustable top portion of the frame, a white margin may be obtained of any width up to 1½ in.

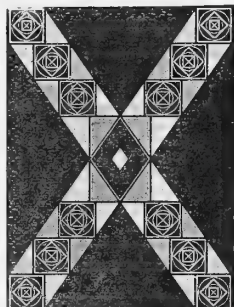
For all sizes up to 10×8 in. £2 17 6
For all sizes up to 12×10 in. £3 17 6
For all sizes up to 16×12 in. £5 10 0

EXACT Focussing Negative

With very fine engraved dots, lines, etc., for critical focussing of negative in enlargers.

Leica size.....1s. 3d.
2½×2½.....1s. 3d.
2½×3½.....1s. 6d.
½-plate.....2s. 0d.

Obtainable at all good class dealers or for complete catalogue write to:



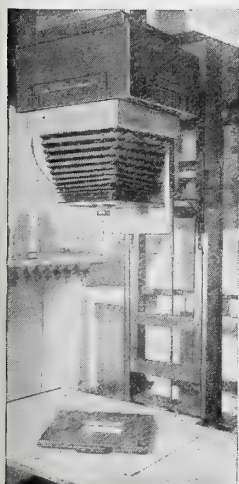
THE NORSE TRADING CO. (London), Ltd.
37, RATHBONE STREET, LONDON, W.1

A. ADAMS & Co.
LTD.

Makers of the Renowned MINEX REFLEX and STUDIO REFLEX CAMERA.

THE NEW

Minex Vertical Enlarger



Strongly
Constructed.

Best
Workmanship
and Materials.

Quick
Manipulation for
the Advanced
Amateur and
Professional
Photographer.

Prices—Whole-plate

FITTED FOR HALF-WATT LAMPS £25
FITTED WITH MERCURY VAPOUR OUTFIT £43

122, WIGMORE ST., PORTMAN SQUARE, LONDON,
Telephone Welbeck 3215. W.1

WHAT!

WHY THE AMAZEMENT?
WHY THE SURPRISE?
REGULAR PASSERS-BY ARE
USED TO OUR SENSATIONAL
SECOND-HAND OFFERS, BUT
WE MUST TELL THE WORLD.

EVERYTHING GUARANTEED TO BE IN TOP
CONDITION, AND AVAILABLE FOR
CASH, EXCHANGE, OR DEFERRED TERMS.

Reflex-Korelle, f/2.8 Tessar, F.P. shutter, 1/10th to 1/1,000th sec., extension tube, filter and E.R. case. Cost about £22. **£13:13:0**

Voigtlander Inos II, f/4.8 Skopar, 8 or 16 on 116, Compur to 1/250th sec., D.A. Cost £9. **£5:12:6**

Baldi 16 on V.P., f/2.9 Trioplan, Compur Rapid, 1/100th sec., Cost £9 7s. 6d. **£6:0:0**

Baldar 16 on 120, f/3.5 Trioplan, Compur to 1/300th sec., Cost £7 12s. 6d. **£5:0:0**

Etna, D.E., f/4.5 Tessar, Compur to 1/200th, roll-holder. Cost £20. Indistinguishable from new **£9:0:0**

Sanderson Regular i-pl., f/4.5 Zedellar, Compur to 1/200th sec., 2 D.D. slides, case. **£3:10:0**

Brilliant, f/6.3 anastigmat, E.R. case, yellow filter. As new. Cost £4 14s. **£3:0:0**

Kodak Range-finder Roll Film 20, f/6.3 anastigmat, Kodamatic shutter, 1 to 1/100th sec., rising front. Perfect. Cost about £18 15s. **£1:15:0**

Leitz Rapid Winding Device, Senoachrom. Cost £3 14s. 6d. As new. **£2:5:0**

Contessa Nettel i-pl., f/6.3 Tessar. Compur to 1/250th sec., D.E., rising and cross. 6 slides, F.P. adapter. **£3:0:0**

Weston Universal Exposure Meter. As new. Cost £5 19s. **£3:12:6**

Filmarius I, for Contax lens, single condenser. List £8. Shop-soiled only. **£6:6:0**

Filmarius III 3 1/2 x 2 1/4, anastigmat f/4.5, iris, uncut film-holder, enlarges to 7 times. List £17 17s. Shop-soiled only **£15:0:0**

Pelling & Cross

Welbeck 85, BAKER ST., W.1 Business: 9 a.m.—7 p.m.
9682.

Bay EMPIRE BRAND

BROMIDE & GASLIGHT PAPERS

FIRST QUALITY	Size.	6		12		36		72		144	
		Sheets	Price	Sheets	Price	Sheets	Price	Sheets	Price	Sheets	Price
BRITISH Throughout.	3 1/2 x 2 1/4	—	4d.	10d.	1/6	2/6	2/6	10/6	2/6	2/6	2/6
	4 1/2 x 3 1/2	—	5d.	1/2	2/-	3/9	3/9	12/6	2/6	2/6	2/6
	4 1/2 x 3 1/2	—	6d.	1/4	2/4	4/1	4/1	12/6	2/6	2/6	2/6
	5 1/2 x 3 1/2	—	8d.	1/3	3/2	5/8	5/8	12/6	2/6	2/6	2/6
BRITISH Throughout.	5 1/2 x 4 1/2	7d.	1/-	2/7	4/8	8/6	8/6	12/6	2/6	2/6	2/6
	8 1/2 x 6 1/2	11d.	1/8	4/8	8/6	15/6	15/6	12/6	2/6	2/6	2/6
	10 x 8	1/3	2/4	6/9	12/4	22/6	22/6	12/6	2/6	2/6	2/6
	12 x 10	1/8	3/2	9/2	17/6	33/9	33/9	12/6	2/6	2/6	2/6
BRITISH Throughout.	15 x 12	2/7	8/-	14/3	26/8	51/-	51/-	12/6	2/6	2/6	2/6
	20 x 16	4/7	9/-	26/-	51/-	99/-	99/-	12/6	2/6	2/6	2/6

POSTCARDS, 2/9 100, 22/- 1,000

GLOSSY, SEMI-MATTE, MATTE, Soft, Normal, Vigorous and Extra-Vigorous.
Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY FRIDAY 4d.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20x16 6/3 dozen, 15x12 4/3; 12x10 7/3 36 sheets, 10x8 5/-; whole-plate 3/3, 9/6 gross; 1-pl. 2/-, 5/9 gross; 1-pl. 3/6, 1 1/2 3/6, 3 1/2 2/6 gross, 12 gross 21/6.

KALTON Postcard Folders, heavy-weight tuck-in: 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.

KALTON Gaslight Paper: 1 1/2 x 2 1/4, 1/6 gross; 3 1/2 x 2 1/4 1/6 72 sheets, 2/6 gross; 4 1/2 x 2 1/4 and 1-pl. 2/- 72 sheets, 3/6 gross; 1-pl. 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: 1-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1-pl., 3 dozen 5/-, backed 5/9; 3 1/2 x 2 1/4, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1 1/2 x 2 1/4, 9/- dozen; 3 1/2 x 2 1/4, 9/-; 2 1/2 x 4 1/4, 11/-; 6 exposures: 3 1/2 x 4 1/4, 18/-; 5 1/2 x 3 1/4, 21/-.

KALTON Film Packs, H. & D. 350: 3 1/2 x 2 1/4, 3 packs 5/3; 1-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: 1-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; 1-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3 1/2 x 2 1/4, 4 dozen 5/4; 1-pl., 3 dozen 5/3; 1-pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1 1/2 x 2 1/4 and 3 1/2 x 2 1/4, 10/- dozen; 2 1/2 x 4 1/4, 12/-; 6 exposures, 3 x 2, 8/6.

KALTON Film Packs, H. & D. 2,700: 3 1/2 x 2 1/4, 3 packs 5/9; 1-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10x8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; 1-pl., 2/-, 6/6 gross. [0009]

MOUNTS.—Heavy Quality Postcard Folders, 2/- 100, 10/- 1,000; Mounts, white, grey, brown, 10x8, 1-pl., 7/6; 12x10, whole-plate, 10/6 100; Illustrated List and samples free; special—Sample selection 9 Postcard Folders, 6d.—Crown Manufactory, Rotherham. [8790]

35-MM. Eastman Super X Panchromatic for Leicas, etc.; guaranteed perfect condition, 25 ft. 2/6, 50 ft. 5/-; any lengths supplied, postage 4d.—Spivey, 165, Lynton Rd., Acton, W.3. [8763]

"CHAMPLIN 15" Developer.

PROPERLY made by expert chemists, available in concentrated solution to make 20 oz. of developer, price per bottle, 3/6, postage 6d.

SALTER & SON, Photographic Chemists, Castle St., Shrewsbury. [9128]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

PHOTOGRAPHS WANTED

NEGATIVES of New York, U.S.A. and South America, views, people, etc., 1/- paid for every negative retained.—Fox Photos Ltd., 6, Tudor St., E.C.4. [9060]

TURNER'S CAMERA EXCHANGE HAVE STOCKS of the NEW ROLLEIFLEX



NEW FEATURES:

Automatic Film Wind which sets shutter, prevents double exposures, sets new built-in delayed action device.

No Red Window—film stops automatically at No. 1.

f/2.8 Finder Lens.

Improved controls and focussing hood, D.V. finder and all Rolleiflex well-known features.

Price, with f/3.5 Zeiss Tessar lens and Rapid Compur shutter,

£31:5:0

E.R. case, 37/6.

NEWCASTLE -ON- TYNE
9, PINK LANE Phone 22655

TO MINIATURE CAMERA ENTHUSIASTS

35-mm. Super-speed Fine Grain Film, 40 ft. 5/6, carriage paid; also Metal Spools, 1/6 each.

B. S. PRODUCTIONS, 1, Mitre Court, Fleet Street, E.C.4

The Complete 9.5 mm. Cinematographer

By HAROLD B. ABBOTT

CLOTH BOARDS

Size 7 1/2 x 5 in. 260 pages
PRICE 5/- net By post 5/4

From all leading Booksellers,
or direct from the Publishers

ILIFFE & SONS LTD.
DORSET HOUSE, STAMFORD STREET
LONDON, S.E.1

BUTCHER

Curnow & Co. Ltd.

33/35, Tranquil Vale, BLACKHEATH, S.E.3
Phone: LEE GREEN 0046/0047.

And at 121, Station Road, SIDCUP, KENT
Phone: FOOTS CRAY 1088.

South-East London's Leading Dealers

Enlarging Apparatus—Lanterns—Flood-
lighting Equipment—and All Accessories
for Winter Photography in stock.

CAMERA SNIPS

Ica Atom V.P. Plate, f/4.5 Zeiss Tessar, Compur, 6 slides, F.P. adapter, leather case. £4 10 0
Ica Bebe 3½×2½ Plate, f/4.5 Zeiss Tessar, Compound shutter, 11 slides, case. £4 17 6
Exakta Multispeed Lever-wind Model B, f/3.5 Zeiss Tessar £18 10 0
Voigtlander Prominent 8 or 16 on 3½×2½, coupled rangefinder and exposure meter, f/4.5 Heliar, D.A. Compur, leather case. A real gem. Cost £26 5s. As new £18 10 0
N. & G. Sibyl 3½×2½ Roll Film, f/4.5 Ross Xpres. Cost £23 £6 0 0
Ikoedex, 12 pictures 2¼ square, f/4.5 Novar, Compur £7 10 0
Dolly V.P. Roll Film, f/3.5 Meyer, Compur shutter £4 10 0
T.P. Royal Ruby Reflex 1-pl., drop baseboard, all movements, Dallmeyer Stigmatite f/6. £4 10 0
Super Ikonta 3½×2½, f/3.5 Zeiss Tessar. £18 10 0
3½×2½ Salex Speed, focal-plane shutter, f/4.5 Ross Xpres, 4 slides, F.P. adapter. £4 15 0
Various Cheap Snips in folding roll-film cameras, lenses, etc. State requirements. Exchanges.
Materials List free.

CITY PHOTO WORKS
119, Eastbourne Rd., SOUTHPORT

BARGAIN CORNER

Zeiss Contax I, Tessar f/2.8. £22 0 0
Zeiss Super Ikonta 530/15UCp, E.R. case £14 10 0
Kodak Regent, Tessar f/4.5, coupled rangefinder. £13 10 0
Zeiss Nettar, f/4.5, 515/2DT. £4 0 0
Kodascope 8-30 Projector. £6 0 0
Zeiss Ikonta 3½×2½, Tessar f/3.8, Compur £9 0 0
Zeiss 16-mm. 100-watt Projector. £11 0 0

MARTIN, Chemist, SOUTHAMPTON

JUST IMAGINE!!!

A few shillings a week and that Contax or Super Ikonta is yours—your own camera will cover the first payment—no harsh formalities and personal attention to everyone. Why not write to-day.

Phone: EAST 0732.

BRADSHAW'S 31 HYDE ROAD, GORTON, MANCHESTER

SEE THE NEW ROLLEIFLEX

AT
McKECHNIE'S 5 CASTLE STREET, EDINBURGH 2
Miniature Camera Specialist

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, 3½×2½ 1/9, 4½×2½ and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS 1/3 per doz., 6 for 9d., same negative, singles 2d. each; prices as previously listed; Developing and Printing; all photographic work undertaken; trade catered for.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [6846]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

L.C.C. Evening Classes in Modern Practical Photography.—Tuesdays, Holloway Literary Institute, Hilldrop Rd., N.7; Wednesdays, Putney Literary Institute, Mayfield School, West Hill, Putney, S.W.18; Thursdays, Hammersmith Literary Institute, 50, Brook Green, Hammersmith; Fridays, John Woolman Settlement Adult School, Roscoe St., Bunhill Row, E.C.1; fee for 9 months' course, 7/6, commencing September 28th. [8823]

EVENING Class.—Instructed by John H. Gear, Hon. F.R.P.S., Wednesdays, 6.30-8. Commencing 29th September; Practical tuition; General Photography, Miniature Cameras, Bromoids, etc., 3 months 15/-; syllabus, write—Manager, Cripplegate Institute, Golden Lane, E.C.1 (3 minutes Aldersgate St. Met. Station). [8827]

"PHOTOGRAPHY for You," a practical course that will increase your interest and enjoyment; each Tuesday at 7.45 p.m.; low fees, join now.—Dalston Literary Institute, Colvestone Crescent, E.8. [8976]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

S.S.S.—Statham's Superior Speciality: Enlargements of every description; Postcards 2d. each, 1/6 per doz.; lists on application.—31 and 31a, Somerset St., Brighton, 7. [0030]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7349]

SUPERIOR Enlargements, moderate charges, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [8942]

GLAZED Enlargements: ¼-pl., postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [9044]

20×16 2/3, from negative, post 3d.—67, Kemp St., Manchester, 4. [9064]

10×8 Enlargements, 1/-; Sepia 1/3; Oil-coloured 2/3; Copying 1/-.—Holmes's Studio, Shoe-buryness. [9088]

SITUATIONS VACANT

EXPERIENCED Mechanics and Improvers wanted for camera repairs; permanent full-time job to suitable applicants; apply stating age, experience and rate required to Peeling & Van Neck Ltd., 6, Holborn Circus, E.C.1. [9065]

YOUNG Lady Models required, figure and costume work.—Box 3414, c/o "The Amateur Photographer." [9073]

YOUNG Ladies, 18-21, modelling, tallish, good figure, attractive; write fully. Photographer, South London, interview.—Box 3428, c/o "The Amateur Photographer." [9113]

THESE Must be Sold!

We need the space for the
New 1938 Models.

Dekko 9.5-mm. Cine Camera, f/3.5. As new £6 5 0
Dekko 9.5-mm. Cine Camera, f/2.5. As new £7 2 6
Ditmar 9.5-mm. Cine Camera, f/2.8. Unmarked £10 0 0
Kodak 16-mm. BB Junior, f/3.5 Cine. Good condition. £11 17 6
Keystone 8-mm. Cine Camera, f/3.5. Perfect £8 7 6
Compass Camera, new model. A snip. £21 0 0
Kodak Regent, a super camera, Tessar f/4.5 and case. £15 10 0
Rolleiflex Auto., recent model, in case. A bargain £16 2 6
Selfix 220, f/4.5, Prontor shutter. As new £4 10 0
Pathoscope Imp Projector, complete. £5 5 0
Keystone 8-mm. Projector, whole outfit £13 0 0
Eumig 16-mm. Projector. Really a bargain £19 19 0
Dekko, complete outfit, including Camera and f/2.5 lens, projector, screen, etc. £10 0 0
Sixtus Exposure Meter. Guaranteed. £4 0 0
Optochrom Green Filter, 42-mm. Each. 12s. 0d.
Optochrom Green Filter, 37.5-mm. Each 10s. 0d.
Zodel Lens Hood, collapsible and adjustable 5s. 0d.
Goerz ¼-pl. Tenax Roll Film, Dogmar f/4.5 £4 10 0
Baldi, f/3.5 Meyer and Compur shutter. Bargain £4 10 0

H. H. SHARLAND
9/10, THAVIES INN,
HOLBORN CIRCUS, E.C.1
CENTRAL 6751.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including:—

Leica, Super Ikonta,
Rolleicord, Rolleiflex,
Exakta, Makina,
Super Nettel, Contax,
Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS 108, OLDHAM ROAD, MANCHESTER, 4

PHOTO SUPPLIES

The South Wales Sound Specialists

GEBESCOPE—AMPRO
DEMONSTRATION THEATRE

T. P. MARTIN, M.P.S., 21, High St., Cardiff.

EVERY DAY we DESPATCH

High-class Developing and Printing.

All Films Developed, 4d.; Printing, 3½×2½, 1/- doz.; 4½×2½, 1/6 doz.; Postcards 2d. each; Large Prints, 7×5, 6d.; 3½×2½ Enlargements from Miniature Negatives, 1/6 doz.
VERARD Studios, 91 Lupus St., SW1



THE NEW PRACTOS

Exposure Meters—Easiest to use. For Stills and Cine. The Practos is the latest and most reliable Optical Exposure Meter. Scientifically designed and specially accurate for Interior and Colour work. Film speeds up to 5,500 are marked in both H. & D. and Scheiner values.

Model II, with Sky-blue View-finder..... 27/6
Model I (without Finder), ditto..... 22/6
"Junior" Model 15/-
All in Leather Cases.

GARNER & JONES LTD. GOLDEN SQUARE, W.1.



The best way of carrying your Leica, Contax and all miniature cameras. Screws securely into tripod bush, cannot come undone. Sure protection against accident and theft. Consists of chromium snake chain, screw and locking screw. Beautifully finished throughout.

PRICE 9/6

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

Also at 47, Berkeley St., W.1, and 43, Kensington High St., W.8

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and $3\frac{1}{2} \times 2\frac{1}{2}$, 8 exposures, 1/2—No. 116 ($2\frac{1}{2} \times 4\frac{1}{2}$) 1/6— $4\frac{1}{2} \times 3\frac{1}{2}$ 1/3— $5\frac{1}{2} \times 3\frac{1}{2}$ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- dozen— $8\frac{1}{2} \times 6\frac{1}{2}$ enlargements, 4/- dozen, 2/9 $\frac{1}{2}$ dozen— $6\frac{1}{2} \times 4\frac{1}{2}$ enlargements, 2/6 dozen, 1/6 $\frac{1}{2}$ dozen; extra charges for assorted negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

Get your
Rolleiflex or Rolleicord
from
DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

Generous allowance for
your present camera.

DUNDEE BARGAINS

Kodak Special Ia, f/6.3, Compur..... 4 gns.
Etui C.D.V., Tessar f/4.5, Compur..... 10 gns.
Kodak Regent, as new..... £16 0 0
Foth $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5, D.A., 3 speeds..... 47s. 6d.
Kodascope B, resistance and case..... £30 0 0
Graflex 1a Roll Film, f/4.5 Cooke Aviar. Cost £35 £15 0 0

LINDSAY'S, 3, CASTLE STREET, DUNDEE

MINIATURE CAMERA BARGAINS

Contax II, Sonnar f/2. As new..... £37 10 0
Contax I, Tessar f/2.8, slow speeds, filter, E.R. case. As new £22 10 0
Rolleiflex, Auto., Tessar f/3.5, Rapid Compur, filter, E.R. case. As new..... £16 18 0
Kine-Exakta, Tessar f/2.8. As new..... £27 10 0
Dollina III, Xenon f/2, Rapid Compur. E.R. case. As new £18 10 0
Dollina II, Cassar f/2.9..... £9 17 6
Super Baldina, Meyer f/2.9, E.R. case. As new..... £10 17 6
Super Sports Range-finder Dolly, Xenar f/2.5, Model C. As new £13 17 6
Plantel Makinette, f/2 Supracomar, filter, lens hood, soft purse. Nice condition..... £12 12 0
Certix $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5, Compur. As new..... £5 0 0
Super Ikonta $2\frac{1}{2} \times 2\frac{1}{2}$, Tessar f/2.5, release on camera body. As new..... £18 18 0
Super Ikonta $2\frac{1}{2} \times 1\frac{1}{2}$, Tessar f/3.5..... £13 17 6

Specialist in the processing of Miniature Films.

Demonstrations and personal service.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: LEE GREEN 0632.

IN THE PROVINCES



THE NEW ROLLEIFLEX

With Revolutionary Features
This amazing camera has many improved features. The new Rolleiflex is a masterpiece of Camera construction. We cannot enumerate here all the revolutionary features embodied in the new camera. We invite all local amateur photographers to inspect the new Rolleiflex without the slightest obligation.

Call and see us.

THE ROLLEIFLEX SPECIALISTS IN YORK

COVERDALES

19, PARLIAMENT STREET, YORK

STANDARD

ELECTRIC DARK-ROOM LAMPS

Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. Postage 3d.

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

ROBINSONS FILM LIBRARIES

2,000 REELS—9.5 & 16 mm.

Full particulars post free.

MANCHESTER HOUSE, LOWESTOFT, S.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd., or City Sale and Exchange (1929) Ltd.

EXCHANGE

YOUR STILL CAMERA
FOR A MOVIE CAMERA OR

PROJECTOR

Exceptional allowances are made by

GALLOWAYS

PHOTOGRAPHIC CHEMISTS

VICTORIA SQUARE Opposite G.P.O. Phone MID. 5670.

BIRMINGHAM

G. E. BECKETT & CO.

BARGAINS IN SHOP-SOILED AND SECOND-HAND CAMERAS.

Retina, f/3.5 Xenar. Shop-soiled only..... £8 2 6
Six-20 Duo, chromium, f/4.5 in Compur. New condition. Used once only..... £7 19 6
Goerz Tenax, $3\frac{1}{2} \times 2\frac{1}{2}$, f/3.5 Dogmar, Compur shutter, D.E., 4 slides, velvet-lined case. In good condition..... £8 9 6
Leica Model II, black, f/2.5 Hektor, E.R. case. As new £23 17 6
Makina II, f/2.9 Plaubel, coupled range-finder, 3 slides, F.P. adapter, velvet-lined case. Good condition £27 0 0
Contax Model I, f/2.8 Tessar. In absolutely new condition £24 18 6
Dallmeyer Speed Reflex, $4\frac{1}{2} \times 6$ cm., f/2.9 Pentac, 1/10th to 1/500th, T. and B., 3 double plate-holders, F.P.A., magnifiers, D.V. finder, screw-in filter, leather case. Cost over £38. Excellent condition..... £19 17 6

PART EXCHANGE. HIRE PURCHASE

77-79, Oxford Road

MANCHESTER, 1

'phone: ARDwick 2232, Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

BEST RESULTS with difficult work!

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
LEAMINGTON SPA.

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Ciné Specialists.
54, ALBION PLACE, LEEDS, 1

Phone: 38261.

Open all day Saturday.

For up-to-date service—modern apparatus and expert advice

MIDLAND CAMERA Co. Ltd.

106 Granby Street
LEICESTER

Rhaco VIEW-FINDER

The "Rhaco" View-finder has immense advantages over the ordinary direct-vision finder as usually fitted to hand cameras. A large, brilliant image may be seen, precisely as it will appear on the negative, when the camera is held at eye-level. State make of camera when ordering.10/-



Rhaco FINDER MAGNIFIER

The "Rhaco" View-finder Magnifier enables the user of any folding camera fitted with the usual small brilliant reflecting finder to see the image considerably magnified. It can be instantly clipped on to the finder of any small roll-film or plate camera and focussed to suit the sight of the user.

Model I, to fit on reflex finder 1 in. square, or smaller, 6/-



Rhaco LENS HOOD AND FILTER

The "Rhaco" Combined Lens Hood and Filter Holder can be quickly attached to any ordinary lens mount. The Orthoplan Filter is unmounted and can easily be removed when not required, thus allowing of the lens hood being used without the filter.

PRICES:
Model I, to fit lens hood 1 in. to 1 1/2 in. diameter, including Orthoplan green or yellow filter and leather case12s. 6d.
Model II, to fit lens hood 1 in. to 1 1/2 in. diameter13s. 9d.
Model III, to fit lens hood 1 1/2 to 1 3/4 in. diameter18s. 9d.
Obtainable from all Photographic Dealers.

SANDS HUNTER & Co. LTD., 37, BEDFORD ST., STRAND, W.C.2

TO D & P TRADE FINISHERS

for Superior Quality Results insist on
OUR NEW GASLIGHT DE LUXE PAPER

3 1/2 x 2 1/2 SIZE is ONLY 2/- PER GROSS (for quantities).
Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of
EVERYTHING for the FINISHER
Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrotype Plates, etc., etc.

ALLENS 162, OLDHAM ROAD, MANCHESTER, 4

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd., or City Sale and Exchange (1929) Ltd.

"The Amateur Photographer." 22/9/37. SPECIAL NOVICES' COMPETITION

Title.....

Name and address.....

This Coupon to be affixed to back of print.

THE SCOTTISH Miniature Specialists



The New **ROLLEIFLEX** as described on the front cover is on view in our showrooms.

Orders by post will receive immediate attention.

We also have good stocks of the old model at £25 and several good second-hand ones.

And a **MINIATURE PROCESSING SERVICE PAR EXCELLENCE AT**

J. B. WATSON'S
3, FREDERICK STREET, and
13/15, SHANDWICK PLACE,
EDINBURGH

INDEX TO ADVERTISERS:

E.	LONDON.	page
Ilford Ltd.	Cover iv, 14
E.C.		
B.S. Productions	32
Camera Co., The	7
City Sale & Exchange (1929) Ltd.	2, 3, 5, 9
Dollond & Aitchison Ltd.	36
Gamage, A. W., Ltd.	30
Journalistic Photo Distributors Ltd.	23
Peeling & Van Neck, Ltd.	10
Schneider's	25
Sharland, H. H.	33
W.C.		
Agfa Photo Ltd.	23
Camera Productions Ltd.	22
Cinex Ltd.	29
Dollond & Aitchison Ltd.	36
Ensign, Ltd.	15, 25
Hunter, R. F., Ltd.	Cover i
Kodak Ltd.	Cover ii
Lewis, R. G.	18
Miscellaneous Trading Co., Ltd.	28
Royal Photographic Society	8
Sands Hunter & Co., Ltd.	22, 25, 28, 35
Service Co., Ltd., The	27
Westminster Photographic Exchange Ltd.	4
W.		
Actina Ltd.	24
Adams, A., & Co., Ltd.	31
Bruce's Ltd.	30
Compass Cameras Ltd.	8
Dallmeyer, J. H., Ltd.	19
Dollond & Aitchison Ltd.	36
Garner & Jones, Ltd.	11, 34
Gevaert Ltd.	12
Heaton, Wallace, Ltd.	Cover iii, 1, 34
Leitz (London)	17
Norse Trading Co., Ltd.	31
Pelling & Cross, Ltd.	32
Raines & Co. (Ealing), Ltd.	24
Soho, Ltd.	11
Starita, Rudy	24
Westminster Photographic Exchange Ltd.	4

W.	page
Zeiss, Carl, Ltd.	.. .. . 21
Zeiss Ikon Ltd.	.. .. . 16
N.W.	
Johnson & Sons (Mfg. Chemists) Ltd.	.. .. . 21
Pathoscope Ltd.	.. .. . 13
S.W.	
Automatic Coil Winder Co., Ltd.	.. .. . 10
Camera Co., The	.. .. . 7
Dollond & Aitchison Ltd.	.. .. . 36
Dufay-Chromex Ltd.	.. .. . 20
Everard Studios	.. .. . 33
"Robot"	.. .. . 6
St. James' School of Magic	.. .. . 22
Westminster Photographic Exchange Ltd.	.. .. . 4
S.E.	
Bell's	.. .. . 6
Butcher, Curnow & Co., Ltd.	.. .. . 33
Cobb, Leslie	.. .. . 34
PROVINCIAL, INCLUDING SCOTLAND AND WALES.	
ALTRINCHAM.	
Thornton-Pickard Mfg. Co., Ltd.	.. .. . 1
BATH.	
Harbutt's Plasticine Ltd.	.. .. . 22
BIGGLESWADE.	
Nuro Ltd.	.. .. . 20
BIRMINGHAM.	
Galloways	.. .. . 34
BRISTOL.	
Salanson, H., & Co., Ltd.	.. .. . 31
BROMLEY, KENT.	
Amateur Cine Service	.. .. . 21
CARDIFF.	
Martin, T. P.	.. .. . 33
Salanson, H., & Co., Ltd.	.. .. . 31
DUNDEE.	
Lindsay's	.. .. . 34
EDINBURGH.	
McKechnie, J. C.	.. .. . 33
Watson, J. B.	.. .. . 35
GATESHEAD.	
Sisterson, T.	.. .. . 29

HERTFORDSHIRE.	page
Welgard Supply Co.	.. .. . 12
ISLE OF MAN	
LEAMINGTON SPA.	
Granville Gulliman & Co., Ltd.	.. .. . 13, 34
LEEDS.	
Childe, George, Ltd.	.. .. . 34
Pearson & Denham (Photo) Ltd.	.. .. . 30
LEICESTER.	
Midland Camera Co., Ltd.	.. .. . 34
Osborne & Campion	.. .. . 34
LIVERPOOL.	
Jones, F. E.	.. .. . 29
Photo-Optics Ltd.	.. .. . 12
LOWESTOFT.	
Robinson's Cine and Photographic Service	.. .. . 34
MANCHESTER.	
Allens Photographic Stores	.. .. . 28, 33, 35
Beckett, G. E., & Co.	.. .. . 34
Bradshaw, H. A.	.. .. . 33
Mather, E., & Co., Ltd.	.. .. . 24
Wilkinson, J. A.	.. .. . 22
NEWCASTLE-ON-TYNE.	
Brady & Martin, Ltd.	.. .. . 29
Turner, J. H.	.. .. . 32
NEWPORT, MON.	
Newport Camera Exchange	.. .. . 24, 30
SHEFFIELD.	
Photo Trading Co., Ltd.	.. .. . 34
Sheffield Photo Co., Ltd.	.. .. . 26
SIDCUP.	
Butcher, Curnow & Co., Ltd.	.. .. . 33
SOUTHAMPTON.	
Martin	.. .. . 32, 33
SOUTHPORT.	
City Photo Works	.. .. . 33
SOUTH SHIELDS.	
Dinning's Camera Exchange	.. .. . 34
STECHEFORD.	
Criterion Ltd.	.. .. . 9
YORK.	
Coverdale, G., Ltd.	.. .. . 34
Saville, John, & Sons	.. .. . 30
MULTIPLE BRANCHES.	
Dollond & Aitchison Ltd.	.. .. . 36

BARGAINS AT DOLLONDS

DOLLOND & AITCHISON LTD.

ESTD. 1750.

Opticians to H.M. Government.

Let Us Send You Hire Purchase Form and Exchange Offer

NEW AND SECOND-HAND CAMERAS, ETC., ALSO AVAILABLE AT

2½ × 1½ V.P. Kodak Special, Tessar f/4.5, Compur, case. Good condition **£5:10:0**

3 × 4 cm. Picochic, f/2.9 anastigmat, Rapid Compur. Fair condition. **£6:15:0**

List £8 15s. 3½ × 2½ Etui, 10.5-cm. Tessar f/4.5, Compur, double extension, 2 D.D. slides, F.P.A., roll-film holder. Fair condition **£7:15:0**

35-mm. Dollina, f/2.9 Radio-nar, Compur. Good condition. Cost £11 15s. **£8:10:0**

3 × 4 cm. Kodak Pupille, f/3.5 Elmar, Compur. Fair condition. **£8:15:0**

3 × 4 cm. Dolly, f/2.8 Tessar, Compur. Excellent condition. List £11 17s. 6d. **£8:17:6**

3½ × 2½ Contessa Duroni, f/4.5 Tessar, Compur, double extension, plate back, 3 slides, F.P. adapter, 3 Distar lenses, pigskin case. Good condition. **£9:10:0**

4½ × 3½ Zeiss Nixe, for roll film and plates, double extension, 13.5-cm. Tessar f/4.5, delayed Compur, 3 slides, F.P.A., screen, Proxar lens, Distar lens. Good condition. Cost **£11:17:6**

£22 12s. 6d. 3½ × 2½ Ernemann Folding Reflex, revolving back, 13.5 cm. Ernon f/3.5, 3 D.D. slides, case. Very good condition **£15:10:0**

Thagee Roll-Op, f/2.8 Plaubel, Rapid Compur, coupled range-finder, for 16 on 3½ × 2½ film. As new. List **£15:15:0**

£21. Robot, f/2.8 Tessar. As new. List **£23:10:0**

£29 10s. Leica III, f/3.5 Elmar. Very good condition. List **£24:10:0**

List £31 16s. 6½ × 4½ T.P. Duplex Ruby Reflex, 8½-in. Cooke Aviar f/4.5, revolving back, 3 D.D. slides, F.P. adapter. **£25:0:0**

Good condition. 3½ × 2½ Plaubel Makina II, 10-cm. Anticomar f/2.9, delayed Compur, 3 slides, F.P. adapter, roll-film holder, 2 filters, 2 supplementary lenses, case. Good condition. List **£29:10:0**

£48. Above are at **28 OLD BOND ST.** London, W.1

Telephone: Regent 5048.
Regent 5049.

Weston 650 Exposure Meter, case. As new. List **£3:19:6**

List £6 9s. 9 × 12 cm. and 4½ × 3½ Double Extension Etui, 13.5-cm. Zeiss Tessar f/4.5, Compur 1/200th sec., 6 slides, F.P. adapter, leather case. Good condition. **£4:7:6**

Voigtlander Brilliant, f/4.5 Skopar, Compur. Excellent condition. List **£4:15:0**

£5 15s. 4½ × 3½ Ensign Popular Reflex, reversing back, 6-in. Dallmeyer Serrac f/4.5, frame finder, hood magnifiers, 8 slides, roll-film holder, sky filter, leather case. Good condition. **£4:17:6**

£4 17s. 6d. 3 × 4 cm. Zeiss Baby Ikonta, f/4.5 Tessar, Compur, 2 cases. Good condition. **£6:10:0**

Cost £8 17s. 6d. 3½ × 2½ Ensign Special Reflex, revolving back, 5½-in. Cooke Luxor f/4.5, 6 slides, case. Good condition **£6:15:0**

3½ × 2½ Ensign Focal-plane Roll Film Reflex, f/3.4 Aldis-Butcher, leather case. Very good condition. List **£6:19:6**

List £11 8s. Rolleicord, Triotar f/4.5, case. Good condition **£7:10:0**

Leitz Valoy Enlarger (Fylto), orange filter in swing-out mount. Good condition. **£8:7:6**

List £11 5s. 6d. Zeiss Ikonta, Tessar f/4.5, delayed Compur 1/250th sec., for 8 or 16 pictures on 3½ × 2½ film. As new. **£8:17:6**

3½ × 2½ N. & G. Boxform Reflex, double extension, revolving back, 5½-in. Meyer Double Plasmal f/4 (8½-in. f/8), self-capping 1/12th to 1/800th sec. and Time, 3 D.D. slides, F.P. adapter, case. Good condition **£10:17:6**

£10 17s. 4½ × 3½ Kodak Graflex Reflex, 18-cm. Tessar f/4.5, lens hood, 3 D.D. slides, leather case. Good condition **£13:17:6**

£13 17s. 4½ × 3½ Nettel Deckrullo Focal-plane, 16.5-cm. Zeiss Tessar f/2.7, speeds 1/5 to 1/2,000th sec., T. and B., 3 D.D. slides, F.P. adapter. Good condition. **£14:17:6**

£14 17s. Above are at **73 LORD ST. LIVERPOOL, 2**

Telephone: Bank 4927.

Avo Exposure Meter. As new. List **£3 8s.**

5½ × 3½ No. 3a Auto. Kodak Special, f/6.3 Kodak, Compur, case. Good condition. **£3:3:0**

3½ × 2½ Dallmeyer Roll Film Snapshot, f/6 anastigmat. Good condition. Cost **£3:3:0**

£5 5s. 3½ × 2½ Double Extension Zodel, f/4.5 Zedellar, Compur, 3 slides, F.P. adapter, leather case. Very good condition. **£4:10:0**

Voigtlander Virtus, 16 on 3½ × 2½ film, Heliar f/4.5, delayed Compur, Portrait lens. Good condition. **£8:10:0**

Cost £11 5s. 3½ × 2½ N. & G. New Special Sibyl, Ross Xpres f/4.5, 3 D.D. slides, F.P. adapter, case. Excellent condition. **£10:0:0**

List £23. 3½ × 2½ Ica Minimum Palms Focal-plane, Tessar f/4.5, F.P. adapter, case. **£10:10:0**

Fair condition. 3½ × 2½ Solida, f/4.5 Radionar, Compur, coupled range-finder. As new. Cost **£10:17:6**

£12 17s. 6d. 3 × 4 cm. Pilot Roll Film Reflex, f/2.8 Tessar, Compur, lens hood, case. **£15:0:0**

List £20. 3½ × 2½ N. & G. Folding Reflex, 136-mm. Ross Xpres f/4.5, 6 D.D. slides, F.P. adapter, 2 filters, case. **£18:10:0**

Good condition. Leica III, Elmar f/3.5, E.R. case. Good condition. List **£23:10:0**

17s. 3½ × 2½ Zeiss Miroflex, 13.5-cm. Biotessar f/2.8, speeds 1/3rd to 1/2,000th sec., T. and B., lens hood, **£35:0:0**

10 slides, case. Chromium Leica IIIa, f/2 Summar, case. As new. List **£40:0:0**

£44 18s. Zeiss Contaflex, Tessar f/2.8, case. Good condition. **£49:10:0**

£49 10s. Above are at our Stock Exchange Branch, **1 COPTHALL CHAMBERS** Throgmorton St., London, E.C.2

Telephone: Metropolitan 5351.

Any item sent on five days' approval against cash or C.O.D., or may be seen by appointment at any of these addresses. Latest literature post free anywhere. Please state requirements.

3½ × 2½ Kodak Series III, f/4.5 Kodak, Compur 1/250th sec. Fairly good condition. **£2:17:6**

3½ × 2½ Auto Kodak Special, Ross Xpres f/4.5, Compur, rising front. Good condition. **£3:10:0**

4½ × 3½ Kodak Series III, Zeiss Tessar f/4.5, Compur, rising front, leather case. Good condition. **£3:10:0**

2½ × 1½ Agfa Speedex 0, f/3.9 Solinar, Compur. Shop-soiled. **£4:10:0**

4½ × 2½ Kodak Six-16, f/4.5 Kodak, Compur. As new. List **£6:0:0**

3½ × 2½ Balda Wafer, Trioplan f/3.5, delayed Compur, double extension, rise and cross, 3 slides. Good condition. **£6:10:0**

Balda, f/3.5 Meyer Trioplan, Compur, 16 pictures on 3½ × 2½ film. Shop-soiled. **£6:12:6**

Certo Super Sports, f/2.9 Meyer Trioplan, Compur, 16 or 12 pictures on 3½ × 2½ film. Shop-soiled. **£7:10:0**

3½ × 2½ Ensign Speed Roll Film Reflex, Zeiss Tessar f/4.5, hide case. Excellent condition. Cost **£8:2:6**

£8 2s. 6d. Zeiss Ikonta 520, Tessar f/4.5, Rapid Compur 1/500th, 16 on 3½ × 2½ film. As new. **£10:0:0**

£10 0s. 4½ × 3½ T.P. Special Ruby Reflex, revolving back, 6½-in. Cooke f/3.5, 3 D.D. slides, F.P. adapter, roll-film holder, slide changing-box. Very good condition. **£15:0:0**

£15 0s. Zeiss Super Nettel Model I, f/3.5 Tessar. Shop-soiled. **£18:10:0**

£18 10s. Leica III, f/2 Summar. Shop-soiled. Cost **£32:10:0**

£39 10s. Above are at **191-2 Tottenham Ct. Road** London, W.1

Telephone: Museum 0852.

281, Oxford St., W.1. 35, Brompton Rd., S.W.3. 13, Kensington High St., W.8. 65, Notting Hill Gate, W.11. 121, Cheapside, E.C.2. 20, Ludgate Hill, E.C.4. 2, Northumberland Avenue. 216, Upper Tooting Rd., S.W.17. 62a, Rushey Green, Catford. Crouch End.—17, Toppfield Parade, N.8.

Holloway.—66a, Seven Sisters Rd., N.7. Watford.—142, St. Albans Rd. Croydon.—12, George St. Kingston.—30-32, Thames St. N. Harrow.—537, Pinner Rd. Leeds.—37, Bond St. Swansea.—26, Castle St. Canterbury.—38, High St. Cheltenham.—114, Promenade. Newport (Mon.).—43, Commercial St.

Yeovil.—(Boyce), 2, High St. Salisbury.—(Johnson), 17 and 19, Catherine St.

The New Specto, British-made, 9.5-mm. Projector, 3.5 amp. lamp, automatic high-speed rewind, f/1.7 lens, flickerless shutter, brilliant illumination, powerful cooling, **£13 15 0**. Built-in Transformer **£1 10 0** extra. Resistance **£1 15 0** extra.

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

NEW ROLLEIFLEX CAMERA IN STOCK

WE HAVE A LARGE STOCK OF NEW CAMERAS, ETC.

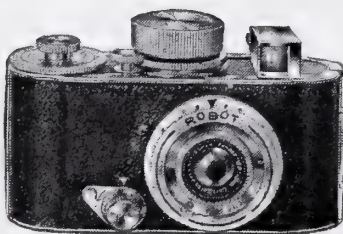
NEW ROBOT

Winds its own film; takes up to 4 pictures a second, up to 50 exposures on 35-mm. film, zone focussing, etc., Meyer Primotar f/3.5 **£23:10:0**

Let us demonstrate, or send you descriptive literature.

WANTED

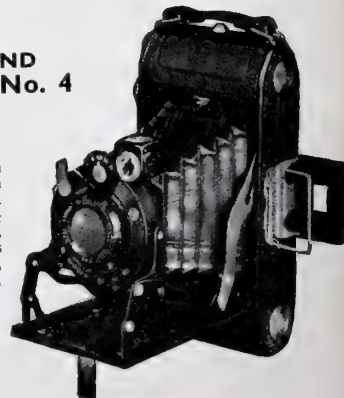
We pay good prices for Leicas, Rolleiflexes, etc. We may have the very camera you want.



General-purpose popular sized roll-film camera of modern design, fitted with the fast Wray Supar f/4.5 anastigmat in focussing mount, taking pictures 3½ × 2½ in., self-erecting front, hinged back, pressure plate, eye-level finder, speeds 1/25th, 1/50th, 1/100th sec., T. and B., flexible release, covered metal body, 6½ × 3 × 1½ in.

Price 55/-

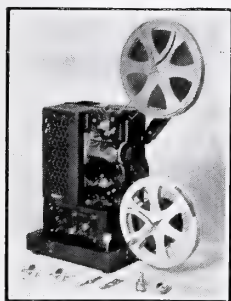
Brown leather sling case, velvet-lined, lock and key. Price.....7s. 6d.



PROJECTORS & ENLARGERS ON EASY TERMS

First of 24 monthly payments secures any article costing £10 or more.

SEE AND COMPARE EVERY MODEL AT WALLACE HEATON'S



SIEMENS "SIXTEEN-NINE"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single picture device. Silent take-up. Simple threading. Self-contained resistance. Centring device and safety switch. You can't go wrong in choosing Siemens

£59:10:0

24 monthly payments of 53/4.

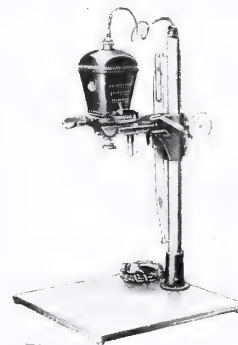
M & W "FAM" ENLARGER

Fam III for roll films and plates up to 6x6 cm. Double anastigmat f/4.5, 9-cm. lens, with iris stop, exchangeable against additional lens 5.5-cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

Cash Price

£18:18:0

24 monthly payments of 17/-.

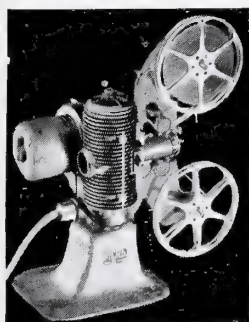


FREE DEMONSTRATIONS

We have London's finest model theatre where you can see and hear the latest films, and judge for yourself the merits of the various projectors.

FAIR EXCHANGES

We make the highest allowance on your used apparatus in part payment for a projector or enlarger—let us quote you.



FILMO "8" PROJECTOR

Has most efficient direct lighting system with 400-watt lamp and f/1.6 lens. Flicker is banished by 11-1 shuttle and shutter movement. Automatic rewind, 200-ft. film capacity.

Cash Price

£40:0:0

24 monthly payments of 35/10.

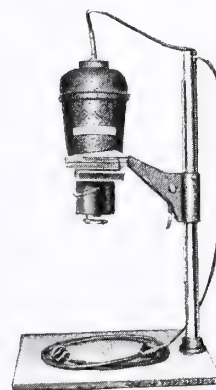
PRAXIDOS ENLARGER

This hand focussing model Praxidos enlarger can be set for any degree of enlargement without the slightest trouble. Fine focussing is achieved by means of a helical focussing mount on the lens.

No. 453 Praxidos gives 1½ to 8 times enlargements from 4x4 cm. or smaller negatives, with f/4.5 anastigmat lens.

Cash Price

£8:10:0



JOIN OUR FILM LIBRARY

We have the finest range of silent and talkie films. All the latest releases are added first to our comprehensive list.

THREE-YEAR GUARANTEE

Everything we sell costing £10 or more is supplied with a printed three-year guarantee—it's just another item in the Wallace Heaton Service.

DEFINITELY THE BEST CINÉ CAMERA BARGAINS ANYWHERE TO-DAY

Compare the prices of this used apparatus with any similar apparatus offered by any firm in England and you will immediately be convinced of its superiority in value. The prices are definitely LOWER by a big percentage—the apparatus, of course, is of the same high standard that has won for us such a fine reputation for good bargains. Choose yours now—you'll get an instrument that will save you pounds, and although used, will give the service of new apparatus costing much more money. Any item costing £10 or more is supplied with a printed three-year guarantee.

5 Bell-Howell 70A 16-mm. Cameras, Cooke f/3.5 interchangeable lens, 16 and 8 speeds. Cost £45

£13 17 6

3 Bell-Howell 70DA 16-mm. Cameras, with f/1.8 focussing Cooke lens. Cost £52 10s. 0

£16 16 0

2 Bell-Howell 70DA, turret head, 7 speeds, Cooke f/3.5 lens and case. Cost £77

£52 10 0

3 Bell-Howell 75 Watch-Thin Pocket Cameras, Cooke f/3.5 lens and case. Cost £19 10s. 9

£9 9 0

1 Bell-Howell Eymo 35-mm., Cooke f/2.5 lens and case. Cost £81

£52 10 0

3 Cine-Kodak B, f/1.9 lens, 100-ft. capacity. Cost £25

£13 13 0

4 Cine-Kodak B, with f/3.5 lens. Cost £25

£4 4 0

Celfix 16-mm., f/2.9 lens. Cost £15 15s. 3

£17 6

3 Cine-Kodak BB Juniors, f/3.5 lens, 50-ft. capacity. Cost £15

£8 17 6

3 Cine-Kodak BB, with f/1.9 lens. Cost £20

£11 17 6

1 Cine-Kodak BB, with interchangeable f/1.9 lens and 2 speeds, 8 and 16. Cost £27 10s. 0

£11 17 6

3 Cine-Kodak K, latest model, f/1.9 interchangeable lens, 2 speeds and case. Cost £32 10s. 0

£23 10 0

1 Cine-Kodak 8.60 8-mm., latest model, as new, f/1.9 lens. Cost £25

£17 17 0

2 Ensign Super Kinecam, turret head, f/3.5 lens, 3 speeds. Cost £42 10s. 0

£23 10 0

1 Ensign Super Kinecam, with f/1.5 lens. Cost £50

£27 10 0

8 Autokinecams, fitted with f/2.6 or f/3.5 lens, 3 speeds and case. Cost £10 10s. 0

£7 7 0

5 Coronet 9.5 Cameras, f/3.5 lens. Cost £1 15s. 35s. 0d.

£17 6

1 Pathe 9.5, with Motrix attachment, f/3.5 lens. Cost £7 5s. 37s. 6d.

£4 17 6

1 Pathe H, as new, f/3.5 lens. Cost £6 6s. 4s. 12 6

£4 12 6

1 Pathe de Luxe, f/3.5 lens. Cost £10 10s. 38s. 6d.

£32 6d.

1 Zeiss Kinamo 16-mm., f/2.7 lens. Cost £12 10s. 4s. 12 6

£17 6

1 Zeiss Movikon 16-mm. Camera, latest model, as new, f/1.4 Sonnar lens and case. Cost £102 10s. 0

£72 10 0

1 Dekko 9.5, Laack f/1.3 lens. Cost £13 10s. 0

£10 10 0

2 Dekko, f/2.9 lens. Cost £8 17s 6d. 6s. 17 6

£6 17 6

We have a splendid range of second-hand accessories for use with these instruments—they are all fully guaranteed, and prices have been cut to the lowest anywhere in the trade. As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.

STRIP PRINTS

from Leica and other 36-exposure 35-mm. negatives.

Wallace Heaton were first as usual with this new method of dealing with miniature films. We make complete strip prints (36 exposures) for 3s. 6d. A photo-electric exposure installation ensures uniformity of results from even widely different negatives. This is the best possible method yet introduced for filing purposes. Strip prints can also be had on transparent film for projection—these cost 5s. per 36 exposures.



NEW AUTOMATIC "ROLLEIFLEX"

With automatic film-wind, which in one action automatically sets the shutter, prevents double or blank exposures, and sets the built-in self-timer for delayed action. Has improved controls, larger aperture finder lens (now f/2.8), giving brighter screen picture. Peep window showing speeds and stops in magnified form. Zeiss Tessar f/3.5 lens and Compur Rapid shutter speeded to 1/500th sec. T. and B. **£31:5:0**

24 monthly payments of 28/-.

SEE IT NOW AT BOND STREET!

WE CAN SUPPLY "AUTOMAX" (Regd.) PRINTS

from Leica, Contax, Retina, etc., enlarged to 3½ x 3½ or 4½ x 3½ for 2s. 6d. a dozen, or from Rolleiflex, Rolleicord, Roloflex and similar size negatives enlarged to 3½ x 3½ for 2s. 6d. a dozen. Get these big-sized prints from your miniature negatives—they're ideal for your album collection.



WALLACE HEATON LTD., 127, NEW BOND ST., LONDON, W.1

Phone: MAYFAIR 7511 (8 lines).

And at 47, BERKELEY ST., W.1; 1a, AVERY ROW, W.1, and 43, KENSINGTON HIGH ST., W.8

Also City Sale and Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, London, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS



Negative on Selo Hypersensitive Panchromatic Roll Film—Alpha Filter.

CAPTURE THE GREATER BEAUTY OF TRUE-TO-COLOUR TONES

The photographer who wishes to improve his work will gain much by changing over to SELO Hypersensitive Panchromatic Roll Film.

Fast enough to ensure sparkling negatives from ultra rapid exposures, even when light is poor, SELO Hypersensitive Panchromatic Roll Film responds to the entire colour range and yields pictures remarkable for the beauty and delicacy of their tonal gradation.

Made in England by ILFORD LIMITED, ILFORD, LONDON



Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 24th, Rue Rivoli, Paris; Hachette et Cie, Rue Racineur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER

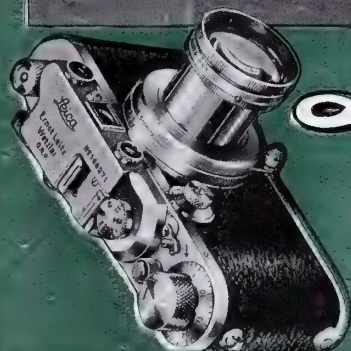
& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, October 6th, 1937.

No. 2552.



Leica AND TRADITION

"Shean Trews," the famous National dance, springs from an age old culture—it is tradition. Scientific evolution has produced the Leica, which embodies all traditional qualities of Leitz apparatus—precision, ingenuity, practicability, besides beauty of form—all of which are reflected in the Leica.

THE WORLD'S MOST FAMOUS CAMERA

Ask any good-class photographic dealer for a demonstration, or write for literature to

E. LEITZ (LONDON), 20, MORTIMER ST., LONDON, W.I.

Watch this page each week

KODAK

NEWS

NIGHT PHOTOGRAPHY with the 3 Kodak aids ★ Fascinating ★ Inexpensive ★ Simple

Get a 'Photoflood' lamp (2/6), a 'Kodaflector' Reflector (3/-), plug in to the mains, and—not forgetting Kodak 'S.S. Pan.' film for your camera—you are all set for this wonderful new pastime of Night Photography indoors—a pastime you can now enjoy with *any* camera, thanks to these wonderful Kodak aids.

Ask your Kodak Dealer for the absorbing, instructive, fully illustrated booklet, 'How to take Pictures at Night.' Or write to Mr. A. P. Taylor, Dept. 57B, Kodak Limited, Kodak House, Kingsway, London, W.C.2.

How this picture was taken: 2 'Photofloods' in 'Kodaflectors'; Kodak S.S. Pan film; f.11; 1 second.



PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

SEND US YOUR

"NOVELTY" PHOTOGRAPHS

There are no restrictions—Any amateur may enter using any camera or materials he cares to choose. The coupon at the foot of this advertisement must be sent with your entry.

THE MOST FASCINATING COMPETITION OF THE YEAR

Anyone can make unusual and novel pictures—true, it requires a little thought and ingenuity—but that's where the fun comes in. Go about with your eyes open—a hundred possibilities will suggest themselves to you. For instance, a shot taken looking down a lift shaft—or a still-life subject with the shadows only making the picture. Photographs may be taken indoors or out. Unique lighting effects may play a big part in the success of any picture. All entries must have a brief description of the subject matter on the back. There is no entrance fee—now go in and win. The entries will be judged equally on their novelty as well as their photographic quality.

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA or MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE, MOUNTED OR UNMOUNTED (not less than 8×6 unmounted is recommended).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.) Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks). If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry. A selection of the best entries will be held back at the close of the competition for exhibiting in our galleries prior to their return.

ADDRESS YOUR ENTRIES TO "NOVELTY" PHOTOGRAPH COMPETITION:
WALLACE HEATON LTD., 127, NEW BOND ST., LONDON, W.1

LAST WEEK'S PRIZE-WINNER

in "Travel Snaps" Competition—William Allen,
2, Glenwood Road, Ewell, Surrey, with snap
entitled "Old Hildesheim."

COUPON

WALLACE HEATON COMPETITION
To be affixed to each entry. Valid until Competition
closes on December 31st, 1937.

Enclosed is my entry for "....."

"....." Competition. I agree to the
rules and conditions.

Camera used

Signed

"EXAKTA" and "KINE-EXAKTA" THE ONLY FOCAL-PLANE REFLEXES

FOR 4×6.5 cm. (V.P.) OR 24×36 mm. FILMS. YOU SEE ON THE SCREEN THE ACTUAL PICTURE.

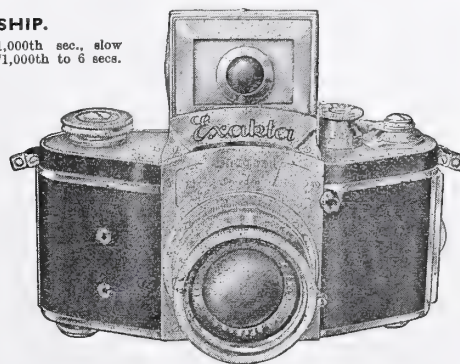
PRECISION WORKMANSHIP.

Self-capping focal-plane shutter 1/25th to 1/1,000th sec., slow
speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.



THE PRIVATE LIFE OF THE "EXAKTA."

New Edition. A comprehensive treatise on
photography and fully
explains this beautiful
camera. Post free, 3/6.



FOR V.P. FILMS 4×6.5 cm.

Prices for "MULTI-SPEED" Model B.

Exakta Anastigmat f/3.5.....	£19 10 0
Zeiss Tessar Anastigmat f/3.5.....	£23 10 0
Zeiss Tessar Anastigmat f/2.8.....	£27 10 0
Meyer Primoplan f/1.9.....	£39 10 0

EXTRA:

Tele-Megor Hugo Meyer 15 cm.....	£11 10 0
Ever-ready Case.....	20s. 0d.
Square-form Ditto, with Divisions.....	25s. 0d.

ADAPTING TUBES FOR CLOSE-UPS.

Tube A, for 15 inches.....	6s. 6d.
Tube B, for 10 inches.....	6s. 6d.

FOR 24×36 mm. FILMS. CHROMIUM FINISH.

Brilliant Focussing Screen, Magnifies Image Two Diameters.

PRICES:

Exakta Anas., f/3.5, 5.4 cm.....	£27 10 0
Tessar Anas., f/2.8, 5 cm.....	£38 10 0
Tessar Anas., f/3.5, 5 cm.....	£34 10 0
Primoplan, f/1.9, 5.8 cm.....	£45 0 0

Ever-ready Case, 20/-.

EXTRA:

Extension Tubes for Close-ups, Tube A for 8 in., Tube B for 4 in.,
8/6 each; Adapters for ditto, 20/- per pair.

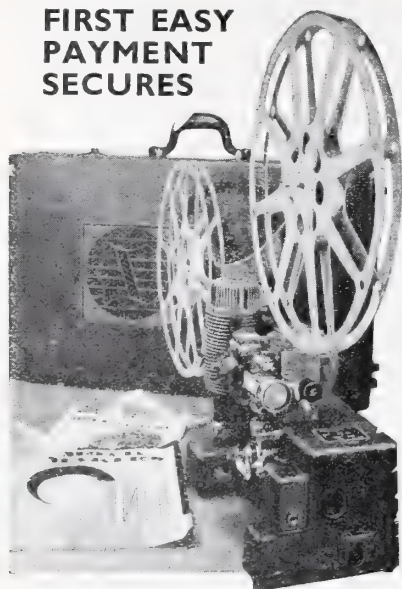
GARNER & JONES, LTD.

**POLEBROOK HOUSE, GOLDEN SQUARE,
LONDON, W.1**

Phone: GERRARD 2300.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

FIRST EASY PAYMENT SECURES



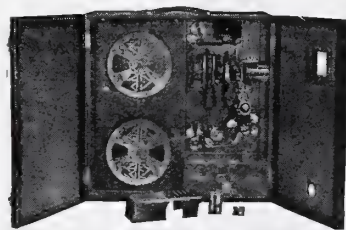
138 "FILMOSOUND"

The entire machine is contained in a single case, which also accommodates a 1,600-ft. reel of film, giving 45 minutes' show without a stop. In use, the combined projector and amplifier unit is removed from the case, of which the cover serves as the baffle for the self-contained loud speaker. Voltages on exciter lamp and photocell are balanced automatically as the volume control is changed. New type of tilt device, operated by one hand. Motor rewind.

Cash price **£138 : 0 : 0**
24 monthly payments of £6 3s. 8d.

TALKIES, MOVIES OR

THERE'S NO BETTER RANGE IN THE COUNTRY—the TERMS ARE
CALL FOR A FREE DEMONSTRATION—
Our comfortable model theatre is open to you. Call at your leisure, and see and hear the best and latest talkies and movies.



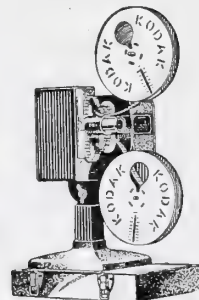
GEBESCOPE Model "B"

GEBESCOPE

The 16-mm. Home Talkies outfit made by the famous Gaumont-British Corporation gives a perfect performance for home or small hall.

Equipment—comprising projector, amplifier and loudspeakers—is contained in two easily portable carrying-cases. The veriest novice can operate it. Works off standard mains (A.C.) and portable batteries may be employed where mains are not available. Model B.

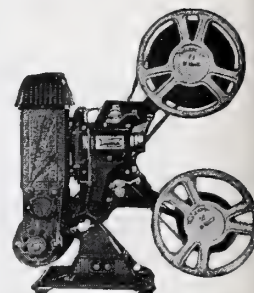
Cash price **£135 : 0 : 0**
24 monthly payments of £6 1s. 0d.



"KODASCOPE" MODEL EE

With handsome dual-purpose case, which is not only handy for carrying purposes, but also acts as a substantial vibration-proof base when the Kodascope is in action. There is also a 30-in. tilting device for accurate centring. Provided with 300-watt lamp, this model is available with a choice of six interchangeable lenses. Models supplied for either A.C. or A.C./D.C. circuits. With 14-in. f/2 lens.

Cash price **£32 : 10 : 0**
24 monthly payments of 29/2.



PATHÉ 200-B

THE POPULAR

9.5-mm. PROJECTOR

Has 200-watt lamp. Gives brilliant pictures up to 10 ft. wide. Easy to operate. Works off 250 volts. Complete with flex, plug adapter and empty 300-ft. reel. The ideal 9.5-mm. projector.

Cash price **£15**
24 monthly payments of 13/5.

BARGAINS in USED APPARATUS

31 × 2½ Adams Vesta, f/6.3 Tessar lens, 6 slides, F.P.A. and leather case.....	£3 2 6
Voiglander Brilliant, f/7.7 lens, ever-ready case.....	£1 15 0
31 × 2½ Kodak, f/6.3 Zeiss Tessar, Compur shutter, leather case.....	£4 5 0
31 × 2½ Ensign Speed Focal Reflex Roll Film, f/4.5 Aldia Uno lens and case.....	£4 7 6
Zeiss Ikon Contaflex, f/2 Summar, ever-ready case.....	£48 17 6
Ensign Midget, f/6.3 anastigmat lens.....	£1 15 0
4-pl. Marion Soho Reflex, f/4.5 Ross Xpres, 3 slides and case.....	£9 17 6
3½ × 2½ T.-P. Ruby Reflex, f/4.5 Dallmeyer anastigmat and 10-in. Dallon Telephoto lens.....	£12 17 6
31 × 2½ Double Extension Etui Folding Plate, f/4.5 Zeiss Tessar, delayed-action Compur shutter, rising and cross front, 3 slides, film pack adapter, and leather case.....	£9 17 6
Gebescope Model A S.O.F. Projector, for silent and talkie films, complete with case, standard screen. Only used a few times. Cost £107.....	£59 0 0
S.P. Wonderlens 16-mm. Talkie, 8 watts, undistorted outfit, complete with speaker, leads. Condition nearly new. Cost £110.....	£40 0 0
Kodascope B Self-threading Model 16-mm. Projector, complete with Universal resistance carrying case. Cost £98.....	£23 15 0
Ensign 100-B Projector, complete with Universal resistance. Cost £17 10s. As new.....	£12 0 0
Dekko 9.5-mm. Multipress, f/3.5 lens. Excellent condition.....	£4 12 6
Pathoscope Imp Projector, complete outfit including motor and super attachment with resistance. Cost £7. As new.....	£24 19 6
Argia 16-mm. Projector, complete with resistance for 220 volts. Cost £17 10s. As new.....	£9 15 0
Simplex Pocketette 16-mm. Camera, 2 speeds, automatic loading, complete with leather case. Cost £20.....	£9 15 0
31 × 2½ Sinclair Uno, as new, f/6.3 Carl Zeiss Jena, N.S. Accurate shutter, revolving back.....	£18 18 0
4-pl. Tropical Soho Reflex, f/4.5 Ross Xpres 8½-in., practically unsoiled, solid teak, brass-bound throughout, latest model, 6 D. book-form slides, F.P.A., leather case. Cost £120.....	£45 0 0
6 × 6 Super Ikonta, f/2.8 Zeiss Tessar, ever-ready case. As new.....	£20 0 0
Model III Leica, f/2 Summar, 9-cm. f/4.5 Elmar lens, 2 filters and case.....	£40 0 0
4-pl. T.-P. Artist's Enlarger, new condition, all movements, f/4.5 T.-P. Cooke anastigmat, complete with electrical fittings.....	£1 18 6
Latest Model II Chromium Contax, f/2 Sonnar lens, ever-ready case.....	£39 17 6
Leitz Projector, with 400-watt lamp.....	£6 15 0
4-pl. T.-P. Imperial Enlarger, 5½-in. condenser, f/6.5 Cooke anastigmat, complete with electrical fittings.....	£5 2 6

Get these from 59/60 Cheapside

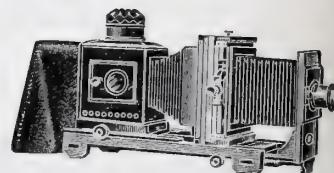
SEE AND COMPARE ALL THE BEST



ENSIGN MAGNAPRINT

For all miniature negatives—Ensign Midget, half-V.P., Leica, Contax and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2½-in. condenser. Enlarges Ensign Midget and half-V.P. to all sizes from 2½ × 3½ in. to 15 × 12 in.; other sizes in proportion.

Cash price **£9 : 10 : 0**
15 monthly payments of 13/4.



"ARTIST" ENLARGER

Made in turned oak, beautifully finished. Revolving carrier. Central swing for correcting distortion. Rack and pinion action for adjustment of light, improved lantern body with adjustable curtain. Bellows adjustment to condenser. Detachable diffuser. Micrometer screw focussing to front. Without lens.

Cash price **£11 : 11 : 0**
24 monthly payments of 10/5.

EXCHANGES

We pay the highest allowances in the trade on your used apparatus in part payment for a fresh purchase.

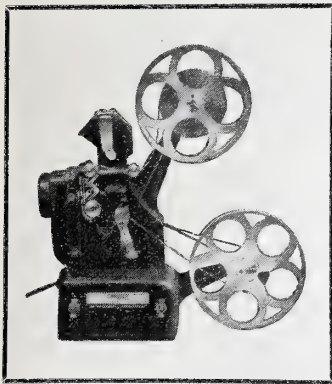
THE LARGEST RETAIL PHOTOGRAPHIC

CITY SALE & EXCHANGE (1929) LTD.

Also at 54, LIME STREET, E.C.3; 84, ALDERSGATE STREET, E.C.1; 13, THE ARCADE, LIVERPOOL STREET, E.C.2; and WALLACE HEATON

ENLARGERS—WE HAVE THEM ALL

ASY (we give you up to 2 years to pay)—AND WE GIVE FREE EXPERT ADVICE ON YOUR CHOICE

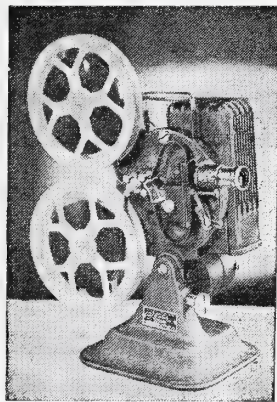


CORONET MODEL II PROJECTOR

Projector drive. Brilliant flickerless pictures. Silent running. Gearing rewinds 5-1 ratio, rewinding in a flash. Combined lamp and wall plug. Takes 30, 60, or 400 ft. reels without adjustment. In. anastigmat projection lens. Any voltages 100-250 A.C. or D.C. With motor drive and super attachment.

Cash price **£9 : 17 : 6**

15 monthly payments of 13/7.

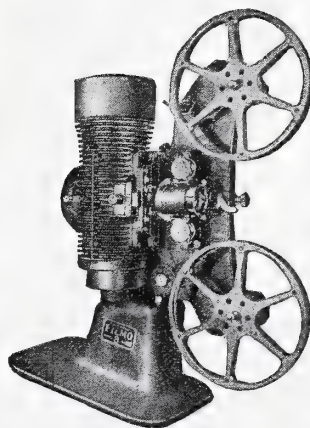


500-watt KEYSTONE PROJECTOR

Including splicing outfit, reel, brush, etc., universal motor drive, f/2.5 lens, finely ground and polished, capacity 400-ft., die cast construction, Hi-gear motor rewind, knob swivel device for tilting.

Cash price **£21 : 5 : 0**

24 monthly payments of 19/1.

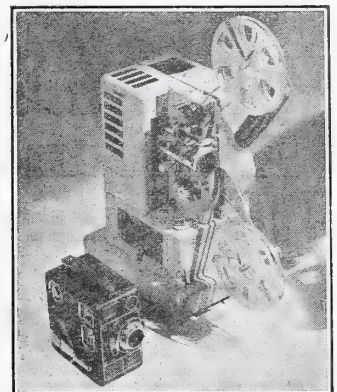


FILMO "8" PROJECTOR

Has most efficient direct lighting system with 400-watt lamp and f/1.6 lens. Flicker is banished by 11-1 shutter and shutter movement. Automatic rewind, 200-ft. film capacity.

Cash price **£40 : 0 : 0**

24 monthly payments of 35/10.



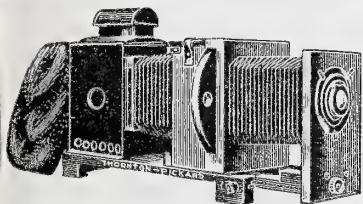
SIEMENS '8' PROJECTOR

With 200-watt 50-volt lamp, combined with the well-known Siemens optical system. With Busch Neostar 25-mm. or 35-mm. lens according to choice. Silent claw mechanism. Adjustable speeds from 10 to 20 pictures per second. Single picture device. Self-contained resistance (100 to 250 volts A.C. or D.C.). Hand and motor rewind.

Cash price **£37 : 10 : 0**

24 monthly payments of 33/8.

ENLARGERS AT "CITY SALE"



F.P. IMPERIAL ENLARGER

Micro-meter screw focussing front. Reversible negative carrier. Spring controlled carrier guide, allows connection between lamp-house and condenser. Removable diffuser. It is an ideal outfit for a beginner. Models for $\frac{1}{2}$ -pl. and $\frac{1}{4}$ -pl. sizes. Imperial, without lens, $\frac{1}{2}$ -pl.,

Cash price **£5 : 15 : 6**

15 monthly payments of 8/1.



ZEISS MIRAPHOT

Automatic focussing. Simple in operation. A pull on the focussing lever is all that is required to focus and control size of enlargement. For any house circuit. For negatives up to $3\frac{1}{2} \times 2\frac{1}{2}$ in. Complete with f/6.3 Novar enlarging anastigmat.

Cash price **£8 : 2 : 6**

15 monthly payments of 11/5.

Every other Zeiss Ikon Enlarger in stock.

FREE CATALOGUE

104 pages of the latest and best still and cine apparatus. Get it now, post free.

REAL 'SNIPS' in SECONDHANDS

3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Miroflex Folding Reflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, 6 slides and leather case £26 10-0
18-on-3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Super Ikonta, Carl Zeiss Tessar f/3.5, Compur shutter, coupled range-finder, complete in case £14 10-0
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Ensigen Autorange, Carl Zeiss Tessar f/3.8, Compur sector shutter, coupled range-finder. New condition £15 7-6
4 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Voigtlander Roll Film, Skopar f/4.5, Compur shutter, focussing adjustment and leather case £3 10-0
4-pl. Etni Folding Pocket, Carl Zeiss Tessar f/4.5, delayed-action Compur shutter, double extension, 6 slides, F.P. adapter, roll-holder and leather case £8 17-6
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Cameo Folding Pocket, Ensar f/4.5, Mulchro shutter, double extension, 6 slides, daylight loading roll-holder. Nice order £4 15-0
Model I Contax, Sonnar f/1.5, coupled range-finder, focal-plane shutter and ever-ready case £37 10-0
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Planibel Makina, Anticomar f/2.9, Compur shutter, focussing adjustment by micrometer screw, coupled range-finder, 6 slides, roll-holder, filter and leather case £27 10-0
4-pl. Popular Pressman, Aldis-Butcher f/4.5, self-capping focal-plane shutter, revolving back, 6 slides, F.P.A., roll-holder. New condition £7 17-6
4-pl. All-metal Horizontal Enlarger, Petzval objective, 5 $\frac{1}{2}$ -in. condenser, reversible negative carrier £25 7-6
6 x 4 $\frac{1}{2}$ cm. V.P. Erninox, Ernostar f/1.8, helical focussing mount, 6 slides, F.P.A. and leather case £16 7-6
N. & G. Baby Roll Film Sibly, Carl Zeiss Tessar f/4.5, fully speeded shutter, double rising front, and leather case £8 12-6
Kodak Retina, f/3.5 Xenon, Compur shutter, complete in case £27 17-6
10 x 15 cm. and Postcard Bantain Folding Reflex, Cooke f/4.5, focussing, self-capping focal-plane shutter, revolving back, 3 slides £7 17-6
18-mm. Model BB Cine-Kodak, f/1.9 anastigmat, 3-in. Telephoto, interchangeable, motor drive, complete in leather case £13 5-0
16-mm. Model K Cine-Kodak, 3-in. Telephoto, interchangeable, 100-ft. capacity, motor drive, leather case £29 10-0
16-mm. Siemens Standard Projector, motor drive and resistance, self-contained. As new £37 10-0
9 x 12 cm. Mentor Collapsible Focal-plane, Carl Zeiss Tessar f/4.5, focal-plane shutter, 3 D.D. slides. Excellent condition £15 15-0
4-pl. Square Bellows Field and Studio, Carl Zeiss Tessar f/4.5, roller-blind shutter, double extension, swing and reversing back, 3 D.D. slides, tripod and case £12 17-6
4-pl. Miraphot Enlarger, f/6.3 anastigmat, reversible negative carrier, electric fittings £7 17-6

Get these from 90/94 Fleet Street

ORGANIZATION IN THE WORLD!!!

59/60 CHEAPSIDE, & 90/94 FLEET ST., LONDON, E.C.

127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.1; 43, KENSINGTON HIGH STREET, W.8; 1a, AVERY ROW, W.1



Announcing the
introduction of

Criterion
"DE LUXE"

BROMIDE PAPER

Prolonged research has resulted in producing Bromide Paper, in six grades of contrast, which whilst preserving clarity and purity in the whites yields really rich velvety depth—intense depth—in the shadows.

Criterion "De Luxe" Bromide produces, with ease and certainty, prints of that luscious quality of which you dream.

Here is a selection of surfaces:—Smooth Matt, Silky Lustra, Natural Surface, Grained Silky, Silky Rough, all in White and Cream. Also Glossy White.——You try it!

Catalogues upon application.

Inches	6 Sheets		12 Sheets	
	Single Weight	Double Weight	Single Weight	Double Weight
$8\frac{1}{2} \times 6\frac{1}{2}$	1/2	1/4	2/3	2/5
* 8×8	1/3	1/5	2/6	2/8
10×8	1/9	1/11	3/3	3/6
* 10×10	2/1	2/3	4/-	4/3
12×10	2/5	2/7	4/8	5/-
* 12×12	2/10	3/1	5/6	5/11

* For enlargements from miniature negatives.

Other sizes pro rata

From your dealer or Post Free direct from
CRITERION Plates, Papers, Films, Ltd.
STECHFORD Warwickshire
London: 35, Essex Street, Strand, W.C.2

Have YOU Seen the RPS ANNUAL EXHIBITION

AT THE SOCIETY'S GALLERIES
35, RUSSELL SQ., LONDON, W.C.1

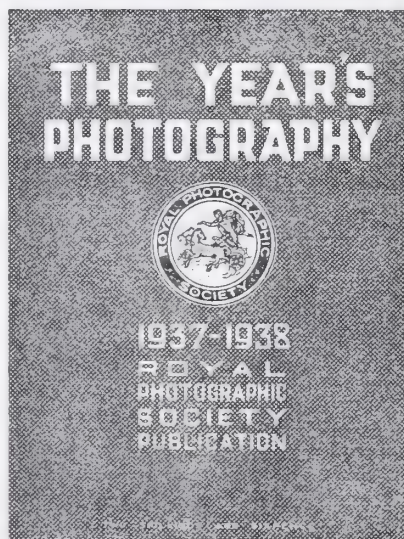
Open daily from 10 a.m. to 9 p.m. (Sundays
excepted). Tuesdays and Fridays from 10 a.m.
to 6 p.m. only. Admission Free.

CLOSING

Saturday, October 9th

•

THE YEAR'S PHOTOGRAPHY



If you have not seen the Exhibition, *The Year's Photography* provides an excellent means whereby you can examine some of the best prints and lantern slides at your leisure—it brings the Exhibition to your home. It is beautifully printed in photogravure and includes exhibits from the Pictorial, Natural History and Record Sections. Obtainable from all booksellers and photographic dealers, price 2s. 6d., or direct from the Publications Dept. of the Society 3s. post free. In cloth covers 5s., or 5s. 9d. post free.

**THE ROYAL
PHOTOGRAPHIC SOCIETY**
35, Russell Square London, W.C.1

BARGAIN PRICES BELOW ZERO!

Second-hand apparatus that must be cleared! Look at the prices—they're 30 to 70% below lists. Every item is fully guaranteed. Compare the value with any others offered to-day—it cannot possibly be beaten! Anything over 50/- can be bought on our confidential easy payment plan. Don't miss your bargain from this great end-of-season clearance.

1-pl. N. & G. New Ideal Sibyl, f/4.5 Carl Zeiss Tessar, 6 slides. Cost £30..... £6 17 6
 3½×2½ Zeiss Cocarotte, f/4.5 Tessar D.A. Compur shutter, L/case..... £6 17 6
 45×107 Zeiss Ica Polyscope, pair of f/4.5 Carl Zeiss Tessar lens, Stereo, Compur shutter, changing-box, 24 slides, developing tank, leather case, transposing frame..... £8 7 6
 3½×2½ N. & G. New Special Sibyl Roll Film, f/4.5 Zeiss Tessar, reflex finder, L/case. Cost £26..... £5 18 6
 1 9.5-mm. Campro Combined Cine Camera and Projector, f/3.5 anas..... 32s. 6d.
 9.5-mm. Coronet Cine Camera, f/3.9 anastigmat 39s. 6d.
 Compass Camera, f/3.5 Kern anas., case. Cost £30..... £18 17 6

Vest Pocket Multi-speed Roll Film Exakta Reflex, f/3.8 Zeiss Tessar, ever-ready case, 15-cm. f/5.5 Hugo Meyer Telephoto, lens hood, extension hood with magnifier, 3 supplementary lenses for tele., yellow/green filter, set of extension tubes. Cost £45..... £28 10 0
 2½×2½ Korolet Roll Film Reflex, f/3.5 Ross, 1000 ft. lens. As new..... £10 0 0
 Six-20 Kodak, f/6.3 anas., canvas case 38s. 6d.
 3½×2½ N. & G. New Special Sibyl, f/4.5 Cooke anas., 3 D.D. slides, L/case..... £6 17 6
 Tropical Vest Pocket Icarette, f/4.5 Carl Zeiss Tessar, Compur shutter..... £3 18 6
 3½×2½ Ensign Bellix, f/4.5 Ensign anas., speeded shutter..... £3 13 6
 3½×2½ Carbine Roll Film, f/4.5 Aldis anas., Compur..... £3 13 6
 V.P. Kodak, f/4.5 Carl Zeiss Tessar, Compur shutter, L/case..... £3 13 6
 1-pl. No. 3 Series II Kodak, f/6.3 anas., Dionatic shutter..... £1 17 6
 1-pl. Sanderson, wide-angle rack, f/6 Dallmeyer Stigmatic, Acme shutter, 3 D.D. slides, F.P.A., L/case..... £8 13 6
 1-pl. Sanderson, wide-angle rack, f/6.8 Cooke anas., speeded shutter, 4 D.D. slides, case..... £4 19 6
 5×4 Sanderson Hand and Stand, f/4.5 Cooke anas., Compur shutter, 3 D.D. slides, L/case..... £3 18 6
 1-pl. Sanderson, f/6 Dallmeyer Stigmatic, Kolois shutter, 3 D.D. slides, L/case..... £3 3 0
 Model B Cine-Kodak, f/3.5 anas., leather case..... £4 19 6
 3a Special F.P. Kodak, f/6.3 Zeiss anas., Compur, L/case..... £3 10 0
 1-pl. Sanderson Hand and Stand, no lens, 3 book-form slides..... £2 2 0
 1a Kodak, f/6.3 anas., speeded shutter, filter, L/case..... 25s. 6d.
 Several High-grade Microscopes, by eminent makers. Details on application.
 Model B Cine-Kodak, f/1.9 anas., L/case..... £12 17 6
 3½×2½ Ensign Tropical Roll Film, f/4.5 Ensign anas., 10 slides, F.P.A..... £5 17 6
 4½×6 Ernemann Vest Pocket Baby Reflex, f/4.5 anas., 10 slides, F.P.A..... £6 13 6
 3½×2½ Salex Focal-plane Reflex, f/4.5 anas., 6 slides, F.P.A..... 38s. 6d.
 1-pl. T-P. Reflex, f/4.5 Cooke anas., 9 slides, L/case..... £5 17 6
 3½×2½ T-P. Duplex Ruby Reflex, rack to hood, sunk lens box, f/4.5 Zeiss Tessar lens, 3 D.D. slides, F.P.A..... £9 17 6
 3½×2½ N. & G. Square Reflex, revolving back, f/4.5 Carl Zeiss Tessar, 5 D.D. slides, changing-box, L/case..... £5 17 6
 No. 121 Bell-Howell Filmo 16-mm. Cine Camera, f/3.5 lens..... £12 17 6
 Blendux Cine Meter..... 29s. 6d.
 3½×2½ T-P. Reflex, revolving back, f/4.5 Aldis anas., 3 slides..... £5 5 0
 1-pl. T-P. Enlarger, 5½-in. condenser, f/6.8 anas..... £4 4 0
 1-pl. Soho Reflex, f/5.6 Cooke anas., 3 D.D. slides, F.P.A., L/case..... £8 17 6
 Pathe de Luxe Cine Camera, f/3.5 anas., L/case..... £4 17 6
 9×12 and 1-pl. Mentor Box Reflex, revolv. back, focal-plane shutter, 2 D.D. slides, L/case..... £2 17 6
 Pathe Lux Projector 9.5-mm., 32-mm. and 40-mm. lenses, resistance, case..... £9 17 6
 Midget Magnaprint Enlarger, for use with Leica..... £3 15 0
 6×13 cm. Murer Stereo Reflex, pair of f/4.5 lenses, 3 slides, F.P.A..... £4 17 6
 2½×2½ Ensign Roll Film Focal-plane Reflex, f/3.4 Aldis anas., L/case..... £5 15 0
 Leitz Valoy Vertical Enlarger, orange glass cap..... £7 10 0
 3×4 cm. Goldi Roll Film, f/2.9 Xenar anas., Compur, purse..... £4 18 6
 3½×2½ A.P.M. Folding, f/4.5 Cooke anas., roll-holder, case..... £4 7 6
 3½×2½ Double Ex. Maximar, f/6.8 Litonar anas., Compur, 3 slides, F.P.A..... £3 3 0
 6×6 Auto. Rolleiflex, f/3.5 Zeiss Tessar, Rapid Compur, ever-ready case..... £21 0 0
 9.5-mm. Dekko Cine Projector, resistance, super reel attachment..... £2 5 0
 3½×2½ N. & G. Folding Reflex, f/4.5 Ross Xpres, F.P.A., L/case..... £16 16 0
 16-mm. Model A Kodascope Projector, 300-watt lamp, resistance..... £4 17 6
 3½×2½ Double Ex. Ica Ideal, f/4.5 Zeiss Tessar, D.A. Compur, 6 slides, F.P.A..... £4 19 6

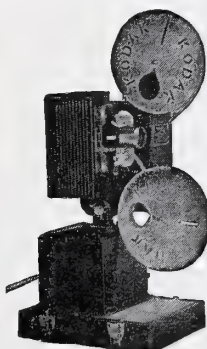
9.5-mm. Pathe Imp Cine Projector, motor, super reel attachment, resistance..... £4 17 6
 Roll-up, f/2.8 Anticomar lens, D.A. Compur shutter, purse..... £17 17 0
 13-in. f/5.5 Ross Teleros, iris diaphragm..... £8 7 6
 2½×2½ Voigtlander Brilliant, f/4.5 Skopar, L/case..... £4 17 6
 1-pl. Sanderson, wide angle rack, 5½-in. Ross Combinable, Acme shutter, 3 D.D. slides, roll-holder, L/case..... £6 13 6
 1-pl. Mahogany Enlarger, long ex., rack focus, f/6.3 Aldis anastigmat, condenser, electric fittings..... £4 15 0

Model II Coupled Leitz Leica, f/3.5 Elmar anas., L/case. As new..... £21 0 0
 9.5-mm. Alef Cine Camera, focussing f/1.5 Hugo Meyer anas., variable speeded shutter, slow motion, L/case. Cost £26..... £13 10 0
 1-pl. Soho Reflex, f/4.5 Carl Zeiss Tessar, 3 D.D. slides, F.P.A., canvas case..... £9 17 6
 Numerous Bargains in Prismatic Binoculars. Details on application.
 9.5-mm. Pathoscope 200-B Projector, resistance. As new..... £13 7 6
 Pathe 9.5-mm. Home Movie, type C motor, group resistance, super attachment. Cost £13 1s. 6d..... £6 6 0
 Latest Karat Miniature Camera, f/6.3 anas., purse. As new..... £4 4 0
 Ensign Midget Magnaprint Enlarger, f/6.3 anas., electric fittings..... £2 2 0
 3½×2½ Ensign Magnaprint Enlarger, f/6.3 Aldis anas., electric fittings..... 17/7
 Magnaprint Electric Fitted Enlarger, for use with own 3½×2½ camera..... 39s. 6d.
 Ensign Midget Vertical Enlarger, f/4.5 Dallmeyer anas., electric fittings, condenser £6 12 6
 3½×2½ Miraphot Vertical Enlarger, f/4.5 Carl Zeiss Tessar, electric fittings..... £7 7 0
 Lancaster Midget Vertical Enlarger, condenser, f/6.3 anas., electric fittings..... £2 2 0
 4×4 and Miniature Rajah de Luxe Vertical Enlarger, very compact, f/4.5 anas., condenser, electric fittings, case. As new..... £5 17 6
 Certon Bijou Vertical Enlarger, for miniature negatives, prism system, anastigmat lens. Slightly stock-soiled. Cost £9 9s..... £5 17 6
 Oka de Luxe Enlarging Easel, all movements, plate glass front..... £2 2 0
 Latest 3½×2½ Ensign Vertical Enlarger, friction drive, f/6.3 anas., condenser, base easel £7 5 0
 Ensign Automatic Vertical Enlarger, f/4.5 Dallmeyer anas., electric fittings, condenser..... £8 7 6

Pathe 9.5-mm. Imp Cine Projector, adjustable resistance, super reel attachment, motor. Unsoiled..... £5 17 6
 Model A Kodascope Cine Projector, 200-watt lamp, adjustable resistance, carrying-case..... £15 0 0
 1-pl. T-P. Artist Enlarger, all movements, condenser, carrier, f/6.8 anas., focussing. As new..... £7 17 6
 Magazine Cine-Kodak Camera, f/1.9 anas., filter, L/case. Practically new..... £35 0 0
 S10 Ica Kinamo Cine Camera, f/2.7 Carl Zeiss Tessar, L/case. Cost £15..... £4 18 6
 3½×2½ Murer Compact Reflex, revolv. back, f/4.5 anas., Compur shutter, 6 slides, F.P.A..... £3 18 6
 1-pl. T-P. Reflex, revolv. back, f/3.5 Cooke anas., 8 slides, F.P.A., roll-holder, case £9 17 6
 Zeiss Contaflex, f/2.8 Sonnar, 8.5-mm. f/2.8 Sonnar tele., L/case. Cost £120..... £65 0 0
 9×12 cm. and 1-pl. Miroflex, f/4.5 Tessar, 4 slides, F.P.A., L/case. Cost £44 6s. 6d..... £24 10 0
 P.C. Ensign Horizontal de Luxe Reflex, f/4.5 Ross Xpres, 6 D.D. slides, F.P.A., L/case..... £8 7 6
 Model A Exakta Vest Pocket Roll Film Reflex, f/3.5 Zeiss Tessar..... £12 7 6
 6×6 Zeiss Ikonflex, f/4.5 Novar anas., speeded shutter..... £6 12 6
 9.5-mm. Dekko Cine Camera, f/1.9 Dallmeyer anas., L/case..... £8 7 6
 7.3-cm. f/1.9 Coupled Hektor Lens, for Leica camera..... £20 0 0
 9-cm. f/4 Elmar, coupled for Leica..... £8 17 6
 Model III Leitz Leica, coupled f/2.8 Summar, filter, L/case..... £33 10 0
 16-on-3½×2½ Zeiss Super Ikonta, coupled range-finder, f/3.5 Carl Zeiss Tessar, L/case..... £13 17 6
 2½-in. Zeiss Super Ikonta, coupled, f/2.8 Zeiss Tessar lens, ever-ready case..... £28 17 6
 3×4 Foket Roll Film, f/4.5 Ensign anas., Compur, purse. Cost £7 10s..... £3 3 0

Pathe de Luxe Cine Camera, f/2.5 Hemiagla lens, Telephoto lens, L/case..... £10 7 6
 Baby Ikonta, f/3.5 Zeiss Tessar, Compur shutter, purse..... £8 7 6
 Cine-Kodak Eight Camera, f/3.5 anas., case..... £8 7 6
 1-pl. T-P. Reflex, revolv. back, f/2.5 Cooke anas., f/6.8 Ross Telecentric, 6 slides, L/case..... £14 17 6
 9.5-mm. Dittmar Cine Camera, f/2.9 Cassar lens..... £9 17 6
 4½×6 Dallmeyer Speed, f/2.9 Pentac, f/6.5 Dallmeyer Telephoto, 3 D.D. slides, F.P.A..... £11 17 6
 6×6 Ikonflex, f/6.3 Novar anas., speeded shutter, New condition..... £6 6 0
 16-mm. Simplex Pockettine Cine Camera, f/2.9 Dallmeyer anas., 3-in. f/3.5 Tele lens, L/case..... £19 10 0

104-page Catalogue FREE!

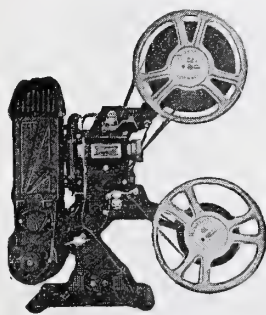


"KODASCOPE EE"

With 200-watt lamp, available with choice of six interchangeable lenses, giving projection 40×30 in. pictures from a distance of anything from 9 ft. upwards. Operation is quiet, flickerless and simple. For either A.C. or A.C./D.C. With 1½-in. f/2 lens.

Cash price **£32 : 10 : 0**

24 monthly payments of 29/2.



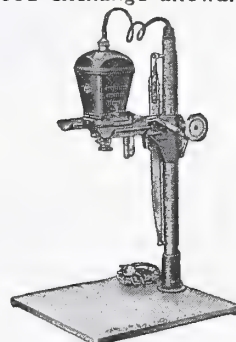
PATHOSCOPE 200-B

With 200-watt lighting. Pictures 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel.

Cash price **£15 : 0 : 0**

24 monthly payments of 13/5.

Good exchange allowances

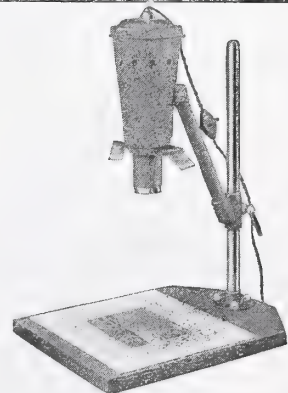


M & W FAM ENLARGER

Fam III for roll films and plates up to 6×6 cm. Double anastigmat f/4.5 9-cm. lens with iris stop, exchangeable against additional lens 5.5-cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

Cash price **£18 : 18 : 0**

24 monthly payments of 17/-.



ENSIGN MAGNAPRINT

It has a removable top fitted with a lamp-holder. Its tubular mounting is very rigid. Fine focussing is carried out by the helioidal lens mount which is provided with a large knob which locks it firmly in position at the required point. Takes half-V.P., Leica and Contax negatives. With f/6.3 lens.

Cash price **£5 : 5 : 0**

15 monthly payments of 7/5.

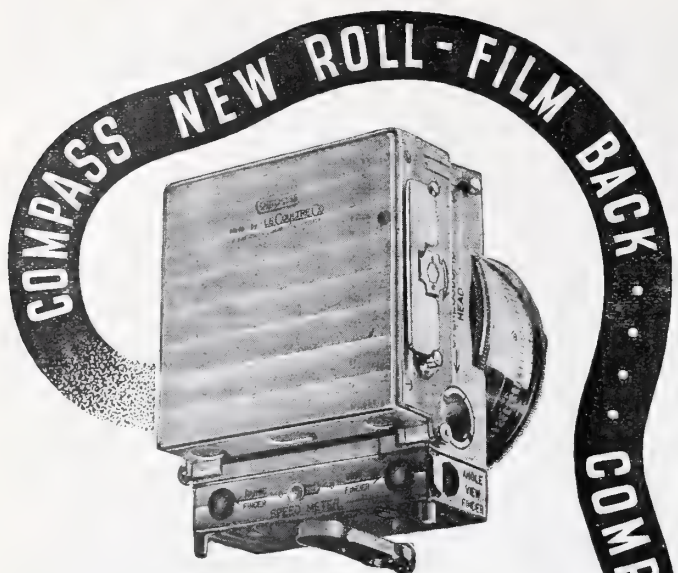
EVERY BARGAIN USED BUT GUARANTEED

THE FINEST FILM LIBRARY IN THE COUNTRY. EVERY TITLE IN STOCK. GET IN TOUCH WITH US NOW FOR COMPLETE LIST.

CITY SALE & EXCHANGE LTD., 54, LIME ST. LONDON, E.C.3

Also at 84, ALDERSGATE ST.; 59/60, CHEAPSIDE; 90/94, FLEET ST. and 18, THE ARCADE, LIVERPOOL ST. LONDON E.C.1; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1
 47, BERKELEY ST., W.1; 48, KENSINGTON HIGH ST., W.8; 1A, AVERY ROW, W.1

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



THE new Compass Roll-Film Back can be interchanged with the standard hinged back (for glass plates) in a second or two. It holds its own miniature roll-film of 6 exposures—a most convenient number. It has positive one-turn-per-picture winding and a retracting pressure plate. The thickness of the camera is increased only $\frac{1}{4}$ inch. Two types of film are available, Selochrome at $1/6$ for two six-exposure spools and Selo Fine Grain Panchromatic at $1/9$ for two six-exposure spools.

Compass Roll-Film Back £5 · 0 · 0

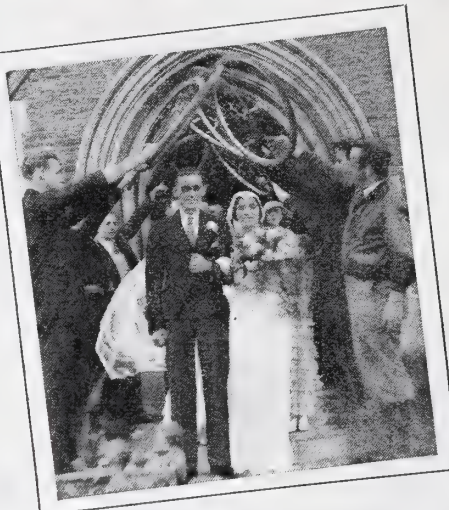
● WRITE for the 48pp. illustrated Compass booklet. Appointed Compass Dealers will gladly demonstrate the Compass Camera and the new Roll-Film Back.



BUILT LIKE A WATCH — AS SIMPLE TO USE
COMPASS CAMERAS, LTD., 57 Berners Street, London, W.1

RFW76

SNAPS LIKE THIS MAKE MONEY



FOR
YOU
!

This simple picture, taken by a member of our Free-Lance Services, and costing just a few pennies, has already earned £7 11s. 3d. as follows:—

Daily Express	17s. 6d. reproduction fee.	Daily Mail	.. 17s. 6d. reproduction fee.
Daily Herald	17s. 6d. " " "	Cyclist	.. 12s. 6d. " "
News Chronicle	17s. 6d. " " "	Copies sold privately	£2 11s. 3d. " "
Advertising Fee		.. 17s. 6d.	

ORGANISED COLLABORATION INVALUABLE

This same amateur photographer, utilising J.P.D. Services, and under our organised guidance, has earned £80 from his camera during the comparatively short period he has been associated with us. The pictures are taken in spare time only, and he freely admits that before being shown by us how to get the type of human interest pictures Editors crave, he knew absolutely nothing about either a camera or camera journalism. Complete credit for his success is unreservedly accorded to our Organisation.

VAST MARKET. J.P.D. Photo Services are available to any amateur photographer who genuinely desires to produce saleable pictures in his or her spare time. Some 6,000 British Newspapers, Magazines and Advertisers buy literally hundreds of thousands of photos every year. This fine, permanent market is open to those who know what to take and How and Where to sell.

We show you What, How and Where through the medium of our established Fleet Street facilities. You too can emulate the Member's accomplishment described above. No special camera, equipment or previous experience is required.

VALUABLE OFFER. Every amateur photographer should investigate this intensely interesting means of making an otherwise expensive hobby pay for itself. It would give us pleasure to send to you upon request a complimentary copy of our helpful book entitled "Making Money with Your Camera." No obligation on your part, of course. We will also send you full information as to scale of payment for photographs.

SEND US YOUR PHOTOS. You are invited to submit to us a selection of your present photographs, some of which may possess journalistic worth. In any event, we will freely give you our opinion as to their potential value. Call personally, or write, using coupon.

VALUABLE COUPON

Journalistic Photo. Distributors Ltd., Dept. JR,
Ludgate House, Fleet Street, London, E.C.4.

Sirs,—Please send me free and without obligation your fully illustrated book "Making Money with Your Camera," also scale of payment for pictures and particulars of J.P.D. Free-Lance Services. I enclose selection of my snaps; kindly let me know their journalistic rating (cross out latter sentence if not applicable).

Name
(Print plainly in pencil; ink will blot.)

Address

(Please enclose 3d. in stamps to help pay postage.)

TO OVERSEAS AMATEUR PHOTOGRAPHERS.

Your inquiries are cordially invited.



AMATEURS! WHY NOT MAKE PROFESSIONAL ENLARGEMENTS?

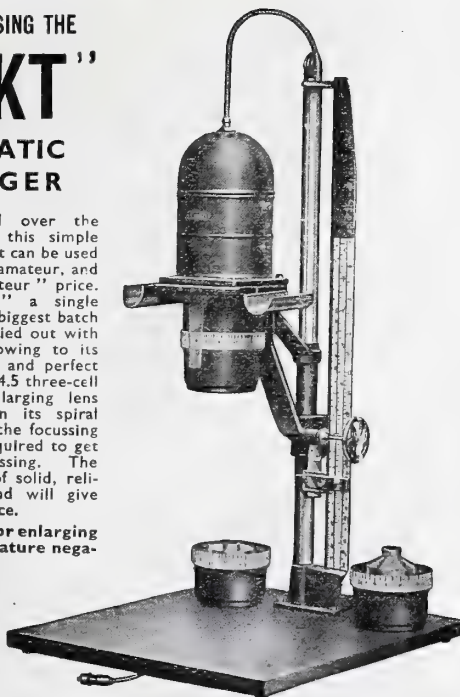
YOU CAN BY USING THE
"EXAKT"
 AUTOMATIC
 ENLARGER

Trade workers all over the country are using this simple speedy apparatus. It can be used equally well by the amateur, and bought at an "amateur" price. With the "Exakt" a single enlargement or the biggest batch of work can be carried out with exceptional speed owing to its simple manipulation and perfect construction. The f/4.5 three-cell Steinheil Cassar enlarging lens works smoothly on its spiral mount. A turn of the focussing ring is all that is required to get dead accurate focussing. The "Exakt" is built of solid, reliable cast metal, and will give years of good service.

Made in 3 sizes. For enlarging from all size miniature negatives up to $3\frac{1}{2} \times 2\frac{1}{2}$.

Prices
 from

£12:15:0



IN STOCK AT ALL GOOD DEALERS.



Have you seen
 this Sensational
 Exposure Meter?

"TEMPIPHOT"

Model T30/100.

Gives accurate readings up
 to eight minutes

For example, at f/9 and 23° Scheiner it has hitherto been possible to measure up to 120 secs. It is now possible up to 480 secs.—8 minutes. For very intense light conditions (for instance the sun shining on snow or strong sunlight on highly light contrasting objects) the instrument possesses a light throttle, which not only functions as a measuring range switch, but also as a means of matching the angle of vision of the meter to that of the majority of cameras. In this way, a greater exactitude in all measurements is naturally obtainable, even under the most difficult lighting conditions. After correct adjustment of the meter the actual exposure reading is given immediately on the scale. Can be used without or with Amplifying

Element which easily plugs into the top of the meter and still further increases its already enormous strength.
 Price of Tempiphot £4 0 0
 Amplifier £1 17 6

Leather zip-fastener cases for either, 5s. 0d.

Send for name of nearest stockist and detailed prospectus from the Sole Importers:

R. F. HUNTER LTD.

'CELFIX HOUSE,' 51, GRAY'S INN RD., LONDON, W.C.1

Phone: HOL. 7311/2.

*"City Sale" every time
 Scores*

—LOOK AT THESE GUARANTEED

USED BARGAINS

Special end-of-season clearance offers. They're all in really good condition and will give excellent results. All are second-hand, but have been overhauled, when necessary, in our technical workshops. You'll find the prices are pounds below the original lists. It's a chance of an "expensive" instrument at a give-away price. Anything over 50/- on easy terms.

3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ N. & G. Folding Reflex, f/4.5 Aviar, 3 book slides, R. holder, F.P.A., L/case. Cost over £50	£22 10 0
Or 15 payments of 31/6.	
1-pl. Mentor Focal-plane Press, 1/8th to 1/1,300th, f/2.7 Tessar, 6 slides. Cost £52	£18 18 0
Or 5 payments of 26/8.	
1-pl. Ihagee Press, f/4.5 Tessar, S.C. shutter. Cost £25.	£14 14 0
Or 15 payments of 20/7.	
P.C. Graflex, f/4.5 Kodak anastigmat, F.P.A. Cost £40	£4 4 0
Or 9 payments of 10/-.	
Swift Metallurgica Microscope, Model A, 1/6th, 1 and 2 in. obj.s., 3 eyepieces, 2x and 4x projection eyes and case. Cost over £60.	£22 10 0
Or 15 payments of 31/6.	
6x6 Rolleiflex, f/4.5 Tessar, takes both 6 and 12 ex. film, leather case. Cost £22	£12 17 6
Or 15 payments of 18/-.	
6x6 Automatic Wind Rolleiflex, f/3.8 Tessar, Compur, leather case. Cost £25	£16 16 0
Or 15 payments of 23/6.	
4x3 Foth-Derby, f/3.5 anastigmat. Cost £5 5s.	£3 19 6
4x3 Baby Ikonta, f/3.5 Tessar, Compur. Cost £10 10s.	£7 17 6
Kodak Automatic Vertical Enlarger, complete with lens and electric fittings. Cost £10 7s 6d.	£5 17 6
1-pl. Horizontal Enlarger, f/6 anastigmat lens, 5 $\frac{1}{2}$ -in. condenser, electric fittings	£5 2 6
1-pl. Enlarger, for use with own camera, 5 $\frac{1}{2}$ -in. condenser, large lamp-house and easel	£3 19 6
1-pl. D.E. Field, f/8 R.R. lens, 1 slide.	12s. 6d.
6x4 Sanderson Hand and Stand, f/8 Ross Anastigmat, fully-speeded shutter, 6 double lds and case	£2 19 6
1-pl. Ross Hand and Stand, f/6.8 Goerz anastigmat, speeded shutter, 6 double slides.	£4 12 6
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ D.E. de Luxe Folding, f/4.5 Tessar, D.A. Compur, 6 slides, F.P.A., case.	£8 15 0
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Agfa Standard, f/4.5, speeded shutter, 6 slides, F.P.A.	£3 15 0
8 x 12 Agfa Standard, f/4.5, speeded shutter, 3 slides, F.P.A.	£2 19 6
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ T.P. Reflex, f/4.5 Cooke anastigmat, 11-in. f/5.6 T.T. and Hobson Telephoto, 6 slides, F.P.A.	£12 17 6
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Agfa Roll Film, f/4.5, D.A. Compur.	£5 2 6
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Ensign Selfix, f/7.7 anastigmat, 3 speeds.	19s. 6d.
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Ensign Selfix, f/4.5, speeded. Cost £3 15s.	£2 12 6
3 $\frac{1}{2}$ x 2 $\frac{1}{2}$ Voigtlander R. Film, f/4.5, Compur, leather case.	£3 12 6
1-3s Kodak Range-finder Special Roll Film, f/6.3 Cooke Aviar, Compur.	£3 19 6
P.C. D.E. Folding Plate, f/6 anastigmat, fully-speeded shutter, 6 slides.	£1 7 6

GENEROUS EXCHANGES.
 104-PAGE CATALOGUE POST FREE!

SUPER-SPORT DOLLY

Takes 12 or 16 pictures on $3\frac{1}{2} \times 2\frac{1}{2}$ 8-exposure roll film. Fitted with special exposure counting dial. Has metal body with real leather covering. Real leather bellows and nickelled body and base edges. Unique in its type with clip-on slides and focussing screen. A single handling of switch sets the film camera ready for plates. Lens easily interchangeable. Allows backward spooling.

With Compur shutter and Meyer Trioplan f/2.9 lens

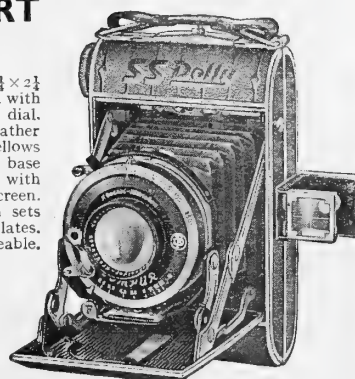
£10 10 0

24 monthly payments of 9/5.

Schneider Xenar f/2.8

£12 17 6

Zeiss Tessar f/2.8 £15 7 6



APPROVAL to post-buyers allowed for 5 days against cash deposit.

(1929) LTD.

CITY SALE & EXCHANGE
 84, ALDERSGATE ST., LONDON, E.C.1

Also at 59/60, CHEAPSIDE; 90/94, FLEET ST.; 54, LIME ST., and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.1; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BRICKLEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.



NOW

is the time for you to decide

whether the films you are making now are going to be worth showing in years to come, or whether, through being shown on a projector of inferior design, they will be so much worn-out junk—just at the time when they will be getting really interesting.

Now is the time for you to decide that scratched and worn film is going to be a thing of the past. At the new reduced prices the Paillard-Bolex range of projector is the finest value on the market, and there is a model in the range to suit YOUR requirements and give you that wonderfully brilliant, flickerless screen performance and absence of film wear for which Paillard-Bolex projectors are famous. You can show your films hundreds of times on a Paillard-Bolex projector without them showing any signs of wear.

Besides the models illustrated below the Paillard-Bolex range includes the following:—

MODEL G.916, same as G.3, but for projecting 9.5 and 16 mm. films. With resistance.....£45 0 0
MODEL G.816, same as G.3, but for projecting 8 and 16 mm. films. With resistance.....£45 0 0

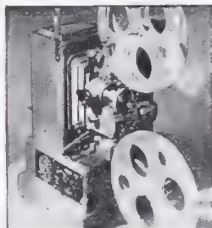
Model G.16, same as G.3, but for projecting 16-mm. films only. With resistance.....£39 0 0
MODEL G.8, same as G.3, but for projecting 8-mm. films only. With resistance.....£39 0 0

PAILLARD-Bolex PROJECTORS

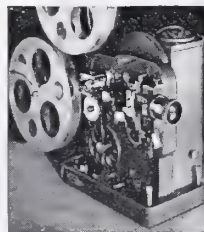
Write for Details to Dept. "A.P."

CINEX LTD., 70, HIGH HOLBORN, LONDON, W.C.1

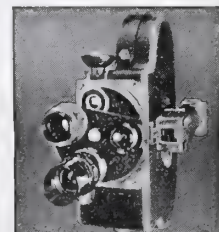
MODEL G.3, for 8, 9.5 and 16 mm. films. Projector with accessories, fitted 2-in. lens and 500-watt lamp. Price including resistance £52 10 0



Improved Model D.A.37, for both 9.5 and 16 mm. films. Mechanism equivalent to a three-blade shutter giving perfectly flickerless projection. With 400-watt lamp and resistance £29 17 6



Paillard Ciné Camera. Models for 9.5, 16 and double 8 films. Critical visual focuser. Dallmeyer f/1.5 Speed anastigmat. £55 0 0



INVALUABLE... to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD. Telephone: HOLBORN 5533

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME.....

ADDRESS.....

A.P.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

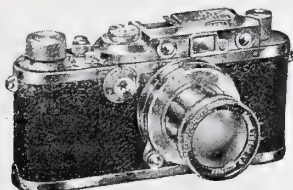
● For Service and Terms—the WESTMINSTER ●

Unrivalled, most up-to-date stocks—"always earliest with the latest."
Easiest, Simplest, *Friendliest* Out-of-Income Scheme of any

MOST NOTED HOUSE for

● LEICAS

All Models and Accessories.



Model IIIa, shutter speeds 1 to 1/1,000th sec., T. and B., f/2 Summar, with side release (all chromium)..... **£43:0:0**
12 monthly payments of 75/3, 24 of 37/8.

As above, but with f/1.5 Xenon and quick-wind device (as shown) **£63:0:6**
12 monthly payments of 110/4, 24 of 55/2.

5-cm. Xenon Anastigmat only, **£34:0:0**
12 monthly payments of 59/6, 24 of 29/9.

Quick-wind Device **£3 14 6**

ZEISS IKON IKONTA New 2 1/4" sq. Models

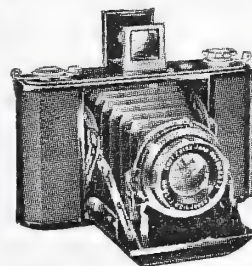
Most recent addition to the Ikonta series, giving 12 pictures on usual 8-exposure 3 1/2 x 2 1/4 spool. 100 per cent self-erecting, and with shutter release on camera body.

F/4.5 Novar, in delayed-action Telma shutter, 1/25th to 1/125th sec., T. and B. **£6:12:6**
12 monthly payments of 11/7.

F/4.5 Novar, in delayed-action Klio shutter, 1 to 1/175th sec., T. and B. **£7:5:0**
12 monthly payments of 12/8.

F/3.5 Novar, in Compur shutter, 1 to 1/300th sec., T. and B. **£9:10:0**
12 monthly payments of 16/8.

F/3.5 Tessar, in Compur Rapid, 1 to 1/500th sec., T. and B. **£13:0:0**
12 monthly payments of 22/9, 24 of 11/5.



LEITZ 'FOCOMAT' Vertical Automatic Enlarger

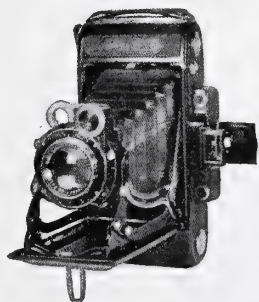
Takes the standard 5-cm. focus lens, screw-in-fitting. Scaled from 2 diameters up to 10 diameters. Will take negatives 18 x 25 mm., 24 x 36 mm., 3 x 4 cm. and 4 x 4 cm.



PRICE
£16:6:6
12 monthly payments of 28/7, 24 of 14/4.

ONLY A FEW NOW LEFT

Over £6 Saved! Brand new, as originally issued by makers. Zeiss Ikon Super Ikonta (Model 530/15)



With famous Zeiss Ikon range-finder, Zeiss Triotar f/4.5 lens, Klio shutter, 1/5th to 1/100th sec., T. and B., and delayed-action, etc. Most attractive size pictures.

Attractive Picture Sizes.

For 8 exposures 4 1/2 x 2 1/4 in. on normal spool, with option of 16 2 1/4 x 2 1/4 by removable mask. Full size is most pleasing shape and generous dimensions; smaller is amply big enough to give good pictures of itself, yet exceedingly economical.

Over £6 saved Listed at **£16:5:0**
WESTMINSTERS PRICE **£9:17:6**
12 monthly payments of 17/4.

SPECIAL CHAMPLIN 15 MICRO-GRAIN DEVELOPER

Now obtainable at the WESTMINSTER IN SOLUTION.

3/9 per 20-oz. bottle.

Excellent Keeping Qualities.
NO increase in exposure.

ROLLEICORD New Popular-Priced Model—Ia.

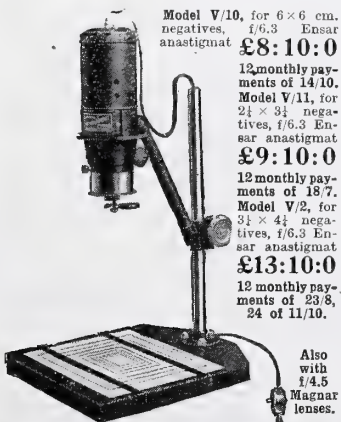


Gives the usual Rolleicord picture 2 1/4 square (12 on normal 3 1/2 x 2 1/4 spool), and comprises most of the noted Rolleicord features. With f/4.5 Zeiss Triotar anastigmat Compur shutter, 1 to 1/300th sec., T. and B., automatic film winding, metal body with leatherette covering.

£12:10:0
12 monthly payments of 21/11, 24 of 11/-.

Ensign Magnaprint Enlarger

Fitted with friction-drive, rising and falling movement and other features.



Model V/10, for 6 x 6 cm. negatives, f/6.3 Ensar anastigmat **£8:10:0**
12 monthly payments of 14/10.

Model V/11, for 2 1/4 x 3 1/4 negatives, f/6.3 Ensar anastigmat **£9:10:0**
12 monthly payments of 18/7.

Model V/2, for 3 1/4 x 4 1/4 negatives, f/6.3 Ensar anastigmat **£13:10:0**
12 monthly payments of 23/8, 24 of 11/10.

Also with f/4.5 Magnar lenses.

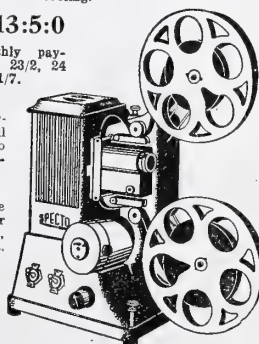
'SPECTO' SUPER 9.5 PROJECTOR

Unique advanced design, quite exceptional performance. Special pre-focus high intensity low voltage lamp. Gearing and driving mechanism running in oil bath. Double-claw movement, motor rewind, speed regulator. Mechanical tilt. Separate lamp switch. Unprecedentedly high luminosity with entire absence of flicker. High efficiency dual cooling.

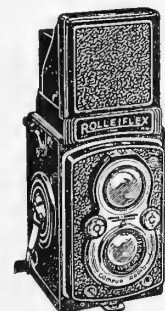
ONLY **£13:5:0**
12 monthly payments of 23/2, 24 of 11/7.

Transformer for all voltages to 250, 30/- extra.

Resistance for 100 or 250 volts, 35/- extra.



NEW ROLLEIFLEX



In this new model the 6 x 6 cm. ROLLEIFLEX for 12 pictures on usual 3 1/2 x 2 1/4 spool becomes more than ever automatic, revealing a still higher standard of optical and mechanical perfection. Only one action is now needed to (1) set the shutter; (2) safeguard against either blank or double exposures; (3) to give delayed action. There are also, amongst other improvements, new controls for shutter speeds and lens apertures, with magnified readings. The reflex hood is fitted with larger magnifier, and there is a double magnifier and additional mirror for eye-level use. Lens is f/3.5 Tessar, with Compur Rapid shutter speeded to 1/600th sec.

PRICE **£31:5:0**
12 monthly payments of 54/8, 24 of 27/4.

WESTMINSTER
PHOTOGRAPHIC EXCHANGE LTD
119, Victoria St., S.W.1
VICtoria 0669

also 81, STRAND, W.C.2
TEMple Bar 9773.4.
(Private Branch Exchange)
24, CHARING X RD., W.C.2
TEMple Bar 7165.
111, OXFORD STREET, W.1
GERrard 1432.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

The Key to Success!



ILFORD LUSTRE BROMIDE *for ENLARGING*

To preserve the fine detail in enlargements from miniature negatives Ilford Limited have introduced Lustre Bromide—in several attractive surfaces. This exquisite paper, with its inherent brilliance and the soft beauty of its lustrous surfaces, brings out all the fine detail of the original negative and is eminently suitable for exhibition purposes.

For enlargements from miniature negatives the following three surfaces are especially suitable:—

- SMOOTH LUSTRE
- FINE GRAIN LUSTRE
- CREAM FINE GRAIN LUSTRE

For broad effects the following are recommended:—

- GRAINED LUSTRE
- ROUGH LUSTRE

And for extremely broad effects—

- CREAM EXTRA ROUGH LUSTRE

Made in England by

ILFORD LIMITED • ILFORD • LONDON

THE AMATEUR PHOTOGRAPHER

& CINEMATOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, OCTOBER 6TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

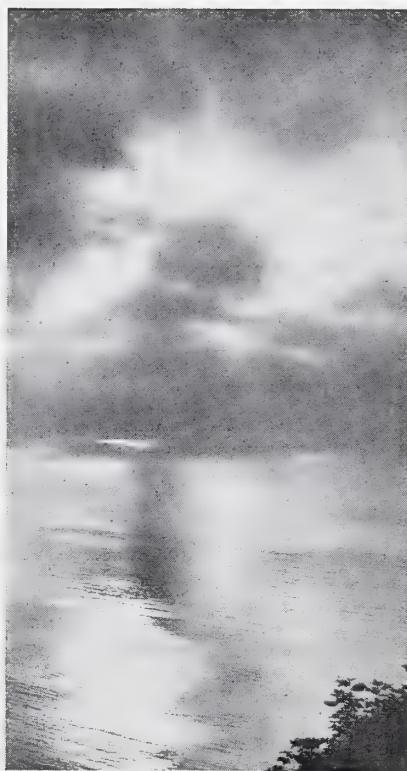
Vol. LXXXIV. No. 2552

FULL particulars of "The A.P." Annual Lantern-Slide Competition will be found on another page in this issue. The entries in this popular event show a steady increase in number in each succeeding year, and the quality of the slides has become better and better. To be included in the prize-winning set of "A.P." slides is regarded in many quarters as the high-water mark to be reached by any slide-maker. We look forward to a good entry again this year, and already the bookings for the autumn and winter tour are very heavy. The prize set will start on its travels throughout the country in mid-November and finish about the end of the following May. Hon. Secretaries who wish to include "The A.P." Prize Slides in their programmes, and have not already written, should do so without delay, giving as many alternative dates as possible. This is to enable us to fix the itinerary to the best advantage to each society. In the meantime the rules of the Competition should be observed carefully, and the sending-in date—November 1st—noted.

Do Exhibitions Discourage?

"Do exhibitions like the present London Salon of Photography have a discouraging effect on the ordinary amateur?" That is the question asked recently by a reader, who goes on to say: "Here is an exhibition of four hundred works, the best of their kind, many of them by men who have given a lifetime of energy and skill to the expression of themselves in pictorial photography. Here is work from all over the world by people who have been very fortunate in their opportunities

TOPICS of the Week



THE AUTUMN SKY.

See article, "Clouds in Landscapes," in this issue.

for subject-matter as well as having genius to see the subject where it lurks and to portray it, people who understand effects of lighting and composition, whereas most of us can only enjoy them and cannot create or seize them when created. The ordinary person with a camera cannot hope to come within a thousand miles of such work. Does he, therefore, give up in despair? Does he lay down his tools, and say that as he cannot produce a masterpiece which may be hung in the London Salon and priced from five to twenty guineas he will produce nothing?" We think not. After all, the mass of camera users are not so much attracted by the pictorial values which exercise the critics as by the constant suggestion of new subjects and new treatments with which such an exhibition is full. The exhibitions, if they go to see them, may not only inspire them to better work, but may suggest new methods of employing the camera to their own satisfaction and the enjoyment of their friends. So far from discouraging photography among the general population, exhibitions stimulate it.

Last Days of the Shows.

Readers are reminded that the Exhibitions of the Royal Photographic Society and the London Salon of Photography close this week. The last day for both shows is Saturday, October 9th. Those who have not yet seen these two fine exhibitions should hasten to do so before it is too late. The R.P.S. is at 35, Russell Square, W.C., and is open from 10 a.m. to 9 p.m. The London Salon is at 5a, Pall Mall East (near Trafalgar Square), and is open from 10 a.m. to 6 p.m.

News Reels.

The news cinema idea is extending on the Continent. A correspondent who went to a performance the other evening in a continental capital got a startling impression of the martial character of nearly all the pictures. Mussolini spoke to his answering legions, and so did Hitler. Italy, Germany and other European countries simply bristled with armament. Apparently the means of destruction, with occasional diversions into militaristic sport, are the only things considered worthy of

pictorial record. Then the fighting in Spain unrolled itself before the audience, and the ghastly horrors of the war in China. And so country after country passed across the screen, until it came to these little islands of ours, and what the film showed in them was a representation of the King and Queen in simple, hearty, bonny Scotland. The exhibition was one calculated to quicken the patriotism of an exile and to make him think that this country of England—beg pardon, Great Britain—was the best worth living in the

whole world. The popular interest which surrounds the Royal Family may be deemed excessive by some superior people, but in a world apparently becoming dehumanised they do stand for something human, gracious and picturesque. Somehow, we believe that the quiet comeliness of Britain will remain to be loved and pictured when the machine-like tramping of continental armies becomes only a dying echo. We are thankful, at all events, that the British news-reel is more variegated in its effect.

"The Amateur Photographer" EXPOSURE TABLE—October

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 9 to 10 a.m. or from 2 to 3 p.m. double these exposures. From 8 to 9 a.m. or from 3 to 4 p.m., give treble or more.

SUBJECT.	Ultra-Rapid.	Extra-Rapid.	Rapid.	Medium.	Ordinary.	Slow and Process.
Open seascapes and cloud studies	1/350 sec.	1/250 sec.	1/150 sec.	1/75 sec.	1/30 sec.	1/20 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes	1/200 "	1/150 "	1/75 "	1/30 "	1/15 "	1/10 "
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/100 "	1/75 "	1/40 "	1/20 "	1/8 "	1/5 "
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes	1/75 "	1/40 "	1/20 "	1/10 "	1/5 "	1/2 "
Buildings or trees occupying greater portion of picture	1/25 "	1/10 "	1/6 "	1/4 "	1/2 "	1 "
Portraits or groups taken out of doors, not too much shut in by buildings	1/10 "	1/5 "	1/3 "	3/4 "	1 1/2 "	3 secs.
Portraits in well-lighted room, light surroundings, big window, white reflector	1/4 "	1/2 "	1 "	2 secs.	4 secs.	8 "

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above.

ROLL AND PACK FILMS.

Ultra-Rapid.

AGFA I.S.S. and Isochrom roll and pack; Isopan I.S.S. (35-mm.).
ENGLISH Ultrachrome.
GEVAERT Superchrome Express and Panchromosa 28 roll and pack;
KODAK S.S. Pan. roll and pack;
Super-X (35-mm.).
LUMIERE Super-Lumichrome.
MIMOSA Extrema.
NURO Superchrome.
PERUTZ Peromina and Persenso roll and pack; Peromina (35-mm.).
SELO H.S. Pan. roll and pack;
Selochrome roll and pack.
VOIGTLANDER Bessapan and Illustra.
WESTMINSTER roll.
ZEISS IKON Orthochrom and Panchrom roll and pack.

Extra-Rapid.

AGFA Isopan and Isorapid roll and pack; Isochrom F and Isopan F (35-mm.).
BARNET Sensichrome.
CORONET Midget and Vogue.
ENGLISH Ortho.
GEVAERT Regular roll and pack;
Panchromosa 24 (35-mm.).
GRANVILLE Paper film.
KODAK S.S. Pan. (35-mm.); Verichrome roll and pack.
LUMIERE Lumichrome.

MIMOSA Panchroma.

NURO Nuro.
PERUTZ Perpantic and Neo-Persenso.
SELO and F.G. Selochrome roll.
SELO F.G. Pan. roll; H.S. Pan. 35-mm.
STANDARD roll.
VOIGTLANDER Bessapan F.
ZEISS IKON Standard Speed; Contax Panchrom 26.

Rapid.

BARNET Standard roll.
DUFAYCOLOR Colour Film.
GEVAERT Superchrom 35-mm.
KODAK Regular and Panatomic roll; Panatomic (35-mm.).
PERUTZ Perorto.
SELO Selochrome (35-mm.); F.G. Pan. (35-mm.).
ZEISS IKON Contax Panchrom 24.

Medium.

AGFA Isopan FF and Isochrom FF (35-mm.).
GEVAERT Special and Panchromosa-Microgran (35-mm.); Panchromosa-Special roll and pack.
LUMIERE Filmcolor.*
PERUTZ Feinkorn roll; Rectapan and Leica Special (35-mm.).
*Give 10 times indicated exposure.

Ordinary.

AGFA New Agfacolor (35-mm.).

PLATES AND CUT FILMS.

Ultra-Rapid.

AGFA Isochrom and I.S.S. Portrait films; Ultra-Special, Press, Isochrom and I.S.S. plates.
BARNET U.S. Pan., Super-pan. Press, Super-Press and Super-Iso plates.
EASTMAN S.S. Pan. and Portrait Pan. films.
GEVAERT Superchrome film; Ultra-Panchro 8,000, Superchrom R., Ultra-Press Ortho., Isomax and Super-Press plates.
ILFORD Hyperchromatic and H.S. Pan. films; H.S. Pan., Golden Iso-Zenith and Double X-Press plates.

Extra-Rapid.

AGFA Isopan Portrait film; Isorapid, Chromo-Isorapid and Isopan plates.
BARNET Portrait film; X-L Super-Speed, Soft Pan. and Super-Speed Ortho. plates.
CRITERION 700 Iso.
EASTMAN Par-Speed film.
GEVAERT Ultra-Pan. and High-Speed films; Ortho-Sensima Fast plate.
GRANVILLE Negative Card; Ultra-Rapid Iso and Quickiso plates.
ILFORD Portrait Ortho. Fast film; S.G. Pan., Record, Iso-Record, Zenith 650, Iso-Zenith and Press Ortho. plates.

Rapid.

AGFA Chromo-Isolar plates.
BARNET S.R. Pan., Studio-Ortho. and Self-Screen Ortho. plates.
CRITERION Enelite and Press plates.
GEVAERT Sensima and Ortho. Sensima plates.
GRANVILLE Special Rapid.
ILFORD F.G. Panchro. and Portrait Medium Speed films; S.R. Pan., Special Rapid, Autofilter, Anti-Screen and Rapid Chromatic plates.

Medium.

CRITERION Spec. E.R., Iso E.R.
GEVAERT Special Rapid.
ILFORD Commercial Ortho. film; Screen Chromatic plate.

Ordinary.

BARNET Ordinary and Rapid Pan. Process plates.
CRITERION E.R. and Ordinary.
GEVAERT Ordinary.
GRANVILLE Ordinary.
ILFORD Rapid Process Pan., Ordinary, Chromatic, Infra-Red (with filter).

Slow and Process.

AGFA Direct Duplicate film.
BARNET Process, Process Ortho., Fine-Grain Ordinary and Process Pan.
GRANVILLE Process.
ILFORD Process, Half-tone, and Fine-Grain Ordinary.

SOME POINTS for Lantern-Slide Makers

The following article deals with some of the points which should have attention from lantern-slide makers. Many otherwise good slides are spoiled by lack of attention to small details. Our readers who are preparing entries for "The A.P." Annual Lantern-Slide Competition should make a note of these points.

THE lantern slide has been well described as the best means of showing the quality of a good photograph, while, it may also be added, it is one which is very unkind to defective negatives. It is also true to say that many slides are made from good negatives which are unsatisfactory when projected, through lack of attention to some of the essential details in preparation.

The Negative.

While it is realised that only perfect negatives make perfect slides, it is very necessary for the lantern plate to be suited to the contrast of the negative. This is a point which often escapes attention. The photographer favours a certain grade of lantern plate, and expects it to be satisfactory with negatives of all kinds of different contrasts and densities.

The range of the lantern plate is wide, but it must be one that is suited to the negative, in the same way that one grade of bromide paper is not suited to all negatives. For example, the chloro-bromide plate requires a negative of greater vigour than that of the black-and-white variety, and while it is possible to make slides upon these plates from thin negatives, the colours are never as fine.

Density.

One of the most important points to consider is the density of the slide. The best slides, examined in the hand, will be found to be quite thin, the image being hardly more than a deep stain. There should be no clear glass, even the highest lights must have some hint of deposit, and the shadows must not be so opaque that no light passes through. As a rough-and-ready test, the slide may be placed upon a page of clear print, and it should be just possible to read through the deep shadows.

Slides by Contact or Projection ?

It is often debated whether the best slides are made by contact or projection. If the subject is crowded upon the negative, and especially if the

latter is of larger size, reduction is called for. It is of advantage to get the subject of suitable scale for a lantern plate. For example, a flower subject or a portrait should be on a larger scale than a landscape. In these days of very small negatives most people will enlarge up to two or three diameters. When making slides by projection the negative should be masked and the lantern plate supported upon a black surface (black velvet is good for the purpose) instead of the white of the enlarging board. This will assist in preserving purity of tone values, these often being lost through reflected light from the back.

Colours.

It is possible to make lantern slides in a great range of colours, and this leads the less experienced worker to misuse the power. Most subjects look best in a warm black or cool sepia tone, and "hot" colours should be avoided. It often happens that the colours which are secured by increased exposure and restrained development lose considerable quality in the high-lights.

Care needs to be taken in the use of colour toners and stains, for while these are useful in providing variety in a set of slides they are only effective for occasional use, and for certain subjects. Indigo blue for seascapes, dark green for landscapes, etc. Care must be taken not to have these colours too intense, a suggestion of colour is all that is necessary. Hand-coloured slides should be avoided unless the worker is an experienced artist and very expert in applying the tints.

The Picture on the Slide.

Care should be taken to place the picture central on the slide, and to keep the horizon line level. It is possible to put this right when projecting, but often the operator does not notice the fault. While the slide is intended for viewing on the screen, there is no excuse for having the one-sided appearance which occurs when the picture is more to one side than another or nearer to the bottom

than to the top. A very annoying defect from the point of view of the audience is for one picture to appear near to the top of the screen and the next at the bottom.

Many slides, especially those made by projection, have light corners, through lack of proper attention to the adjustment of the illuminant.

Spotting.

Provided that the negative is free from pinholes, or that these have been carefully touched out, there should be no need for spotting of defects on the slide. Obviously, care in the dark-room in avoiding dust and a dust-free negative will do much to avoid the need for spotting. If the slide has many pinholes the best course is to make another.

Many slides are spoiled by bad spotting. One mistake is the use of opaque water-colour. A transparent colour such as is used for colouring prints is preferable. A finely-pointed brush is very necessary, and the inexperienced worker will do well to put in some preliminary practice upon wasted plates before attempting work on a good slide. Most workers make the mistake of doing too much spotting, and the result is to make the defect more obvious than before.

Other Matters.

Care should be taken with regard to masking and binding the slides. It must be remembered that masking is equivalent to trimming, and will assist in the presentation of the subject to the best advantage. The corners of rectangular masks should be square; if they are not a slovenly effect is given to the picture on the screen. Fancy shapes, such as domes, cushions, and rounded corners should be avoided. Clean glass should be used for covering, a point that some workers seem to overlook.

A final point. The film, of the slide, and the cover-glass must be perfectly dry before binding up. If moisture is sealed up between the two, it will have a harmful effect in the heat of the projection lantern.

Clouds in

By C. C. ROLLINSON



Wind on the Hill.

ONE would hardly think that in these days of colour-sensitive emulsions there would still be great difficulty experienced in obtaining landscapes with a well-graduated sky or satisfactory clouds. Yet it is so, and blank white skies still seem to occur regularly with many amateur snapshots. The trouble is to get a truthful rendering of the landscape, and, at the same time, clouds that are printable. The correct exposure for the foreground would, on an average, be something like ten times that required for the sky, so the matter resolves itself into a compromise in the use of adaptable material and of particular technique in developing and printing.

Spring and autumn are the best periods for clouds, and it behoves those photographers who are still in the beginner stage to obtain some understanding of the special factors for securing good clouds in landscape negatives. To use an ordinary film or plate is to court dense, unprintable skies, because the blue of the sky acts on the emulsion with much greater intensity than do the tones and colour of the landscape. In the many "chrome" films now available the emulsion sen-

sitivity extends to green and partly to yellow; in panchromatic material this sensitivity is further extended to red. By the use of these materials the greens, yellows and, in panchromatic, the reds, in landscape can be correctly rendered. By the further use of a colour filter on the lens the blue of the sky is modified and the emulsion does not respond to it quite so readily as it otherwise would, while the greens are admitted freely. Chrome emulsion, with a filter, enables one to register clouds and obtain tone in the blue of the sky. Better, perhaps, is panchromatic, which because of its extended colour sensitivity, and by reason of its high speed, will often enable a good sky to be obtained without the use of a filter. A filter having a factor of 2 to 2½ to 'chrome and 1½ to 2 to panchromatic is the best for practical landscape. A K1 or Alpha can be recommended.

The question may be asked as to what is the best time of the day for clouds. This query can only be answered by reference to the nature of the photograph desired; if pure landscape with clouds as adjuncts to the composition, consideration must be given to the



The Wind-swept Sand Dunes.

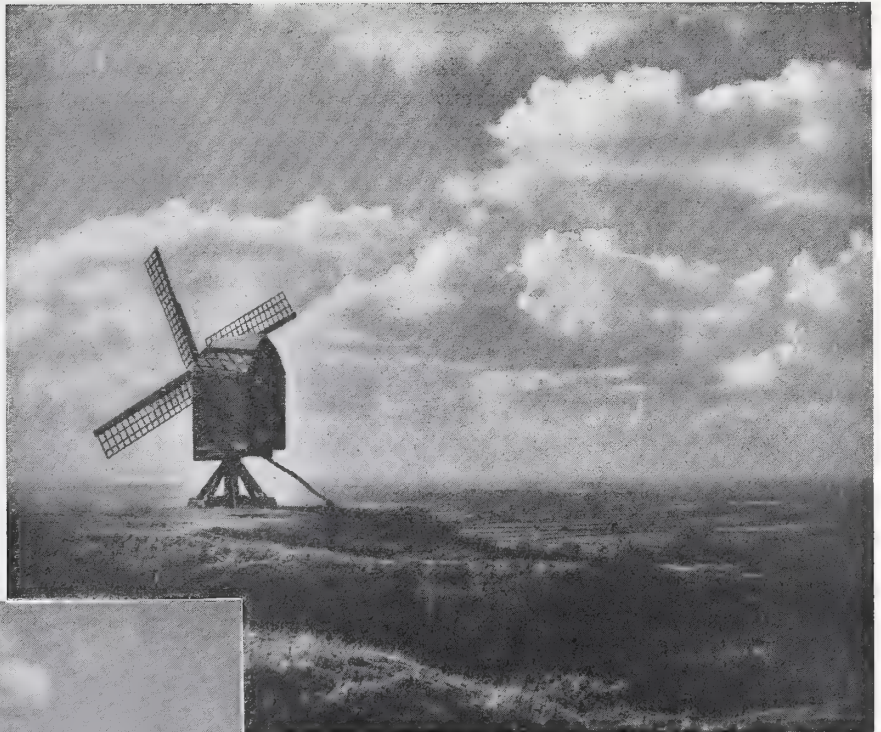
October 6th, 1937

Landscapes

AN AUTUMN SUBJECT FOR THE OUTDOOR AMATEUR.

important. In this class we would include sunrise and sunset, when many beautiful effects can be obtained. In practice the best landscapes are obtained some time before or some time after the sun has reached its zenith; in early morning or late evening the general illumination of the foreground is usually very effective pictorially, but calls for an exposure which would be far too long for the sky. The best results for both seem to be obtained in mid-afternoon.

The latitude of modern panchromatic material is very wide, and using a $2\times$ filter twice normal exposure for the foreground should be given; it is quite



A view in Bucks.



Ready for Sowing.

unnecessary to curtail this exposure out of any fear that it would be too much for the sky. Actually it is too much, but the blue has been restrained and the emulsion latitude and the control which can be exercised in developing and printing will assist in balancing the total effect. The use of a meter is recommended to get correct exposure.

To minimise the range of tones as much as possible, the use of a dilute developer is recommended. This has the effect of building up the shadows without clogging the high-lights, and development should be stopped just when the high-lights would be printable on a normal bromide paper. The time should therefore be cut down by at least one-third of that recommended for the particular developer. In practice, I find that if I have a luminous sky with a heavy foreground the best negative is obtained by tank development 1 in 100 (Azol) at 65 degrees, half the scheduled time. The negative will be on the soft side, but this is to the good for enlarging.

In pictures where the clouds form the chief interest, the foreground should bear some relation to the theme or mood conveyed by the sky. For instance, in "Wind on the Hill" and "The Wind-swept Sand Dunes," the foregrounds were carefully chosen to be attuned to the sky mood. Imagine

each picture remade with the sky belonging to the other, and the importance of this choice at once becomes evident. Although it is often considered a great merit if a photograph includes any clouds at all, yet my concluding advice to serious photographers seeking cloud pictures is that, even as clouds introduced into a picture primarily a landscape should fall into the general scheme of the composition without creating a competitive note, so should a foreground used secondarily to a cloud composition be in harmony with the mood conveyed by the sky.



The Country Road in Winter.

Readers' Hints, Tips and Gadgets

HAIRPINS IN THE DARK-ROOM.

FIG 1.—Although this title might suggest a clue in a detective yarn, that is not the purpose here. In spite of their supposed obsolescence, hairpins are obtainable in penny bundles at any draper's or large store, and can be put to a number of photographic uses, as the illustrations show. With the aid of a pair of pliers make a short bend at the tips, then another about half-way along; finally pull the "legs" slightly apart. These three operations are shown in that order.

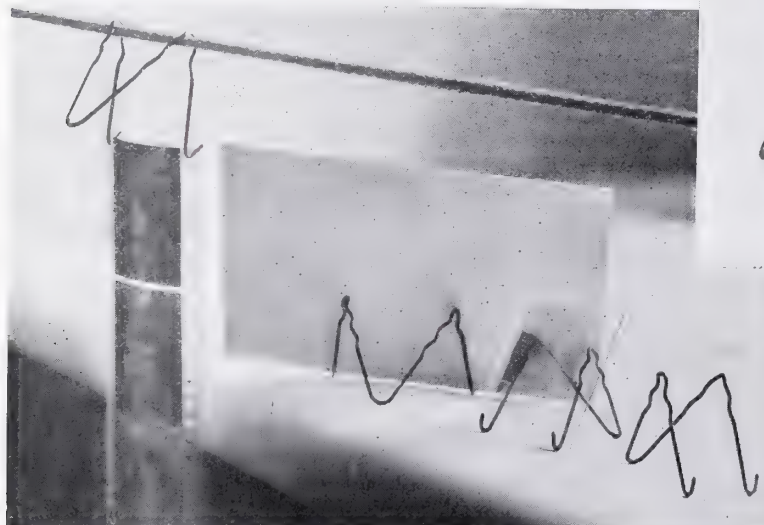
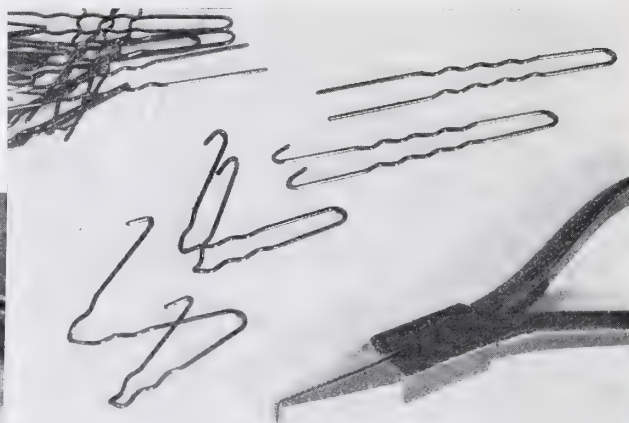


Fig. 2.—The result is a hanger which will carry, without causing any marks, a length of miniature negatives, when the processed film is required to be dried. Stood on a table or shelf the same gadget will accommodate with equal safety any glass negative from Compass size up to 5×4 for the same purpose. This wire bracket is equally convenient for those who like to stand small mounted prints, or unmounted postcards, on their mantelpiece.

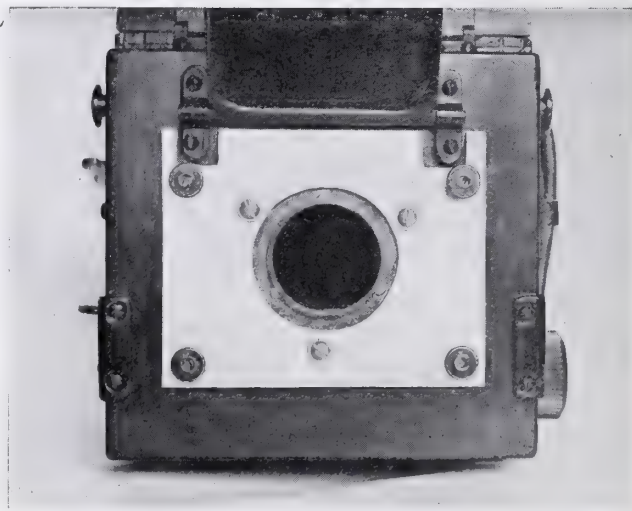
DAVID CHARLES.

A LENS-CHANGING SCHEME.

A BATTERY of interchangeable lenses for cameras of the larger sizes usually means a corresponding number of special lens-flanges and adapters; items which are sometimes difficult to get, and costly if specially made. But for cameras possessing wooden lens-panels—such as single-lens reflexes and some hand stand models—the following scheme is simple and very flexible.

The illustration shows the main idea. It consists of extra lens-panels which clamp to the front of the camera when the normal lens is removed. Four holes, one in each corner of a panel, coincide with four headless bolts fixed into the wooden front of the camera. The panels, made of sheet aluminium 3/32nds in. thick, are secured in position by milled nuts (wireless terminal tops). Each lens has its own panel, to which it is fixed by the threaded ring supplied with most lenses.

The illustration shows a lens-panel in position on the front of a camera, and it will be noticed in this case that the lens ring is soldered to a second small panel (brass) mounted behind the main one, and secured by three bolts. This was done to recess the lens a little, as the thickness of the main panel did not allow it to focus to infinity. Constructional measurements are not given because they will vary with different cameras; and, the scheme being simple, the illustration is almost self-explanatory to the handyman with tools. **F. GANDON.**



REMOVING THE CURL FROM PRINTS.

SMALL prints, especially those made on single-weight paper, have an annoying habit of curling up while drying, and usual methods, pressing the prints, or stroking the backs with a ruler, take time. Here is a quicker method requiring only a few minutes to carry out. Before laying the prints out to dry, the superfluous water should be removed with clean blotting-paper to ensure even drying. When dry, the prints are ironed, preferably with an electric iron, as follows.

Switch the current on for about two minutes to make the iron moderately hot. If the iron is too hot the heat may affect the gelatine. A safe working temperature can be found by trial with a discarded print. Soak a wad of cotton-wool in

water and squeeze it nearly dry. Stroke the back of the print with the cotton-wool to make it slightly damp, and lay it face downwards on a non-fluffy ironing cloth. A clean linen dish-towel, folded twice, will serve the purpose. Iron the back of the print lightly with a side-to-side motion, and after removing the iron do not lift the print but leave it on the cloth for about fifteen seconds. If this is done, the back of the print starts to curl upwards and counteracts the natural tendency of the print to curl in the opposite direction. The quickest way is to leave the print on the cloth while the next print is being dampened.

I have found this method particularly useful when dealing with batches of prints up to quarter-plate size. Larger prints can also be ironed with advantage, but usually require pressing as well.

S. H. MILLAR.



Longer Exposures up to 1 second from the hand at eye-level . . .

Now that the days for indoor and longer exposures are approaching, the vibrationless focal-plane shutter on the Ensign Multex will be found invaluable. It is particularly free from shock on the accurate "geared down" slow speeds and exposures of as long as 1 second can be made from the hand with perfect ease. The audible operation of the shutter is of great assistance in helping the operator to keep the camera rigid during exposure.

With the All - British Precision Miniature

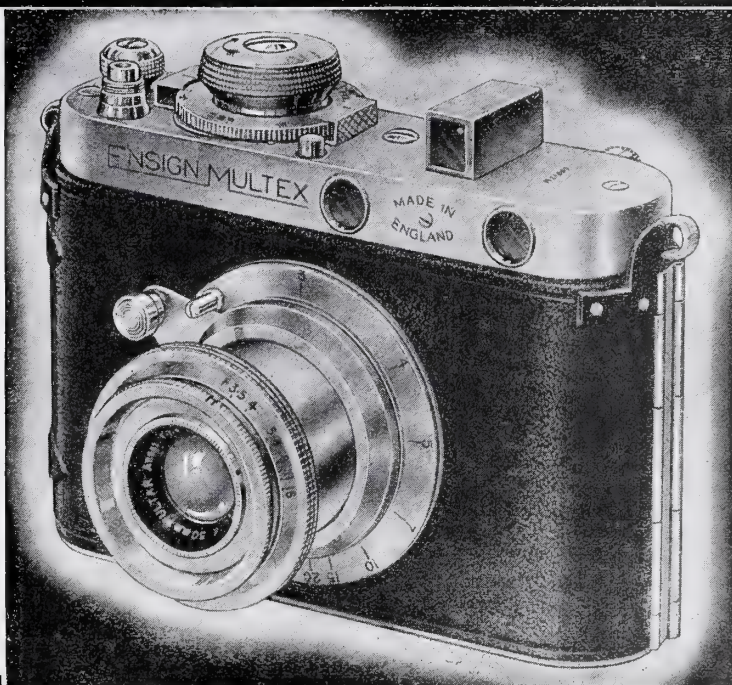
ENSIGN MULTEX

- Wide Base Range Finder, coupled to lens automatically focussing down to 21 inches.
- Takes 14 pictures $1\frac{1}{8} \times 1\frac{1}{4}$ in. (3×4 cm.) on size 27 film instead of the usual 36 pictures on cine film. Size 27 film is more easily obtainable, and gives larger negative area.
- Coupled Shutter Setting and film winding—no double exposures.
- Focal-plane Shutter—slow speeds 1 sec. to 1/15th; fast speeds 1/25th to 1/1,000th.
- Automatic Exposure Counter automatically resets when exposed film is removed.
- All-Enclosed Optical View-Finder.
- Fitted with Automatic Film Pressure Device, released when winding.
- Weight 23 oz. (lighter than usual miniatures).

PRICES, FITTED WITH

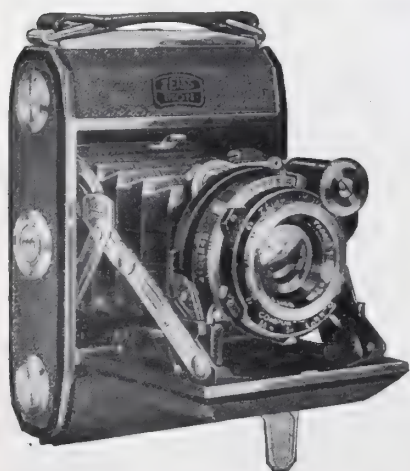
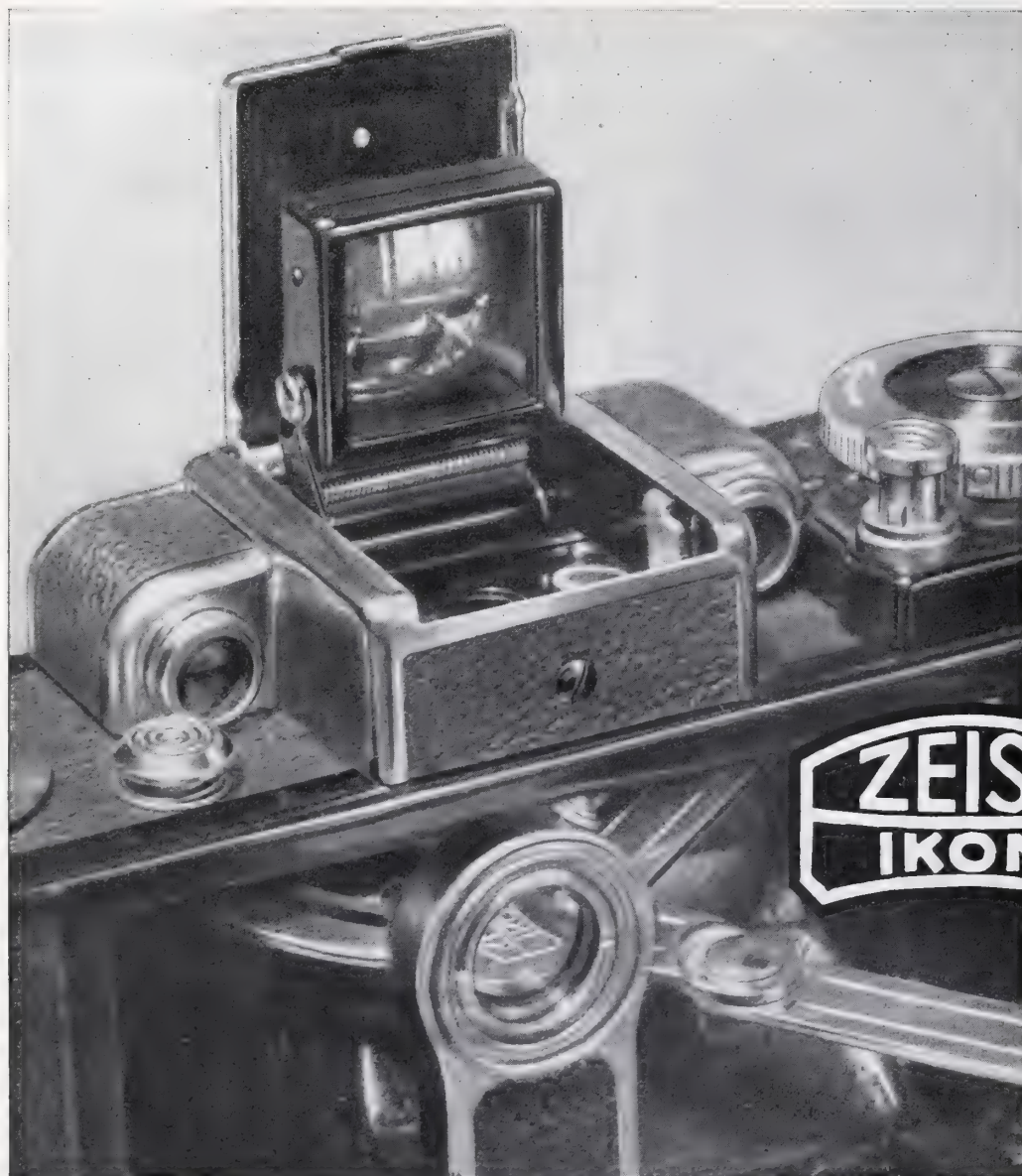
Ensign Multar Anastigmat f/3.5	..	..	£19 10 0
Ross Xpres Anastigmat f/2.9	..	..	25 0 0
Ross Xpres " f/1.9	..	..	32 10 0
Zeiss Tessar " f/2.8	..	..	29 10 0
Zeiss Sonnar " f/2	..	..	40 0 0

Write for descriptive brochure to
ENSIGN LIMITED, HIGH HOLBORN, LONDON, W.C.1





Look for this sign in
your dealer's window.



SUPER IKONTA $2\frac{1}{4}'' \times 1\frac{3}{4}''$

Do you know what this is?

The illustration shows at the back the wonderful direct-vision view-finder devised by Van Albada fitted to the Super Ikonta. Sharp white boundary lines (not shown in illustration) appear projected on the subject itself and enable the composition of even fast moving subjects to be watched with ease. And focussing is the work of a moment, thanks to the accuracy of the rotating wedge distance meter—the wedges of which and the arm holding them are shown at the front of the illustration.

The Super Ikonta is equipped with rapid Zeiss Tessars and Compur rapid or Compur normal shutters, shutter release on the camera body and some models have also interlocking arrangement of film wind and shutter release to prevent unintentional double exposures. The Super Ikonta is made in the following sizes:—

16 pictures $2\frac{1}{4}'' \times 1\frac{3}{4}''$ on the usual $3\frac{1}{4}'' \times 2\frac{1}{4}''$ spool. 8 pictures $3\frac{1}{4}'' \times 2\frac{1}{4}''$ or 16 divided $2\frac{1}{4}'' \times 1\frac{3}{4}''$.
11 pictures $2\frac{1}{4}'' \times 2\frac{1}{4}''$ on the usual $3\frac{1}{4}'' \times 2\frac{1}{4}''$ spool. 8 pictures $4\frac{1}{2}'' \times 2\frac{1}{4}''$ or 16 divided $2\frac{1}{2}'' \times 2\frac{1}{8}''$

SUPER IKONTA

All Super Ikonta cameras sold in Great Britain and Ireland at current listed prices carry the written three-year guarantee. Ask your dealer for particulars. Our interesting book "Miniature Camera Advantages with Large Size Pictures", describes the Super Ikonta series. Write for a copy.

ZEISS IKON LTD., 11, Maidstone House, Berners Street, LONDON, W.1

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

In a Printing Works By H. W. PICKERING

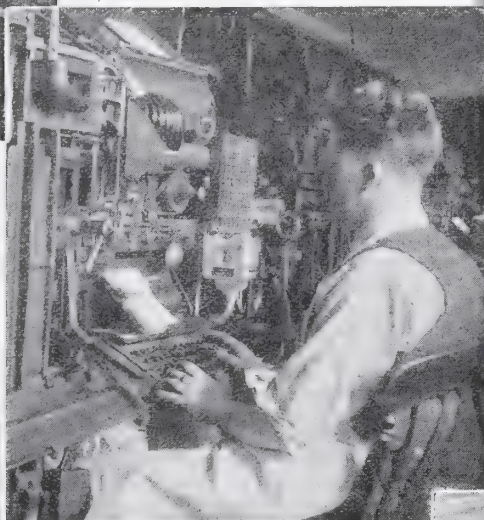


THE GALLEY RACK.

SOME time ago I was asked to try my hand at making some interior shots of a large newspaper and printing works, the results to be used as illustrations in a supplement to a local weekly paper. I regard it as rather rash to give a definite answer to such a request as that until I have seen what difficulties

are likely to arise, so the first step was to make a tour of inspection.

The various departments to be photographed were in nearly all cases lighted by daylight from one side only, this being supplemented by fairly bright electric light on the other side. The total volume of light, while quite enough for the people engaged at the place to work by, was decidedly small by photographic standards, and the use of any really large apertures (even if I had possessed an ultra-

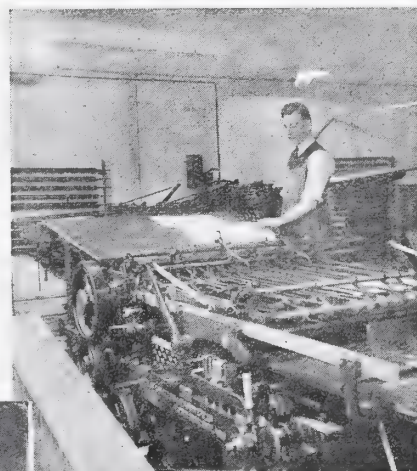


A MODERN "COMP" AT WORK

fast lens) would have been ruled out by the evident need for great depth of focus.

Undoubtedly a job for a miniature, so I decided to use my Ikoflex 1, a 6×6 cm. twin-lens reflex fitted with a lens of maximum aperture f/6.3. Even at full aperture, snapshot exposures were obviously impossible, so I took along a wooden tripod to avoid having to rely on being able to improvise a support at the time.

The only illuminants used for the whole set, which amounted to more than forty pictures, were a few electric lights and such daylight as the weather saw fit to provide. In some cases this came from windows at one side of the building and in others only from a skylight about four feet square, while in the press-room itself, which was underground, I had to rely entirely on the artificial lighting. No flash-



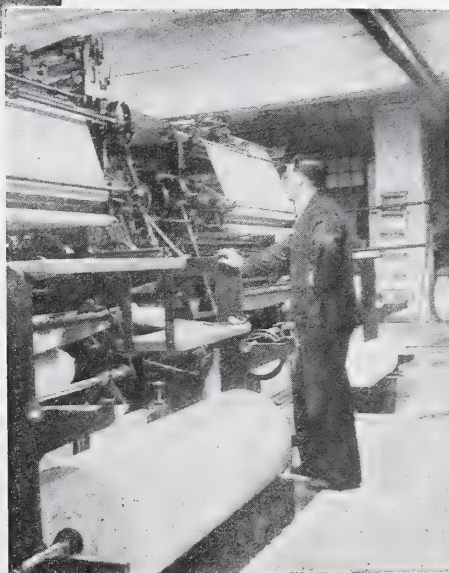
"FLAT-BED" PRINTING.

bulbs or flash-powder were used.

The exposures given ranged from 5 to 10 seconds, at apertures from f/6.3 to f/11 according to the depth of focus needed for the various subjects. The workmen who were used for models—and were, of course, deliberately posed—did not seem to find it difficult to keep still for exposures of this length. The film used was fast orthochromatic (Agfa Isochrom) and if panchromatic material had been used the exposures could probably have been shortened a little in view of the fact that so large a proportion of the light was artificial.



THE LINOTYPE WORKER



PRINTING ON ROTARY MACHINES.

Negative Modification and the Miniature By E. NEWTON SMITH.



Fig. 1. Direct enlargement from untouched negative. Note pole and figures in distance behind the head, and white lines on ground at right.

HAVING seen the first prints from their collection of holiday negatives, many photographers are now turning their attention to finding how they can make the best possible enlargements from just a few of the selected best. Being holiday negatives, most were probably taken on the spur of the moment, without preparation, so that many will doubtless suffer from the inclusion of unwanted backgrounds, irrelevant figures, and all the other oddments that, though they hardly blemish a mere snapshot, can quite spoil a picture.

An Indirect Method.

One of the favourite objections of the diehards to the use of the miniature camera is that retouching of the negative is not possible and that therefore modification of the image can be made only by separate work on each individual print. There is, of course, a foundation of truth in this assertion, for a pinhole in a 35-millimetre negative may well obliterate the whole of a face, but the excellence of modern films combined with the now normal routine of filtration of all solutions used in the development of miniature films has almost entirely removed this bugbear of the old-time worker. Nevertheless, there are occasions when modification of the negative is desirable, and whilst the critics are right in saying that work on a small negative is not feasible, there is an alternative method of achieving the same end. Moreover, this method is actually easier and more successful in some instances than the older one of direct work on the negative in that it permits a greater degree of control.

First of all, a straight enlargement on

glossy paper should be made; half-plate is quite a convenient size for the purpose. With very little skill this enlargement may be retouched.

Working-up the Print.

Light areas can be darkened with water colour (lamp black or even blue-black ink mixed with a little gum), or pencil. If the latter is used, a little retouching medium should first be applied to give "tooth" to the paper. Local reduction with "Farmer's" will lighten the tone where necessary, and when the enlargement has been altered to the worker's satisfaction the next step may be taken. The fact that the retouching is painfully obvious does not matter in the least provided relative light values are matched. At this stage the blacked-out telegraph pole in the illustration stuck out a mile, as the saying goes, but in the finished product it is impossible to detect it.

Copying.

All that is now necessary is to rephotograph the modified enlargement, and the negative thus produced will yield a print free from the blemishes (pictorial or photographic) which marred the original. Almost any film will serve for the copy negative, although a slow emulsion is preferable. The enlargement can be pinned or stuck on to a vertical surface (a wall will do) and a 100-watt lamp held just behind and above the camera. On any medium-speed fine-grain film about 30 to 45 seconds at $f/32$ should give a satisfactory negative. This small aperture gives the maximum depth of focus which is so necessary when doing copying work, and even so the focussing must be very critical. Possession of a camera capable of focussing down to 18 or 21 in. is necessarily assumed,

and unless you have an instrument with a ground-glass screen (not twin-lens reflex) you will need to allow for parallax. One other hint on copying in this manner may save you a wasted piece of film—keep the light moving. If you stand it in one position the glossy paper of the enlargement will most likely catch a reflection which will show as a fog-patch on the new negative.

Other Applications.

This method of modifying negatives may be extended in other ways that will readily suggest themselves. Printing-in of clouds on the first enlargement and local overprinting by means of a cut-out mask held over the easel are two which leap to the mind.



Fig. 2. Print from copy-negative. Observe absence of the disturbing details so prominent in Fig. 1.

REDUCING MINIATURE NEGATIVES.

A RECENT issue of a German periodical contains a suggestion for reducing miniature negatives. Where a strip of 35-mm. film has to be reduced a tank is practically essential, if only as a means of handling the film without damaging it, but by rolling it up in an apron it becomes impossible to watch the action of the reducer as closely as is usually desirable.

To get over this difficulty, and also to ensure completely even action, a very slow-acting reducer is suggested. The solution consists of 5 oz. of hypo in 20 oz. of water, to which is added 100

grs. of potassium iodide (hypo 125 grm., water 500 c.c., and add 5 grm. potassium iodide). Reduction begins to be perceptible after the negatives have been immersed for half an hour or so, and it may need five hours or more to remove serious fog. The gelatine is not softened by this long immersion, as the solution appears to have a slight hardening action. Since the reducer itself contains hypo, it is evident that the usual insistence upon complete and thorough washing is not necessary for the process, but if a film has been dried it should be well soaked before reducing. *Fotografische Rundschau.*

Modern Miniature Cameras

THE BABY SPEED REFLEX.

IN style of construction the Baby Speed Reflex, taking pictures 4.5×6 cm., is a miniature version of a full-sized reflex camera of standard pattern. Compared with an ordinary quarter-plate boxform reflex its dimensions are very small, its size when closed being $4\frac{1}{2} \times 4\frac{1}{2} \times 5\frac{1}{2}$ in. over all projections and its weight, complete with lens, 38 oz.

The camera is a single-lens reflex with all movements, including rising front and long extension, associated with this type of camera in the larger sizes. The lens normally fitted is a Dallmeyer Pentac of maximum aperture $f/2.9$, fitted in a sunk mount in such a way that the front component is practically flush with the front of the camera. It is protected when the camera is closed by a dished metal flap, covered in leather and hinged at its upper edge so that when open it forms a sky-shade. The lens is readily removed simply by unscrewing it from its flange, and can be replaced by a Dallon tele-anastigmat of aperture $f/5.6$.

Both this and the Pentac have focal lengths rather longer than is usual for the size of plate used, the focal length of the Dallon being 9 in.,

and that of the Pentac 4 in. In the case of the latter lens at least the larger image, and the more distant viewpoint it enforces, must be regarded as a very considerable advantage for the majority of subjects, whether these be of the pictorial or the snapshot class. The usual 6×6 cm. twin-lens reflex, although it takes a larger picture, has a lens of focal length only about 3 in., giving a very wide-angle view in comparison with the camera under review.

The Baby Speed Reflex is fitted for 4.5×6 cm. plates, which are carried in metal book-form double slides, but film packs of the same size can equally well be used. A revolving back is provided, enabling the plate to be held either horizontally or vertically; there is no need, as with some cameras, to turn the instrument on its side for taking upright pictures.

Focussing is by rack and pinion, the whole front of the camera moving forward bodily. The extension provided is sufficient to allow of focussing on objects as close as 12 in. from the lens.

Points of Interest.

The hood is of leather and is very deep, excluding all extraneous light and enabling the image on the top screen to be viewed in real comfort, even when the lens is stopped down. Since the image on the screen is that actually used for making the negative, the effect of stopping down can be seen on the screen, and does not have to be deduced from a depth-of-focus table. Magnifiers to enable the finest focussing to be done can be obtained to fit the hood.

The shutter is of the self-capping focal-plane type, running at a distance of only about 9 mm. from the actual focal plane. It provides a complete range of instantaneous speeds from $1/10$ th to $1/800$ th sec. as well as Time and Bulb. The speeds have to be set before the shutter is wound. The mirror is spring-raised and requires to be set after each exposure. Mirror and shutter are released by a slight backward pressure on a plunger conveniently placed on the right-hand side of the camera, and provision is made for fitting a wire release for time exposures.

The movement of the shutter is smooth and quiet, and does not jar the camera in the least. There seems to be no doubt that exposures of $1/10$ th sec. could be safely given after a little practice with the camera in the hand. To minimise any chance of shake at such a low speed the mirror can if desired be released before the shutter; a pressure on the release plunger with a restraining thumb on the winding-knob of the shutter sends up the mirror while holding the shutter still, and this can then be fired by a second pressure.

The Baby Speed Reflex, which is a beautifully made instrument, is priced, complete with 4-in. $f/2.9$ Pentac and 3 double slides, at £33. The 9-in. $f/5.6$ Dallon, mounted to screw straight into the Pentac flange, costs £11 extra. Camera and accessories may be obtained through any dealer, or direct from Messrs. J. H. Dallmeyer Ltd., 31, Mortimer Street, W.1.



Miniature Camera Gossip

By LANCELOT VINING.

WILL readers please refrain from writing to me for the formula of the developer I am experimenting with? I shall keep my promise to divulge the secret when I am satisfied I have something of proved interest. For the past two weeks I have been using Metol-Meritol, but am returning to my new blend for further experiments this week; if in the future I decide to publish what I have been doing, it must only be taken as a basis on which interested photographers can make their own tests. So many of the letters I receive seem to indicate that the writers are not at all fond of testing things for themselves, but want to have everything cut and dried. And then they are nearly always the first to turn and bawl you out if anything is spoilt.

New Arrival.

An early-morning demand by the postman for 10s. 4d. announced the arrival of my Kalart Speed-Flash. I have had many queries as to the cost of this lamp; add the above amount to the cheque for £3 5s. I sent with my order and you have it.

You will see by the illustration that the outfit is quite small and unobtrusive, whilst there seems to be very little to go wrong.

A member of the Kalart firm is at present in London. I had a very interesting talk with him, and he expects that the users of the lamp here will become as interested in "Synchro-Sunlight" photography as the Americans have. I will try and have one of these pictures ready for publication next week.

So far I have only been able to test for synchronisation, and my five expo-



THE KALART SPEED-FLASH ON A CONTAX.

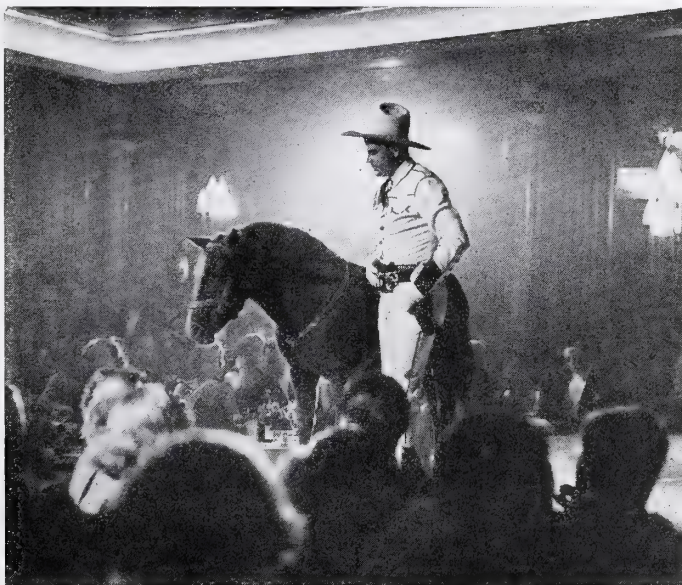
sures of $1/50$ th, $1/100$ th, $1/250$ th, $1/500$ th and $1/1,250$ th are perfect. But this does not mean that I am never going to have a failure when I run up against a lagging lamp.

"The Beauty Circus."

This show, produced at Grosvenor House during the very early hours of the 24th September, provided another hour for some "against the light" exposures, and on the whole I obtained a very satisfactory film. A lens expert, who saw it the following day, told me he was frankly amazed at the way the Sonnar $f/1.5$ stood up against the light without giving flare even at full aperture.

The success of the pony picture depended on being able to get the man's head to just cover the spotlight, and I had to alter my position a number of times before it was possible.

This photograph is worth close inspection regarding the depth of focus and definition; my point of focus was on the thin black braid on the uniform. I find focussing against the light very difficult, as the glare seems to dazzle the eye and kill the detail.



THE BEAUTY CIRCUS AT GROSVENOR HOUSE. $F/1.5$, $1/50$ th sec. I.S.S. film.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

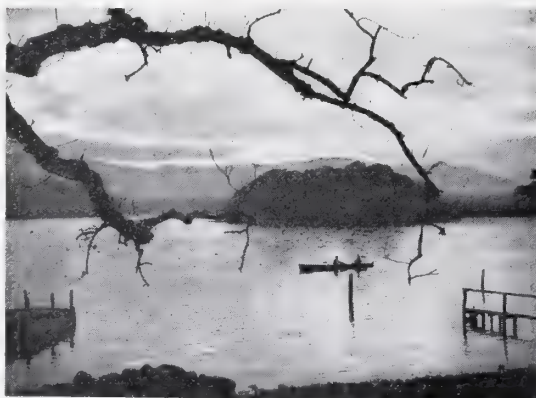
With a Miniature in Lakeland

By ERIC JONES.

FOR the second year in succession it has been my good fortune to visit the English Lakes and surrounding district.

A miniature and a bicycle make a perfect combination, for with a bicycle the speed, or lack of it, lends itself to a fuller appreciation of the beautiful country one is passing through. The inexpensive miniature, being light and compact, can be pocketed and forgotten until required.

When contemplating a tour of the Lake District, it is wise to prepare for any kind of weather. On my first visit, I saw Nature in one of her



SUNSET ON DERWENTWATER.



THE END OF THE DAY.

vilest moods—just rain, rain and more rain. However, undaunted by this experience, I tried again this year. What a difference! The same week, just a year later, glorious sunshine, not a drop of rain. It was transformed from a dull, wet, disappointing tour to a veritable paradise for the photographer.

It is a good plan always to carry more spools than you think you will require, for the country simply abounds with pictorial possibilities. Personally I used fast panchromatic stock exclusively with a graduated filter, obtaining first-class results.

A point to guard against when using so fast a film in open, mountainous country

in bright sunshine is over-exposure, and it is a very sound precaution to use an exposure meter. Another tip is to use a lens hood for all subjects, and especially when photographing the lakes or running streams.

It is often very useful to introduce a figure, cattle, a boat or something of the sort into the foreground in order to give proportion to the mountains. A delayed-action shutter is helpful here, and was used for "The End of the Day."

The amateur whose aspirations lie in the direction of sunsets could not choose a better or more varied field for his operations than the English Lake country.



DERWENTWATER FROM KESWICK.



ULLSWATER—AND HOW WE GOT THERE.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

IN A CINEMA.

I have permission to take some photographs of the screen in the local cinema, but have no idea what exposure to give. My maximum aperture is f/3.5.

R. B. S. (Newcastle-upon-Tyne.)

No definite exposure can be suggested in the case you mention, as so much depends on the power of the light in the projector and the density of the film being shown. If you use the full aperture of your lens and the slowest exposure you think sufficiently safe to avoid movement of the image, you are not likely to over-expose, even using the fastest panchromatic film.

FRONT-LENS FOCUSING.

I have been told that front-lens focussing is not as satisfactory as the system in which the whole lens is moved forward, and that in the former system the full optical efficiency is not retained at large apertures. Is this true?

J. A. M. (London.)

The fact that some of the most eminent camera and lens makers have adopted front-lens focussing convinces us that, provided the lens is designed for this use and that no attempt is made to give a focussing range down to, say, one foot, the method is in no way detrimental to the actual performance of the lens.

DEVELOPMENT FOR SOFT NEGATIVES.

Could you recommend a really soft-gradation fine-grain developer for use with Isopan F film? I have been using Meritol, and find that even with a 50 per cent reduction in development time negatives on 35-mm. film are still very contrasty.

T. S. H. (Boscombe.)

We have found Meritol a perfectly satisfactory developer with the new Agfa F film, provided the development time is sufficiently reduced. In our experience a development time of 8 minutes at 65 degrees is sufficient, and with this period of development we think you will get sufficiently soft negatives to suit your purpose.

BLUE MARKS ON LENS.

On the lens of my miniature there are several small spots, each of which is a purplish iridescent discoloration. Do they affect the performance of the lens, and, if so, how can I remove them? Ordinary lens-cleaning fluid has no effect.

T. H. (Toronto.)

The marks on your lens are due to slight deterioration of the glass, caused by chemical changes on the extreme surface. Marks such as this are quite common, and, unless of considerable extent or density, are not harmful. They can only be removed by returning the lens to its makers to be repolished.

BUFFERED BORAX DEVELOPER.

Can you tell me the correct development time for Isopan F and Zeiss Ikon Panchrom films, using buffered borax developer (D76 plus 14 gm. per litre of boric acid)?

A. H. G. (London.)

As the correct development time depends on the grade of paper you use and upon the contrasts of the subject as well as on temperature, developer and film, we cannot be very definite in giving development times for the films you mention.

As a suggestion for a first trial, we would advise you to give the new Isopan F film about ten minutes, and the Zeiss Ikon Panchrom film about fourteen minutes in a buffered borax developer at 65 degrees.

We do not recommend development at a lower temperature than this, and for equivalent times for higher temperatures we would refer you to Page 588 of our issue of June 2nd last.

GERMAN AND ENGLISH STOPS.

On my miniature camera (a Leica) the stops are marked f/3.5, 4.5, 6.3, 9, 12.5, 18, whereas my exposure meter only gives f/4, 5.6, 8, 11, 16, 22. How can I use the readings given by the meter when it does not give the right stop-values for the camera?

F. O. (Cardiff.)

As we have often pointed out in our pages, the relative values of stops are found by squaring the f/ numbers. The exposure required at f/9 is therefore 81/64ths of that needed at f/8.

In practice, the difference is too small to matter, and you may give at f/6.3 or f/4.5 the exposures the meter indicates as correct for f/5.6 or f/4. If you wish to be more exact, take the speed-number (Scheiner or DIN) of your film as one less than the rated value, which will exactly make up for the slight difference.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDVI.

Mr. ARNOLD
LONGMAN.

From information communicated to our Special Representative.

"MY work lies in portraiture, and is mostly done under studio conditions, and with a wide variety of subject—men, women, children; beautiful, ugly, nondescript. Exhibition pictures emerge, infrequently, from my daily work and efforts. I tell myself that the paucity of results of the necessary interest, quality and distinction for exhibition use is due to the fewness of suitable sitters of required distinction; more probably it is due to my own failure to see and capture what is there. Like Mr. A. R. Elliott, in the issue of September 8th, I have 'evolved no formula to make certain of success.' No one has.

"I use, of course, a reflex—whole-plate or quarter-plate; the former usually with a single, soft-focus lens; the latter with a rapid Zeiss. I work by daylight when it is good, with half-watt (Matéluxe or Nitrachot) at all other times. I prefer the most rapid plates (never films), always backed; sometimes panchromatic, but more often not; as with most complexions, eyes and lips the panchromatic over-corrects. All development is with Azol in a tank.

"For enlarging I use mercury-vapour light entirely; sometimes a soft-focus lens, sometimes diffusion by means of ninon, more often undiffused. Mercury-vapour light gives a far more rounded, less grainy, and altogether better quality image than ordinary electric light with a condenser. At least that is my own experience.

"So much for methods. Ideals? Mainly, to avoid getting into a rut; to deal as far as possible with each subject *de novo*, and not by rule of thumb; and, chiefly, never to be satisfied with a print of less good quality than the negative will yield. This question of *standard* is the most important, and the most difficult; the fatal thing is to be easily satisfied. We must have our own 'gold standard,' and never allow it to be debased. Among a good many other factors, exhibitions like those in Pall Mall East and Russell Square help towards this; they show us both what to aim for, and how not to do it!"

(A further example of Mr. Longman's work is reproduced on one of the centre Art pages.)



SUSAN.

Arnold Longman.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"FULL STEAM," by Shirley T. High.

AN admirable impression of power and a fine expression of dignity are prominent features of this excellent representation of an engine and train in motion. It is a very forceful picture, and is notable, in the first instance, as an illustration of a sound selection of the precise moment of time for making the exposure, and, in the second, on account of its able arrangement and utilisation of the suggestion of line in imparting the characteristics in question.

With a subject of this kind, where the main element—the engine and train—is in motion, the success or failure of the impression depends entirely on the choice of the psychological moment for making the exposure. On this moment depends the placing of the engine in relation to the rest of the picture; the securing of it at a moment when it is belching forth smoke and steam; and the retention of the sensation of movement.

And that it was well chosen is evident from the success the picture achieves. As far as the position of the engine is concerned, it falls athwart one of the strong points of a picture—one of the intersections formed by vertical and horizontal divisions of thirds—and from this fact it derives sufficient importance to maintain its significance as the centre of interest. Its proximity, too, stresses its dominance, and, with so forceful a principal element, the acceptability of the composition is assured. The probability is, however, that the precise position was not determined until the final print came to be made and that it was decided upon at leisure after a careful consideration of the whole of the material embraced by the negative—the presumption being that there was an appreciable margin.

Be that as it may, the placing of the engine with its forepart so near the bottom corner has not a little to

do with the feeling of movement that is so well conveyed, and this impression is heightened by the directional impulse suggested by the inclination of the slanting lines of its body and the train behind. The slant of the rails on each side emphasises the suggestion, and yet a further accentuation is afforded by the backward trend of the wisps of steam on the right-hand side.



The sense of dignity arises from the presence of another directional impulse which is provided by the prominent vertical of the smoke from the engine's funnel. Rising from almost the base of the picture to the top, it creates a very strong impression, and its curve away to the right in the upper part of the print prevents it from imparting a static feeling, as it might if its perpendicular tendency were unrelieved. The influence of line and the sense of its direction have a powerful effect upon the mood of a picture. A predominance of horizontals

helps to suggest an impression of peace and quietude; verticals, as will have been gathered from my preceding remarks, convey a feeling of height or dignity or a state of absence of movement according to their proportion or their relation to the material of which the subject is composed; and lines on the slant have the power of suggesting movement or the exercise of force.

Here, the majority of the lines are inclined, and, to my mind, the feeling of motion, in consequence, is stronger than any other. The suggestion persists, despite the fact that, from the way the smoke is rising and the sluggish manner in which the steam emerges towards the rear, I am bound to infer that the movement cannot have been very rapid and that the engine was either just starting or slowing down.

In such circumstances, I feel that the impression has been very well contrived and that the work, in this respect, achieves a very high standard indeed.

But, on the other hand, I am by no means so favourably impressed either with the way the smoke and steam are represented, with the somewhat gloomy weather conditions, or with the quality of the print. The subject, in all probability, is represented more or less as it was, but I do think that it would have been much more pleasing had it been found possible to

incorporate an effect of sunshine.

It might be said, of course, that the impression of atmospheric mist provides an alternative mood, but I do not feel that it carries the same appeal, and, in connection with the print, it seems to me to have that greyish tendency or degraded appearance that arises from over-exposure and a curtailment of the proper time of development. It might possibly be occasioned by a lack of contrast in the negative and a measure of over-printing, but the former seems more probable.

"MENTOR."



FULL STEAM.

(From the Annual Exhibition of the Royal Photographic Society, now open at 35, Russell Square, W.C.)

BY SHIRLEY T. HIGH.



ELIZABETH.

(See article, "How I make my Exhibition Pictures.")

BY ARNOLD LONGMAN.



STOWING THE JIB.

By F. J. MORTIMER.

(From the London Salon of Photography, now open at the Galleries of the Royal Society of Painters in Water Colours, 5a, Pall Mall East, London, S.W.1.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Sunshine,"
By Thomas Dalby

2.—"The Sign Writer,"
By H. Haydon.

3.—"A Hollow Tree,"
By Charles Colles.

4.—"Candelabra,"
By S. G. Pursey.

5.—"The Toilers,"
By C. A. Reader.

6.—"The Mohamed Ali Mosque, Cairo,"
By R. H. Myles.

PICTURES by Novices

*SOME CRITICAL COMMENTS on
the Beginners' prints reproduced on the opposite page.*

THIS "new angle" stunt is getting old. It did have a novelty at one time and a not inconsiderable following. Nowadays, however, it is seldom employed by the master of photography, and then not for its own sake but as a feature that is more or less incidental to quite another theme, which, in nine cases out of ten, would not be so well presented from the normal point of view.

Intention and the Viewpoint.

This view is confirmed by the collection of prints on view at the current exhibition of the London Salon of Photography, at 5a, Pall Mall East, where, although there may be a number of pictures which have been taken from a high viewpoint, none of them rely on that alone for their appeal.

Their subjects are not essentially scenes from abnormal viewpoints with no other motive, but rather a motive that could only be so expressed. The intention is to convey an idea, and to do it properly, a departure from the normal point of view has been enforced. And it all rests upon the intention. With these examples at the show, the intention is pretty well clear, but, with some of the beginners' prints on the opposite page, it is not apparent, and, with all the goodwill in the world, I cannot help but think that the intention has been simply to obtain an example of an unusual point of view or to imitate something of a similar nature that has been seen elsewhere.

To take the case of No. 1, "Sunshine," by Thomas Dalby, as an example, the sunshine is there, no doubt, but, having regard to the nature of the subject, I should say that it could be just as well expressed from a viewpoint down below.

Crazy Perspective.

And, if this be admitted, the reason for the adoption of the high viewpoint immediately becomes invalid. Besides this, it involves a very serious disadvantage in the craziness of the perspective, all the lines which should be vertical being shown as converging towards the base and conveying the impression that the buildings—or parts of them, at any rate—are inclined towards the viewer.

If, on the other hand, my assumption concerning the intention is wrong and the choice of viewpoint was secondary to the sunshine motive, I still feel that it was ill-advised, chiefly on the ground that that motive is more or less obscured by the means adopted to secure it, or, put in another way, the distortion of the perspective claims so much of the attention that the sunlight does not tell as well as it would without that added confusion.

With No. 5, "The Toilers," by C. A. Reader, a corresponding distortion is to be seen in the exaggerated foreshortening of the figures and horse, but the absence of leaning verticals enables the work to avoid the chief objection to the other, and, on the whole, it could, I think, be tolerated.

New and Old.

But the looking-down point of view, besides the foreshortening, has the effect of seeming to dwarf the scale of the subject material, just as though we were looking at the representation of a model of a horse and cart instead of the real thing.

This, naturally enough, is something of a drawback, but whether the viewpoint is justified or not depends on what might have been included if the scene had been taken from a normal standpoint. It is possible that the high viewpoint has enabled the subject to be better isolated, and that the adoption of the lower would have meant the inclusion of much unnecessary material outside the scope of the present range of vision. If so, no other defence is needed, but, were I dealing with such a subject myself and had to choose the higher point of view, I think I should have tried to avoid the inclusion of the second figure in the rear, or see that he were placed a bit farther back, for, as he stands, he seems to convey the unfortunate impression of growing out of the head of the other.

The new viewpoint in No. 4, "Candelabra," by S. G. Pursey, is manifested in the opposite direction, the line of sight being directed upwards instead of down, but, unless the subject can be regarded as qualifying as a "still life," there does not seem much reason for its perpetration. Possibly something might be done with the material if a more extended

use of the shadows could be incorporated, but this, apparently, would be a difficult matter to contrive.

Technique and the Print.

The quality of the print, however, is good, and, from the technical standpoint, it offers no occasion for criticism. A reversion to the normal everyday viewpoint is to be seen in No. 3, "A Hollow Tree," by Charles Colles, and, in a collection of oddities, one turns to it with a certain amount of relief.

There is a hint in the expression of the child on the right that his attention is divided between the game and the sensation of being photographed—an impression that the rendering would be better without—but the other figure is nicely caught and seems to carry out the idea extremely well. It is a pity about the one on the right, but it would be possible to utilise the figure on the left alone, the print being trimmed so as just to exclude the other.

In the case of No. 2, "The Sign Writer," by H. Haydon, the viewpoint is appreciably above the level of the figure but not sufficiently so to introduce any suggestion of distortion. I do not, however, care for the way the framework has been included in the foreground, for it does no more than provide an unnecessary obstruction, and, being out of focus, offers nothing but an ill-defined distraction. The position of the figure, too, is too far over to the right, and, in the circumstances, I may perhaps be forgiven for suggesting that too much attention is given to the sign and not enough to the writer!

Misguided Ingenuity.

There is too much misguided ingenuity about it to allow it to do what it sets out to do in a proper workmanlike fashion, but No. 6, "The Mohamed Ali Mosque," by R. H. Myles, even if its interest is more topical than pictorial, does achieve its aim and sets forth its material clearly and well.

Technically, it is excellent, but, possibly on account of a circumscribed viewpoint, it seems somewhat restricted, and a greater proportion of setting would not come amiss.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

APPROPRIATE TREATMENT OF SUBJECTS.—II.

I AM adding a few more notes to those of last week on the treatment of subjects, in particular and in general.

The illustrations I used last week required, as I pointed out, no special consideration as regards selection and arrangement; but, more often than not, these matters are of the greatest importance.

The subject of Fig. 1—the Air Force Memorial on the Embankment—is a case in point. It is difficult, as I found when I tried once before. There is practically no room for dodging at the same time the wall on the right and the trees on the left.

On this occasion I was using the subject as a test for the

accuracy of a special view-finder; but I should have been glad at the same time to secure a good record of the Memorial. Lighting and sky were promising, and I liked the leaf shadows on the pedestal; but I could not get the subject into the picture-space. There is too little foreground, and the wing-tips of the eagle are cut off. It answered my purpose admirably as a test, but the result pictorially is only a might-have-been.

This raises the question as to whether we ought to take a subject at all when we know beforehand that the treatment cannot be really satisfactory. There is no definite answer. There are cases in which we are justified in making the best of what we can get; there are other cases in which we should let the subject go, rather than perpetrate an unsatisfactory rendering.

In the case in question I should have been safe with a lens of somewhat shorter focus, but I will not go into this point now, as I hope to do a short series of articles, at intervals, on the lens in practice, and this matter will naturally arise. For the present, suffice it to say that no treatment of a subject is satisfactory if the material is crowded and cramped in the picture-space; and it is still less so if parts of the picture are cut out altogether by the boundary lines.

Another point in treatment is the character of the surface of the paper—glossy, semi-glossy, matt, rough, very rough, silk, linen or canvas grained, and so on. Most of them, perhaps all of them, are appropriate in their place, but the trouble is to decide when each one is suitable, and when it is not.

A highly-glazed surface is right for reproduction purposes, but it has been condemned for "pictorial" purposes. If the print is to be shown under glass there is no objection to this surface, and some of the finest exhibition prints to-day are on such papers. Very coarse-grained or rough surfaces are unsuitable for most small prints, especially if they are to be examined in the hand. A side light emphasises the irregularity of the surface. It may safely be said in a general way that no surface is appropriate if it attracts attention, to the detriment of the picture itself. We may be mildly interested in the surface if we care to examine it, but it certainly should not be obtrusive, aggressive and irritating.

The same thing applies to the tint of the paper base. White may be best, or it may not. Certain cream and ivory tints are often a great aid to a realistic and harmonious result, especially if the image itself is more or less warm in tone. White is generally preferable for snow subjects and high-key pictures; but various light tints of cream have a wide range of usefulness. A safe test again is that the colour of the paper shall not force itself into notice.

Still more demanding careful consideration is the colour of the image itself; and here again the various shades of black are more generally appropriate than any others.



Fig. 1.

It was formerly popular to present certain styles of portraits in Bartalozzi red, following the lead of drawings in red chalk; but photographs in this style were rarely very satisfactory.

Still less justifiable is the presentation of a print in such colours as Prussian blue, emerald green and even (alas!) mauve and magenta, lemon yellow and pink. The excuse was that such colours were more "realistic" for certain subjects. A seascape in Prussian blue was more "natural."

Such an excuse was a bad one. If a print was to be in monochrome there was no justification for making it in the "prevailing colour." In most subjects there is no such thing as a definite prevailing colour, although there may be prevailing colours.

In the subject of Fig. 2 the most general colours are greens; but greens in great variety. If the print is made in one green colour it does not help us to realise all the colours in the subject, but actually hinders us. In a black-and-white print we can easily make a mental picture of the approximate colours of the roofs, chimneys, steps, and so on. But it is more difficult to think of the tiles as red if they are thrust before us as a vivid green. Once again, then, the appropriate colour of the image is one that allows us to consider the subject of the picture without being compelled to notice its colour.

I have not, of course, dealt with all the matters that arise in the best treatment for all the many and varied



Fig. 2.

subjects we photograph, but I think I have mentioned the most important, and they are surely enough to go on with. The great point to keep in mind is that "the picture's the thing"; and we should be able to look at it without being distracted by anything outside it.

W. L. F. W.

"The Modern Encyclopedia of Photography"

PHOTOGRAPHIC reference books, as distinct from textbooks, are not at all numerous, and even the one or two that are available make their appeal rather to the expert in search of a formula than to the ordinary photographer in search of more general information. It is precisely this gap that "The Modern Encyclopedia of Photography" has set out to fill, and it does so without in the least reducing its value to the expert.

The Encyclopedia is being published in a series of weekly parts, the second of which was released yesterday. Each part, consisting of some sixty-four excellently-printed and very fully illustrated pages, is priced at one shilling. When complete, the whole will make three handsome volumes, and will be rounded off with a large general index.

The arrangement of the work is alphabetical, which is by far the best and simplest plan upon which to build any book that will be called upon to produce information on any desired subject at a moment's notice. All too often, however, a too-strictly alphabetical arrangement leads to a scrappy volume, quite unreadable as a whole, and in which closely related subjects are widely separated if they happen to fall under different letters of the alphabet.

In "The Modern Encyclopedia" this drawback has been ingeniously avoided by the use of a system of Group Headings. Under each of these there is an article, or series of articles, upon the topic in

question, bringing together in their proper relationship the facts, formulae, and methods that would otherwise be scattered about in the form of a number of minor entries.

Replacing many scattered references by one comprehensive article in this way has the further advantage that this Encyclopedia, unlike most other volumes bearing that name, is as interesting to read straight through as any ordinary magazine would be. Each article is, of course, complete in itself and fully illustrated, and deals in an authoritative manner with its subject.

The list of contributors is an impressive one, including nearly all the best-known names in the photographic world. One or more articles, dealing with subjects on which they are acknowledged as authorities, have been written by each of these contributors. The list includes experts in all branches of photography, both technical and pictorial, and does not exclude those of eminence as professional portrait photographers or in press or natural-history work. With so much knowledge and experience at his service, any reader of the Encyclopedia is certain to find in it a vast body of information of great value to him, and that he would find it difficult or even impossible to obtain elsewhere.

The Encyclopedia is edited by Mr. S. G. Blaxland Stubbs, who is the General Editor of Waverley Technical Encyclopedias, in conjunction with Mr. F. J. Mortimer, Editor of *The Amateur Photo-*

grapher, and Mr. Gordon S. Malthouse, Editor of *The Amateur Ciné World*. The two latter also figure in the list of contributors, and the first part contains an introductory article by each, Mr. Mortimer writing on "The Triumphs of Modern Photography," and Mr. Malthouse on "Modern Magic of the Amateur Ciné Camera."

In the first part, too, there is announced a competition open to all who subscribe to the complete Encyclopedia. Entries are to be in two divisions, the one for amateur and the other for professional photographers. The division for amateurs is in five sections—for indoor photographs, portraits, landscapes, snapshots and miniature camera work respectively—and in each section the prize offered for the best print is £25, with second and third prizes of £5 and £2. In addition, there will be a hundred monthly prizes of £1 and 10s. for the best entry in each of these sections that is received during each month.

Any reader who is anxious to possess a comprehensive book dealing with photography in all its phases, and so arranged as to provide ready reference to any desired piece of information, would do well to add "The Modern Encyclopedia of Photography" to his bookshelf. It can be obtained through any bookstall or newsagent, or by direct subscription from the publishers, The Amalgamated Press, Ltd., The Fleetway House, Farringdon Street, London, E.C.4.

MAKING BETTER SNAPSHOTS-18

By DAVID CHARLES.

This article is the eighteenth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. A bald record like this may serve to recall past incidents to the photographer, but is most dull for anyone who did not share those incidents.

"THAT," said my friend Parslow, "is the antique-shop where I bought Ethel her Ming vase. Do wait while I take a snapshot of it." So I waited.

I had heard all about that vase. Whether genuine or not, they had coveted it, and had scraped to buy it. That shop served to bring to Parslow's mind all the details of that particular episode in his career; his wife's cajoling, his own economies in tobacco and similar necessities of masculine life, and the eventual purchase and careful conveyance to their home of the precious possession.



Fig. 3. Here the lighting and the shadows assume almost as much importance as the subject itself. Barring special associations, most people prefer it to be so.

But what, to you and to me, does that snapshot of his convey? Nothing at all! There it is, in Fig. 1. Just a shop. But Parslow is visibly offended when he shows that snapshot around and finds not a flicker of interest to greet it. You see, his interest in that shop is emotional. Seeing the shop, or the picture of it, certain emotions are aroused in his mind. But not in yours or in mine.

Now the interest in any

friends too." Grudgingly he came. "Do you notice," I asked him, "the old-fashioned look of the buildings opposite? I'm sure they must be older than the shop itself. Let us see if they can be included in the picture to give it atmosphere." Parslow began to be interested. He remarked that the passing clouds might help to fill the sky-space, and that passers-by might indicate that others besides himself were interested in the shop. So he hastily caught them while they were there, so producing Fig. 2.



Fig. 2. The surroundings help to convey "character" as much as the subject itself. But though the lighting is interesting, and the figures help, the car is rather out of place.

photograph ever taken, if there is any interest at all, is an emotional one. If those emotions are private and individual ones, like Parslow's, the photograph won't arouse any emotions in other people, unless they can see in the photograph something that appeals to *their* emotions. This appeal is often quite indefinite. It need not be that they can see, for instance, in such a shop-photograph as this the absolute details of the contents. The very expression "antique-shop" is, in this case, the idea or emotion which the photograph should convey.

I explained all this to Parslow, but he was still pained. "That is an antique-shop," said he. "You can't make it any more of a shop, and you can't make it any more antique-looking than it is. To me it is a very interesting antique-shop." "To you," I rejoined, "it is a photograph of a very interesting antique-shop. Let us see whether we can make a photograph of it which will interest your

He did not notice that the light was dimmed by those same clouds, nor that the passers-by were rather confused against a standing car, the latter itself scarcely in keeping with the sentiment to be portrayed. But when the sun came from behind the clouds, and cast a shadow pattern through the windows and over the roadway we were standing on, Parslow certainly began to lose his air of bored scepticism. "What a charming effect," said he. "Do you think we could catch it?" "Try," I said. So he tried, with



Fig. 4. Another version of the shop and its surroundings, the latter now being shown as reflections in the shop window

Fig. 3 as the very satisfactory result.

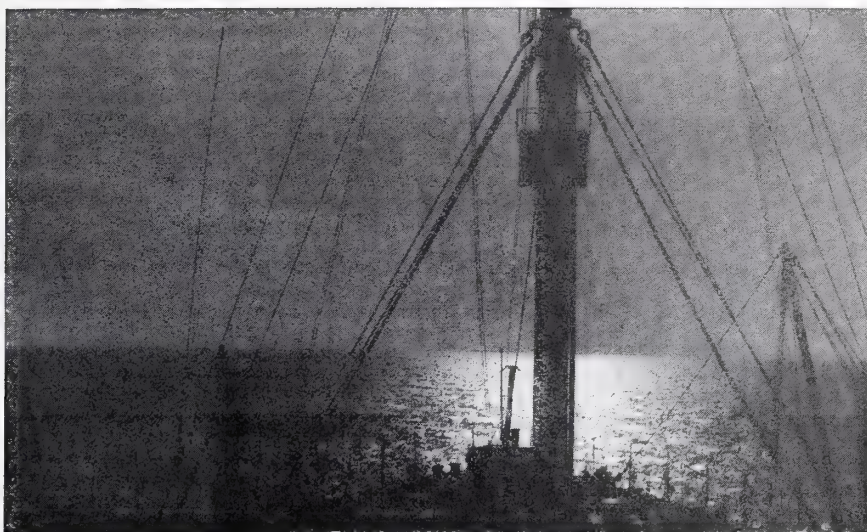
"Before we go back," I then remarked, "take a glance at those reflections of clouds in the window, and the peculiar outline of the window-frame around them." "It does look rather fascinating," admitted Parslow, as he carefully aimed his camera.

And that is why Parslow's friends are beginning to find his photographs interesting.

Moonlight Effects

By IAN BALL.

AS most photographers know, true moonlight pictures are very seldom seen, and no one would attempt to take pictures by moonlight except as experiments, but it is a fairly easy matter for any amateur to be able to make pictures with moonlight effects by the simple methods outlined below, the underlying principle being to under-expose and subsequently to overprint.



1/50th sec., f/45. Selochrome. No filter. 4.30 p.m.



1/100th sec., f/16. Selo Fine Grain Panchromatic. Micro 5 filter. 6.30 p.m.

The ideal film to use is panchromatic in conjunction with an orange filter—for example the Ilford Micro 5, which has a factor of about 4, and which gives the hard empty shadows characteristic of moonlight. This filter can be obtained in gelatine form for a few pence. Exposures vary with the make of film and filter used, but as a guide 1/100th second at f/16 with Selo Fine Grain Panchromatic film and an Ilford Micro 5 filter would be about correct. An exposure of 1/100th of a second at f/32 on the same film but without a filter would give you nearly as good a result. If a 'chrome film is used, the filter must be dispensed with.

The best results are obtained in the early morning or in the late afternoon, photographing against the light with the sun making a long reflected lane on the sea. A strong foreground, human or otherwise, is essential.

Choose a cloudless day, as any clouds are liable to come out too white if an orange filter is used. Use a lens hood and make sure that no direct sun shines into the lens. This can be done by moving until the sun is behind some object in the picture, such as the mast in the print herewith, or by making something outside the picture itself cast a shadow across the camera. The deck above on a ship would do admirably, or a friend could be asked to hold his hat in the required position, making sure that this does not appear in the negative.

SUGAR-COATED GASLIGHT PAPER.

AMATEURS who use gaslight papers often find it difficult to remove the print from the developing dish at the right second. The trouble is that these papers develop so quickly that considerable skill and manual dexterity are called for. Critical control of depth of tone is not really possible when the image flashes up in a few seconds. Further dilution of the developer with water, or restraining the action with bromide, results in prints of a bad colour.

By making use of ordinary white granulated sugar the time of development can be lengthened. It will be appreciated that if with the normal developer the time of development is 30 seconds, and with sugar added to the working solution the time is doubled, there is a much greater degree of control. When sugar is added as a retarding agent the tone-quality of the print remains the same as when normal quick-working developer is used, and the same number of prints may be made from a given amount of solution.

The developer should preferably be one of the metol-hydroquinone variety. Amidol also answers well. Make up the developer for use in the usual manner, and to each 4 oz. of the solution add one teaspoonful of granulated sugar. Stir well until dissolved.

This is the most generally useful dilution. It will be found to double the developing time and to give prints of perfect black-and-white tone. Taking this as a standard, variations may be made to suit individual preferences or circumstances, but two teaspoonfuls of sugar to 4 oz. of working solution should be regarded as the limit for good black-and-white print quality. When properly dissolved in the solution the sugar seems to form a sugar-coating over the emulsion, holding up the penetration of the developer. It does not, however, check or in any other way affect the action of the fixing solution, and may therefore be relied upon not to affect the permanence of the prints.

S. W. JARVIS.

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Amateur Cinematography

The Importance of the "Climax"

By
D. CHARLES OTTLEY.

IT is hardly necessary to tell the ciné amateur what an important thing is the climax to a film. If he has studied professional productions he will have noticed how each sequence contributes to the establishment of a set of circumstances which bear directly upon and lead up to a *dénouement* or climax. It is like a number of railway lines coming from all directions to a common source or junction. Upon its climax is a story for filmic treatment judged and many professional scenarists evolve their plots around a pre-determined climax chosen solely on account of its cinematic possibilities. Unless a story possesses a real hundred-per-cent "kick" somewhere round about the last page its chances of acceptance by a film-producing company are negligible.

The Amateur's Failing.

A fair number of amateur ciné societies aim at producing at least one story film per annum, and it is significant in the majority of cases that everything comes up to scratch except the story. The trouble does not lie in the shortage of suitable plots nor in a dearth of quite good ideas from the cinematic viewpoint. The common stumbling-block seems to be an ignorance of those essentials that produce that last-minute heart palpitation which sends the spectator home fired with the conviction that what he has just witnessed is stupendous and far and away better than anything he has seen before or is likely to see again.

The Even Tempo.

It would not be right to say that climax is essential to every film, but it would be a fairly accurate statement if one said that a film that drives home its points and sets the spectator thinking *without* a climax is as near to being a *great* film as anything we know to date. "Rembrandt," in the sensational sense, was a film without a climax, and duly paid the penalty at the hands of the "fan" fraternity. To the few disciples of the shadow who have troubled to prove the new and vital possibilities of cinema it is likely to remain a classic. The Saul sequence, for example, held every nerve tense, but it was rather the ear that was hypnotised by the intoxicating beauty of Laughton's diction than the eye by the practically static screen picture. It is easy for the student to follow Korda's technique, but for the mass the lack of accelerated tempo in the form of accentuated screen action (usually associated with the conventional screen climax) proved too

much. Even the critics commented upon *lack* of purpose in the general development of the story . . . so why blame the mob?

In Sound or Pictures.

The presentment of a film's climax may be threefold. It can be done pictorially by the screen, or orally by the sound-track, or it can be a combination of both. Some readers may recall the colossal fire sequence that brought Fritz Lang's "Saga of the Nibelungs" to its magnificent finish, or the hair-breadth motor chases in the Mabusa films. These are concrete examples of the pictorial climax at its best. In Korda's "Things to Come" the climax was verbal, against a background of stars, not, as many imagined, the sequences leading up to the gun-firing episode. A recent Russian talkie finished upon a snort of disgust by a workman "all dressed up and nothing particular to do," misjudging the distance of his "spit" and landing it upon his immaculately polished shoes. The first version of the German film "Dreaming Lips" developed its climax against the washing ebb and flow of a river while a voice gave details of a dead

girl found therein. "Hungarian Legend" (that exquisite French production featuring Annabella) ended upon a bucket of water being emptied out of Heaven by a mother anxious for the welfare of her child upon the earth below. The climax to "Green Pastures" was a smile—radiant, challenging, agonisingly happy, triumphant. "Remous" reached its maximum tension upon a shot of an empty corridor and its climax was the report of a revolver.

The Climax in Documentaries.

Most documentary films worthy of the name achieve a climax scarcely less arresting than some of those already mentioned. Grierson's "Sone of Ceylon" wound up upon a native dance the tempo of which increased in barbaric fury until the spectator was in a state of mental upheaval. Rotha's "Contact" (a story of flying) made use of a caption intercut word by word against an advancing plane, each word increasing in size as it flashed upon the screen.

So should the amateur consider the possibilities of the *climax* and from this work back to the smallest points likely to be of use in landing it with telling force in the midst of his audience.



A sunny Autumn morning in the Park—especially on Sundays, will provide a scene full of interest, movement and variety for the amateur ciné worker in search of topical subjects.

Safeguarding Your Photofloods By "COMPUR."

OWING to the "overrunning" method adopted with Photofloods and all other lamps working on a similar principle, the life of their filaments cannot be compared with that of the familiar bulbs used in ordinary illumination. Yet the advantages of "overrunning" technique are so overwhelming that very few amateurs can afford to neglect them.

There are, however, both sensible and harsh ways of using the lamps; and only through sensible treatment can the filaments be made to yield the maximum degree of satisfaction.

Thoughtless Waste.

Now, unless the camera is running throughout the whole time during which a lamp is fully burning, wastage is obviously certain to occur. In other words, the life of the filament is being frittered away with no compensating balance of film exposures.

Yet many amateurs are guilty of focussing, adjusting and making various other arrangements with their lamps blazing away at full intensity. When questioned on the matter, they almost invariably reply to the effect that they must have lights to see what they are doing—though one or two say they cannot get the shadows "just

right" unless they have the lamps on.

Usually, however, any old lights will suffice to let us see exactly what we are doing . . . but, because the shadows are important, it must be conceded that best results nearly always follow a careful try-out with the actual lamps in filming position. Even so, it does not necessarily follow that the lamps must be burning at full consumption.

And, because of this, the amateur should use his overrun lamps only in conjunction with a series resistance.

Suitable Resistances.

The popular Photofloods and other lamps, being made in two ranges to cover the familiar voltage system, may be selected for control through the rheostat normally used in operating the projector. Thus it is possible to use the 100-volt range of lamps on any 200-volt house-wiring system.

When using the higher voltage range of lamps, however, it will be necessary to switch out the "dead" portion of the projector resistance or—alternatively—to acquire a special resistance capable of 100 per cent cut-out. Such can be picked up quite cheaply in the shops, though no electrically-minded amateur will have much difficulty in making the simple slate and slider

winding. Incidentally, the same accessory can be used in controlling the load on two 100-volt range lamps operated in series from a 200-volt household circuit.

Dimming.

The arrangement for dimming a single lamp is simple enough. It requires only a suitable plug at the end of the holder flex, the standard resistance fitting being allowed to remain unchanged.

Groups of two, three or more lamps may be arranged, in parallel, with only little more attention. This, of course, varies with the manner in which the amateur will require to use his lights; but in no cases are special difficulties likely to be encountered.

Finally, it should be remembered always to use the resistance with two objects in mind: in the first place, to prevent unnecessary waste when filming is not actually proceeding, and, secondly, to protect the lamp filaments from sudden voltage "shocks."

To achieve these objects, the current should always be gradually fed to the filaments—and focussing, etc., should always be conducted without using an excess of brilliant light. Such light is readily available and should, of course, be brought into play whenever the cameraman begins to operate.

The Week's Meetings

Wednesday, October 6th.

Brighton and Hove C.C. Annual General Meeting.
Croydon C.C. "A Short History of the Club." J. Keane.
Edinburgh P.S. Opening General Meeting.
Leominster P.S. "West Country School of Masons (Architecture)."
Luton and D.C.C. Annual General Meeting.
Mountain Ash C.C. "Lights and Lenses."
Northallerton and D.P. and C.S. Ciné Evening. J. W. Adamson.
Partick C.C. Opening Night, Winter Session.
Sohihull P.S. "Landscape and Seascape."
South Essex C.C. "Intensification and Reduction." T. D. Osborn.
S. Suburban and Catford P.S. Presidential Address. G. H. Dannatt.
Streatham P.S. Open Evening.
Windsorham C.C. Members' Films, Charity Programme.
Yeovil P.S. Print Criticism.
York P.S. "The Lochs, Glens and Bens of Western Scotland."

Thursday, October 7th.

Armley and Wortley P.S. "Ice and Snow in the Alps." W. R. Grist.
Bayswater and Paddington P.S. "Versatility." R. H. Lawton.
Blyth and D.C.C. Opening Meeting.
Bury P.S. "Hints to Beginners." T. Simmons.
Camberwell C.C. "Press Button B." G. H. Dannatt.
Hall Green P.S. "Bromoil Printing." C. H. Jones.
Hampshire House P.S. "Nilgiris or Blue Mountains of South India."
Herefordshire P.S. Opening Meeting. "The Alphabet of Photography."
Hinckley and D.P.S. "Lettering and Titles for Mounts." J. W. Chaplin.
Hull P.S. Ciné Evening.
Loughborough P.S. Social Evening. "Photograms of the Year" on view.
Oldham P.S. "Nature Work in the Field." G. B. Kearey.
Wimbledon C.C. President's Evening. J. H. Reeves.
Windsorham C.C. Members' Films Charity Programme.
Woolwich P.S. "Pictorial Landscape." J. H. Clark.

Friday, October 8th.

Royal Photographic Society. "Over the High Atlas to Marrakesh, Morocco."
Dartmouth L. and D.S.P.S. Lantern Slide Demonstration.
Harrogate P.S. "Yorkshire Gardens." C. F. Walker.
Windsorham C.C. Members' Films Charity Programme.

Saturday, October 9th.

Bedford C.C. R.P.S. Exhibition—London.
Hampshire House P.C. "Intensification and Reduction." C. E. Homer.
Ilford P.S. Autumn Tints in Epping Forest.
Ipswich and D.P.S. Open.
Kingston C.C. "Do you Know your Camera?" B. B. Hill.
N. Middlesex P.S. Night Outing. R. E. Bennett.
S. Suburban and Catford P.S. Night Outing to London (Men only).

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Monday, October 11th.

Bexley Heath P.S. "London's Rural Touches." S. E. Jones.
Blackburn and D.C.C. Composition by M. O. Dell.
Blackpool and Fylde P.S. New Travelling Exhibition of the L. & C.P.U.
Edinburgh P.S. Opening of Exhibition of Portfolio Prints.
Erdington and D.P.S. "The Abbey Church of St. Peter at Westminster." L.L.
Ipswich and D.P.S. Meeting.
Kidderminster and D.P.S. "Lenses, their Uses and Abuses." J. M. Cockin.
Leeds C.C. Work Night. Home Portraiture. H. Bryce Thomson.
Southport P.S. Beginners' Night. "The Camera."
Stourbridge Inst. P.S. "Enlarging." H. P. Newland.

Tuesday, October 12th.

Birmingham P.S. "Composition." H. J. Shepherd.
Cambridge P.C. "The Home Life of Some Familiar Wild Birds."
Eastbourne C. and Ciné C. "Time and Temperature Development."
Halifax P.S. "Enlarging." J. Halliday.
Harpden and D.P. and C.S. "Lights o' London." G. A. Slight.
Harrow C.C. "Table Top and other Topics." E. Heilmann.
Leeds P.S. "A Hundred of My Best Slides." J. Shaw.
Leith C.C. Technical Instruction: "The Camera and How to Use it."
Manchester A.P.S. "Some Experiences of a Bird Photographer." G. Dobson.
Newcastle and Tyneside P.S. "Gadgets." Members.
Newport (Mon.) C.C. Members' Print Competition. "Still Life."
Nottingham and Notts P.S. "Development and After-Treatment of Negatives."
Peterborough P.S. "A Naturalist on the Amazon." E. A. Robins.
Portsmouth C.C. First Print and Slide Competition.
Rugby P.S. "Simple Slide-Making." W. A. Watson.
Sheffield P.S. "The Etchadine Retouching Process." Messrs. G. H. Potts, Ltd.
Small Heath P.S. Ciné Display with some Colour Films. D. Royce.
South Shields P.S. "Photography at the Coronation." J. H. Cleet.
St. Bride P.S. Lantern Evening.
Warrington P.S. "By Car, Train and Steamer in Norway." H. P. Mitchell.
Winchester P.S. Demonstration of Slide-Making.

Wednesday, October 13th.

Brighton and Hove C.C. "Charcoal Black and Etchadine."
Croydon C.C. "The Treatment of Negatives." H. Alfred Hayes.
Edinburgh P.S. Meeting of Portfolio Contributors and others interested.
Hinckley and D.P.S. Demonstration on Lantern-Slide Making. H. W. Brookes.
Leominster P.S. Beginners' Night.
Mountain Ash C.C. One-Man Show. E. H. Griffiths.
Northallerton and D.P. and C.S. "Birds and Flowers of the Pickering District."
North-West London C.C. Meeting at 110, Haverstock Hill, Hampstead, N.W.3.
South Essex C.C. Portrait Evening.
S. Suburban and Catford P.S. "A Motor Rush through Spain." L.L.
Stafford P.S. Whist Drive at Co-op. Café.
Streatham P.S. "Exposure." C. E. Homer.
Windsorham C.C. Working Members' General Meeting.
York P.S. Social.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

BENDING METAL TUBES.

SIR,—On again reading through "The A.P." for September 8th I was struck by a letter I had missed on the first reading.

Your correspondent Mr. Daniels states that to soften copper tubing for making photographic gadgets the tube should be made red-hot in a gas flame and allowed to cool. Actually, the correct method of annealing copper tube is to bring it to red heat and plunge it into cold water. This will make it really soft as copper acts in the opposite way to steel and some other metals. I draw attention to this, since, although slow-cooling will certainly soften to some extent copper that has "age-hardened" or been "work-hardened," the great extra softening from rapid cooling is a great asset when making complicated bends.—Yours, etc.,
R. CHAPMAN.

PERFORMANCE OF CHEAP CAMERAS.

SIR,—I quote from a well-known British lens manufacturer, who states that it is not possible to correct a lens fully for curvature of field.

The lenses fitted to the inexpensive miniatures will be fairly simple lenses usually of three-glass construction, and there will be a fair amount of this correction lacking. Roll film has a tendency to curl in the camera and this feature might explain the really good results which can be produced by such cameras and lenses.

I would advise Mr. Long that on their "Aurorange," Messrs. Ensign have a manually operated, combined sight-hole cover and pressure plate. The pressure is removed during winding of the film.

I have no connection with Messrs. Ensign, beyond use of their products.—Yours, etc.,
J. GENTLES.

THOSE VERTICALS.

SIR,—I would like to intrude a very small and respectful voice into the discussion between the critics of the rising front and Mr. W. L. F. W. (Being, unknown to Mr. W., one of his most enthusiastic pupils I am aware of his identity, but will keep his secret.)

So excellent a photographer as Mr. W. obviously cannot be guilty of an error in matters photographic, despite the incredulous comments I can almost hear him making. Nor (I add, with cowardly haste) have I any fault to find with the mathematical arguments of his opponents. How then can I, as an "ordinary person," reconcile these apparently opposite points of view?

I would like to venture the opinion that the explanation lies in the peculiarity of human behaviour mentioned in the very last line of Mr. W.'s article of September 15th, upon which greater emphasis should have been laid. Any two-dimensional representation of a three-dimensional scene or object is essentially an optical illusion. The human eye always assumes that the surface of such a representation lies in a vertical plane and relates the illusory perspective of the scene or object depicted accordingly. Hence the feeling of "falling backwards" conveyed by apparently converging verticals, which it is claimed can only be avoided by holding the print at an angle corresponding to that subtended by the focal plane of the camera at the moment of exposure. It seems doubtful, however, whether a method of presentation which can only be appreciated by the adoption of unnatural poses is defensible.

Or am I entirely wrong?—Yours, etc.,

RONALD SHAW.

FILM MATTERS.

SIR,—I was highly amused to read the letter from Mr. J. V. Gil in a recent issue. I have used backed films and unbacked 35-mm. films but I have never been able to detect any difference in quality between the two, and I am willing to wager that the most stringent tests under laboratory conditions would fail to find it.

Your correspondent has probably been unlucky in using a camera with an inefficient pressure plate, for with a film $2\frac{1}{2} \times 1\frac{1}{8}$ in., resting at each edge on a strip of metal and pressed firmly, I see no possible chance of a buckle. Any slack film caused by non-parallel film roller would for the same reason be pressed into the film chambers.

Cameras that snap open are invariably supplied with deep grooves around the film opening for the express purpose of neutralising the effects of suction. As regards the matter of film expansion, how many thousandths of an inch does celluloid expand even with an extreme rise of temperature?—Yours, etc.,
GEORGE L. WAKEFIELD.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions or Beginners, Intermediate and Advanced Workers.—Entries, October 30. Rules in the issue of September 29.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue. "Daily Mirror" Weekly Photographic Competition, "Queerios." Cash prizes. (The Editor, "Daily Mirror," Fetter Lane, London, E.C.4.)

XVIIe Salon International de Photographie de Belgique.—Open, May–October. (M. Julien Lejeune, 70, Av. Van Becelaere, Boitsfort, Brussels.)

XXXIIe Salon International d'Art Photographique de Paris.—Open, October 2–17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris 9e.)

I International Exhibition of the Photo-Press and Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Jugoslavia.)

Royal Photographic Society of Great Britain, 82nd Annual Exhibition.—Open, September 11–October 9. (The Secretary, Royal Photographic Society, 35, Russell Square, W.C.1.)

Woolwich P.S.—Twenty-first Exhibition. October 11–16, Old Town Hall, William Street, Woolwich. Open daily, 1.30 to 9.30 p.m. Admission free. Also Snapshot Competition. Open to members in the district. Entries close, October 9. (R. E. Perry, 51, Kinveachy Gardens, Charlton, S.E.7.)

London Salon of Photography.—Open, September 11–October 9. (The Honorary Secretary, London Salon of Photography, 5a, Pall Mall East, London, S.W.1.)

The Victorian International Salon.—Open, October 18–30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Open, October. (Modern Magyar Fényképezők, VIII, Rákóczi-ut, 19, Budapest, Hungary.)

Windsorham Camera Club.—Open, October 21–23. (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

Folkestone C.C. Exhibition of Photography.—Entries, October 16; open, October 23–December 4. (A. J. Stewart, 25, Guildhall Street, Folkestone.)

Fourth Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Rotherham Photographic Society, Forty-eighth Annual International Exhibition.—Open, October 12–16 inclusive. (E. G. Alderman, Ruardean, Newton Street, Rotherham, Yorks.)

Sixth Irish Salon of Photography.—Open, October 30–November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

Cyclists' Touring Club (Metropolitan D.A.) Second Annual Photographic Competition.—Open, October 28–30. (G. H. Craddock, 9, Lady Margaret Road, Kentish Town, N.W.5.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

G.E.C. (Coventry) P.S. 4th Annual Exhibition.—Entries, October 14; open, November 8–13. (C. W. Crowe, G.E.C. (Coventry) Photographic Society, General Electric Co. Ltd., Coventry.)

Bournemouth C.C. Open Exhibition of Pictorial Photography.—Entries, October 18; open, October 25–30. (John Reid, Westminster Hall, Beacon Road, Bournemouth.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen Hungary.)

XIe International Fotosalon "Iris".—Open, January, 1938; last day for prints and entry forms, November 30, 1937. (F. Geeraerts, Braderodestr. 22 Antwerp, Belgium.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31, 1938; open, March 7–12, 1938. (D. H. Cole, 11, Woodlands Road, Ilford, Essex.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23–26, 1938. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS

"In Town To-night" is the appropriate title of the latest exhibition at the Ilford Galleries, 101, High Holborn, W.C.1. It consists of a series of fine character studies by Douglas, each depicting one of the people who have from time to time been "on the air" to broadcast their experiences in the popular B.B.C. feature "In Town To-night." At the opening on September 27th, by Mr. Eric Maschwitz, several of the originals of the portraits were present. The prints in every case call for praise for their technical and pictorial qualities, apart from their "news values." The exhibition remains open for a month, and admission is free.

Owing to a misprint, the Photoflood lamp advertised by Mr. Rudy Starita in our issue of the 29th September, was erroneously described as 100-watt instead of 1,000-watt.

We have received particulars of the two photography courses to be held at the Borough Polytechnic during the coming session. Both classes provide instruction of an essentially practical nature, and a fully equipped dark-room provides facilities for useful practical work. The classes will be conducted on similar lines to those of previous years, the Friday classes consisting of lectures, demonstrations and practical work, while Mondays will be devoted to practical work entirely. The lecturer will be Mr. Robert Coombs, who is also running a course of lectures, "The Art and Science of Photography," at the Dalston Literary Institute, Colvestone Crescent, Dalston, E.8, on Tuesday evenings at 7.45, and on Wednesday evenings at 8 a class for men only at the Southwark Men's Institute, Union Street, Southwark, S.E.1.

The Amateur Ciné Service Ltd., of 52, Widmore Road, Bromley, Kent, are opening new showrooms at 6, Gray's Inn Road, Holborn, W.C.1. It is the earnest intention of the Amateur Ciné Service to give the same personal care and attention to customers in London as that for which they were known in Bromley, which still remains the firm's headquarters and Mail Order Department. Hours of business at the London showrooms are 9 a.m. to 6.30 p.m., close Saturday at 1; and in Bromley 9 a.m. to 8 p.m., close Wednesday 1 p.m.

It will interest many of our readers to know that strips of negatives by contact on panchromatic film from Agfacolor and Kodachrome strips can be made at the cost of 7s. 6d. per strip of 36. This service is offered by Wallace Heaton Ltd., 127, New Bond Street, W.1. Strip prints from 36-exposure 35-mm. negatives, and film transparency strips at 3s. 6d. and 5s. respectively are also supplied by the same firm.

On October 6th at 8 p.m. the members of the Streatham Photographic Society will meet at their headquarters to describe and demonstrate their enlargers—home-made and otherwise, with constructional details and particular methods of working. The Secretary of the Streatham Photographic Society, Mr. Douglas F. Weare, 89, Bedford Hill, Balham, S.W.12, will be pleased to supply particulars of the society's activities to all who may be interested.

On September 18th whilst travelling from Croydon Airport to his home at 15, Montague Square, W.1, via Imperial Airways bus to Victoria and then by private car, one of our readers, Mr. John Brigham, mislaid his camera, for the recovery of which he is offering a reward of £5. The camera was a Contax III, No. B.49301, with an f/2 lens. Will any reader who may be able to assist in tracing the missing camera please communicate with Mr. Brigham at the above address.

The title of the latest prize-winning print in the Wallace Heaton "Travel Snaps" competition was "Old Hildesheim," by William Allen, 2, Glenwood Road, Ewell, Surrey. Full particulars regarding the new Wallace Heaton "Novelty" competition will be found in our advertisement pages.

The Bayswater and Paddington Photographic Society commences its activities for the new session by an open meeting—subject, "Versatility," by R. H. Lawton—at the Town Hall, Paddington, W.2, at 8 p.m., Thursday, October 7th. Particulars of membership and further meetings from the Hon. Secretary, W. T. Green, 113, Queen's Road, Bayswater, who also extends a hearty invitation to all interested to attend the first meeting as above. The lecturer, Mr. Lawton, the Hon. Treasurer of "The Royal," is a guarantee of an excellent evening.

The 33rd Annual Exhibition of the City of London and Cripplegate Photographic Society is being held at the Cripplegate Institute, Golden Lane, E.C.1, on March 7th–12th, 1938. Mr. F. J. Mortimer will again be the judge. Entry forms will shortly be available from the Hon. Exhibition Secretary, Mr. R. C. Dye, The Flats, Chesham Road, Wigginton, Herts, and in addition we shall have a limited supply at this office. The closing date for entries for the above exhibition is February 7th, 1938.

Mr. G. Wood, of 48, South Road, Southall, Middlesex, informs us that he has been elected secretary of a newly-formed club, known as the Southall and District Photographic Society. This club meets every Monday at the address given above, and intending members who would like to know more about the society are asked to write to the Hon. Secretary, who will be pleased to give them any further information they may require.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 × 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½ × 3½ × 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

95. Makers' Formulæ: Developers for Ilford Papers—(1)

ID-20. M.Q. for Bromide Papers.

Metol	15 grs. (1.7 grm.)
Sodium sulphite (anhydrous)	220 grs. (25 grm.)
Hydroquinone	60 grs. (6.8 grm.)
Sodium carbonate (anhydrous)	245 grs. (27.5 grm.)
Potassium bromide	20 grs. (2.25 grm.)
Water up to	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.). If crystallised carbonate is used, take 660 grs. (75 grm.).

For use, dilute with an equal volume of water.

ID-36. M.Q. for Gaslight Paper.

Metol	14 grs. (1.5 grm.)
Sodium sulphite (anhydrous)	220 grs. (25 grm.)
Hydroquinone	55 grs. (6.25 grm.)
Sodium carbonate (anhydrous)	300 grs. (34 grm.)
Potassium bromide	4 grs. (0.5 grm.)
Water up to	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.). If crystallised carbonate is used, take 880 grs. (92 grm.).

This developer should be used without dilution.

It is obtainable, as Selo M.Q. developer, in packets and tins.

ID-30. Amidol.

Sodium sulphite (anhydrous)	220 grs. (25 grm.)
Amidol	60 grs. (6 grm.)
Potassium bromide	2 grs. (0.2 grm.)
Water to	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double the above quantity.

This developer does not keep in solution, and is used undiluted. Prints should be fully developed.

Use as above for gaslight paper; for bromide paper increase the potassium bromide to 8 grs. (0.8 grm.), which makes formula ID-22.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Remuneration.

A stationer here has asked me to take some photographs of local views for him, with the intention of reproducing them as postcards. Can you advise me as to what I should charge him for the copyright of my negatives? P. V. (Suffolk.)

The question you put is one purely of arrangement, and there is no regular price for such work. It is entirely a matter of what the tradesman is prepared to pay and what you are prepared to accept, and we have no idea whether you can secure the negatives easily, or whether they will involve considerable work and trouble. This, quite obviously, will have some bearing on the price you should charge.

Extra Acid.

Can I add metabisulphite to a hardening-fixing bath containing alum, acetic acid, and sodium sulphite? I have always used it in ordinary non-hardening fixers, and much value its effect in stopping development and preventing stains. J. W. (Retford.)

There is no need to add metabisulphite to the fixer you mention, as the combination of acetic acid and sodium sulphite takes its place. You will find the bath just as effective in stopping development and preventing stains as the non-hardening bath to which you are accustomed.

Darkening a Room.

I want to put up a blind to darken my bathroom for photographic purposes, but I do not know where to get any perfectly opaque material. Ordinary blind fabric is not quite opaque, and is in most cases dotted with pinholes. D. E. B. (Kettering.)

You are quite right in supposing that ordinary blind material will not answer, although it would probably do so if you could use two thicknesses of it. But spring blinds for dark-rooms are made commercially, and you might be able to obtain suitable material from Messrs. James A. Sinclair & Co., Ltd., 3, Whitehall, London, S.W.1, from whom complete blinds are also obtainable.

Home-made Enlarger.

My problem is to find the necessary relationship (i.e., distances) between light, condenser, negative and lens in an enlarger I am about to make. Can you help me, please? A. C. (Cheshire.)

You will have to find the relative positions by experiment. Briefly the question should be attacked by first fixing the condenser close to the negative, and between the negative and the lamp. The position of the lens, which varies according to the degree of enlargement, is next settled by simple focussing to get a sharp image. When the placing of this is found, you should take out the negative and move the light nearer to or farther from the condenser until you get a bright even disc of light on a sheet of white paper fixed to the easel. To avoid having to reset the light for each change in the degree of enlargement, you may prefer to use an opal lamp, or a sheet of ground glass between lamp and condenser, even though either of these expedients will cause some loss of light.

Reticulation.

The enclosed negative is not as clear as it should be, I think, and several films I have developed recently have dried showing this opalescence. Can you tell me the cause of it? A. Y. (Liverpool.)

The gelatine on the plain side of your film is suffering from a mild form of reticulation. This is generally due to transferring the film from one solution to another with a somewhat marked difference in temperature, or it may arise if one solution contains much more dissolved material than another. If you keep your various solutions, including the wash-water used between development and fixation and that to which the fixed film is first transferred, all at about the same temperature, and avoid the use of too strong a hypo-bath, we do not think you are likely to meet this trouble again.

Developing Panchromatic Plates.

The boxes in which panchromatic plates are packed bear the instruction that the plates must be handled in complete darkness, but I have seen it stated that a green light can be used. Can you explain the contradiction? F. W. L. (Birmingham.)

The statements to which you refer are not so much in conflict with each other as you think. You can get a green panchromatic safelight for your dark-room lamp, but the light is so very dim that many workers consider it is no advantage to use it, and they prefer either to handle the films in darkness, or, what is really more convenient, to desensitise them first.

Making an Enlarger.

Can you give me a design for making an enlarger utilising a 9 x 12 cm. double extension camera with lens of focal length 13.5 cm.?

K. R. N. C. (Renfrewshire.)

Even were we in possession of more details than you give us, we could not undertake to design an enlarger for you. In any case, such a matter falls rather outside the scope of a reply to a query. We think that the most useful suggestion we can make is that you send to Messrs. J. Lancaster & Son, Ltd., 54, Irving Street, Birmingham, 15, enclosing 3d. in stamps, and asking for their catalogue of "Form A" enlargers, and also of enlarger parts and the methods of adapting them.

Photographing the Invisible.

Can you explain how the enclosed photograph, taken by moonlight, shows far more than the eye could see? It had a long exposure, and shows quite good detail in shadows that to the eye appeared solid black. W. F. L. (Belfast.)

There is nothing mysterious about your photograph. The result is due to the simple fact that there was quite enough light present, however it may have appeared to the eye, to give you all the detail shown with such a long exposure as you gave.

Making a Lens Hood.

Can you give me a formula for finding the maximum depth I can make a lens hood? I want the fullest screening effect without danger of cut-off. J. E. F. (Surrey.)

We know of no formula for doing what you require. The course generally adopted is to make the hood too long, and then to cut it down until an examination of the image on the focussing screen shows that the corners are not being obscured. If a rising front is to be used this will necessitate further shortening of the hood, and so also does the use of smaller stops. You will see that the whole thing is a matter for actual test.

Choice of Filters.

What kind of colour filter do I need for correct colour rendering, and for cloud effects in landscapes? G. E. L. (Gillingham.)

The chief aid to getting correct colour values is to use panchromatic material. If you want to keep out some of the blue rays a yellow filter will answer the purpose, but the question of colour filters and their use is quite a large one. We should recommend you to obtain "The Photography of Coloured Objects," published by Messrs. Kodak Ltd., at 2s. 6d. It can be obtained from The Fountain Press, 19, Cursitor Street, E.C.4.

SEASON OF MISTS!

Rustle of russet leaves in a flurry of wind ; sweet smell of clover on the evening breeze ; glowing sunsets, then heart-aching nocturnes on London River ; white mists sweeping across Scottish moors ; autumn blossoms in Cornish fields ; golden leaves falling from stately sycamores ; birds planning their long migrations ; white-sailed craft, reefed down in a blow, making for laying-up quarters ; harvest festivals in country churches !

Miniaturists exchanging slow cameras for models with ultra-fast lenses ; FF and F giving way slowly to ISS ; Sease 3 ceding its pride of place to Paraphenylene-diamine-metol ; print albums, negative albums, enlargers and lantern slides occupying the longer evenings. In fact, autumn ! We do not need to emphasise the fact that we are best suited to meet your every requirement—too frequently to present our claim might prove tedious, so we simply say "Try 202 for Service !"

BE ARRESTED—

for a while by our news of the new MULTIFAX enlargers, the advent of which we heralded last week. We give below the high-lights of their unique specification, and it will be realised by every miniaturist conversant with the enlarging apparatus previously available for his use that here is a new-comer of no mean worth. And now, sirs, we pray you, read on!—

- (1) the enlarger may be instantaneously swivelled into the horizontal position for use as a projector ;
- (2) an excellent tall lamphouse is fitted with an adjustable lamp ;
- (3) together with the double condenser which is supplied, there is an opal disc, which may be employed, as and when required, to obtain a softening effect ;
- (4) the enlarger is constructed on the girder principle, there being no less than three uprights. This, of course, eliminates vibration completely ;
- (5) an f/4.5 enlarging anastigmat is fitted, complete with iris diaphragm ;
- (6) simply by the slackening of a wing-nut, the whole enlarger revolves on the column to enable really big enlargements to be made, with the floor used as an easel instead of the baseboard ;
- (7) the enlarger has a liftable negative holder, which allows the film to be used in strip form ;
- (8) for convenience, an orange swing filter is incorporated in the design.

Prices: For negatives up to 4×4 cm. £9 5 0
 For negatives up to 6×6 cm. £13 10 0
 For negatives up to 6.5×9 cm. £14 15 0
 (Lamp 3s. 6d. extra ; please state voltage.)

COME HITHER, COME HITHER!

They tell us that there are those who have experienced difficulty in obtaining one or another of the following articles ! 'Tis shame upon us that we did not let you know before that we have all of the following in stock, and available for your immediate use. It should be remembered that, whatever you want, we almost certainly have it in stock.

1. The Reflex-Korelle New Automatic Model IIa, fitted f/2.8 Tessar lens £25 15 0
2. The New Chromium Exakta Cameras. All models in stock, with an increase of 30s. on the prices of the black models.
3. The Leitz Fully Automatic Focomat Model II Enlarger, for all negatives up to 3½×2½ in. £50 12 6
4. The Leitz Variable Enlarger VYOOS, for all negatives up to 3½×2½. £34 8 6
5. The New Leitz Model VIIIIS Projector, fitted 8.5-cm. f/2.5 Hektor lens for high intensity projection £18 2 6
6. The Leitz Near-Focussing device, NOOKY. £5 12 6

WE ARE THE ONLY ALL-MINIATURE FIRM!

The following used cameras are typical of our immense range of second-hand bargains. Although the prices are noticeably lower than those asked elsewhere for similar instruments, every camera is tested and backed by our guarantee. The most generous part-exchange allowances are given and hire-purchase terms can be arranged over any period up to 24 months.

LEICAS :

Leica IIIa, f/2 Summar lens, ever-ready case. As new £35 10 0
 Leica III, chromium, f/2 Summar, E.R. case. As new £31 10 0
 Leica II, black, f/3.5 Elmar, E.R. case. Practically as new £19 10 0
 15-cm. f/2.3 Astro for the Leica, with reflex attachment. Cost £95. As new £55 0 0

CONTAXES :

Contax Model III, f/2 Sonnar, E.R. case. As new £49 10 0
 Contax Model II, f/2 Sonnar. As new £39 17 6
 Contax Model I, as above, but fitted f/2.8 Tessar £21 10 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS :

Super Ikonta 530/2, f/4.5 Tessar, Normal Compur. Excellent condition £11 10 0
 Super Ikonta Model 530/16, latest improved model with film wind stop, f/2.8 Tessar, case. As new £21 15 0
 Super Ikonta 530, f/3.5 Tessar, Rapid Compur, case. As new £14 10 0
 Baldaxette I, f/2.8 Xenar, Compur, special parallax adjusting view-finder. As new £12 17 6
 Ensign Autorange, f/4.5 Ensar. As new £6 18 6
 Ensign Multex II, chromium, f/3.5 Multar, E.R. case. As new £13 10 0
 Another, as above, fitted f/1.9 Ross Xpres. As new £24 17 6

THE FAM!

Just a word of appreciation, to show how grateful we are to the makers of the FAM enlargers for having introduced such a really fine automatic model ! We have been using several in our developing and printing works during the summer, and they have constantly produced excellent work during the whole of the busiest season that the works has ever experienced. The FAM has more than won its spurs, and, enthusiastic as we were before, we are even more so after the wonderful showing it has put up. The model to which we refer is the 18-guinea 6×6 cm. enlarger, but we should be delighted to send our booklet "Miniature Enlargers and Accessories," giving details of the complete range, free and post free upon request.

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd. :

Peggy Model 2, coupled range-finder, film-cutting device, f/3.5 Tessar. Excellent condition £13 15 0
 Compass, latest improved type. As new £19 10 0
 Kodak Regent, f/4.5 Tessar, case. As new £13 18 6

MINIATURE REFLEXES :

Kine-Exakta, f/2.8 Tessar, case. As new £31 10 0
 Latest Automatic Rolleiflex 6×6, f/3.5 Tessar. As new £18 17 6
 Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, case. Excellent condition £14 10 0
 Rolleiflex Automatic 6×6, fitted f/4.5 Tessar. Good condition £13 15 0
 Pilot Reflex, f/2.8 Tessar, Compur. Excellent condition £12 15 0
 Ditto, fitted f/3.5 Tessar £10 15 0

MINIATURE REFLEXES—contd. :

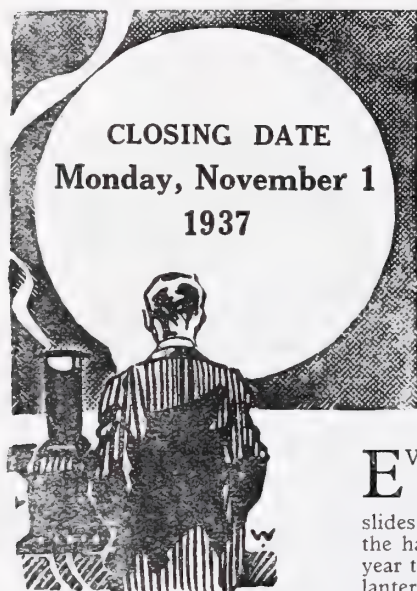
Rolleicord I, f/3.8 Triotar. Practically as new £10 10 0
 Lever-wind Multi-speed Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new £24 10 0
 Exakta Lever-wind Model B, f/2.8 Tessar. As new £21 10 0
 Voigtlander Brilliant, f/4.5 Skopar, Compur Rapid. As new £5 0 0
 Ikoflex II, f/3.5 Triotar, E.R. case. As new £12 17 6
 Reflex-Korelle I, f/2.9 Radionar. As new £10 15 0
 Reflex-Korelle I, f/3.5 Radionar. As new £9 15 0
 Primarflex, f/2.8 Trioplan. As new £23 15 0
 9-in. f/5.6 Dallon, for above. As new £9 17 6

MISCELLANEOUS CAMERAS :

520 Ikonta, f/3.5 Novar, Rapid Compur, case. As new £7 5 0
 Baby Ikonta, f/3.5 Novar, Compur, case. Excellent condition £5 15 0
 Agfa Karat. Condition as new £4 0 0
 Agfa Baby Speedex, f/3.9 Solinar, Compur. As new £3 18 6
 Retina, f/3.5 Xenar, Compur shutter. Excellent condition £6 17 6
 Dollina I, f/2.9 Radionar, Rapid Compur. As new £7 10 0
 Miniflex, f/1.8 Astro Pantachar. Cost £19 10s. As new £12 0 0
 520 Ikonta, f/3.5 Tessar, Normal Compur, case. As new £8 5 0
 Robot, f/2.8 Tessar, 2 cassettes. As new £21 10 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
 (HOLBORN 4780.)
 (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

The Amateur Photographer & Cinematographer



CLOSING DATE
Monday, November 1
1937

ANNUAL Lantern-Slide Competition 1937

EVERY reader of *The Amateur Photographer* who is interested in the making of lantern slides should participate in "The A.P." Annual Lantern-Slide Competition. Not only are the seven classes comprehensive in their variety of subjects to suit all workers, but inclusion of slides in "The A.P." prize set which circulates throughout the British Isles can be considered as the hall-mark of excellence, which every lantern-slide maker should strive for. Each succeeding year the competition proves increasingly popular, and has come to be regarded as a test of merit in lantern-slide production. We hope, therefore, that again this year every lantern-slide maker will enter the competition. The conditions and awards are set out below. It should be noted that

the awards are made to individual slides and not to sets; but every competitor can send as many slides into as many classes as he or she desires. The slides are judged on the screen under the best conditions. After the judging the prize-winning slides, and a number of others which are selected for purchase, form the exhibition collection which goes on tour to all parts of the country for a year or more. Secretaries of photographic societies who have not yet booked the set of "A.P." Prize Slides should hasten to do so and submit alternative dates. This is necessary to enable a complete and expeditious itinerary to be arranged before the slides start on their journey in November. In the meantime, those who intend entering this competition should note that the closing date for receiving entries is Monday, November 1st.

Classes and Subjects.

- CLASS I.—Landscape with or without figures, sea subjects and river scenery.
CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.
CLASS III.—Architecture, interior and exterior.
CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

- CLASS V.—Natural History subjects.
CLASS VI.—Lantern slides in colour (not hand-coloured).
CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* lantern-slide competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restrictions. All slides must measure $3\frac{1}{4} \times 3\frac{1}{4}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the competitor, a list of

the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publishers accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Monday, November 1st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

The "PATENT ETUI"

The thinnest and lightest of all cameras.



THE "PATENT ETUI," ALTHOUGH SMALLER, THINNER, AND LIGHTER THAN MOST SO-CALLED MINIATURE CAMERAS, GIVES LARGE PICTURES WITHOUT ENLARGING.

3½ x 2½ Junior Model Patent Etui Camera, with f/4.5 Radionar lens in focussing mount, with F.P. holder and focussing screen

With Vario 3-speed shutter.....	26 5 0
With D.A. Ibsor 7-speed shutter, 1 to 1/125th sec....	27 10 0
With D.A. Compur shutter, 1 to 1/250th sec.....	28 10 0

3½ x 2½ in. or 9 x 6.5 cm. Patent Etui, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter..... £15 7 6

4½ x 3½ in. or 12 x 9 cm. Patent Etui, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter..... £17 10 0

Prices of Standard Models include 3 plate-holders in wallet.

SANDS HUNTER & CO LTD
37, BEDFORD ST., STRAND, WC2

For Miniature Camera Negatives "PRAXIDOS" VERTICAL ENLARGERS

This hand-focussing Praxidos Vertical Enlarger can be set for any degree of enlargement by releasing a lever. The lamp-house can be raised or lowered until the desired size of enlargement is obtained. Focussing is completed by means of the helical focussing mount of the lens. Single or double condensers supplied as required. Illumination is obtained from a 100-watt opal lamp. Lamps 3s. 6d. extra.



WRITE FOR
"PRAXIDOS"
PROSPECTUS

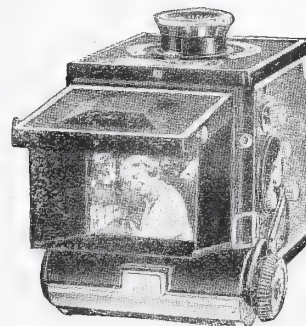
No. 453 Praxidos "O," for 1½ to 8 times enlargements from 4 x 4 cm. (1½ x 1½ in.) or smaller negatives, f/4.5 anastigmat lens, with iris diaphragm, including condenser.... £9 0 0

No. 463 Praxidos "O," for 1½ to 6 times enlargements from 6 x 6 cm. (3½ x 2½ in.) or smaller negatives, f/4.5 anastigmat lens, with iris diaphragm, including condenser.... £10 0 0

No. 473 Praxidos "O," for 2 to 7 times enlargements from 3½ x 2½ in. or smaller negatives, f/4.5 anastigmat lens, with iris diaphragm, without condenser..... £14 0 0

SANDS HUNTER & CO LTD
37, BEDFORD ST., STRAND, WC2

USE A REFLEX !! AND SEE THE PICTURE YOU WILL GET !



THE "PILOT 6"

The "Pilot 6" is a real Reflex in every sense, differing only in price from the most costly apparatus. Taking 12 exposures 2½ in. square. Shutter speeds 1/20th sec. to 1/150th sec. Focussing on ground-glass screen, with deep hood; a magnifier for fine focussing is provided. Full-size wire-frame finder for using camera at eye-level. Constructed with strength and simplicity, for convenience and ease of handling, at an exceedingly low price.

PRICES :

No. 13 Pilot 6, with f/6.3 focussing anastigmat lens	£4 2 6
No. 14 Pilot 6, with f/4.5 focussing anastigmat lens	£5 5 0
No. 15 Pilot 6, with f/3.5 focussing anastigmat lens	£7 2 6

Obtainable from any Photographic Dealer.

SANDS HUNTER & CO LTD
37, BEDFORD ST., STRAND, WC2

An Important New Book

By Marcel Natkin, D.Sc.

By the same author.

PHOTOGRAPHY OF THE NUDE

Full of practical instruction and advice on technique and aesthetic principles of this exacting branch of photography. 32 plates contributed by Albin Guillot, Pierre Boucher, Man Ray, and Roger Schall. Undoubtedly the best book yet published on the subject. Size 7" x 10½". Price 5/- Net. (By Post 5/6).

PHOTOGRAPHY AND THE ART OF SEEING. Full of helpful hints and inspiration. 10/6 (Post 11/-).

PHOTOGRAPHY BY ARTIFICIAL LIGHT. At Home, in the Street and the Theatre. A most impressive and fully illustrated manual. 2/6 (Post 2/10)

THE FOUNTAIN PRESS, 19, CURSITOR STREET, LONDON, E.C.4

Ready Shortly

Bigger, Brighter, Better !!!

Cage Birds
and AQUARIA WORLD

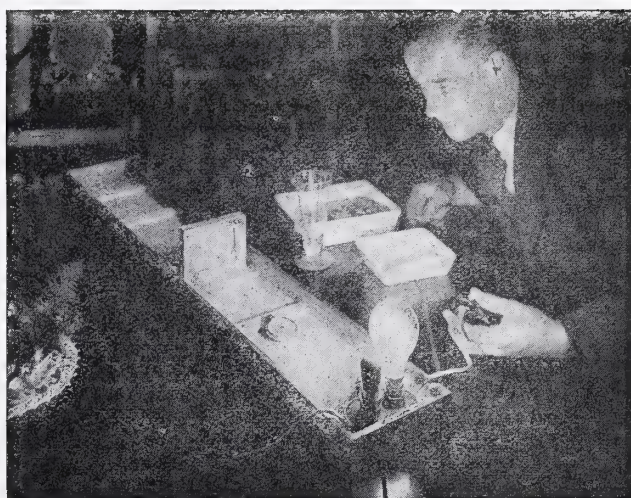
From OCTOBER 8th, greatly improved and enlarged.

MORE PAGES—MORE AND BETTER PICTURES—
TWO-COLOUR COVER—MANY NEW FEATURES

From all Newsagents and Bookstalls, 3d.

CAGE BIRDS & Aquaria World, Dorset House, Stamford Street, London, S.E.1

•
FREE
COLOURED
PLATE
•



Johnson's Photo Printing Box

This will enable you to make successful Bromide and Gaslight prints in your home without a dark-room and without any inconvenience.

Printing, Developing and Fixing on the same table without moving. Ample flex for plugging into wall or pendant plug. 2-way switch for alternating orange and white light. Fitted to take the usual 40-watt white light. Orange bulb provided.

A great boon to all Amateurs with limited accommodation.

Price 21/- of every dealer, or post free.

Publicity
Dept.

Johnson & Sons HENDON
Manufacturing Chemists Ltd. LONDON, N.W.4

£50 LOWER

The NEW 16-mm. "Gorse-Devry" Sound Projector saves you £50 against any other make of similar value, volume, light and features. Also this new "Talkie" has many essential features not obtainable in any other machine in the world's market.

SENSATIONAL "TALKIE" VALUE

16-mm. "Gorse-Devry" Sound Projector, largest super lens, 750-watt direct illumination, via 2-in. large condensers and booster reflector, 8-watt genuine volume (17-watt peak), 1,600-ft. capacity by unique "swing-up" reel arms, illuminated controls on onyx panel (seen in the dark during projection), double exciter lamps (slide one in position if the other fails without stopping the show), quickest "no-delay" threading, accessibility to all threading parts, finger and hand-room with minimum sprockets, silent or sound speeds—silent speed is adjustable; detachable gate—dirty and woolly fringed gates are a thing of the past. Rubber mounted throughout by Silent-broc. Amplifier has three controls, volume control, tone control, microphone control, by large circle pointers giving minute adjustment. The tone control is an essential "talkie" feature as it can be regulated to suit hall "acoustics," voice, music, or vocal. Microphone socket fitting, and gramophone fitting are features to provide speeches or records to own silent films. The amplifier components are "over-size" standard theatre ones, maintaining the "De Vry" policy of the finest value for money, long life and perfection.

AND here is the "Heart" of the machine—the film drive is by perfect intermittent sprocket which holds film in edge contact CONTINUOUSLY by rotation. There is no "push in and out," "grab and miss" claw action. The "De Vry" has the "theatre" movement which has proved to 35-mm. people to be the ONLY action for perfection. Intermittent movement means no oiling, and costs a large amount to produce, against claw which is a simple punch press job.

AND NOW.—The price saves you £50 over any other similar value.

£135

BOOKLETS FREE. EXCHANGES.

Demonstrations Anywhere in British Isles.

USED BARGAINS

WRITE NOW.

days' approval against remittance, immediate refund if not delighted (or deposit "A.P." if fee paid).

Two only—3½×2½ Zeiss Ikon Ikonta, Zeiss Tessar f/3.8, D.A. Compur Rapid, self-erecting. List £15. As new Carlton... £9 17 6
16-mm. Kodak A Projector, super model, 200-watt, all movements, resistance, case. Cost £55. Bargain..... £11 11 0
8-mm. Kodak Projector, in case. Cost £9 17s. 6d. As new £4 17 6
3½×2½ T.-P. Reflex, no lens, self-capping 1/10th to 1/1,000th, deep hinged hood, long ex., revolving back, slides. As new £3 17 6
9½-mm. Pathe Camera and Camo motor, f/3.5, 5..... £15. 0d.
V.P. Agfa Speedex Roll Film, f/3.9, new Compur. As new £3 19 8
3½×2½ Makina Plate, coupled range-finder, f/2.9, Compur, 1-in. thick only. Latest model. Just as new. Bargain... £29 10 0
9½-mm. Pathe Motocamera Luxe, f/2.5 and Telephoto..... £12 12 0
3½×2½ Super Bessa, 8 or 16, coupled range-finder, base release, latest fittings, as new Voigtlander f/3.5 Speed, Compur Rapid, hinged filter on lens. Cost £21..... £13 13 0
16-mm. Dittmar Camera. Cost £18. Unmarked. Snip... £10 10 0
9½-mm. Coronet Camera, f/3.9, latest. Hardly marked... £4s. 0d.
16-mm. Filmo 1,000-watt Super Projector, 1,600-ft., grey model, amazing light, case. Cost £120. As new. First... £75 0 0
6½-in. Cooke f/2.5 Speed, red type. Cost £20..... £6 17 6
16-mm. Zeiss Ikon Movikon Camera, Zeiss f/1.4 Speed coupled range-finder, parallax view-finder, multi-speeds, delayed action, finder footage, etc., etc. List £102. First..... £65 0 0
1-pl. T.-P. Reflex, no lens, 1/10th to 1/1,000th, reverse back £2 17 6
V.P. Exakta Reflex, Dallmeyer f/1.9, slow speeds. As new £29 10 0
9½/16 mm. Combined Rewinders. Unused bargains..... £5s. 0d.
35-mm. Zeiss Nettar Camera, Tessar f/2.8, latest miniature £17 17 0
3½×2½ T.-P. Rubyette No. 2 Reflex, compact, small model, Dallmeyer f/4.5, self-capping, 1/10th to 1/1,000th, revolving back £9 17 6
6×6 Perfecta Folding Twin-Lens Reflex, Schneider f/3.5, new Compur. Lovely camera. Slips in the pocket..... £9 17 8

PROJECTION SCREENS

Beaded surface, giving crystal brilliancy, and amazing light reflection value. Stand-up Roller Type. metal automatic, de luxe automatic models. Slightly marked cases only. As new. Special Sale Prices. Write for list.

FINE BARGAINS

6-mm. Talkie Films, Travel, Interest, 400-ft. on reels, very slightly used. Value £10. Write for list..... £5s. 0d.
1½×2½ Ensign Autograph, Tessar f/4.5, D.A. Compur, range-finder, precision focussing, carton. Just as new..... £9 17 6
6×6 Ensign Zeca-Flex Reflex, new latest, folding..... £12 12 0
16-mm. Gaumont British Talkie. List £95. As new..... £55 0 0
16-mm. Ampro Talkie. List £118. Hardly used, bargain £75 0 0
16-mm. S.P. Talkie. List £75. New condition. Sale snip £37 10 0
Bargain—3½×2½ Ihagae Folding Reflex, Zeiss Tessar f/3.5, self-capping 1/10th to 1/1,000th, revolving back, Press finder, slides, case. Cost £50. As new condition. Sale, only..... £19 19 0
16-mm. De Vry Projector Junior, 200-watt, in case, soiled. New. List £18, built to last and a machine of quality. Bargain... £9 17 6
9½-mm. Miller Super Camera, Dallmeyer f/1.9, soiled. New £9 17 6
8-mm. Keystone Bronze Super Projector, 200-watt, soiled £8 17 6
3½×2½ Ensign Press Roll Film, f/4.5, latest 1/25th to 1/500th focal-plane shutter, latest combined release, in hide case. Sale £3 19 6

NOTE.—All makes of new goods supplied. Exchanges. Hire Purchase. Delivery or Demonstration arranged anywhere.

EDWIN GORSE

86, Accrington Rd., Blackburn

NOW IN STOCK THE NEW IIA

Reflex Korelle

fitted f/3.5 Radionar £18 : 1 : 0

„ f/2.9 Radionar £19 : 2 : 0

„ f/3.5 Tessar £23 : 15 : 0

INTERCHANGEABLE LENSES

4¼" f/4.5 Xenar £7 : 15 : 0

5½" f/4.5 Xenar £8 : 15 : 0

6" f/5.6 Dallon £9 : 9 : 0

6" f/5.6 Cooke £10 : 10 : 0

WRITE FOR DETAILS.

PHOTO-OPTICS LTD.
32, Lord Street, LIVERPOOL 2.

SALANSON LTD.

"Best in the West"

CAMERA AND CINE BARGAINS ALL GUARANTEED

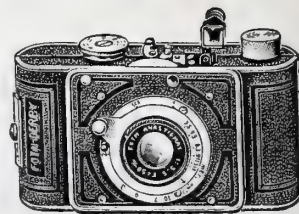
520 Zeiss Ikonta, f/3.5 Tessar, Compur, suede pouch..... £8 10 0
Six-20 Duo Kodak, f/4.5 anastigmat, 3-speed shutter..... £4 15 0
520 size Weltur, f/2.9 Radionar, D.A. Compur. Excellent condition..... £12 17 6
Ensign Selfix 20, f/4.5 anastigmat, Trichro shutter..... £2 17 6
Ensign Selfix 20 (16-on-2B). As new, f/4.5 anastigmat, Prontor II..... £4 17 6
2½×2½ Rolleiflex (as new), f/3.5 Tessar, Rapid Compur shutter, ever-ready case..... £21 10 0
Pathescope 200-B, 210-volt, all mains model and carrying-case..... £11 15 0
Pathe Lux Projector, resistance and carrying-case..... £13 12 6
Pathescope Home Movie, super attachment, type C motor, rewind, tilting device and resistance..... £6 15 0
Ensign Silent Sixteen, complete with resistance..... £10 15 0
Kodascope Model A, complete with resistance and leads..... £17 15 0

HIGHEST ALLOWANCES IN EXCHANGE.

Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

Foth- Derby



The roll-film camera with focal-plane delayed-action shutter.

Takes 16 pictures on standard 8-exposure V.P. roll film. Shutter speeded from 1/25th to 1/500th sec. The Unique Camera of remarkable value.

With Foth Anastigmat Lens F/3.5,

£5 . 5 . 0

With Foth Anastigmat Lens F/2.5,

£7 . 5 . 0



Foth- Flex

With focal-plane shutter, speeded from 2 to 1/500th sec.

Fitted with delayed-action movement on all speeds. Takes 12 pictures 2½×2½ in. on standard 3½×2½ in. roll film. Focussing magnifier. Numbering device.

With F/3.5 Foth Anastigmat Lens,

£10 . 7 . 6

With F/2.5 Foth Anastigmat Lens,

£13 . 10 . 0

Send for lists to Sole Importers :

PEELING & VAN NECK LTD.

4/6, Holborn Circus,
London, E.C.1

MISCELLANEOUS ADVERTISEMENTS

NOTICES

THE CHARGE FOR ADVERTISEMENTS in these columns is:—

12 words or less 2/6, and 2½d. for every additional word.

Each paragraph is charged separately and name and address must be counted.

The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders and Cheques sent in payment for advertisements should be made payable to **ILIFFE & SONS LTD.**, and crossed

Notes being untraceable if lost in transit should not be sent as remittances

& Co.

CAMERAS AND LENSES

NEGRETTE and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

LEITZ Model I Leica Camera, fitted Leitz Hektor f/2.5, speeds 1/20th to 1/500th, extension tube, £9/17/6.

31×2½ Thornton-Pickard Junior Special Reflex, rising front, sky shade, deep detachable hood, revolving back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted Tessar f/4.5, focussing mount, extension tube, Distar lens, 6 slides, canvas case, £9/17/6.

PATHESCOPE Jiffy Cine Screen, opened and closed in a jiffy, 52×40 in.; list price £5; our price £2/15.

31×2½ Marion's Soho Reflex, latest pattern, rack rising, sky-shade, deep detachable hood, with masking device, revolving back, milled head focal-plane shutter to 1/800th, Cooke Aviar f/4.5, F.P. adapter, leather case, £15.

9×12 and ½-pl. Mentor Folding Reflex, latest model, rising front, deep hood, revolving back, quick-wind focal-plane shutter, 1/8th to 1/1,300th, Tessar f/4.5, 3 D.P. holders, F.P. adapter, cable release, leather case, £15.

31×2½ Mentor Sports Reflex, deep hood, quick-wind focal-plane shutter, 1/14th to 1/1,300th, fitted Hugo Meyer Plasmat f/2.7, focussing mount, 6 slides, F.P. adapter, leather case, £25.

1-PLATE Revolving Back Graflex Reflex, focussing adjustment, deep hood, focal-plane shutter, 1/10th to 1/1,000th, Kodak Anastigmat f/4.5, 2 F.P. adapters, leather case, £5/10.

31×2½ Mentor Sports Reflex, rising front, deep hood, quick-wind focal-plane shutter, 1/10th to 1/1,300th, no lens, 2 D.P. holders, leather case, £5.

1-PLATE Ica Favourite Folding Hand or Stand Camera, double extension, rack rising and cross, reversible finder, reversing back, fitted 15-cm. Tessar f/4.5, Compur shutter, 1 to 1/150th, light filter, Distar and Proxar lenses, cable release, 4 D.P. holders, F.P. adapter, leather case, £8.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTE and ZAMBRA, 122, Regent St., W.1. [0010]

HAYHURST—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, new models Rolleiflex, Rollicords, 200 others; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9062]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathescope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9066]

CAMERAS THAT INSPIRE

CONFIDENCE are surely a joy to use.

Customers in all parts of the world realise the justification we hold in stating that the Norfolk range of cameras are the most reliable photographic value obtainable.

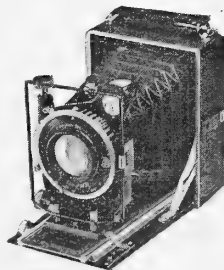
PLATE MODEL

IDEALLY SUITABLE FOR INTERIOR WORK

Metal construction throughout of a strong but light alloy. Double extension. Rising and cross front, with micrometer movement. Fitted with good quality leather bellows, clear and direct-vision finders, hooded focussing screen, superior rack and pinion for accurate focussing, dark slides are of very neat design, well finished, and with a particularly clean loading device. Weight 1 lb. 15 oz., overall size 5×3¼×12 in. Film pack adapter and roll-film holder, also available if required.

Fitted with f/2.9 Zenerar lens (100-mm. focus), in Compur shutter, with delayed action, speeds from 1 to 1/200th sec., Time and Bulb, complete with 3 slides in pouch and antinoise release. £9 : 9 : 0

Also available with f/3.5 Zenerar lens (115-mm. focus), in Compur D.A. shutter, complete, as above. £7 : 7 : 0
Payments over 9, 12, or 15 months if desired.



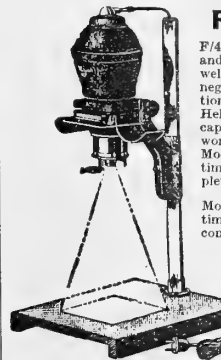
THE NORFOLK MINIATURE TO TAKE WITH YOU ON ALL OCCASIONS



This model, for taking 16 pictures on the popular 2¼×3¼ in. film (picture size 4¼×6 cm.), is fitted with Compur Rapid shutter, speeds from 1 to 1/400th sec., and Steinheil Cassar f/2.9 lens, also available with the Compur Normal shutter, speeds from 1 to 1/250th sec., and f/2.9 Steinheil Cassar lens. Weight 1 lb. 3 oz. Overall size 5×3¼×12 in. F/2.9 Steinheil Cassar lens (75-mm.), Compur Rapid shutter, with £7 : 19 : 6

Or 9 monthly payments of 18/7, 12 monthly payments of 14/-
F/2.9 Steinheil Cassar lens (75-mm.), Compur Rapid shutter, with £6 : 15 : 0
Normal shutter... £6 : 15 : 0

Or 9 monthly payments of 15/9, 12 monthly payments of 11/10.



RAJAH MODEL 0

F/4.5 anastigmat, one-hand lever rise and fall, with automatic locking. Large, well-ventilated lamphouse. Universal negative carrier provides for the insertion of either strip or single negatives. Helical micro-focussing and orange cap. Large wooden baseboard, metal work finished in attractive grey lacquer. Model 0, 4×4 cm., enlarges 2 to 8 times linear, complete with condenser £8 : 8 : 0

Model 11b, 6×6 cm., enlarges 2 to 7 times linear, complete with double condenser. £11 : 10 : 0

Model 11Tb, 6.5×9 cm., enlarges 2 to 6 times linear, complete with double condenser. £15 : 15 : 0

SELECTED BARGAINS

3729. Dollina 36-mm., f/2.9 Schneider Radionar lens, Compur Rapid shutter. Just as new. £10 10 0

3730. V.P. Zeiss Icarette, f/4.5 Zeiss Tessar lens, Compur shutter £4 15 0

3594. Shop-soiled Only, Ensign Autorange, f/4.5 Tessar lens, Compur Rapid shutter with delayed action £12 12 0

16-mm. Zeiss Ikon Projector, complete with resistance, carrying case and rewinder £13 19 6

ESTABLISHED OVER HALF A CENTURY.

SHEFFIELD PHOTO CO. LTD.

Grams : 6, NORFOLK ROW Phone : 22079
Photo, SHEFFIELD, 1 (2 lines).
Sheffield.

ADVERTISEMENTS for these columns are accepted up to **FIRST POST** on **FRIDAY MORNING** (previous to date of issue) at the Head Offices of "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, or on **THURSDAY MORNING** at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

The Proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

For Particulars of Box Number Advertisements and Deposit System see previous issues.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

MOUSLEY'S.—8½-in. Condenser Lens, brass mounted, new price, £7/10, £3; Another, 5½-in. mounted, 30/-. [0045]

MOUSLEY'S.—Speedex Agfa, Compur D.A., 3½×2½, f/4.5; soiled, £5/15.

MOUSLEY'S, 309, Witton Rd., Aston, Birmingham, 6, for guaranteed cameras. [0032]

ALLEN'S.—Rolleiflex Accessories: Plate Bag, 19/6; 2 Slides, 23/-; Cine Film Attachment, complete, £2/17/6; Pair Proxars, 28/-; Duto Soft Focus Lens, 15/6.

ALLEN'S.—6×6 Automatic Rolleiflex, f/3.5 Tessar, and ever-ready case, £18/10; Leica Model III, body only, chromium, £17/10; 9.5 Specto Projector, £10/10.

ALLEN'S.—Dekko Cine, f/1.9 Dallmeyer, £7/10; Dekko Cine, f/1.9 Ross, case, tripod, Telephoto, £12/17/6.

ALLEN'S.—3½×2½ Optochrom Tank, 22/6; Ikonta 16 on 2B, Novar f/4.5, Rapid Compur, case and filter, £6/7/6; 4×4 Automatic Praxidos Enlarger, f/3.5 lens, with various masks, £12/10.

ALLEN'S.—Pathe 9.5 Model B Cine, £3/5; Ensign Selfix, Ensign f/4.5, Trichro, £2/10; Leica Model II, Elmar f/3.5, ever-ready case, £19/15; Leica Model II, Hektor f/2.5, reproduction device, and ever-ready case, £22/15.

ALLEN'S.—Contax II, as new, Sonnar f/2, hood, case, filter, £42; Contax I, f/2.8 Tessar, slow speeds, £20/10; Rollicord II, shop-soiled, Triotar f/4.5, £12/10; Ikoflex II, Tessar f/3.5, £16/10; V.P. Agfa Speedex, as new, £4/5.

ALLEN'S.—All types of Modern Miniature Cameras purchased outright; send your outfits along for quotation.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. Phone, Collyhurst 2980. Callers, make sure you reach Allens. [0087]

NEWMAN-GUARDIA Folding Reflex 3½×2½, Ross f/4.5, film pack holder, 3 double plate-holders, roll film holder, leather case; as new; cost £59; accept £25.—Darkes Lodge, Potters Bar, Middlesex. [9131]

LEICA, No. III Model, with Leitz Xenon f/1.5 lens, case, £47/10; perfect.—Box 3502, c/o "The Amateur Photographer." [9139]

MAIDSTONIAN'S!—Your depot for Compass, Rolleiflex, Robot, Leica, Pathe, Hire Purchase and Part Exchange.—Stonham, Bank St., Maidstone. [9172]

SOHO Reflex, latest ½-pl., Ross Xpres f/4.5, 12-in. Dallon f/6.5, revolving back and top mask, reversing top hood, 4-way swing front, 3 D.D. slides, F.P.A., Plaubel automatic roll-holder, outfit in leather case, £15, or near offer; deposit system.—Box 3525, c/o "The Amateur Photographer." [9205]

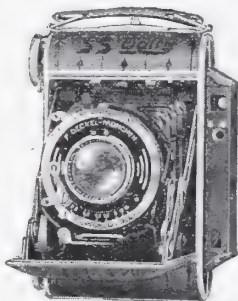
RANGE-FINDER Bessa, Helomar; cost £16/10; R used twice, £14, or nearest; deposit system.—Girling, Burnbrae, Portadown. [9208]

VOIGTLANDER Perkeo, Skopar f/3.5, optical view-finder; excellent condition; 6½ gns.—Evans, 1, Palace Court Gardens, Muswell Hill, N.10. [9209]

NEW £5/7/6 Voigtlander Bessa, delayed-action shutter, 8/16 on 120, £4/7/6.—Edwards, 48, Norwich Rd., North Walsham, Norfolk. [9210]

**MOST SUITABLE
FOR WINTER WORK**

THE SUPER-SPORT DOLLY



Model C
taking
**BOTH PLATES
AND FILMS**

(16 exposures $2\frac{1}{2} \times 3\frac{1}{2}$ or $12\frac{1}{2} \times 2\frac{1}{2}$ on standard $3\frac{1}{2} \times 2\frac{1}{2}$ films, also takes plates $4\frac{1}{2} \times 6$ cm.). Reverse spooling, interchangeable lens. Range-finder use for film, focusing screen for plates. Xenar f/2.8 3-in. lens, Compur delayed shutter 1/250th sec. ... **£16:16:0**

The latest addition to the

**CERTO
RANGE**

Ask your dealer for catalogue, or write to Sole Importers for

ACTINA LTD. 19, Woodstock Street, Bond Street, London, W.1
Phone: Mayfair 6188.

Extra for Compur Rapid to 1/400th sec. 25s. 0d.
Ever-ready case 25s. 0d.
MODEL A, for roll film only, Xenar f/2.8, Compur **£15 5 0**

CERTO CAMERAS

TO D & P TRADE FINISHERS

for Superior Quality Results Insist on
**OUR NEW GASLIGHT
DE LUXE PAPER**

$3\frac{1}{2} \times 2\frac{1}{2}$ SIZE is ONLY 2/- PER GROSS (for quantities).
Write for full details and range of samples

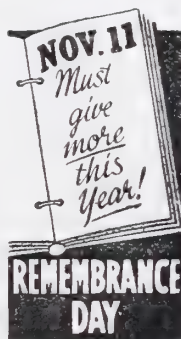
FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper, and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips, Dishes, Films, Chromium and Ferrottype Plates, etc., etc.

ALLENS 188, OLDHAM ROAD, MANCHESTER, 4



CAMERAS AND LENSES

ROLLEICORD, f/3.5 Triotar, Compur, case, £12; Ensign Autorange, Aldis Uno f/4.5, case, £8; new condition.—4, Keswick Avenue, Cardiff. [9211]

SOHO Reflex, $2\frac{1}{2} \times 3\frac{1}{2}$, F.P.A., Ross Xpres f/4.5, Dallmeyer Telephoto 9-in. f/4.5 Adon variable Telephoto, £10.—Below.

AUTOMATIC Rolleiflex 6×6, f/3.8, No. 1 A Proxars, filter, lens hood, £15.—West, 13, Pakenham Rd., Birmingham. [9213]

AUTOMATIC Rolleiflex 6×6, Tessar f/3.5, speed Compur, leather case; perfect condition; as new, £16.—A. V. Bibbings, 58, Queen St., Newton Abbot. [9218]

FOTH-DERBY, f/3.5, pan. windows, calf-skin case, filters; as new, £3/10.—20, Sunderland Rd., South Shields. [9220]

SUPER Ikonta, f/4.5 Tessar, Compur, 8/16 on $3\frac{1}{2} \times 2\frac{1}{2}$, case, filter, hood, stand, also Magnaprint Enlarger, easel and dark-room outfit; superb condition, £16 lot.—Lyons, 38, Rossiter Rd., S.W.12. [9221]

V.P.K. 25/- Model, 12/-; 42/- model, 15/-; Binoculars, 15/-.—Hales, 48, Acre Rd., Merton-London. [9222]

NEAREST to £5 by October 16th secures T.-P. Reflex $3\frac{1}{2} \times 2\frac{1}{2}$, Zedellar f/4.5, F.P.A., 3 double slides; deposit.—Rogers, 15, Oldway Rd., Paignton. [9224]

SUPER Ikonta, $2\frac{1}{2}$ square, Tessar f/2.8, interlocking device, unmarked, £21, or exchange for Chromium Leica III, Elmar f/3.5.—Arnold, 9, Story St., Hull. [9225]

HAMMOND'S OPTICAL SERVICE, LTD., 1, King's Cross Bridge, King's Cross, N.1, have for disposal the following:—

CONTAX I, fitted f/1.5 Sonnar, ever-ready case; in good condition, £30.

CONTAX I, latest model, f/1.5 Sonnar, in really superb condition; unsoiled and absolutely like new; list price £58, complete with ever-ready case, etc., £37/10.

MARION Soho Reflex 5×4, revolving back, self-capping, Cooke Aviar f/4.5; list price £48; absolutely as new, 3 D.D. slides, F.P.A., leather case; bargain, £17/17.

MENTOR Folding Reflex, 10×15 cm., Zeiss Tessar f/4.5, 2 D.D. slides; good condition, £9/9.

SIX-20 Kolak Junior, anastigmat f/6.3; as new, £2/10.

THAGEE Weeny Ultrix Vest Pocket, new condition, Thagsee anastigmat f/4.5, leather pouch, £4.

SANDERSON Junior, 4-pl., all usual movements, S Compound shutter, Aldis Uno f/6, 3 D.D. slides; splendid condition, £3/10.

SIX-20 Pocket Kodak, anastigmat f/6.3, S perfectly new condition, unsoiled; list price £3/12/6; leather case, £2/17/6.

GRAFLEX, Series C Revolving Back Reflex, self-capping, Cooke anastigmat f/2.5, cost over £50; excellent condition throughout, £24.

SECOND-HAND Swift Microscope, coarse and fine adjustment, triple nosepiece, three objectives, 1-in., 2/3rds and 1/6th, 1 ocular, sub-stage condenser; in perfect order, £9/9.

HAMMOND'S OPTICAL SERVICE, LTD., 1, King's Cross Bridge, King's Cross, N.1. Terminus 5529. Exchanges. Deferred. [9227]

ROLLEIFLEX 6×6, f/3.5 Tessar, Rapid Compur, ever-ready case, lens hood with graduated yellow filter; camera in perfect condition, only 5 months old; complete, £20.—Box 3570, c/o "The Amateur Photographer." [9228]

BABY Ikonta, f/4.5 Novar, 3-speed, purse, £3/5; deposit.—Box 3571, c/o "The Amateur Photographer." [9229]

SIX-20 Junior de Luxe, f/6.3, as new, £2/10; Ikoflex I, f/4.5 Novar, 3-speed shutter, E.R. case, £6/6; Ernemann V.P. Folding Reflex, f/3.5 Ernon, S.C. focal-plane shutter, 3 S.M. slides, F.P.A., case, £19/19; Baby Box Tengor, 9/6; T.-P. Reflex, 4-pl., f/4.5 Cooke, revolving back, 6 slides, £5/10; Justodrem Meter and case, 12/6; Dist Distance Meter and case, 25/-; Keystone 16-mm. Cine Camera, 100-ft., f/3.5, case, £4/7/6; approval against cash, part exchanges.—

L. Mansley, 277, Harehills Lane, Leeds, 8. [9230]

LEICA III, chromium, Summar f/2, unmarked and as new, £27.—Lawler, 10, North Park Rd., Bradford. [9235]

LEICA III, black, Summar f/2, E.R. case, £25.—Knight, 2, Bullroyd Crescent, Allerton Rd., Bradford. [9236]

IKOFLEX, Novar f/6.3, new condition, £4/10, or offers.—Lenton, Chemist, Peterborough. [9238]

CONTAX Model II, f/2 Sonnar; as new, £36.—12, Cole Park Rd., Twickenham. [9239]



If you think "dry mounting" is the only satisfactory way of making an attractive album—try **PHOTOMARKS**.

Without press, paste, or corners, one **PHOTOMARK** will mount any print up to $4\frac{1}{2} \times 3\frac{1}{2}$ permanently and invisibly together with a concealed tab for notes.

PHOTOMARKS are a real novelty, and are obtainable from all dealers price 6d. per box, or post free from:

BLUE-LIGHT LTD. 80, WARDOUR STREET, W.1

MOMENT TRIPODS

No. 119. With Ball-and-Socket head. 4 sections..... **7/6**

No. 129. With Normal head. 4 sections... **6/9**

No. 127. With Normal head. 3 sections... **6/-**

Send for lists of these and other useful accessories to

PEELING & VAN NECK, LTD. 4/6, Holborn Circus, London, E.C.



STANDARD

ELECTRIC DARK-ROOM

LAMPS Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. Postage 3d.

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD. Change Alley SHEFFIELD

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

ENSIGN

INDOOR LIGHTING EQUIPMENT

Multiflood Outfits



These Outfits enable the intense light from "Photoflood" lamps to be concentrated on the subject to be photographed. By using them shorter exposures can be made than the "Photoflood" used alone would permit. The reflector is mounted on a universal joint which enables the light to be projected in any direction—upwards, downwards or sideways. The wire stand is also so made that it will stand anywhere, hang on the back or arm of a chair or from a picture rail.

PRICES:

MODEL 1 (illustrated). Outfit includes stout cardboard reflector, fitted with bakelite lampholder, 6 ft. of flex and plug, and universal head stand. Complete in box (without lamp) **6s. 0d.**
MODEL 2. Outfit includes strong aluminium reflector, fitted with bakelite lampholder, 6 ft. of flex and plug, and universal head stand. Complete in box (without lamp) **10s. 6d.**
LAMPS. Osram Photoflood lamp **2s. 6d.**

Photo Flash-Bulb Outfits



No Smoke—No Noise—No Dust—No Smell.

A very simple and inexpensive method of obtaining 100 per cent brilliance and efficiency from flash-bulbs. Each bulb gives one flash.

No. 0 Outfit with 2 flash-bulbs, Silverlite folding reflector, torch, battery and test-bulb **5s. 6d.**
No. 1 Outfit, with 2 flash-bulbs, Multiray metal reflector, torch, battery and test-bulb **12s. 6d.**
FLASH-BULBS. Large, for groups up to 40-50. Philips Photoflux 1/4, Sashalite 1/3. Small, for close-ups and groups of 4-5, Philips Photoflux 10d., Sashalite 8d.

ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

ROLLEROY, 16 on V.P., f/3.5 Elmar, Compur, £5/15; Bevel Trimmer, 15-in. cast iron base, £1; Telescopic Tripod, 5/-; 15-ft. Cable Release, new, 10/-;—Flint, June House, Tinsill Rd., Leeds. [9241]

LATEST Model II Rolleicord, ever-ready case; cost £17/18; as new, price £11; deposit system.—Advertiser, 20, Mill St., Maidstone. [9242]

ROLLEIFLEX 6×6, f/3.5, almost new, ever-ready case, latest model.—9, The Dene, Wembley. Phone 4888. Quick sale, £16. [9244]

6×6 Automatic Rolleiflex, Tessar f/3.5, Compur rapid shutter, leather case, hood extension, latest lens-shade, with green and light yellow filters in leather cases, also Rolleiflex Book; list price over £29; all in splendid condition for £17/10.—Smith, 164, Chalmers St., Dunfermline, Fifehire. [9245]

BARGAIN—Leica, IIIa Type, f/2 lens, complete with E.R. case; unwanted present; list £44/8; 30 gns. cash; never been used; deposit system.—BM/WLRA, London. [9247]

SUPER Ikonta II 2½×1½, Tessar f/3.5, Rapid Compur, latest model, purchased few weeks ago; perfect instrument, unmarked; cost £23/5/6, with case; accept £16/16.—M., 10, Crophorne Court, Birmingham, 15. [9251]

COMPLETE Outfit—Ikonta Camera 3½×2½, Tessar f/4.5, Compur D.A., Ensign Enlarger, automatic, developing tank, tripod, dishes; all as new, £12; cost £25.—Lunnon, 2a, Strathville Rd., Southfields, S.W.18. [9253]

£7/10 Foth-Flex 6×6, f/3.5, F.P.S., 2 secs. to 1/500th, delayed; perfect; exchange Miniature Enlarger.—Jenkins, Bretby, Burton-on-Trent. [9254]

ERNEMANN Miniature Reflex, 1/25th to 1/1,000th, Ernon f/3.5, F.P. adapter, case, £5.—59, Walbrook Rd., Derby. [9256]

DOLLINA I (separate range-finder), Tessar f/2.8, Compur; cost £14; marvellous condition; take £7.—22, London Rd., Nottingham. [9257]

LEICA II, Elmar f/3.5, E.R. case, £17/17; Ensign Miniature Magnaprint, for own lens, £3/10; both perfect condition; deposit system.—Carrell, Pembury House, Purley. [9262]

3½×2½ Goetz Tenax, Dogmar f/3.5, Compur 32 shutter, double extension, roll-holder, 6 slides; perfect condition, £6/5.—Phone Grange-wood 0652 or Box 3577, c/o "The Amateur Photographer." [9263]

ZEISS Super Ikonta, Tessar f/3.5, Compur, 1/500th sec.; practically new, £13.—Box 3583, c/o "The Amateur Photographer." [9264]

ROLLEICORD, ever-ready case, f/3.5 Tessar, Compur, used 6 times only, perfect, offer.—Box 3578, c/o "The Amateur Photographer." [9265]

ROLLEIFLEX 6×6 cm., as new, purchased few weeks ago, used twice only; Tessar f/3.5 lens, all in maker's carton; cost £25; sell £18; approval.—Box 3579, c/o "The Amateur Photographer." [9266]

V.P. Exakta, Meyer f/1.9, as new, £29/10; Zeiss Movikon 16-mm., perfect, £65; Latest Compur Camera, as new, £19/19.—Box 3580, c/o "The Amateur Photographer." [9267]

UNWANTED Present, as new, Voigtlander Brilliant; cost £9; bargain, £7/10.—Box 3581, c/o "The Amateur Photographer." [9268]

EXAKTA Model B, Tessar f/2.8, Teletessar 12-cm. f/6.3, plate back, 3 holders, extension tube, sky-shade, light filter, brown hide divisioned case and ever-ready case; new condition, £33.—Box 3584, c/o "The Amateur Photographer." [9269]

SUPER Sports Model C, f/2.9, close-up adapter; good condition, £8; deposit.—25, Holt Rd., North Wembley. [9272]

CONTAX II, f/1.5 Sonnar, recently purchased for £65/15; perfect; bargain at £50.—Below.

COMPASS, f/3.5, new model; used few times only; cost £30; bargain at £19.—Below.

LEICA IIIa, f/2 Summar, E.R. case; cost over £44; guaranteed bargain at £30.—Below.

LATEST New Rolleiflex, £31/15; very highest part-exchange allowance for your old Rolleiflex; write for quotation.—Below.

HIGHEST Part-Exchange Allowances; Extended Credit Terms.

"CHAMPLIN 15" Developer.

PROPERLY made by Expert Chemists, available in concentrated solution to make 20 oz. of developer; price 3/9 bottle, postage 6d.—B. Salter & Son, 34, Castle St., Shrewsbury. [9275]

MAKINA I, f/2.9 Anticomar, Compur, slides, F.P.A., case, £10/10.—18, Ranford Rd., Levenshulme, Manchester. [9276]

ENLARGERS

By SERVICE CO.

Hire-purchase terms not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

MAGNAPRINTS

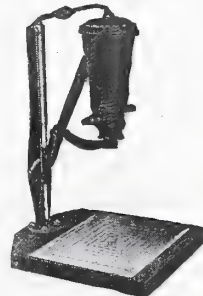
Always popular enlargers, with large focussing control grips, all-metal carrier, condenser, and electric fittings, solid pillar support and ruled baseboard.

For 3×4 cm. and Leica, f/6.3 lens **£5 5 0**

For 2½×2½ negatives, with f/6.3 anastigmat lens **£8 10 0**

For 3½×2½ negatives, with f/6.3 anastigmat lens **£9 10 0**

For 3½×2½ negatives, with f/4.5 Magnar anastigmat lens **£11 10 0**



No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera
 Form B, to accommodate your own lens.
 Form C, complete with lens.

PRICES

	3½×2½ in.	i-plate.
Form A ..	£2 17 6	£4 5 0
Form B ..	£3 15 0	£5 5 0
Form C, with Achromat lens	£4 5 0	£5 15 0
Form C, with f/6.3 anastigmat	£5 15 0	£7 10



GNOME Masking Frame

Entirely constructed of metal. Base in white finish and marked in inches. For vertical or horizontal enlargers, with metal adjustable mask, giving clean white border.

For all sizes up to 10×8 in. **22s. 6d.** Postage 9d.
 For all sizes up to 12×10 in. **27s. 6d.** Postage 1/-

RAJAH Model O

For 35-mm. and half-V.P., f/4.5 anastigmat, enlarges to times, single condenser **£8 8 0**

Model II, for 6×6 cm., with f/4.5 anastigmat, enlarges to 7 times, double condenser **£11 10 0**



FAM AND FILMARUS MODELS

A comprehensive range.	
Filmarus O, 3×4 cm.	£7 9 6
Filmarus I, 4×4 cm.	£9 13 6
Ditto, to take Leica lens.	£6 8 0
Ditto, to take Contax lens.	£8 8 0
Ditto, to take Kine-Exakta lens.	£6 12 6
Ditto, to take Robot lens.	£6 12 6
Filmarex, 6×6 cm.	£11 8 6
Ditto, 6×9 cm.	£17 17 0
FAM (fully automatic), 6×6 cm.	£18 18 0
Ditto, 6×9 cm.	£21 0 0
Wega, 9×12 cm.	£25 0 0



Phone: Holborn 0664 (3 lines). Established 1889



289, HIGH HOLBORN, LONDON, W.C.1

"THE COMPLETE 9.5-mm. CINEMATOPHOTOGRAPHER," NOW ON SALE. PRICE 5/-, BY POST 5/4.

A. ADAMS & Co.

122, WIGMORE STREET, PORTMAN
SQUARE, LONDON, W.1
Phone: Welbeck 3215

MAKERS OF THE MINEX REFLEX CAMERAS

Expert Advice given on Modern Miniature
Cameras. All Models in Stock.

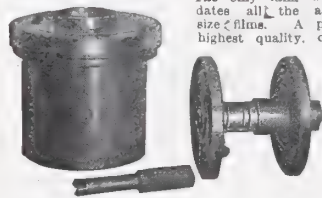
Bell-Howell Filmo, f/1.9 T.T. & H. lens and case	£18 10 0
Pathe Baby Cine, with motor in case	£2 10 0
Leitz Feluk Printing Board	£2 10 0
Exakt Enlarger Model 2a, complete with lens, lamp and baseboard, etc.	£17 0 0
Vertex Enlarger 6×6 cm., complete	£12 0 0
Cine-Kodak BB Junior, f/3.5 lens and case	£8 0 0
Pathe Kid Projector, with resistance	£1 5 0
Zeiss Kinamo 16-mm., f/2.7 Tessar lens	£9 0 0
2-pl. Minex de Luxe, late model, f/5.5 Ross Combinable, 3 double dark slides, film-pack adapter, hide case	£35 0 0
16-in. f/4 Dallmeyer Portrait Lens No. 3a	£12 0 0
13.5-cm. Goerz Dagor f/6.8, in focussing mount	£3 0 0
10-in. f/4.5 Cooke Series III	£10 0 0
14-in. Watson Holoistigmat f/6.1	£10 0 0
Kodak Regent Roll Film, f/4.5 Tessar, Rapid Compur shutter, coupled range-finder and case. New condition	£15 0 0
Zeiss Super Ikonta 6×6 on 3½×2½ Film, f/2.8 Tessar, Rapid Compur, ever-ready case	£21 0 0
Pathescop Home Projector, with resistance	£3 10 0
15×12 Masking Gauge	£2 0 0
Rolleiflex Plate Back, and 2 slides	£2 0 0

Guaranteed Reconditioned Bargains which can be
Purchased on our Easy Hire-Purchase Terms.

Apparatus taken in Part Exchange.

PERPLEX

The Universal Developing Tank, instantly adjustable for all sizes
of roll films—from 35-mm. Leica (24 exposures) up to 2½×4 in.



The only tank which accommodates all the above-mentioned sizes of films. A product of the highest quality, constructed entirely of Bakelite—therefore proof against acids, almost unbreakable, and easy to clean.

NO APRON.
Price
25/-

For catalogue of complete range of developing tanks, write to
THE NORSE TRADING CO. (LONDON) LTD.
37, RATHBONE STREET, LONDON, W.1

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, 1/2—No. 116 (2½×4½) 1/6—4½×3½ 1/3—5½×3½ 1/6
Superior Postcard Enlargements, 1/6 dozen, 1/-
dozen—8½×6½ enlargements, 4/- dozen, 2/9½ dozen
—6½×4½ enlargements, 2/6 dozen, 1/6½ dozen; extra
charges for assorted negatives. 20×16 enlargements,
2/- each—15×12 1/9 each—12×10 1/3 each—10×8
1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when
3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd.,
LEICESTER.

CAMERAS AND LENSES

3½×2½ Zeiss Nettel Press Type Camera, f/3.5
Tessar, 3 D.D. slides; as new and perfect,
£17/15.—Below.
3½×2½ Super Ikonta, f/4.5 Tessar, Compur,
splendid condition, £12; Zeiss Nixe 4-pl.,
D.E., roll film and plate camera, f/4.5 Tessar,
Compur shutter, Distar and Proxar lenses; as
new, a gift, £7/17/6.—Below.
ROLLEICORD, f/3.5, Compur Rapid; as new,
£8/10.—Cyril Howe, Cheap St., Bath. [9278]

ZEISS Snip.—Special Purchase 3½×2½ Tropical
Adoro (teak), Tessar f/4.5, Compur, rising
and cross front, D.V. waist finder and focussing
screen, double extension, 3 dark slides; as new
and unused in maker's original carton, £12/10;
usual Zeiss guarantee; list £23; part exchanges,
instalments.—Wooltons, 254, Hendon Way, London.
N.W.4. [9281]

F/2 Xenon Miniature Marvel, £10, Rapid Compur,
16 on vest-pocket, panchromatic windows,
ever-ready case; almost new; perfect order; cost
£14/7/6.—Box 3590, c/o "The Amateur Photo-
grapher." [9282]

ZEISS 12½-in. Anastigmat f/6.3, Protar type,
£15, or best offer; unique opportunity;
enquire—Symington, Elmtree, Workson. [9240]

CONDENSER Lenses, 5-in. diameter, 6/6 each,
post paid.—Mogophot Company, 34, Hereford
Rd., London, W.5. [9258]

9-IN. Condenser Lens, brass screw mount, 55/-;
10-in. ditto, mounted, 65/-, perfect.—Below.
CONDENSER Lenses, all sizes, 4½-in. 10/- pair,
C mounted 14/-, 5½-in. 16/-, 5½-in. 17/-,
mounted 22/-; hundreds of Lenses for Enlarging,
Projection and all photographic requirements;
lists free, stating requirements.—Premier Optical
Co., 63, Bolton Rd., Stratford, London. [9277]

CINEMATOGRAPH APPARATUS

ILLUSTRA Bargain Example.—Pathe Home
Movie, fitted super attachment, in perfect
order, 79/-; everything for movies, Cameras,
Projectors, Screens, Films, inspection invited.

ILLUSTRA ENTERPRISES, 159, Wardour St.
(facing Gaumont's, Oxford St. End), London,
W.1. GER. 6889. [9201]

ONE Movikon 16-mm., Sonnar f/1.4, coupled
distance meter, set filters, with case and
extra finder; list price £110; our price £72; as
new.—Below.

ONE Kodak 16-mm. Model BB, f/1.9 lens and
case; as new, £12.—Below.

ONE Victor 16-mm., Dallmeyer f/1.9, in case;
as new; listed £40; our price £29.—
E. Mather & Co., Ltd., 17, John Dalton St.,
Manchester, 2. [9226]

DEKKO 9.5-mm. Cine Camera, new type gate,
f/1.9 Ross lens, absolutely as new, £9/17/6;
Avo Exposure Meter, as new, perfect, £2/5.—
Coles, 364, High Rd., Leyton. [9232]

BOLEX Projector Model G, for 8, 9.5 and 16 mm.
film, spare reels; condition as new; bargain,
£33, or near offer.—Box 3585, c/o "The Amateur
Photographer." [9270]

PATHE Motocamera de Luxe, f/3.5, case, filter,
Home Movie Projector, super attachment,
motor, enlarger, titler, mender; overhauled by
makers, £9, or nearest.—Buck, 89, Invicta Rd.,
Sheerness. [9280]

Buy Your Projector from Cyril Howe, two years
to pay, you get it now.
200/- £12; Dekko de Luxe Camera, f/1.9 and
leather case, hardly used, £9/17/6; Blendux,
37/6.—Cyril Howe, Bath. [9279]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size
negative, from Leica to 12×10. Condensers,
diffused or mercury vapour illumination.
LIST, fully illustrated, post free on request.

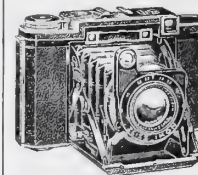
J. LANCASTER & SON, LTD., 54, Irving St.,
Birmingham, 15. Telephone, Midland 0372.
CLEARANCE Sale List of Shop-soiled Enlargers,
post free.—Lancaster, 54, Irving St., Birming-
ham. [9282]

ENLARGERS.—List of parts for own construction;
postage 2d.—Lancaster, 54, Irving St.,
Birmingham. [9282]

THE SCOTTISH Miniature Specialists

The CONTAX
Models II & III

and all lenses and
accessories



and the
**SUPER
IKONTAS**
all models
and accessories

And a MINIATURE PROCESSING
SERVICE PAR EXCELLENCE AT

J. B. WATSONS
3, FREDERICK STREET, and
13/15, SHANDWICK PLACE
EDINBURGH

EXCEPTIONAL ALLOWANCES when purchasing new apparatus including:—

Leica, Super Ikonta,
Rolleicord, Rolleiflex,
Exakta, Makina,
Super Nettel, Contax,
Retina, etc., etc., etc.

Write for Special offer, stating
what you have and your
requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLEN'S 165, OLDHAM ROAD,
MANCHESTER, 4

BELL'S BARGAINS

3½×2½ Zeiss Roll Film, f/3.5, Nettar, delayed Compur Rapid
to 1/400th £2/10 0
Wetli 24×36 mm., for Leica spoils, f/2.9 Caesar, Compur
to 1/300th. New £7 0 0
Ernemann 4½×6 cm. Press Focal-plane, f/2.7 Ernostar, 9
slides, case. Good condition £6 19 6

BELL'S 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle.)
Rodney 5775. Close 1 o'clock Thurs.

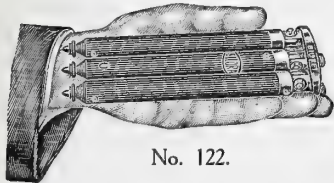
You can have a camera on easy pay-
ments spread over one or two years.
Confidential, no harsh enquiries, any-
thing taken in exchange, Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.



STABILO Tripods

Precision-made, hard rolled metal D-shaped tubes ensure them to be the steadiest Tripods made.

- No. 19—4-section, D-shape tubes 8s. 6d.
No. 20—5-section, ditto, 10s. 6d.
With BALL-AND-SOCKET HEAD
No. 180—4-section, D-shape tubes 12s. 6d.
No. 181—5-section, ditto, 15s. 0d.



No. 122.

POCKET TRIPODS with Rubber Feet
7-section, in leather case.....£1 10 0
10-section, ditto.....£1 16 0
9-section, extra tall, ditto (5 feet) £2 2 0

GARNER & JONES LTD.

Polebrook House, Golden Square, London, W.1
Phone: Gerrard 2300.

LANTERNS & ENLARGERS

IRON Duke Projector, 3-draw Ogee, 6 and 9 in. lenses, 4-leg wooden stand, adjustable top, transformer, 2 high-power bulbs to work off mains; perfect condition, £10.—Below.
ABBEYDALE Horizontal Enlarger, 1-pl., with Beck Steinhilf lens; excellent condition, nearest offers.—Mew, 23, Hinchley Drive, Esher, Surrey. [9215]

1-PLATE Horizontal Enlarger for sale, electric, 4 50/-.—Parrish, 48a, Station Approach, Hayes, Kent. [9249]

MOGOPHOT, the Amateur's Ideal, professionalised, 5-in. Double Condensers, for use with D. ex. 2 1/2 x 3 1/4 or 1-pl. cameras, 50/-.—Mogophot Company, 34, Hereford Rd., London, W.5. [9259]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

WESTON Universal Meter 650, latest model, in case, £3/15; as new.—Govier, 10, Peterborough Villas, Fulham, S.W.6. [9234]

CONTAMETER for Contax I or II, 42-mm., new July, £7/5.—11, Burcott Rd., Purley. [9246]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Leica, Contax, Rolleiflex, and other high-grade Miniature Cameras; best prices paid.—54, Lime St., London, E.C.3. [0015]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

LEICA Small Projector wanted for cash; particulars to—BM/CARG, London, W.C.1. [9206]

WANTED.—Lantern, 6 or 8 in. lens, large body amply cooled, room for alum bath alongside slide carrier, Ensign 6a preferred.—Pitman, 14, Oswald Rd., Edinburgh. [9207]

NOVICE wants used miniature in good condition.—Angus Stewart, 22, Hodge St., Falkirk. [9214]

EXAKTA wanted, exchange f/2.9 Baldax, delayed Compur, Trofi range-finder and cash.—Flinton, 7, Alexandra Park, Scarborough. [9216]

LANTERN; preferably optiscopes, hall type, also screen.—Higgins, 16, Radbourne St., Derby. [9219]

WANTED to Hire, Zeiss Contaflex for six months.—John Mavie, Alresford, Hants. [9223]

WANTED.—Private purchaser requires for cash, latest model Bolex-Paillard 16-mm. Camera; full details to—Coles, 364, High Rd., Leyton. [9231]

WANTED.—Student's Microscope, modern, write full particulars.—E. B., 183, St. John St., E.C.1. [9233]

WANTED.—Rolleiflex (non-auto.), f/3.8 model preferred; also Baby Ikonta.—Cowan, 9, Oban Rd., Liverpool. [9243]

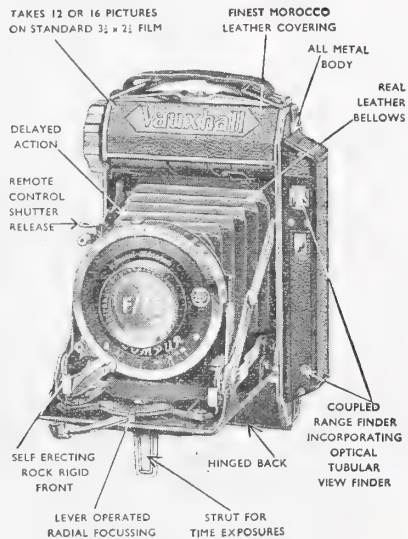
WANTED.—1-pl. Enlarger, electric, cheap.—Parrish, 48a, Station Approach, Hayes, Kent. [9248]

WANTED.—New condition, 4.5 x 6 Metal Plate Slides, for Goerz Tenax.—Write, Benaere, 184, Handside Lane, Welwyn Garden City. [9250]

AT LAST !! A COUPLED RANGE-FINDER MINICAM YOU CAN AFFORD

Our exclusive confidential self-financed Hire Purchase Terms make it even easier than you thought to own this remarkably low priced Camera. Call to-day and let us demonstrate the New Range-Finder Vauxhall Minicam.

WHY HAVE WE SOLD OVER 1,000 RANGE - FINDER VAUXHALL MINICAMS?



because

- 40% lower priced than other Cameras of similar specification.
- All-metal body—not bakelite.
- 2 picture sizes, 2 1/4" square or 2 1/4" x 1 1/4"
- Compact size, 5 1/4" x 4" x 1 1/2".
- Convenient weight, approx. 23 oz.
- Considerate Self-financed Hire Purchase Terms.

PRICE £11 15s. ONLY

Yours for 20/7 down and eleven similar monthly payments.

STANDARD MINICAM without Coupled Range-Finder

2 1/4 in. square or V.P. f/2.9 anastigmat, Compur Shutter £6:19:6
Ditto, with Prontor II Shutter..... £5:19:6

(Or under our SELF-FINANCED Hire Purchase Terms.)

★ SEND FOR LEAFLETS ★

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

RAINES Miniature Service DEVELOPING, PRINTING, ENLARGING

All orders receive the advantage of our 50 YEARS' photographic experience.

SEND FOR LIST.

RAINES & CO. (EALING) LTD.
THE STUDIOS, EALING, W.5

Phone: Ealing 3177.

AN AUCTION SALE OF CAMERAS

INCLUDING A LARGE NUMBER OF MODERN MINIATURES SUCH AS LEICAS, CONTAXES, SUPER IKONTAS, EXAKTAS, as well as CINEMATOGRAPHIC APPARATUS, will be held at the sale-rooms of Messrs. Johnson Dymond & Sons, Ltd., 24, Great Queen Street, London, W.C.2, on Friday, October 8th. The sale will commence at 12 mid-day. Catalogues sent on request.

44

BRUCE'S of EALING AUTUMN SALE

**GENUINE REDUCTIONS
in EVERYTHING PHOTO-
GRAPHIC and CINÉ**

Commences October 6th

**BARGAINS TOO
NUMEROUS TO
MENTION HERE**

28, BROADWAY, EALING, W.5

Tel: EALing 1033.

MATERIALS

BRIGHTON.—Photographic Materials of Superb Quality, very reasonably priced; Plates, Mounts, Films, Chemicals, etc.; interesting money-saving lists free.—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238.—Bargain Surplus Lines: Roll Films, British made: No. 20, 6 exposures, 6 spools 2/-, 620 size, 8-exposures, 3/6; No. 27 3/6; No. 16 4/-; No. 29, 6-exposures, 3/-; free spool with orders over 2/6 in value; state size required.

ATTWOOD Bromide Paper and Cardette, glossy. Normal and vigorous: 6½×4½, 72 sheets 2/6, gross 4/6, 5 gross 20/-; Bromide and Gaslight: 3½×2½, 1/6 gross, 6 gross 7/6.

ATTWOOD Chemicals, finest quality: Amidol 1/-; Metol 1/3, Hydroquinone 9d., Pyro 10d., Pot. Brom. 3d. ounce.

ATTWOOD Postcards, superfine quality, bromide and gaslight, glossy, satin, matt, normal and vigorous grades, singles and strips: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 11/6, 1,000 21/-.

ATTWOOD Special Line Bromide Cream Natural and Cream Silky Cardette and White Velvet Cardette, normal and vigorous: ¼-pl., 72 sheets 1/6; ½-pl., 36 sheets 1/9.

ATTWOOD Plates, ortho., speeds 300, 600 and 1,200 H.D.: 3½×2½ 1/6, ¼-pl. 1/9, P.C. 2/3, ¼-pl. 3/-; dozen: anti-halo and backed, ¼-pl., 1,200 H.D., 3/6 dozen, 4 dozen 12/-.

ATTWOOD Flat Films, ortho.: ¼-pl., 600 H.D., 1/9 dozen; P.C., 600 and 2,000 H.D., 2/3; ¼-pl., 600 and 2,000 H.D., 2/9 dozen, gross 25/-.

ATTWOOD Mounts: ¼-pl., white or brown, paste-on, 25 2/3, 100 6/6; Whole-plate, 25 3/6, 100 10/6, 10×8 4/- dozen, 12×10 5/- dozen; Postcard Folders, green, grey and fawn: light-weight, 2/- 100; heavy-weight, 3/- 100.

ALL Post Paid; satisfaction guaranteed; catalogue free.—Attwood, Hadleigh, Essex. [0025]

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and a free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

35-MM. Eastman Super X Panchromatic, for miniature cameras; anti-halo and perfect condition, 25 ft. 2/9; 50 ft. 5/-; 100 ft. 10/-, postage 3d.—Spivey, 165, Lynton Rd., Acton, W.3. [9274]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

QUALITY Developing and Printing by Exhibition Photographer, V.P.K. 1/6, 3½×2½ 1/9, 4½×2½ and over 2/-, post free.—E. Peacock, F.S.M.C., A.W.I.P.S., Northgate St., Devizes. [0021]

POSTCARDS, 1/3 per dozen, same negative, singles 1½d. each, developing and printing, all photographic work undertaken, trade specialists; lists free.—Deefe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film: for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

ENLARGEMENTS

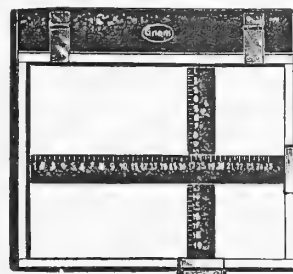
1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

STATHAM'S Enlargements, all sizes: Postcards 1½d. each, 1/3 per dozen same negative; developing and printing 3½×2½ 1/-; lists free.—31 and 31a, Somerset St., Brighton, 7. [0030]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7349]

GLAZED Enlargements: ¼-pl., postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Baintree. [9044]

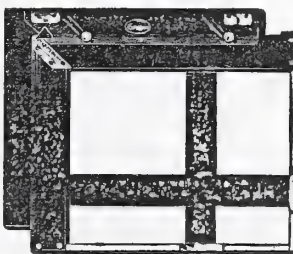
GNOMATIC STANDARD Masking Frame



An addition to the range of Gnome Enlarging Frames, and is designed for use with automatic enlargers, as the paper remains in the position of focus. Construction entirely of metal in black crystalline lacquer, and fitted with two adjustable metal bands, graduated in inches.

For all sizes up to 10×8 in. ... £1 9 6
For all sizes up to 12×10 in. ... £2 2 6
For all sizes up to 16×12 in. ... £3 0 0

GNOMATIC DE LUXE Masking Frame



This frame is also designed for use with automatic enlargers and due to the adjustable top portion of the frame, a white margin may be obtained of any width up to 1½ in. Constructed entirely of metal with adjustable metal bands, graduated in inches.

For all sizes up to 10×8 in. ... £2 17 6
For all sizes up to 12×10 in. ... £3 17 6
For all sizes up to 16×12 in. ... £5 10 0

For full particulars, write to the Sole Importers:

THE NORSE TRADING COMPANY (London), LTD.
37, Rathbone Street, London, W.1

PHOTO SUPPLIES

ALL MAKES OF
SOUND AND SILENT PROJECTORS

ON DEFERRED TERMS.

T. P. MARTIN, M.P.S., 21, High St., Cardiff

TURNERS
CAMERA EXCHANGE
NEWCASTLE
ON TYNE
9 Pink Lane. Phone: 22655

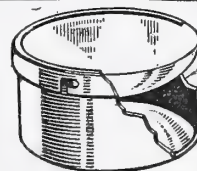
FOR
ALL the
LATEST
MINIATURES

For up-to-date service—modern apparatus and expert advice

MIDLAND CAMERA Co. Ltd.

106 Granby Street
LEICESTER

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
		s. d.	s. d.
1 in.	2 in.	1 9	6 0
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 0
4½ in.	6 in.	5 0	15 0
5 in.	8½ in.	6 6	17 6
5½ in.	9 in.	8 6	22 0

Immediate Delivery. Postage 8d. Catalogues free on request

THE MISCELLANEOUS TRADING CO. LTD.
13, New Oxford Street, London, W.C.1

PHOTOGRAPHIC SUPPLIES

PART EXCHANGE. HIRE PURCHASE.

Baby Ikonta, f/3.5 Novar in Rapid Compur. Equal to new £6 12 6
Contax I, f/2.8 Tessar. In new condition £23 17 6

BECKETTS
77-79, OXFORD ROAD, MANCHESTER.

phones: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sat.)

Get your

Rolleiflex or Rolleicord

from

Generous allowance for your present camera.

DINNING'S 95, FOWLER STREET, SOUTH SHIELDS



RUDY- STARITA

MAY NOT
HAVE THAT
ENLARGER

BUT—HE HAS EXPLICIT FAITH IN THE FOLLOWING:

NEW AND SECOND-HAND.

Filmarius, for Leica and Contax, without lens.....	£6	6	0
Filmarius O, 3 x 4 cm. negatives, condenser, f/6.3 anastigmat.....	£7	9	6
Filmaretex O, 6 x 6 cm. negatives, condenser, f/4.5 anastigmat.....	£11	8	6
Fam 306, 6.5 x 9 cm. negatives, condenser, f/4.5 anastigmat.....	£25	0	0
Ensign Horizontal Magnaprint, for miniature negatives, condenser, f/8.3 lens.....	£2	12	6
Ensign AV.O, auto. focus, for negatives up to half-V.P., condenser, Dallmeyer f/4.5.....	£8	15	0
Ensign AV.II, auto. focus, for negatives 6 x 9 cm.....	£12	10	0
Second-hand Filmarius, for Leica, etc.....	£4	17	6
Second-hand Rajah, 4 x 4 cm.....	£6	12	0
Second-hand Leita Valoy.....	£8	8	0

RUDY STARITA IS THE NAME,
AND THE ADDRESS: 157, WARDOUR STREET,
GERRARD 3032. LONDON, W.1

MINIATURE CAMERA BARGAINS!

Contax II, f/2 Sonnar. As new.....	£38	0	0
Leica III, f/2.5 Hektor. As new.....	£25	0	0
Sonnar f/4 13.5-cm., coupled for Contax.....	£16	0	0
Compesa, latest model, unused.....	£18	18	0
Super Ikonta II 2 1/2 x 1 1/4, f/3.5 Tessar.....	£17	10	0
Baby Ikonta, f/3.5 Novar, filter, finder.....	£5	17	6
V.P. Exakta, Tessar f/3.5, Model A, leather case, lens hood.....	£13	17	6
Rolleiflex Non-Auto, Tessar f/4.5, leather case.....	£8	15	0
Super Baldina, Meyer f/2.9, E.R. case.....	£11	10	0

Specialist in Miniature Film Processing and Enlarging.
Demonstrations and Personal Service.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: LEE GREEN 0632.

SAVILLE'S



FOR THE NEW ROLLEIFLEX

IMMEDIATE DELIVERY.
With a host of new improvements,
including larger aperture finder
lens, automatic coupling between
the film wind and the shutter
tensioning device. Automatic film
transport and self-timer which is
set for each exposure, etc.
Fitted with f/3.5 Zeiss Tessar lens
and shutter..... £31 5 0
Highest allowances in part exchange
for this amazing camera. Write
now for full particulars.

HIRE PURCHASE TERMS

4, GOODRAMGATE,

YORK

Tel. 2700.

BARGAIN CORNER

Zeiss Contax I, Tessar f/2.8.....	£22	0	0
Zeiss Super Ikonta 530/15UCp, E.R. case.....	£14	10	0
Kodak Regent, Tessar f/4.5, coupled range-finder.....	£13	10	0
Zeiss Nettar, f/4.5, 515/2DT.....	£4	0	0
Kodacope 8-30 Projector.....	£6	0	0
Zeiss Ikonta 3 1/2 x 2 1/4, Tessar f/3.8, Compur.....	£9	0	0
Zeiss 16-mm. 100-watt Projector.....	£11	0	0

MARTIN Chemist, SOUTHAMPTON

ENLARGEMENTS

SUPERIOR Enlargements from amateurs' negatives, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [9212]

HAND Oil-Coloured Enlargements from your own negatives, P.C.s 1/6, also larger; post negatives with colourings required.—Highfield, Huthwaite, Mansfield. [9237]

10 x 8 Enlargements, 1/-; Sepia, 1/3; Oil-coloured, 2/3; Copying, 1/-.—Holmes, Studio, Shoebury-ness. [9252]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

PHOTOGRAPHS WANTED

NEGATIVES of New York, U.S.A., and South America, views, people, etc., 1/- paid for every negative retained.—Fox Photos Ltd., 6, Tudor St., E.C.4. [9217]

VIEWS of Snowdon and District wanted for reproduction as Postcards; state price.—Harvey Barton & Son, Ltd., Bristol. [9273]

MISCELLANEOUS

TINTING, beautifully coloured Postcards from your negatives, 9d. each, 3 for 2/-; please state colours.—Browning, 93, Rydal Crescent, Perivale, Middlesex. [9204]

"The Amateur Photographer." 6/10/37.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.

Available till Saturday, October 30th.

"The Amateur Photographer." 6/10/37.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.

Available till Saturday, October 30th.

"The Amateur Photographer." 6/10/37.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.

Available till Saturday, October 30th.

"The Amateur Photographer." 6/10/37.

PRINT CRITICISM

This Coupon to be affixed to back of print.

Available till Wednesday following date of issue.

"The Amateur Photographer." 6/10/37.

ENQUIRY COUPON

This Coupon to be affixed to each query.

Available till Wednesday following date of issue.

Buy EMPIRE BRAND BROMIDE & GASLIGHT PAPERS

FIRST
QUALITY

BRITISH
Throughout.



Size.	6	12	36	72	144
Sheets	Sheets	Sheets	Sheets	Sheets	Sheets
2 1/2 x 2 1/2 ..	—	4d.	10d.	1/6	2/9
4 1/2 x 2 1/2 ..	—	5d.	1/2	2/-	3/9
4 1/2 x 3 1/2 ..	—	6d.	1/4	2/4	4/1
5 1/2 x 3 1/2 ..	—	8d.	1/9	3/2	5/8
6 1/2 x 4 1/2 ..	7d.	1/-	2/7	4/8	8/6
8 1/2 x 6 1/2 ..	11d.	1/8	4/8	8/6	15/6
10 x 8 ..	1/3	2/4	6/9	12/4	22/6
12 x 10 ..	1/8	3/2	9/2	17/6	33/9
15 x 12 ..	2/7	5/-	14/3	26/6	51/-
20 x 16 ..	4/7	9/-	26/-	51/-	99/-

POSTCARDS, 2/9 100, 22/- 1,000

GLOSSY, SEMI-MATTE, MATTE, Soft, Normal,

Vigorous and Extra-Vigorous.

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST
SOUTHAMPTON



the best way of carrying your
Leica, Contax and all miniature
cameras. Screws securely into tripod
bush, cannot come undone. Sure
protection against accident and
 theft. Consists of chromium steel
chain, screw and locking screw.
Beautifully finished throughout.

PRICE 9/6

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

Also at 47, Berkeley St., W.1, and 43, Kensington High St., W.8.

DUNDEE BARGAINS

Kodak Special 1a, f/6.3, Compur.....	4	gns.
Etui C.D.V., Tessar f/4.5, Compur.....	10	gns.
Kodak Regent, as new.....	£16	0 0
Foth 3 1/2 x 2 1/4, f/4.5, D.A., 3 speeds.....	47s.	6d.
Kodacope B, resistance and case.....	£30	0 0
Graflex 1a Roll Film, f/4.5 Cooke Aviar. Cost		
£35	£15	0 0

LINDSAY'S, 3, CASTLE STREET,
DUNDEE

MATHER'S for CAMERA EXCHANGES BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133.

Telegrams: Sensitised M/c.

17, JOHN DALTON STREET, MANCHESTER

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
CINÉ APPARATUS.

Exchanges,
Generous Allowances.

BOND STREET, LEEDS

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

MINICAMERAS, MOVIES AND PERSONAL SERVICE

We are specialists in these brother hobbies, and offer free technical unbiased advice to callers or by post. Our staff are all competent to discuss your miniature camera and cine problems, and we find this especially useful to customers interested in both, as it enables them to have the personal service of whichever member of the staff they are in the habit of dealing with.

Any models listed below may be inspected at the Branch most convenient to you, and are issued with a six months' written guarantee.

London Bargains:

MINICAMERAS.

Contax I, latest type, f/2.8 Zeiss Tessar.....	£21	0	0
Contaflex, f/2 Sonnar, E.R. case.....	£47	10	0
Leica II, black, f/3.5 Elmar, E.R. case.....	£19	0	0
Leica II, black, f/2 Summar.....	£25	10	0
Leica III, black, f/3.5 Elmar, E.R. case.....	£22	15	0
Leica III, black, f/2 Summar.....	£29	10	0
Super Ikonta 530/2UCP, f/3.5 Tessar, 16 on 120.....	£12	12	0
Zeiss 530 Ikonta, f/4.5 Tessar, 16 on 120.....	£7	0	0
Rolleicord I, f/3.8 Triotar.....	£10	0	0
Krauss Peggy II, chromium, f/2.8 Tessar, E.R. case.....	£17	10	0
Agfa Speedex O, f/2.9 Solinar, V.P.....	£3	17	6

MOVIES.

Paillard-Bolex C916, 500-watt, with resistance.....	£31	10	0
Bell-Howell 750-watt II, case and resistance. Cost £85.....	£55	0	0
Pathoscope 200-B, with resistance. As new.....	£11	17	6
Kodascope 8-mm. 8-30 Projector.....	£6	10	0
Kodascope 300-watt C/D Projector.....	£14	0	0
R.C.A. Sound Camera, with studio attachment and critical focuser.....	£115	0	0
C.B. Model B Talkie. Cost £135.....	£75	0	0
Siemens 375 Projector. Cost £65.....	£45	0	0

Bromley Bargains:

MINICAMERAS.

Contax I, f/2 Sonnar, latest type.....	£29	10	0
Rolleicord I, f/4.5 Triotar, with case.....	£8	8	0
Mentor Meyer, Three-Four, f/3.5 Tessar, Compur, helical focussing, 16 on V.P.....	£8	8	0
Uniflex Reflex 4½×6 cm., f/3.5 Meyer.....	£7	7	0
Dollina III, f/2.8 Xenar, demonstration soiled.....	£12	17	6
Kine-Exakta, f/2.8 Exaktar. As new.....	£21	10	0
Primarette, f/2.8 Tessar, with case, 8 on V.P.....	£9	15	0
Weeny Ultrix, f/3.5 Tessar, 8 on V.P.....	£5	10	0
Night Exakta, f/1.9 Meyer Primoplan. As new.....	£29	10	0
Super Sports Dolly, f/2.8 Xenar.....	£9	10	0

MOVIES.

Paillard-Bolex 250-watt Model D, with resistance.....	£17	17	0
Pathoscope Home Movie, motor, super attachment and dual resistance. Cost £13.....	£6	17	6
Pathoscope Luxe, f/3.5 Motocamera. Cost £10 10s.....	£3	15	0
Pathoscope Kid Projector, with super attachment.....	£2	10	0
Dekko, f/1.9 Dallmeyer. As new.....	£7	17	6
Kodascope Model A Projector, complete.....	£10	17	6
Kodascope Model B Self-Threading Projector.....	£18	10	0
Kodascope Model C, 100-watt, with resistance.....	£6	10	0
S.P. Standard 16-mm. S.O.F. Talkie. Cost £75.....	£39	0	0

Many more bargains available. Why not write, phone or call now? Inspection and demonstrations without obligation. Easy payments. Fairest part exchange allowances. Approval.

THE NEW AUTO-VERTEX ENLARGER

Now in stock at our Holborn Branch. The complete range, whilst not yet available, comprises models to take Leica lenses, Contax lenses, and models with f/4.5 or f/3.5 anastigmats for 4×4 cm., 6×6 cm., and 6×9 cm. They are fully automatic and prices range from £11 11s. We invite your inspection, as the workmanship and price should challenge comparison.

THE NEW WITELITE CINE SCREEN

In stock at our Holborn Branch. No loss of brilliance at an angle. Superior rendering of half-tones. Elimination of grain. Practically fadeless and scratchproof. Ideal for Kodachrome. Attractive prices.

THE AMATEUR CINÉ SERVICE LTD.,

6, Gray's Inn Rd., London, W.C.1. (Opposite Staple Inn, Holborn.)
Phones: Holborn 9884/5.

52, Widmore Rd., Bromley, Kent.
Phones: Ravensbourne 0156/7.

INDEX TO ADVERTISERS:

LONDON

E.	page
Ilford Ltd.	Cover iv, 10

E.C.	page
Broadhurst, Clarkson & Co.	22
Camera Co., The	21
City Sale and Exchange (1929) Ltd.	2, 3, 5, 7
Dollond & Aitchison Ltd.	26
Fountain Press	15
Journalistic Photo. Distributors Ltd.	6
Peeling & Van Neck, Ltd.	16, 18

W.C.	page
Amateur Cine Service Ltd.	25
Cinex Ltd.	8
Dollond & Aitchison Ltd.	26
Ensign, Ltd.	11, 19
Hunter, R. F., Ltd.	7
Johnson Dymond & Sons, Ltd.	21
Kodak Ltd.	Cover ii
Lewis, R. G.	13
Miscellaneous Trading Co. Ltd.	23
Royal Photographic Society	4
Sands Hunter & Co., Ltd.	15
Service Co., Ltd., The	19
Westminster Photographic Exchange Ltd.	9

W.	page
Actina Ltd.	18
Adams, A., & Co., Ltd.	20
Blue-Light Ltd.	18
Bruce's Ltd.	23
Compass Cameras Ltd.	6
Dollond & Aitchison Ltd.	26
Garner & Jones, Ltd.	1, 21
Heaton, Wallace, Ltd.	Cover iii, 1, 24
Leitz E. (London)	Cover i
Norse Trading Co., Ltd.	20, 23
Pelling & Cross, Ltd.	22
Raines & Co. (Ealing) Ltd.	21

W.	page
Starita, Rudy	24
Westminster Photographic Exchange Ltd.	9
Zeiss Ikon Ltd.	12
N.W.	page
Johnson & Sons (Mfg. Chemists), Ltd.	15
S.W.	page
Camera Co., The	21
Dollond & Aitchison Ltd.	26
Westminster Photographic Exchange Ltd.	9

S.E.	page
Bell's	20
Cobb, Leslie	24

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

BIRMINGHAM.	page
Galloways	22
BLACKBURN.	page
Gorse, Edwin	16
BRISTOL.	page
Salanson, H., & Co., Ltd.	16
BROMLEY, KENT.	page
Amateur Cine Service, Ltd.	25
CARDIFF.	page
Martin, T. P.	23
Salanson, H., & Co., Ltd.	16
DUNDEE.	page
Lindsay's	24
EDINBURGH.	page
McKechnie, J. C.	22
Watson, J. B.	20
LEAMINGTON SPA.	page
Granville Gulliman & Co., Ltd.	8, 22

LEEDS.	page
Childe, George, Ltd.	22
Pearson & Denham (Photo) Ltd.	24

LEICESTER.	page
Midland Camera Co., Ltd.	23
Osborne & Campion	20

LIVERPOOL.	page
Jones, F. E.	22
Photo-Optics, Ltd.	16

LOWESTOFT.	page
Robinson's Cine and Photographic Service ..	22

MANCHESTER.	page
Allens Photographic Stores ..	18, 20
Beckett, G. E., & Co.	23
Bradshaw's	22
Mather, E., & Co., Ltd.	24

NEWCASTLE-ON-TYNE.	page
Turner, J. H.	23

SHEFFIELD.	page
Photo Trading Co., Ltd.	18
Sheffield Photo Co., Ltd.	17

SOUTHAMPTON.	page
Martin	24

SOUTH SHIELDS.	page
Dinning's Camera Exchange ..	23

STECHFORD.	page
Criterion Ltd.	4

YORK.	page
Saville, John, & Sons ..	24

MULTIPLE BRANCHES.	page
Dollond & Aitchison Ltd.	26

STOCK TAKING SALE

CASH—OR EXCHANGE

Miniature

3×4 cm. Plecochle, f/2.9 Steinbell, Rapid Compur 1/500th. Fair condition. **£4 7 6**
 3×4 cm. Pupille, Elmar f/3.5. Fair condition. **£7 5 0**
 35-mm. Dollina, f/2.9 Radionar. Good condition. **£27 12 6**
 3×4 cm. Dolly, f/2.8 Tessar. Excellent condition. **£27 17 6**
 Kodak Retina, f/3.5 Xenar. Good condition. **£27 17 6**
 Certo Super Sports, f/2.9 Xenar, for 2½×2½ pictures, and 3 slides for 4.5×6 cm. plates. As new. **£29 17 6**
 Zeiss Ikonta S20, 16 on 3½×2½ film, f/3.5 Tessar, Rapid Compur 1/500th. As new. **£29 17 6**
 Ihagee Roll-Op, f/2.8 Plaubel, delayed Rapid Compur 1/400th, coupled range-finder. As new. List £21. **£14 7 6**
 Zeiss Super Ikonta 530/16, 12 pictures 6×6 cm., f/3.5 Tessar, delayed Compur 1/400th. As new. **£19 15 0**
 24×24 mm. Robot, f/2.8 Tessar, E.R. case. As new. List £31 9s. **£23 10 0**
 Latest Zeiss Contax I, f/2 Sonnar. Good condition. **£27 10 0**

Leica

Leica I, f/3.5 Elmar (not interchangeable), range-finder. Fair condition. **£29 17 6**
 Leica II, f/3.5 Elmar. Good condition. **£18 7 6**
 Leica III, f/2 Summar, E.R. case. Very good condition. **£32 0 0**

Roll Film Reflex

Eder Patent Twin Lens, 16 pictures on 3½×2½ film, Tessar f/4.5. As new. **£29 7 6**
 6×6 Folding Perfekta, f/3.5 Meyer, case. **£29 17 6**
 6×6 cm. Foth Flex, f/2.5 Foth. As new. **£11 17 6**
 6×6 cm. Zeiss Ikonflex, Tessar f/3.5, Rapid Compur 1/500th. As new. **£17 15 0**
 3½×2½ Folding Superfekta, f/3.8 Tessar, filter. As new. List £27 10s. **£19 15 0**
 6×6 Primarflex, f/3.5 Tessar, and holder for 4.5×6 cm. plates. As new. List £41. **£26 10 0**
 Zeiss Contaflex, Tessar f/2.8, E.R. case. Very good condition. **£39 10 0**

We have also a large selection of used Exposure Meters, Zeiss and Leica Filters, Lenses, Tripods, Binoculars, etc.

Plate

4.5×6 cm.

Ica Bebe, Tessar f/4.5, Compound shutter, 6 slides. Fair condition. **£4 12 6**
 N. & G. Sibyl, Ross Xpres f/4.5, F.P. adapter. Fair condition. **£6 7 6**

3½×2½ in.

Agfa Standard, f/4.5 Agfa, delayed Compur, F.P. adapter, case. Good condition. **£4 12 6**
 Zeiss Trona, double extension, Tessar f/4.5, Compur, F.P. adapter, 3 slides, lens hood. Good condition. **£6 7 6**
 Etui, Tessar f/4.5, delayed Compur, 3 slides, F.P. adapter. Good condition. **£6 17 6**
 Makina I, f/2.9 Anticomar, Compur, F.P. adapter, filter. Good condition. **£8 17 6**
 N. & G. Special Sibyl, 9-cm. Zeiss Protar f/6.3, extension back, changing-box, 2 F.P. adapters, 6 D.D. slides, case. Good condition. **£9 17 6**
 Adams' Verto, 4-in. Ross Combinable f/5.5 (7-in. f/11), speeds 1/250th sec., revolving front, 3 D.D. slides, F.P. adapter, roll-film holder, case. Good condition. **£11 17 6**
 Sinclair Traveller Una, all metal, 8-in. Ross Combinable f/5.5, 3 D.D. slides, roll-film holder, hood, case. Good condition. **£22 10 0**

4½×3½ in.

Goerz Tenax, double extension, 13.5-cm. Dogmar f/4.5, Compur, 3 slides, F.P. adapter. Good condition. **£6 12 6**
 Adams' Verto, revolving front, 5½-in. Ross Homocentric f/5.5 (9½-in. f/11), speeds 1/200th sec., 3 D.D. slides, F.P. adapter. Good condition. **£12 10 0**

9×12 cm.

Ernemann, double extension, rise and cross, 4½-in. Ensign anastigmat f/5.8, 3 slides, F.P.A. Fair condition. **£1 9 6**
 Ica Cupido, self-erecting, Tessar f/4.5, Compur, 6 slides, F.P. adapter, case. Good condition. **£3 15 0**
 Kodak Anca, f/4.5 Xenar, delayed Compur, 6 slides, F.P.A. Good condition. **£6 12 6**
 Etui, 13.5-cm. Tessar f/4.5, delayed Compur, 3 slides, F.P. adapter. Very good condition. **£9 17 6**

5×4 in. Tropical.

Sinclair Una, revolving back 4½-in. Ross Combinable f/5.5 (10½-in. f/16), also Ross Tele-negative lens, 4 D.D. slides, F.P. adapter, Infra-red filters, case. Very good condition. **£16 17 6**

Roll Film

3½×2½ Ensign Carbine 6, Aldis f/4.5, Mulchro 7-speed. Good condition. **£2 12 6**
 4½×2½ Cocarette, f/4.5 Coronar, Compur. Good condition. **£2 12 6**

Voigtlander Brilliant, f/6.3 lens. Good condition. **£2 17 6**
 4½×3½ Zeiss Lloyd, for roll film and plates, 13.5-cm. Dominar f/4.5, delayed Compur, Proxar, filter. Fair condition. **£3 18 6**

3½×2½ Zeiss Nettar 515/2, f/4.5 Nettar, delayed Compur. Good condition. **£4 12 6**
 2½×1½ V.P. Kodak Special, Tessar f/4.5, Compur, case. Good condition. **£4 12 6**
 2½×1½ Zeiss Icarette, Tessar f/4.5, Compur. Good condition. **£4 12 6**

Voigtlander Brilliant, f/4.5 Skopar, E.R. case, filter. As new. **£4 12 6**

3½×2½ Nettel Duroll, double extension, Tessar f/4.5, Compur, plate back, 3 slides, F.P.A., 3 Distar lenses, case. Good condition. **£7 17 6**
 4½×3½ Zeiss Nixe, double extension, for roll film and plates, 13.5-cm. Tessar f/4.5, delayed Compur, 3 slides, F.P.A., screen, Proxar and Distar lenses. Good condition. **£9 18 0**
 Zeiss Super Ikonta, 16 on 3½×2½, Tessar f/4.5, E.R. case. As new. **£12 17 6**

Reflex

BOX-FORM

3½×2½ T.-P. Horizontal, 4-in. Dallmeyer f/4.5, roll-film holder, 3 slides. Fair condition. **£5 7 6**

4½×3½ Kodak Revolving Back Graflex, Series B, 6½-in. Kodak f/4.5, roll-film holder. Fair condition. **£6 7 6**

4½×3½ Revolving Back Soho, 6-in. Dallmeyer Pentac f/2.9, F.P. adapter. Fair condition. **£10 17 6**

4½×3½ T.-P. Ruby de Luxe, 6-in. Dallmeyer Press f/3.5, 3 D.D. slides, case. Good condition. **£12 17 6**
 6½×4½ T.-P. Duplex Ruby, 8½-in. Cooke Aviar f/4.5, 3 D.D. slides, F.P. adapter. Good condition. **£17 17 6**

FOLDING.

3½×2½ Revolving Back Ernemann, 13.5-cm. Ernon f/3.5, 3 D.D. slides, case. Very good condition. **£11 17 6**
 3½×2½ N. & G., 4½-in. Ross Xpres f/4.5, 3 D.D. slides, case. Fair condition. **£15 17 6**
 9×12 cm. Zeiss Miroflex, 15-cm. Tessar f/4.5, F.P. adapter. Good condition. **£16 17 6**

Projectors

16-mm.

Zeiss Ikon, very compact, 100-watt, resistance, case. Good condition. **£10 7 6**
 Kodascope A, 200-watt, resistance, case. Good condition. **£15 17 6**
 Eumig, 250-watt. As new. List £19. **£15 17 6**
 Bolex Paillard C, 250-watt, resistance. Good condition. **£18 12 6**
 Kodascope B, self-threading, case, resistance. Good condition. **£29 10 0**

9.5-mm.

Pathe Imp, super attachment, motor, resistance. Excellent condition. **£4 2 6**
 Pathe 200-B. Good condition. **£11 15 0**

Ciné Cameras

16-mm.

Agfa, f/3.5 lens, 50-ft. cassette loading, case. Fair condition. **£3 18 6**

Cine-Kodak B, f/3.5 lens, 100-ft. capacity, case. Fair condition. **£5 7 6**

Cine-Kodak B, f/3.5 lens. Good condition. **£6 12 6**

Zeiss Kinamo S10, Tessar f/2.7, case. As new. **£6 15 0**

Cine-Kodak BB, f/1.9 lens, 2 speeds, case. Good condition. **£12 10 0**

Bolex Paillard B2, f/2.5 lens, case. Good condition. **£13 7 6**

Bell-Howell Filmo, f/1.9 Dallmeyer, 2 speeds, case. Good condition. **£16 17 6**

Siemens B, f/2.8 Busch, 3-speed, 50-ft. cassette loading. Good condition. **£18 15 0**

Siemens B, f/1.5 Plasmal, 4 speeds. As new. **£35 0 0**

9.5-mm.

Pathe, f/3.5 lens, hand turn. Fair condition. **£15. 6d.**

Motocamera H, f/3.5 lens. As new. **£4 12 6**

Motocamera de Luxe, f/3.5 lens. Very good condition. **£4 12 6**

Dekko, f/1.9 Dallmeyer. Good condition. **£7 17 6**

Dekko, f/1.9 Ross. As new. List £12 12s. **£8 17 6**

Alef, Meyer f/1.5, multispeed. Good condition. **£9 17 6**

Tele Motocamera de Luxe, f/2.5 lens. Good condition. **£12 7 6**

8-mm.

Keystone B8, f/1.9 Dallmeyer, also 1½-in. Dallmeyer Tele f/4, As new. List £22. **£15 7 6**

Focal-plane

4½×3½ Kodak Speed Graphic. 5½-in. Kodak f/4.5, F.P. adapter, 2 D.D. slides, K2 filter, case. Good condition. **£3 12 6**

4.5×6 cm. Dallmeyer Speed, 3-in. Pentac f/2.9, 3 D.D. slides, case. Fair condition. **£5 17 6**

3½×2½ Tropical Zeiss Deck-rullo, 12-cm. Tessar f/3.5, lazy-tong focussing, 2 slides, F.P. adapter, case. Good condition. **£13 17 6**

3½×2½ Ernemann, 10-cm. Ermostar f/2, 3 D.D. slides, F.P. adapter, case. Very good condition. **£14 17 6**

9×12 cm. Latest Model Zeiss Tropical Nettel, 15-cm. Tessar f/3.5, 3 D.D. slides, F.P. adapter, case. Good condition. **£23 10 0**

Stereoscopic

6×13 cm. Reitschel Verascope, pair 8.5-cm. Krauss Zeiss Tessar f/4.5 lenses, speeded shutter, Cuncator delayed action, 4 changing-boxes, case. Good condition. **£11 17 6**

6×13 cm. Heldscope, pair 7.5-cm. Zeiss Tessar f/4.5 lenses in Compur, changing-box, case. Good condition. **£14 17 6**

Enlargers

Leitz Focomat. As new. **£13 17 6**

Schneider Fam, 35-mm. to 3½×2½, electric, vertical, automatic, condenser, f/4.5 lens. As new. **£18 18 0**

Lenses

2.8-cm. Zeiss Wide-Angle f/4 for Contax. As new. **£9 12 6**

13.5-cm. Zeiss Sonnar f/4 for Contaflex, scaled feet. As new. **£13 17 6**

9-cm. Leitz Thambar f/2.2 for Leica. As new. **£16 10 0**

Latest 7.3-cm. Hektor f/1.9 lens. As new. **£19 10 0**

20-cm. Leitz Telyt f/4.5, and mirror reflex. As new. **£27 10 0**

Telescopes

3½-in. O.G. (80-mm.) Zeiss Asenbi Prismatic Portable Model, 22 in. long, ×12, ×20, ×40 eyepieces, pair revolving heads, fields of view 67–40–20, weight 19½ lb., wood case, tripod. Good condition. Cost £187. **£127 0 0**

4½-in. O.G. Zeiss Assignarem, 72 in. closed, erecting prism and 5 terrestrial eyepieces ×40, ×99, ×132, ×183, ×236, slow motion, pyramid, stand, star finder, Zenith sun prism, case. Good condition. List £333 15s. **£175 0 0**

Our annual sale prices are below present values and cannot be repeated. Any item sent on five days' approval against cash or C.O.D.

DOLLONDS OF BOND ST.

DOLLOND & AITCHISON LTD.

ESTD 1750.

28, Old Bond St., London, W.1

Telephones: Regent 5048.
Regent 5049.



GET A GOOD ENLARGER ON OUR EASY PAYMENTS

There's no selection to equal that at Wallace Heaton's—the merits of every model can be compared in our demonstration rooms. Come and see them and test them for yourself—you will then be satisfied that you have got the very model to suit your needs. We have them in all negative sizes, and at prices ranging from 5 guineas upwards. Any model between £5 and £10 can be had on 15 monthly payments, or, if it costs £10 or more we give you two years to pay. Good allowance on your used apparatus in part exchange.

FIRST PAYMENT SECURES YOUR ENLARGER

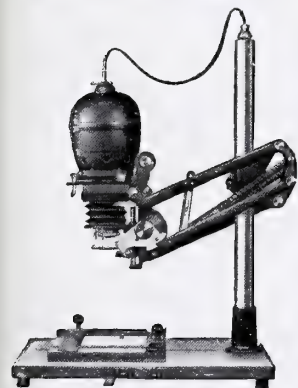


PRAXIDOS

Non-automatic enlarger for all miniature negatives up to 6×6 cm. The lamphouse can be raised or lowered on releasing a lever and is automatically locked in place when the desired size of enlargement is obtained. Enlargement is 1.6 to 6 times linear. It has opal diffusing screen for single or double condenser and illumination can be suited to dense or contrasty negatives. With $f/4.5$ 7.5-cm. focus lens and iris diaphragm. **£10**

24 monthly payments of 9/5.

**EXCHANGE YOUR
Out-of-Date MODEL**



LEITZ FOCOMAT I

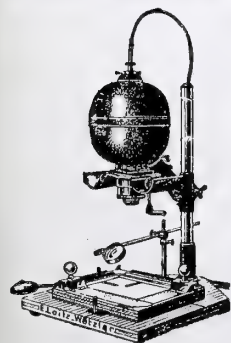
For Leica and other size negatives up to 3×4 cm. Designed for use with any of the standard 5-cm. interchangeable Leica lenses. Gives automatic enlargements of from 2 to 10 diameters and larger sizes by visual focussing. **£16:6:6**

24 monthly payments of 14/4.

FOCOMAT II (As illustrated).

Suitable for negatives up to $3\frac{1}{2} \times 2\frac{1}{2}$ in. With 9.5-cm. Elmar enlarging lens. **£50:12:6**

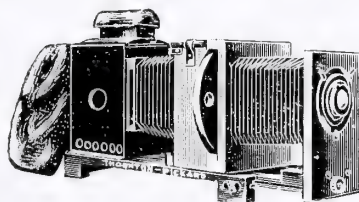
24 monthly payments of 45/5.



LEITZ "VALOY" ENLARGER

Suitable for negatives up to 3×4 cm. With baseboard and 20-in. upright. Projector head with large size lamphouse, 75-watt bulb in centring mount for direct connection to the mains. Without lens but with helical movement to take Leica lens or special enlarging lens. **£9:11:6**

15 monthly payments of 13/5.



T.P. IMPERIAL ENLARGER

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner. Models for $\frac{1}{4}$ -pl. and $\frac{1}{2}$ -pl. sizes. Imperial, without lens, $\frac{1}{4}$ -pl.

£5:15:6

15 monthly payments of 8/1.

SEND FOR OUR NEW ENLARGER LIST!

Just off the press—the best list of its kind ever published. Absolutely comprehensive—everything you want for the dark-room. Free. Send 2d. postage.

"Mixed Grill"

Call at our Bond Street Galleries, any time during October, and see the splendid exhibition of photographs by E. M. HEIMANN, A.R.P.S. You will find it a good and attractive show. Come and browse round at your leisure.

Free of course.

ZEISS MIRAPHOT

Automatic focussing. Simple in operation. A pull on the focussing lever is all that is required to focus and control size of enlargement. For any house circuit. For negatives up to $3\frac{1}{2} \times 2\frac{1}{2}$ in. Complete with $f/6.3$ Novar enlarging anastigmat

£8:2:6

15 monthly payments of 11/5.

Every other Zeiss Ikon Enlarger in stock.

**EVERY MAKE
Always in Stock.**



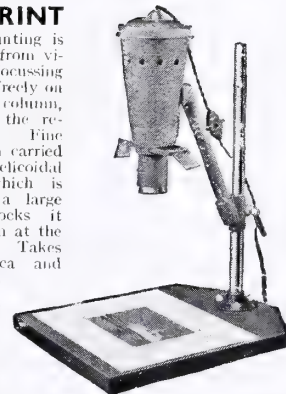
MAGNAPRINT

Its tubular mounting is very rigid, free from vibration. For focussing the body slides freely on the supporting column, and clamps in the required position. Fine focussing is then carried out by the helicoidal lens mount, which is provided with a large knob which locks it firmly in position at the required point. Takes half-V.P., Leica and Contax negatives

With $f/6.3$ lens

£5:5:0

15 monthly payments of 7/5.



M & W "FAM" ENLARGER

Fam III for roll films and plates up to 6×6 cm. Double anastigmat $f/4.5$ 9-cm. lens with iris stop, exchangeable against additional lens 5.5-cm. focal length, with manual focussing. Condenser with 100-watt oral lamp. Dual control, rise and fall and fine focussing. **£18:18:0**

24 monthly payments of 17/-.



THE LEADING "MINICAM" AND "CINECAM" SPECIALISTS



WALLACE HEATON LTD

127, NEW BOND STREET, LONDON, W.1

also at 47, BERKELEY ST., W.1 and 43, KENSINGTON HIGH ST., W.8

Also City Sale and Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, London, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

NIGHT TIME



*—the right time
for new effects*



For Roll Film Cameras

SELO

**HYPERSENSITIVE
PANCHROMATIC
ROLL FILM**

For Plate Cameras

ILFORD

**HYPERSENSITIVE
PANCHROMATIC PLATES**

Made in England by **ILFORD LIMITED, ILFORD, LONDON**

There's a different world at your doorstep—waiting to be pictured in a way that's as original as it's fascinating—*your* world after dark. No longer now need you put away your camera when the sun goes down, for Selo H.P. Roll Film and Ilford Hypersensitive Panchromatic Plates make it as simple for you to take snaps by night as by day. What a chance to obtain results that are really out of the ordinary—either in the brilliant highways, with their flashing signs, or in the dimmer byways where lovely pictures often linger—unexpected and exciting. In your own house too, with a simple arrangement of light, you will secure unrehearsed home snapshots and charming portraits. Take out your camera to-night.

FREE

—this invaluable book "NIGHT PHOTOGRAPHY — Picture Making at Night—Indoors and Out." 32 pp. of clear information illustrations and diagrams.



Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Beaunour, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, October 13th, 1937.

No. 2553.



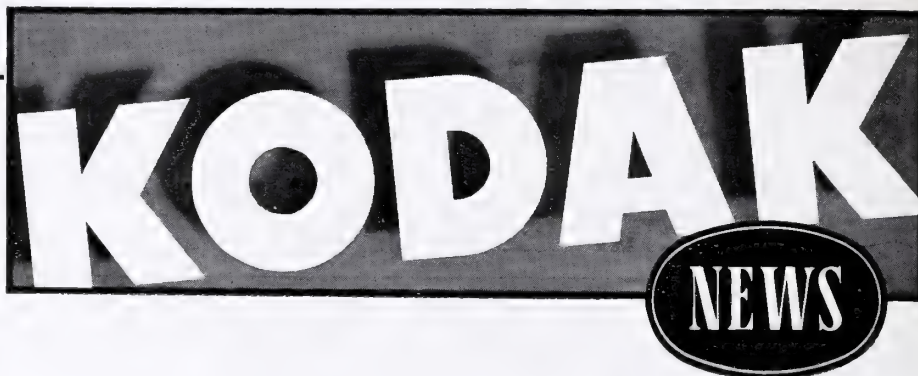
Here's one of the many fine examples of what can be done with a Rolleiflex. It was taken at the falls of Shin, Sutherlandshire, with a 1/500th sec. exposure at F/3.5. It is not only the speed and lens aperture of Rolleiflex which made this subject possible—the brilliant picture seen full size and right way up on the ground-glass screen played a big part—the salmon, when it made its leap, was seen in good proportions on the screen picture. Whereas, to see it in the tiny view-finder of any ordinary camera would have been practically impossible. The new automatic Rolleiflex has advantages well worth bearing in mind when choosing your next camera. It has F/2.8 finder lens, F/3.5 Zeiss Tessar taking lens, Compur Rapid Shutter speeded to 1/500th sec. and bulb, and automatic film-wind eliminating the use of red window. It has many additional and all the other well-known versatile features..... £31.5.0

Ask your dealer to demonstrate, or write for Rolleiflex/Rolleicord brochure and name of nearest stockist from the Sole Importers

R. F. HUNTER LTD., "GELFIX HOUSE," 51, GRAY'S INN ROAD, LONDON, W.C.1.

Phone: Hol. 7311/2

**Watch this
page
each week**



A camera that's quite at home indoors

Just about this time of year, when we begin to look less to the sun and more to the "Photoflood" as a reliable source of illumination for pictures, extra lens power is appreciated. And extra lens power is what the Six-20 Duo 'Kodak' provides in handy form at reasonable cost.

In this camera you have: $f4.5$ or $f3.5$ Anastigmat Lens according to model; "Compur" Shutter on three models, 1 to $1/300$ th sec. (the slower automatically-timed speeds extremely useful for night-time photography); Shutter release built-in on camera body itself, finger-tip operated from eye-level position

with camera gripped firmly in both hands. (This makes for smooth, instant co-ordination between eye and hand.)

Careful attention to minor details is seen in such features as the swift single-touch closing mechanism, the secure non-slipping back lock, the easy-grip milled edged winding key, the handy revolving depth-of-focus scale. And satin finish chromium adds its distinctive touch to as nice a piece of precision mechanism as you could wish for, a camera with the speed to make it at home indoors and, incidentally, the compactness to make it an ideal outdoor companion, too. See the Six-20 Duo 'Kodak' at your Kodak Dealer's.



SIX-20 DUO 'KODAK'

Takes 16 pictures $2\frac{1}{4}$ " x $1\frac{1}{8}$ " on 620 Film.

Kodak Anastigmat $f4.5$ Lens and 4-speed Kodak Shutter £7.10.0

Kodak Anastigmat $f4.5$ Lens and "Compur" Shutter £8.17.6

Kodak Anastigmat $f3.5$ Lens and "Compur" Shutter £10.10.0

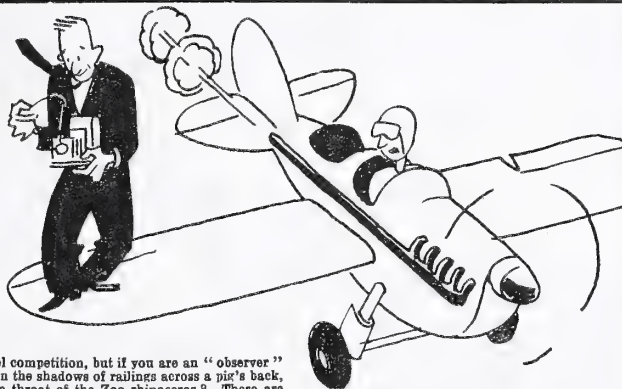
Zeiss Tessar $f3.5$ Lens and "Compur" Shutter £13.10.0

Use Kodak S.S. Pan Film for all night-time photography. It is lightning fast, anti-halation backed, fully panchromatic. 16 exposures for $1/6$ for the Six-20 Duo 'Kodak.'

SIX-20 DUO 'KODAK'

Information from

Mr. A. P. Taylor, Dept. 57B, KODAK LIMITED,
Kodak House, Kingsway, London, W.C.2.

DON'T BE ALARMEDHE'S ONLY TAKING A SNAP LOOKING
DOWN A CHURCH SPIRE FOR OUR**"NOVELTY"****PHOTOGRAPHS COMPETITION**

£25
FIRST PRIZE.

21/-
WEEKLY PRIZE

You're no need to be a pilot to get good pictures for this novel competition, but if you are an "observer" you'll see any amount of "novelty" pictures. Have you seen the shadows of radars across a pig's back, giving it the zebra's stripes? Or have you looked down the throat of the Zoo rhinoceros? These are only two suggestions for snaps. You can photograph the most common objects from cute angles which will almost lose their identity. We leave you to go ahead. Any amateur may enter using any camera or materials. Remember, the idea behind your picture, together with the excellence of photography, play an equal part in the final judging.

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA OR MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE, MOUNTED OR UNMOUNTED (not less than 8x6 unmounted is recommended).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPY-RIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.) Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is completed with. Acceptance of these rules, etc., is a condition of entry.

A selection of the best entries will be held back at the close of the competition for exhibiting in our galleries prior to their return.

ADDRESS YOUR ENTRIES TO "NOVELTY" PHOTOGRAPHS COMPETITION:

WALLACE HEATON LTD.

127, NEW BOND STREET LONDON, W.1

Last week's prize-winner in "Novelty" Photographs Competition—Clarence Ponting, The Little House, Pangbourne, Reading, with snap entitled "Pattern In Pots."

**WALLACE HEATON
COMPETITION.**

COUPON

to be affixed to each entry. Valid
until Competition closes on
December 31st, 1937.

Enclosed is my entry for "....."

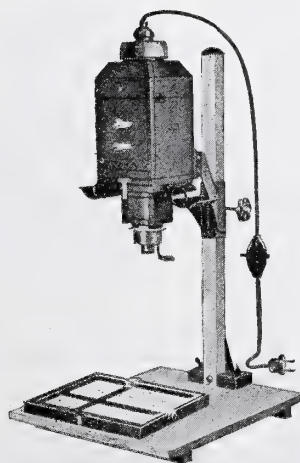
Competition. I agree to the rules
and conditions.

Camera used.....

Signed.....

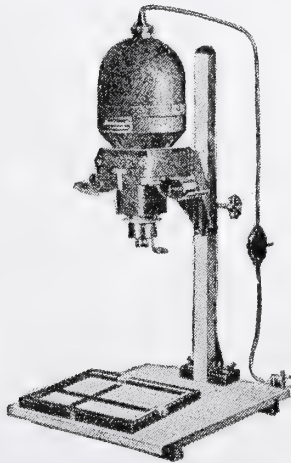
SOME OF THE NEW EXAKTA ENLARGERS

There are eight models. ASK for New List No. 38.



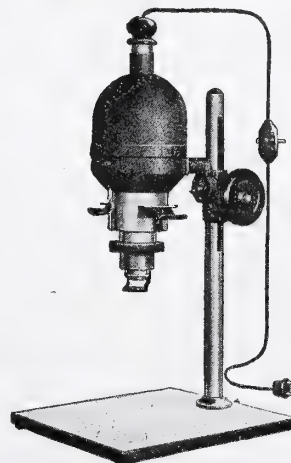
No. 5950 and 6040 for Exakta and Kine-
Exakta. Without condenser.
For use with Exakta Lens

£5 15 0



No. 6450. For all Negatives up to
6x6 cm.
With condenser and f/4.5 Anastigmat

£8 15 0



"Projection-Lumimax." For all
Negatives up to 6x6 cm.
With condenser.

Without lens £11 0 0
With f/4.5 £13 0 0

Enlarging Frames extra.

GARNER & JONES, LTD. POLEBROOK HOUSE, GOLDEN SQUARE,
LONDON, W.1

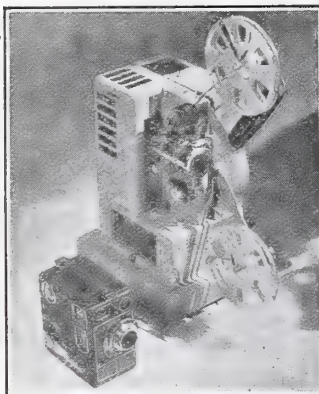
Phone: GERRARD 2300

A 'CHAIN OF EVIDENCE' TO PROVE THE

Wembley.
"I have safely received my lens, and the Lancaster Enlarger, with which I am very pleased. I should like to thank you for your prompt and courteous assistance, and to say that I am completely satisfied with the apparatus."
L. M.

Stratford, E.15.
"I have received and tested projector and found it quite in order. I much appreciate the way your terms are spread over to suit your customer, and I am sure of a square deal at any time, and shall be pleased to deal with you for anything, that I may require again."
H. E. O.

Birmingham.
"I received the camera on Saturday morning, and would like to say how very pleased I am with it. It is certainly in excellent condition, and I could not have wished for anything better."
F. C. B.



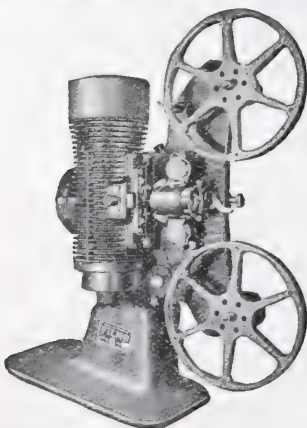
"SIEMENS 8" PROJECTOR

With 200-watt 50-volt lamp, combined with the well-known Siemens optical system. With Bosch Neostar 25-mm. lens according to choice. Silent claw mechanism. Adjustable speeds from 10 to 20 pictures per second. Single-picture device. Self-contained resistance (100 to 250 volts A.C. or D.C.). Hand and motor rewind.

Cash price **£37 : 10 : 0**
24 monthly payments of 33/8.

UP TO TWO YEARS TO PAY!

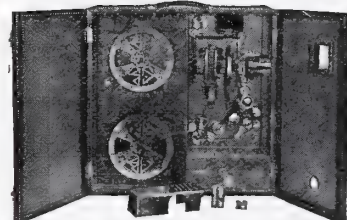
Buy anything over 50/- on our confidential easy payment plan. No personal questioning or harsh formalities. The first payment secures your purchase. If it costs £10 or more we give you two years to pay.



FILMO "8" PROJECTOR

Has most efficient direct lighting system with 400-watt lamp and f/1.6 lens. Flicker is banished by 11-1 shuttle and shutter movement. Automatic rewind, 200-ft. film capacity.

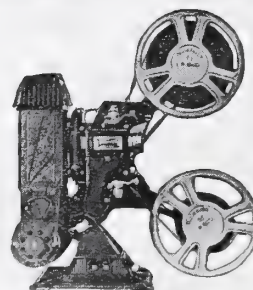
Cash price **£41 : 0 : 0**
24 monthly payments of 36/8.



GEBESCOPE

The 16-mm. Home Talkie outfit made by the famous Gaumont-British Corporation gives a perfect performance for home or small hall. Equipment—comprising projector, amplifier and loud-speakers—is contained in two easily portable carrying-cases. The veriest novice can operate it. Works off standard mains (A.C.) and portable batteries may be employed where mains are not available. Model B.

Cash price **£135 : 0 : 0**
On easy terms if desired.



PATHESCOPE 200-B

With 200-watt lighting. Pictures 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel.

Cash price **£15 : 0 : 0**
24 monthly payments of 13/5



CORONET MODEL II PROJECTOR

Sprocket drive. Brilliant flickerless pictures. Silent running. Gear-reviews 5-1 ratio, rewinding in a flash. Combined lamp and wall plug. Takes 30, 60 or 400 ft. reels without adjustment, 1-in. anastigmat projection lens. Any voltages 100-250 A.C. or D.C. With motor drive and super attachment.

Cash price **£9 : 17 : 6**
15 monthly payments of 13/7.

BARGAINS IN USED APPARATUS

3½×2½ Cameo Folding Pocket, Aldis f/4.5, Compur shutter, double extension, 3 slides, F.P.A. and case **£4 7 6**
9.5-mm. Pathe H Cine Camera, f/3.5 anastigmat. New condition... **£4 10 0**
9.5-mm. Pathe Home Movie, complete with super-reel attachment, motor and twin resistance..... **£7 17 6**
12-in. Dallmeyer Popular Telephoto 1/8, Iris **£4 19 6**
3½×2½ Salex Focal-plane, f/3.9 Salex anastigmat, focussing, focal-plane shutter, speeds to 1/1,000th, 5 slides, F.P.A. **£4 10 0**

9.5-mm. Pathescope 200-B Projector, motor drive, resistance to 250 volts..... **£15 17 6**
16.5-cm. Carl Zeiss Tessar f/2.7, Iris **£5 17 6**
16-mm. Model K Cine-Kodak, f/1.9 anastigmat, 100-ft. capacity, motor drive **£19 10 0**

6×6 Rollei-cord, f/3.5 Zeiss Triotar, Compur shutter and leather case... **£12 15 0**
i-pl. Latest Soho Reflex, Carl Zeiss Tessar f/4.5, 3 book-form slides, F.P.A. and leather case..... **£22 10 0**
i-pl. No. 6 Amplus Enlarger, Dallmeyer f/4.5 plano-convex condenser, negative carrier, electric fittings. New condition **£11 17 6**
Ensign Home Portrait Stand, raising and lowering adjustment and tilting top **£5 12 6**
4½×2½ No. 1a Ikonta, Carl Zeiss Tessar f/4.5, delayed-action Compur and leather case **£8 8 0**
i-pl. T-P. Enlarger, f/6.8 anastigmat, long extension, reversible negative carrier, 5½-in. condenser, bellows/extension to light, roomy light-chamber..... **£5 5 0**

i-pl. Mentor Collapsible Focal-plane, Carl Zeiss Tessar f/4.5, focal-plane shutter, 3 D.D. slides **£15 15 0**
Model III Leitz Leica, Elmar f/3.5, coupled range-finder, filter, and ever-ready case **£21 0 0**

i-pl. All-metal Horizontal Enlarger, Petzval objective, reversible negative carrier, plano-convex condenser..... **£2 15 0**
i-pl. Etni Folding Pocket, Carl Zeiss Tessar f/4.5, delayed-action Compur, double extension, Distar and Proxar lenses, 6 slides, F.P.A., roll-holder and case **£3 17 6**

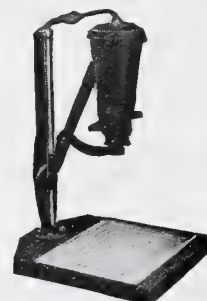
3½×2½ Ihagee Duplex, Carl Zeiss Tessar f/4.5, delayed-action Compur, double extension, focal-plane shutter, 3 slides, F.P.A. As new **£10 17 6**

Postcard Voigtlander Folding, Carl Zeiss Tessar f/4.5, Compur shutter, double extension, 6 slides **£5 17 6**
16-mm. Victor Animaphone Talkie and Silent Projector, complete with amplifier, speaker, leads, etc. As new..... **£75 0 0**

16-mm. Model A Kodascope, 200-watt lamp, resistance to 250 volts, complete in case, motor drive..... **£14 14 0**
16-mm. Siemens Standard Projector, high intensity lamp, motor drive. Excellent order **£37 10 0**

16-mm. 300-B Ensign Projector, 300-watt lamp, motor drive and resistance to 250 volts **£18 18 0**
35-mm. Royal Projector, maltese-cross movement mechanism, spool arms, spool-boxes, lamphouse and stand. Originally cost £70..... **£6 17 6**
i-pl. Gandolf Square Bellows Field and Studio, Carl Zeiss Tessar f/4.5, double extension, swing and reversing back, 3 slides and tripod. As new..... **£12 17 6**

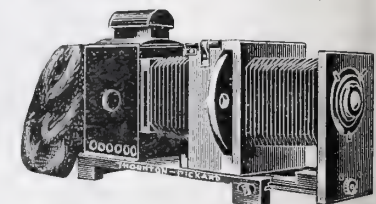
GET THESE FROM 90/94, FLEET ST.



ENSIGN MAGNAPRINT

For all miniature negatives—Ensign Midget, half-V.P., Leica, Contax and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2¼-in. condenser. Enlarges Ensign Midget and half-V.P. to all sizes from 2½×3¼ in. to 15×12 in.; or other sizes in proportion.

Cash price **£9 : 10 : 0**
15 monthly payments of 13/4.



T-P. IMPERIAL ENLARGER

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner. Models for i-pl. and t-pl. sizes. Imperial, without lens, i-pl.

Cash price **£5 : 15 : 6**
15 monthly payments of 8/1.

CITY SALE & 90/94, FLEET ST., LONDON, E.C.4

Also at 54 LIME STREET; 84, ALDERSGATE STREET; 13, THE ARCADE, LIVERPOOL STREET, W.1; 43, KENSINGTON HIGH

EXCELLENCE OF 'CITY SALE' SERVICE

Liverpool.

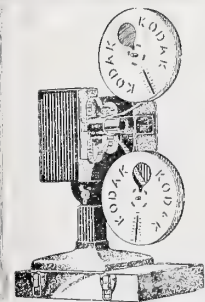
"I have tested the Leica II received on the 19th inst., and am perfectly satisfied with its performance. It is a marvellous camera and I would like to thank you for supplying it. Should I require any further apparatus, I will be pleased to place my order with you." A. J. M.

Weston-super-Mare.

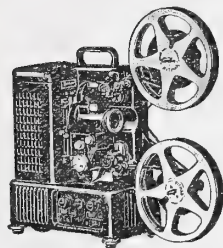
"It has been a pleasure to do business with you, as our experience in the past over other transactions (not with yourselves) has been nothing but slackness and inattention, and it is refreshing to meet a more business-like outlook over exchange transactions." R. B.

Bedford.

"I feel I must write and thank you for the way you have treated me with regard to the sale of the camera. I am deeply grateful to you for the concern you showed to ensure I had what I wanted, also for the generous terms you allowed me." A. B.



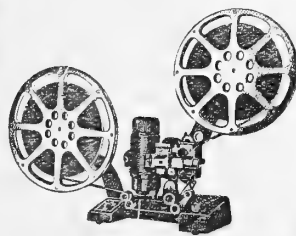
"KODASCOPE" MODEL EE
With handsome dual-purpose case, which is not only handy for carrying purposes but also acts as substantial vibration-proof base when the Kodascope is in action. Here is also a 30-in. tilting device for accurate centring. Provided with 300-watt lamp, this model available with a choice of six interchangeable lenses. Models supplied for either A.C. or A.C./D.C. outfit. With 14-in. f/2 lens. Cash price **£32 : 10 : 0**
24 monthly payments of 29/2.



DITMAR DUO PROJECTOR

For projecting either 8 or 16 mm. films. All parts required for the two sizes always in readiness. Optical system ensures the highest light efficiency. Novel tilting device. Fitted with Berthiot Hermagis f/1.6 projection lens, 35-mm., 1 1/2 in. With 250-watt lighting.

Cash price **£34 : 0 : 0**
24 monthly payments of 30/6.



FILMO "129"

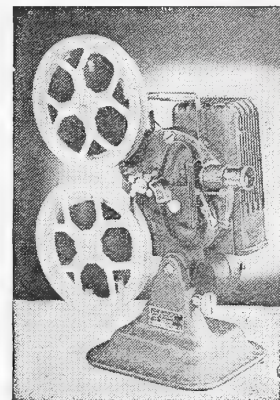
1,600 ft. film capacity; low centre of gravity; two-way tilt; manual frame; fast power rewind; reverse and still device; pilot light, etc. Fitted with standard 2-in. f/1.6 lens. Complete in strong carrying-case.

Cash price **£63 : 0 : 0**
24 monthly payments of 56/6.



CELFIX SCREEN

The world's finest and most brilliant screen. Portable, self-erecting, and opens or closes in a moment. Made in Celfix crystal glass, beaded, and silver surfaces. Each surface manufactured under a special formula ensuring long life and lasting brilliance. Prices: Crystal glass beaded, from 90s. 0d. Silver surface from.....70s. 0d.



500-watt KEYSTONE PROJECTOR

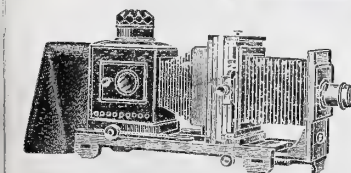
Including splicing outfit, reel, brush, etc., universal motor drive, f/2.5 lens, finely ground and polished, capacity 400 ft., die-cast construction, Hi-gear motor rewind knob swivel device for tilting.

Cash price **£27 : 10 : 0**
24 monthly payments of 24/8.

ZEISS MIRAPHOT

Automatic focussing. Simple operation. A pull on the focussing lever is all that is required to focus and control size of enlargement. For any use circuit. For negatives 1 to 3 1/2 x 2 1/2 in. Complete with f/8.3 Novar enlarging anastigmat.

Cash price **£8 : 2 : 6**
24 monthly payments of 11/5.
very other Zeiss Ikon Enlarger in stock.



"ARTIST" ENLARGER

Made in turned oak, beautifully finished. Revolving carrier. Central swing for correcting distortion. Rack and pinion action for adjustment of light, improved lantern body, with adjustable curtain. Bellows adjustment to condenser. Detachable diffuser. Micrometer screw focussing front. Without lens.

Cash price **£11 : 11 : 0**
24 monthly payments of 10/5.

FULLY GUARANTEED "SECOND-HANDS" SPECIAL OFFER !

SECOND-HAND AND SOILED SCREENS—ALL SURFACES ARE UNDAMAGED.

	List Price.	Sale Price.
80 x 60 in. Bead Celfix	£15 15 0	£8 0 0
63 x 47 in. Silver Celfix	£12 15 0	£5 10 0
30 x 40 in. Silver Celfix	£4 12 6	£2 0 0
30 x 40 in. Silver Kodak (Auto.) ..	£4 10 0	£1 15 0
52 x 40 in. Bead Kodak (Auto.) ..	£3 17 6	£3 0 0
30 x 40 in. Bead Celfix	£6 10 0	£3 0 0
8-ft. Silver Roller	£6 15 0	£2 0 0
30 x 40 in. Silver Self-Recta (in box) ..	£5 7 6	£2 5 0
52 x 40 in. Bead Celfix	£8 10 0	£4 10 0
24 x 18 in. Bead (Auto. and case) ..	£3 15 0	£1 5 0
52 x 40 in. Silver Lumaplak de Luxe ..	£4 0 0	£1 10 0
30 x 40 in. Bead Lumaplak and collapsible stand ..	£5 10 0	£2 5 0
30 x 40 in. Silver Roller	£1 5 0	£0 10 0
36 x 48 in. Bead Keglite and Stand ..	£6 10 0	£3 10 0
24 x 48 in. Silver Nimrod	£0 15 0	£0 8 6
30 x 40 in. Silver Nimrod	£1 0 0	£0 11 6

AND DOZENS MORE.

Model III Leica Camera, black, f/2 Summar lens, ever-ready case £29 10 0
Kodak Retina Camera, f/3.5 Xenar anastigmat, Compur sector shutter, 1 to 1/300th sec., complete in case £7 10 0
6 x 6 cm. Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Compur Rapid shutter, 1 to 1/500th sec., T. and B., complete in ever-ready case £18 18 0
6 x 6 cm. Reflex-Korelle, f/3.5 Victor anastigmat, complete in ever-ready case £9 12 6
3 1/2 x 2 1/2 Mentor Compur Reflex, f/4.5 Zeiss Tessar anastigmat, complete in leather case £8 7 6
3 1/2 x 2 1/2 Ensign Autorange Roll Film, f/4.5 Ensar anastigmat, Mulchro shutter £5 17 6

Write for Screen List.

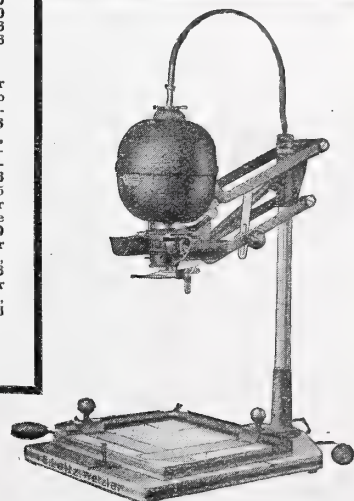
530 Zeiss Super Ikonta, f/3.5 Zeiss Tessar anastigmat, Compur Rapid shutter, 1 to 1/500th sec., T. and B., complete in ever-ready case £13 17 6
3 x 4 cm. Zeiss Baby Ikonta Roll Film, f/3.5 Zeiss Tessar anastigmat, Rapid Compur sector shutter, 1 to 1/500th sec., complete in case £8 17 6
3 1/2 x 2 1/2 Kodak Retina Roll Film, f/4.5 Zeiss Tessar anastigmat, Rapid Compur sector shutter, 1 to 1/400th sec., complete in case £15 15 0
3 1/2 x 2 1/2 Zeiss Nettar Roll Film, f/4.5 Nettar anastigmat, Compur delayed-action shutter, filter, Diatar and leather case £8 2 6
Voigtlander Virtus Roll Film, f/3.5 Skopar anastigmat, Compur delayed-action shutter, complete in case £7 12 6

GET THESE FROM 59/60, CHEAPSIDE.

EXCHANGE (1929) Ltd

59/60, CHEAPSIDE, LONDON, E.C.2

LONDON, E.C.; and WALLACE HEATON LTD., 127, NEW BOND STREET, W.1; 47, BERKELEY STREET, W.8; 1a, AVERY ROW, W.1



LEITZ FOCOMAT I

For Leica and other size negatives up to 3 x 4 cm. For use with Leica lens. Gives automatic enlargements by visual focussing.

Cash price **£16 : 6 : 6**
24 monthly payments of 14/4.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

"Congratulations,"

Dear Sir,
I am just writing a few lines
delivery of the Projector.
I have tried it out with 30.6
find it does all that is claimed for
smooth and easy to work and the illu-
than I imagined it would be. I should
on the production of all British
figure.
I should be much obliged if you
if possible the following few things:
2 spare lamps for projector
1 40" X 35" Coronet Screen
A further supply of leaflet
Thanking you,
I am,
Yours truly
[Signature]

Dear Mr. Pettifer,
I have this morning
received a Coronet Model 11. projector.
It is certainly a
splendid job for the money, and I have run
a brand new film through it several times
and am glad to report that several times
single scratch on it, not there the first
scratch which one it, not there the first
on the extreme edge of the film.

Dear Mr. Pettifer,
I have this morning
received a Coronet Model 11. projector.
It is certainly a
splendid job for the money, and I have run
a brand new film through it several times
and am glad to report that several times
single scratch on it, not there the first
scratch which one it, not there the first
on the extreme edge of the film.

MOTOR - DRIVEN

£9 17 6

HAND - DRIVEN

£7 7 0

MOTOR UNIT

£2 10 6

Dear Sirs,
I am just writing a few lines
delivery of the Projector.
I have tried it out with 30.6
find it does all that is claimed for
smooth and easy to work and the illu-
than I imagined it would be. I should
on the production of all British
figure.
I should be much obliged if you
if possible the following few things:
2 spare lamps for projector
1 40" X 35" Coronet Screen
A further supply of leaflet
Thanking you,
I am,
Yours truly
[Signature]

For further particulars of the
Projector, or complete Catalogue,
please write to:

CORONET CAMERA CO.,
310, Summer Lane, Birmingham, 19

CORONET 9.5^{MM} PROJECTOR

GREAT END-OF-SEASON CLEARANCE OF

Every item is in good condition and must be cleared.

BARGAINS

Now's your time to get "expensive" apparatus at give-away prices!

USED APPARATUS AT POUNDS BELOW ORDINARY SALE PRICES

Here's a grand lot of special offers: Apparatus that has been brought in part exchange for other goods, and is in good condition optically and mechanically. Just look at the prices! Any of them will save you from 30% to 70% cash. Get in touch with us right away for your choice. They're bound to sell "like hot cakes," so be in first and make sure. All orders taken in strict rotation. Easy terms for any item costing 50/- or more.

1. 1-pl. Ensign de Luxe Reflex, revolv. back, f/4.5 Aldis anas., 3 D.D. slides, L/case. Cost £15 £4 17 6
2. 10x15 P.C. Bantzin Folding Reflex, revolv. back, Goerz Series 1B f/4.8 Celor lens, 3 D.D. slides, F.P.A., L/case. £4 4 0
3. 1-pl. Planex de Luxe Reflex, revolv. back, f/4.5 Aldis anas., focussing mount, 3 D.D. slides, L/case. Cost £16 16s. £6 17 6
4. 1-pl. Compact Reflex, revolv. back, self-capping focal-plane shutter, 6 slides, no lenses. £3 3 0
5. P.C. Kodak Graflex Reflex Roll Film, f/4.5 Aldis, L/case £4 4 0
6. 3½x2½ N. & G. Square Reflex, revolv. back, f/4.5 Carl Zeiss Tessar, 5 D.D. slides, changing-box, L/case. £6 13 6
7. 1-pl. Kodak Compact Graflex Reflex, Kodak anas., f/4.5, 1 D.D. slide. As new £4 17 6
8. 5x4 Ensign Reflex, revolv. back, f/4.5 Ross Xpres lens, 6 book-form slides, L/case. £6 17 6
9. 1-pl. T.-P. Special Ruby Reflex, revolv. back, sunk lens box, f/3.5 Ross Xpres, 3 D.D. slides. Unoleed. £13 17 6
10. 1-pl. T.-P. Special Ruby Reflex, revolv. back, sunk lens box, f/3.5 Ross Xpres, 3 D.D. slides. As new. £16 18 0
11. 3½x2½ T.-P. Horizontal Reflex, f/4.5 Dallmeyer anas., 3 slides, roll-holder and case. £5 19 6
12. 1-pl. Mentor Folding Reflex, focal-plane, f/6.3 Goerz Dagor lens, 3 D.D. slides, F.P.A., cut film sheaths £4 4 0
13. 9x12 Mentor Box Reflex, revolv. back, long ex., focal-plane shutter, 2 D.D. slides, L/case. £12 17 6
14. 3½x2½ Inagess Folding Reflex, revolving back, f/4.5 Zeiss Tessar, 6 slides, roll-holder £13 7 6
15. 1-pl. Soho Press Collapsible Focal-plane for Roll Films, self-capping Kershaw shutter, f/4.5 Kershaw anastigmat, 2 finders. New condition. Cost £15 £3 3 0
16. 3½x2½ Tropical Ensign Roll Film Reflex, f/3.4 Aldis anas. £6 17 6
17. 3½x2½ Ensign Roll Film Reflex, f/3.4 Aldis anas. and case £4 19 6
18. 3½x2½ T.-P. Reflex, rev. back, focal-plane shutter, f/4.5 Texor anas., 3 D.D. slides, L/case £4 19 6
19. 3½x2½ A.P.M. Reflex, rev. back, focal-plane shutter, f/4.5 anas., 6 slides, roll-holder £3 17 6
20. 3½x2½ N. & G. Folding Reflex, rev. back, f/4.5 Ross Xpres F.P.A., L/case. Cost £49 £17 17 0
21. 3½x2½ Ensign Roll Film Reflex, f/7.7 Aldis anas. 21s. Od. £17 17 0
22. 4½x6 V.P. Ernemann Horizontal Reflex, f/4.5 Ernann anas., 10 slides, F.P.A. £5 19 6
23. 3½x2½ Ensign Tropical Roll Film Reflex, teak and brass-bound, focal-plane shutter, f/4.5 Ensign anas. £3 19 6
24. 9x12 and 1-pl. Mirodrex, f/4.5 Carl Zeiss Tessar, 4 slides, F.P.A., L/case. Perfect. Cost £44 6s. 6d. £22 10 0
25. 1-pl. T.-P. Reflex, revolv. back, f/3.5 Cooke anas., f/6.3 Ross Telecentric, 6 slides, case. £12 17 6
26. 1-pl. Soho Reflex, f/4.5 Zeiss Tessar, 3 D.D. slides, F.P.A., L/case. Cost £33 15s. £10 10 0
27. 1-pl. Soho Reflex, f/5.6 Cooke anas., 3 D.D. slides, F.P.A., L/case £9 7 6
28. 3½x2½ Mirodrex, f/4.5 Zeiss Tessar, 6 slides, F.P.A. £25 0 0
29. 1-pl. Pressman Reflex, rev. back, f/4.5 Koristka anas., 2 D.D. slides, L/case £3 12 6
30. 3½x2½ Mantor Compur Reflex, f/3.5 Zeiss Tessar lens, Compur shutter, 6 slides, F.P.A., L/case. Cost £37 £16 16 0
31. 4½x6 V.P. Baby Dallmeyer Reflex, revolv. back, f/2.9 Pentax lens, 3 metal book-form slides. Cost £33 £15 15 0
32. 1-pl. Horizontal Planex Reflex, rack focus, f/6 Euryscope lens, 3 D.D. slides, case £2 10 0
33. 6x6 Welta Perakta Folding Reflex, f/4.5 Hugo-Meyer Trioplan, Compur shutter £7 17 6

34. 3x4 Pilot Folding Reflex, f/3.5 Xenar anas. £6 6 0
35. 3½x2½ Zeiss Minimum Palmos, focal-plane shutter, f/4.5 Tessar, 3 D.D. slides, F.P.A. £11 17 6
36. 4½x6 Dallmeyer Speed, f/2.9 Pentax, also f/5.5 Dallmeyer Telephoto, 3 D.D. slides, F.P.A. £10 17 6
37. Model III Leits Leica, f/2 Summar, colour filter, ever-ready case £32 10 0
38. 1-pl. Abbeydale Enlarger, 8½-in. condenser, f/4 obj., electric fittings. £7 17 6
39. 1-pl. Salex de Luxe Enlarger, 5½-in. condenser, f/6.8 anas., auto-focus, enlarging easel. £7 10 0
40. 1-pl. Mahogany Enlarger, f/6.8 Aldis anas., condenser, electric fittings £5 5 0
41. 6x6 Ensign Magnaprint Vertical Enlarger, condenser, f/6.3 anas., electric fittings, base easel. £7 5 0
42. 3½x2½ Ensign Automatic Magnaprint Vertical Enlarger, f/4.5 Dallmeyer anas., electric fittings, base easel. £8 17 6
43. 3x4 Lancaster Vertical Enlarger, electric fittings, obj. £2 2 0
44. Picochic Miniature Vertical Enlarger, condenser, f/6.3 anas., for negatives up to 3x4, electric fittings, base easel £3 15 0
45. Ensign Midget Vertical Enlarger, for use with Leica lens-condenser, base easel. £3 12 6
46. 3½x2½ Dallmeyer Speed Focal-plane, f/2.9 Pentax lens, Dallmeyer Dallon Telephoto, 3 D.D. slides, L/case. £14 17 6
47. 6x6 Korelle Reflex, f/3.5 Radionar lens. £9 5 0
48. P.A. Bolex 9.5-mm., 400-watt lamp, adjustable resistance, case £19 10 0
49. Pathe Home Cine Projector, type C motor, group resistance, super-reel attachment. £8 7 6
50. Pathescop 200-B 9.5-mm. Cine Projector, adjustable resistance. £13 7 6
51. Bell-Howell Film 16-mm. Cine Projector, 200-watt, adjustable resistance, ammeter £17 17 0
52. Model B Self-Threading 16-mm. Kodak Cine Projector, 200-watt lamp, adjustable resistance and case. Cost £100 £18 18 0
53. Model A 16-mm. Cine Projector, adjustable resistance, 200-watt lamp, travelling-case. £15 0 0
54. Several High-grade Microscopes, at bargain prices. Details on application. £19 10 0
55. Turret Head Victor Cine Camera, f/1.5 Dallmeyer Speed anas. £32 10 0
56. 16-mm. Bell-Howell Film Cine Camera, 2 lenses and case £21 0 0
57. Magazine Cine-Kodak, f/1.9 lens, filter, L/case. £35 0 3
58. Model B Magazine Cine-Kodak, f/1.9 anas., L/case. Cost £33 £12 17 6
59. 9.5-mm. Pathe de Luxe Cine Camera, f/3.5 anas., L/case. Cost £11 £4 17 6
60. 16-mm. Zeiss Kinamo Cine Camera, f/2.7 Tessar lens, supplementary lens, L/case. Cost £16 16s. £4 4 0
61. 9.5-mm. Coronet Cine Camera, f/3.9 lens. New condition 39s. 6d. £3 19 8
62. 3½x2½ Tropical Roll Film Carbine, f/4.5 Tessar, Compur, L/case £3 19 8
63. 3½x2½ N. & G. New Special Sibyl, f/4.5 Ross Xpres, 3 D.D. slides, L/case £5 13 6
64. Model A Ekakta Vest Pocket Reflex, f/3.5 Zeiss Tessar, hood filter, L/case. Cost £21 £12 12 0
65. 1-pl. N. & G. New Ideal Sibyl, f/4.5 Zeiss Tessar, 6 slides, Cost £30 £6 6 0
66. V.P. Tropical Icarotta, brown morocco, f/4.5 Tessar, Compur. £3 17 6

67. 3½x2½ Ensign Carbine Roll Film, f/4.5 Carl Zeiss Tessar, Compur, L/case £4 12 6
68. 45x107 Stereo Goerz Tenax, f/4.5 Dogmar lenses, 3 D.D. slides, L/case. Cost £22 £7 10 0
69. 4½x6 Goerz Tenax, f/6.8 D.A. lens, 5 slides, F.P.A., 35s. Od. £4 15 0
70. 6x6 Brilliant, f/4.5 Skopar, ever-ready case. £4 15 0
71. 3½x2½ Double Ex. Folding, Zeiss Patent Convertible Protar, Compur, 3 slides, roll-holder, L/case. £3 3 0
72. 1a Auto. Special Kodak, range-finder, f/6.3 Tessar, L/case £2 12 6
73. 1-pl. Contessa Roll Film, double ex., f/4.5 Tessar, Compur, L/case £3 19 6
74. 16-ex. on 3½x2½ Compact Roll Film, f/2.9 Zeiss Tessar, D.A. Compur shutter, range-finder, case. £8 2 6
75. Zeiss Baby Ikonta, f/3.5 Zeiss Tessar, Compur. £8 8 0
76. 10x15 cm. P.C. Goerz Folding, double ex., f/4.8 Dogmar, Compur, 3 slides, L/case. £2 5 0
77. 2½x2½ Zeiss Super Ikonta, f/2.8 Tessar, coupled range-finder, ever-ready L/case £32 10 0
78. 3½x2½ Ensign Autorange, f/4.5 anas., Trichro speeded shutter £4 18 6
79. 3½x2½ Ensign Autorange, f/4.5 Tessar, delayed-action Compur, L/case £8 17 6
80. 1-pl. Sanderson Hand and Stand, f/6 Aldis anas., General automatic shutter, variable speeds, 3 D.D. slides, L/case £2 19 6
81. 5x4 Sanderson, f/4.5 Cooke anas., Compur shutter, 3 D.D. slides, L/case £3 12 6
82. 5x4 Sanderson Hand and Stand, f/6.5 Cooke, Acme shutter, 3 book-form slides, L/case £3 12 6
83. 9x12 cm. Gandolfi de Luxe Hand and Stand, polished mahogany, 5-in. f/2.9 Pentax, T.-P. T. and I. shutter, 6 single slides, L/case. As new. £9 10 0
84. 3½x2½ Gandolfi Hand and Stand, polished mahogany, revers. back, f/7.7 Aldis lens, automatic shutter, 3 book-form slides, case £2 10 0
85. 1-pl. Sanderson Hand and Stand, triple ex., 3 D.D. slides, no lens £2s. Od.
86. 1a Pocket Kodak, f/6.3 anas., speeded shutter, L/case. As new £1 0 0
87. 1-pl. Series III Pocket Kodak, f/4.5 Carl Zeiss Tessar, Compur, L/case £4 4 0
88. Goerz C.D.V. Tenax 3½x2½, Goerz Dagor f/6.8 lens, F.P.A. 39s. 6d. £3 19 6
89. 3½x2½ Salex Press Focal-plane, all-metal, f/4.5 anas., 6 slides £2 19 6
90. P.C. N. & G. Sibyl, f/4.5 Tessar, speeded shutter, 6 slides, N. & G. reflex finder, F.P.A., L/case. Cost £36 £5 5 0
91. 3½x2½ Ensign Auto-Speed Roll Film, f/4.5 Ensign anas., focal-plane shutter, speeds to 1/500th and Time, L/case £24 19 6
92. 3½x2½ Wirgin de Luxe Compact Folding, double ex., f/2.9 Trioplan anas., D.A. Compur, 6 slides, roll-holder, L/case £7 17 6
93. 3½x2½ Cocarotte Roll Film, f/4.5 Zeiss Tessar, Compur, L/case £4 17 6
94. Super-Spot, f/2.9 Meyer Trioplan, D.A. Compur shutter, 3 slides, focussing screen, range-finder £8 10 0
95. 3x4 Folet, f/4.5 anas., Compur, purse. £3 3 0
96. 2½x2½ 520/16 Ikonta, f/4.5 Novar anas., D.A. shutter, filter, L/case £6 17 6
97. 1-pl. Ensign Enlarger, good obj., condenser, electric fittings £3 17 6
98. 3½x2½ Ensign de Luxe Folding, double ex., f/3.5 Dallmeyer anas., delayed-action Compur, 3 slides. Cost £15 15s. £5 17 6
99. 9.5-mm. Pathe de Luxe Cine Camera, f/2.5 Meyer anas., Telephoto lens, L/case. £10 10 0
100. 8.5-mm. Cine-Nizo Camera, f/3.5 Meyer Trioplan, L/case £3 19 6

EVERYTHING IS GUARANTEED—SEND QUICKLY FOR YOUR BARGAIN!

NOTE! THESE SPECIAL OFFERS ARE OBTAINABLE ONLY AT

CITY SALE & EXCHANGE LTD. (1929) 54, LIME ST. LONDON, E.C.3

Also at 84, ALDERSGATE ST.; 59/60, CHEAPSIDE; 90/94, FLEET ST., and 12 THE ARCADE, LIVERPOOL ST., LONDON, E.C.; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BEECKLEY, W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

Gevaert

PANCHROMOSA ROLL FILMS FOR INDOOR PHOTOGRAPHY



Panchromosa is a high-speed panchromatic film giving true colour rendering in monochrome. It is ideal for indoor photography because of its very high speed under artificial light. Speed to daylight 1,700 H. & D. (24° Sch.) to artificial light 3,500 H. & D. (27° Sch.)

Panchromosa Special is a similar film but slightly slower and possesses extreme fineness of grain. It gives negatives capable of considerable enlargement.

GEVAERT LTD., WALMER RD., LONDON, W.10



A FREE book - for every photographer, amateur and professional!

A copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new up-to-the-minute illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulæ, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD.

Telephone: HOLBORN 5688.

PUBLISHING DEPARTMENT.

Please send me a free copy of the New Illustrated "Granville Guide," plus free voucher worth 6d. to 3/-.

Name

Address

.....A.P.

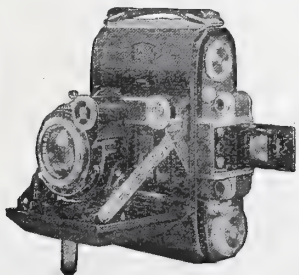
Granville PHOTOGRAPHIC
PRODUCTS
GRANVILLE GULLMAN & CO. LTD. LEAMINGTON SPA

• • There are special reasons—

That it pays—and not only in hard cash—to deal with the WESTMINSTER, becomes ever more and more widely appreciated. There are special reasons. For instance, the Westminster Plan of Out-of-Income terms, confers very important advantages on the customer. It's simpler, fairer, friendlier. At all times, notably with EXCHANGES, you get satisfaction—in every aspect—from the WESTMINSTER

[CHAMPLIN "15" the new Micro-Grain Developer. Now available at the WESTMINSTER—3/9 per 20-oz. bottle, postage 9d.]

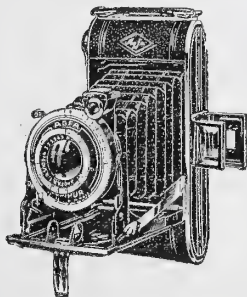
ZEISS IKON Super Ikontas (Latest Models)



For 16 pictures $2\frac{1}{2} \times 1\frac{1}{8}$ on normal 120 spool.
With f/3.5 Tessar, Albada finder, side release, etc., also automatic locking device, positively obviating double exposures, and Compur Rapid shutter to 1/500th sec. £22:15:0
12 monthly payments of 39/10, 24 of 19/10.

Also Model II (8 pictures $2\frac{1}{2} \times 3\frac{1}{4}$ or $16\frac{1}{4} \times 2\frac{1}{4}$), Tessar f/3.8, Compur Rapid shutter to 1/400th sec., automatic locking device, Albada finder, side release £26:5:0
12 monthly payments of 45/11, 24 of 23/-

AGFA Speedex



Takes Standard V.P. Roll Films.

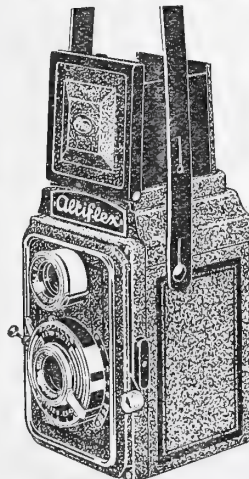
Fitted f/3.9 Solinar anastigmat, in Compur shutter, speeds 1 to 1/300th sec., T. and B., self-erecting front, optical £5:5:0
12 monthly payments of 9/4, 24 of 4/8.

$3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5 Agfa Solinar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. £7:7:0
12 monthly payments of 12/10, 24 of 6/5.

As above, but with Compur Rapid shutter, speeds 1 to 1/400th sec., T. and B. £7:19:6
12 monthly payments of 13/11, 24 of 7/-.

"RECORD" MODEL
F/4.5 Apotar anastigmat, delayed-action Prontor II shutter, 1 to 1/150th sec., T. and B. £5:5:0
12 monthly payments of 9/4, 24 of 4/8.

Great Success of the ALTIFLEX $2\frac{1}{2} \times 2\frac{1}{2}$ TWIN-LENS REFLEX



THIS CAMERA IS TRULY
AMAZING VALUE!!

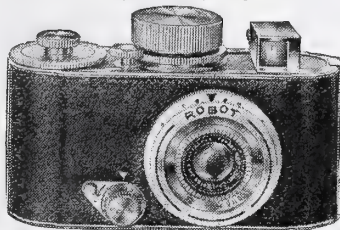
This quite remarkable little camera beats all records for sheer photographic efficiency, at a hitherto unheard-of price. A typical WESTMINSTER opportunity. Takes 12 pictures $2\frac{1}{2}$ in. square on normal 120 film. The full-size finder with magnifier allows of needle-sharp accuracy in focusing, and that with the greatest ease, as close as 3 ft.; delightfully smooth and certain lever action. Unique and positive exposure counter. All-metal body with fine leather covering. With Super f/4.5 Victor anastigmat and special Automat shutter, giving 4 speeds and Time exposures. A most attractive and dependable camera for expert and beginner alike. Write for full description, or call and see it at the Westminster as quickly as you can.

Price £5:12:6

12 monthly payments of 9/10.

Obtainable only from
the WESTMINSTER

ROBOT The Camera that does everything for you!



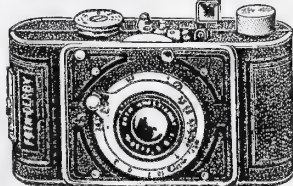
An entirely new and original camera of novel design and ultra-modern features. More completely automatic than any camera yet devised. Takes 48 square pictures on usual 35-mm. cine film, with daylight loading and removal of whole or part of film, film winding and shutter release simultaneously, and permitting automatically up to 24 exposures in rapid succession, with one movement only, if desired. Special "zonal" focusing system taking place of rangefinder. Shutter closely graduated 1 to 1/500th sec. £29:10:0
With f/2.8 Tessar 12 monthly payments of 51/8, 24 of 25/10.

Interchangeable Schneider Tele-Xenar f/5.5..... £10:0:0
With f/3.5 lenses from £23 10 0

FOTH-DERBY Favourite Inexpensive Miniature.

Takes 16 pictures 3×4 cm. on standard V.P. spool.

F/3.5 or f/2.5 Foth anastigmat, self-correcting focal-plane shutter, 1/25th to 1/500th/sec. and B., delayed action, optical tubular finder. Very compact and most efficient. £5:8:6
F/3.5 lens 12 monthly payments of 9/8,
Also with f/2.5 lens at 27 8 6



T
H
E

WESTMINSTER
PHOTOGRAPHIC EXCHANGE LTD
24, Charing Cross Rd.,

Phone and Grams - - - - - TEMple Bar 7165.

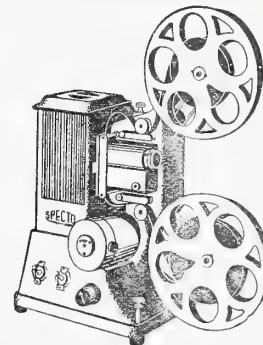
W.C.2

Also

111, OXFORD ST., W.1
GERrard 1432

119, VICTORIA ST., S.W.1
VICToria 0689.

'SPECTO' 9.5 SUPER Projector

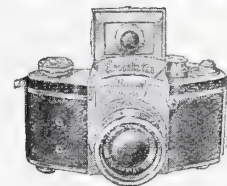


Unique advanced design, quite exceptional performance. Special pre-focus high intensity low voltage lamp. Gearing and driving mechanism running in oil bath. Double-claw movement, motor rewind, speed regulator. Mechanical tilt. Separate lamp switch. Unprecedentedly high luminosity with entire absence of flicker. Efficiency dual cooling. £13:5:0

12 monthly payments of 23/2, 24 of 11/7.

Transformer for all voltages to 250, 30s. 0d. extra
Resistance for 100 or 250 volts, 35s. 0d. extra

KINE-EXAKTA



Takes standard 24×36 mm. 36-exposure film. Shutter setting and film transport at one winding. Speeds 1/1,000th to 12 sec. Easily interchangeable lens

mount, bayonet fitting. Built in provision for dividing film allowing separate development of any number of exposures. With £38:10:0
Tessar f/2.8 12 monthly payments of 67/5, 24 of 33/9.

With other lenses from £27 10 0

'FILMAREX' & 'FAM' Vertical Enlargers

F/4.5 anas., one-hand lever, rise and fall with automatic locking. Model 4 4×4 cm. enlarges 2 to 10 times linear, complete £9:13:6
with condenser 12 monthly payments of 16/11, 24 of 8/6.
Model 2, 6×6 cm., complete £11:8:6
with condenser 12 monthly payments of 10/-, 24 of 10/-.

Model 3, $3\frac{1}{2} \times 2\frac{1}{2}$
£17:17:0
12 monthly payments of 31/3, 24 of 15/8.

"FAM"
(Automatic)

Model f/4.5 anastigmat 4×4 cm.

£14:14:0

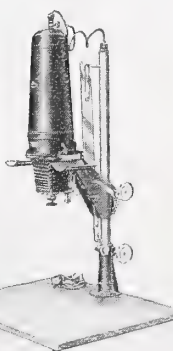
12 monthly payments of 25/9, 24 of 12/10.

Ditto, 6×6 cm.

£18:18:0

12 monthly payments of 33/1, 24 of 16/7.

THE
"FAM"



81, STRAND, W.C.2
TEMple Bar 9773-4

MINICAMERAS and MOVIES

Our stock at London and Bromley comprises every modern make and is one of the finest and largest in the country. Any model may be inspected without obligation or demonstrated in our Miniature Movie Theatres.

We invite comparison of our attractive part exchange allowances and value in reconditioned equipment, offer easy payments without delay, every approval facility and a six months' written guarantee.

Our staff really know their jobs, offer unbiased technical advice, without favouritism, and personal service. A trial will prove we give a square deal.

Photographic Bargains :

Contaflex, f/2 Sonnar and E.R. case. As new.....	£47 10 0
Contax I, f/2.8 Tessar.....	£21 0 0
Contax I, f/2 Sonnar.....	£29 10 0
Leica III, black, f/2 Summar.....	£29 10 0
Leica II, black, f/2 Summar.....	£25 10 0
Dollina III, f/2.8 Xenar. Shop-soiled only.....	£12 17 6
Kine-Exakta, f/2.8 Exaktar. As new.....	£21 10 0
Primarette, f/2.8 Tessar, with case, 8 on V.P.....	£9 15 0
Night Exakta, f/1.9 Meyer Primoplan. As new.....	£29 10 0
Super Sports Dolly, f/2.8 Xenar. Shop-soiled only.....	£9 10 0
Agfa Karat. Demonstration-soiled only.....	£3 17 6
Leitz 13.5-cm. f/4.5 Elmar, coupled.....	£11 11 0
Leitz 10.5-cm. f/6.3 Elmar, with sun hood.....	£7 7 0
Leitz 5-cm. f/2.5 Hektor.....	£6 17 6
Leitz 9-cm. f/4 Elmar, coupled.....	£8 15 0
Leitz Vidomchrom.....	£3 7 6
Leitz Wintuchrom.....	£1 12 0
Leitz Hebo.....	£2 0 0
Leitz Eldur.....	£2 5 0
Leitz Eldia.....	£2 5 0
Leitz Beoo.....	£1 10 0
Leitz Afloo.....	£17s. 6d.
Leitz Farux and Fiavi.....	£1 4 6
Leitz Betas.....	£6s. 6d.
Leitz Reloadable Cassettes.....	8s. 0d.
Contax Cassettes.....	10s. 0d.
Contax Finder. Cost £4.....	£3 3 0
Megoflex Focuser, for Contax Model I.....	£2 10 0
Arka Universal Synchronised Flashlamp.....	£1 5 0
Dallon 6-in. f/5.6 Telephoto, for Exakta.....	£6 6 0
Weston Leicameter, Model 627.....	£2 17 6
Ombrux Photo-electric Meter, with case.....	£2 5 0

Special Movie Offers :

G.B. Model B Talkie. Cost £135.....	£72 10 0
G.B. Model A Talkie. Cost £95.....	£62 10 0
S.P. Standard Talkie. Cost £75.....	£39 10 0
S.P. Wundatone Talkie. Cost 110 gns.....	£60 0 0
Permarec Super Moving-coil Microphone on chromium pedestal with pre-stage amplifier. Cost £25.....	£10 10 0
Permarec Super Carbon Microphone. Cost £5 5s.....	£2 17 6
Celfix No. 4 80 x 60 in. Bead Screen. Cost £18 15s.....	£12 17 6
Sound on Disc 16-mm. Talkie Films. Each.....	£2 15 0
Ensign Senior Tripod with pan and tilt. Cost £7 17s. 6d.....	£5 5 0
Jay-Nay Projector Stand. As new.....	£1 5 0
Craig Senior 16-mm. Splicer. Demonstration-soiled only.....	£1 18 6
Kodascope 16-mm. or 8-mm. Film Viewer. As new.....	£2 2 0
Cinecraft Super Titler. Cost 49s. 6d.....	£1 10 0
Cinecraft Standard Guinea Titler.....	12s. 6d.
Dallmeyer Popular £3 3s. Titler.....	£2 0 0
Dallmeyer Super £6 6s. Titler.....	£3 10 0
Ensign Universal Splicer. Cost £2 17s. 6d.....	£2 2 0
Eumig P.III 250-watt 9.5-mm. Projector.....	£14 10 0
Kodascope Model 8-30 8-mm. Projector.....	£6 6 0
Pathescope S.B. Super Films. Each.....	15s. 0d.
Pathescope 200-B. As new. Cost £16 15s.....	£11 17 6
Pathe Home Movie, motor, super attachment and resistance.....	£6 17 6
Bell-Howell Filmo 750-watt J.J. Cost £85.....	£55 0 0
Siemens Standard Projector. New condition.....	£36 0 0
Paillard G916, 500-watt, with resistance.....	£31 0 0
Kodascope Model A, 16 mm., with resistance.....	£10 17 6

THE AMATEUR CINÉ SERVICE LTD.

Minicamera and Movie Specialists,

6, GRAY'S INN ROAD, HOLBORN, W.C.1 (Opposite Staple Inn).
Holborn 9894/5.

52, WIDMORE ROAD, BROMLEY, KENT
Ravensbourne 0156/7.

*This Autumn
play safe and use a*

THESE FEATURES MAKE FOR SUCCESS

- Shoots sequence pictures with machine-gun speed.
- Lens always in "ready" position -- no withdrawing necessary.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focusing gives needle-sharp definition and supersedes rangefinders.
- Takes up to 50 exposures on Standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan" to colour film at any moment.
- With motor wound takes from one up to 24 exposures in quick succession, or singly.
- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives "Time" and from 1 sec. to 1/500th sec. -- and all intermediate speeds.
- Weighs 14 oz. -- just heavy enough to be held comfortably without risk of movement.
- Overall size only 4½ x 2½ x 2 in.
- Three view-finders in one, including "right-angle" for "candid" work.
- Daylight-loading spools available.
- Camera has stainless steel body, covered black morocco.

THREE MODELS

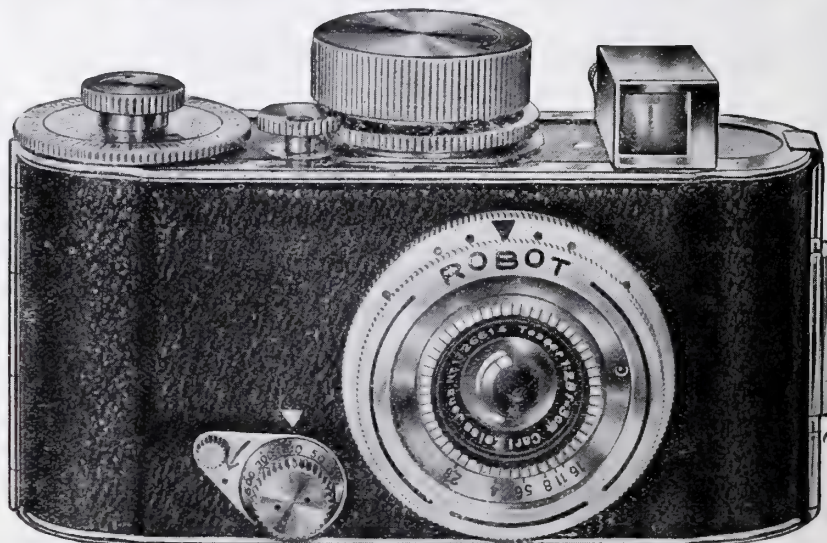
Interchangeable lenses.

With Zeiss Tessar 1/2.8=3 cm.	With Meyer Primotar 1/3.5=3 cm.
£29 10 0	£23 10 0
With Zeiss Tessar 1/3.5=3 cm.	Interchangeable Telephoto Lens
£28 10 0	Schneider Tele-Xenar 1/5.5=5 cm.
	£10 0 0

'ROBOT' (H. E. J. Spearman, Sole Concessionaire for Great Britain and the I.F.S.)
53 & 54, HAYMARKET, LONDON, S.W.1
Telephone: WHitehall 2262-3

ROBOT

"THE CAMERA THAT THINKS FOR YOU"



CA 3149

People and things come to life so easily on a MILL'S EPISCOPÉ



MAKE up your own home "cinema" programme with family "snaps," cuttings of plain and coloured pictures from magazines, microscope slides, cigarette cards, sketches, stamps, coins, all kinds of opaque pictures, and see them as brilliant objects, size 30" x 20", projected on a screen by means of the Mill's Episcopo "Minor." "MAJOR" model 25/- "JUNIOR" model 12/6

Get this battery-operated model, employing twin flashlamp bulbs, powerful reflector and distortionless lens from leading stores, or from

MILLS BROTHERS
(Model Engineers), Ltd.
Dept. "A.P."
ST. MARY'S ROAD,
SHEFFIELD.

FOR A SHORT TIME ONLY USED BARGAINS AT STARTLING REDUCTIONS!

Choose where you will—it would be impossible to find such wonderful bargains. They're used, but not abused. All are in good condition, and, when necessary, have been thoroughly overhauled in our technical workshops. These items include many up-to-date miniature cameras, which are almost gifts at the prices we are asking. Look through them and if you don't see what you want, write and tell us—we can fix you up O.K.

ANY OF THE ITEMS BELOW costing £4 or MORE on the EASIEST OF EASY TERMS

SELECTIONS FROM OUR BUMPER LIST.

1. V.P. Kodak, Series III, f/7.9 Kodak 18s. 3d.
2. V.P. Kodak, Achro. 8s. 3d.
3. V.P. Kodak, f/6.5 focussing Cooke 32s. 6d.
4. 4 x 3 Kclibri, f/4.5 Novar, Telma D.A. shutter £3 7 6
5. Model I Contax, f/2.8 Tessar, E.R. case £22 10 0
6. Model III Leica, f/3.5 Elmar and E.R. case £25 0 0
7. 4 x 3 Dolly, f/2 Xenon, Compur £8 15 0
8. 4 x 3 Baby Ikonta, f/3.5 Tessar £7 10 0
9. 4 x 3 Midget, f/6.3 anastigmat £1 12 6
10. 16-on-3 1/2 x 2 1/2 Balda, f/2.9 Trioplan £7 2 6
11. 6 x 6 cm. Six-20 Duo Kodak, chrom. model, f/3.5, Compur, hood and filter £9 2 6
12. 6 x 6 Korelle-Reflex, f/2.9, E.R. case £14 2 6
13. 3 1/2 x 2 1/2 Nagel, f/4.5, self-erecting, Pronto shutter £2 12 6
14. 3 1/2 x 2 1/2 Icarette, f/4.5 Tessar, D.A. Compur £7 10 0
15. 3 1/2 x 2 1/2 Carbine, f/7.7 Aldis, Delta £1 5 0
16. 3 1/2 x 2 1/2 Voigtlander Roll Film, f/4.5 Skopar, Compur shutter £3 12 6
17. 3 1/2 x 2 1/2 Ihagee D.E. Roll Film, f/4.5 anast., Compur, 3 slides and screen £5 12 6
18. 3 1/2 x 2 1/2 Welta, f/4.5 Trioplan, Compur D.A. shutter £4 17 6
19. 3 1/2 x 2 1/2 Carbine Roll Film, f/4.5 Koristka, Compur £3 2 6
20. 1-pl. N. & G. Sibyl Roll Film, f/4.5 Aviar. Cost £25 £7 2 6
21. 1-pl. Kodak, f/6.8 Goerz anast., Koilos shutter £1 7 6
22. P.C. Junior Kodak, Rapid Landscape lens 9s. 3d.
23. 3a Range-finder Special Kodak, f/6.3 Cooke Aviar, Compur £3 3 0
24. 3 1/2 x 2 1/2 Salex F. Plane, f/4.5 Xpres, 6 slides, F.P.A. and case £6 17 6
25. 1-pl. Anschütz, f/4.5 Cooke Aviar, self-capping shutter, Mackenzie slide, 6 envelopes £8 15 0
26. 5 x 4 S.C. Anschütz, f/4.5 Xpres, 3 slides and case £5 19 6
27. 1-pl. Mentor Focal-plane, f/2.7 Tessar, quick-change back, 6 slides £18 18 0
28. 1-pl. Nettel Focal-plane, f/4.5 Dogmar, Mc. slide, 6 envelopes £7 15 0
29. 6 x 6 Automatic Rolleiflex, f/3.8 Tessar, leather case £16 16 0
30. 3 1/2 x 2 1/2 Ensign Roll Film Focal-plane Reflex, f/4.5 £4 17 6
31. 3 1/2 x 2 1/2 T.-P. Reflex, f/4.5 Cooke, revolving back, 6 slides, F.P.A., L/case £6 17 6
32. 3 1/2 x 2 1/2 Salex Revolving Back Reflex, f/4.5 lens, 3 slides £3 19 6
33. 3 1/2 x 2 1/2 N. & G. Folding Reflex, f/4.5 Cooke Aviar, 3 book slides, F.P.A., roll-holder, leather case. Cost over £60 £21 0 0
34. 1-pl. T.-P. Reflex, f/4.5 Texor, 6 slides £5 7 6
35. 1-pl. Popular Pressman Reflex, f/4.5 Aldis, 6 slides £5 2 6
36. 1-pl. Soho Reflex, f/4.5 Aldis, 3 double slides, L/case £8 15 0
37. P.C. Soho Reflex, f/4.5 Cooke anast., 3 slides, L/case £5 2 6
38. P.C. T.-P. Reflex, f/2.9 Pentac, revolving back, 6 slides £18 18 0
39. 45 x 107 Verascope, f/6.3 Tessar lenses, changing-box and case £5 12 6
40. 45 x 107 Glyphoscope, 6 slides £1 7 6
41. 6 x 13 Blacknote, f/6.3 Tessar lenses, 4 slides and purse £4 4 0
42. No. 1 Stereo Roll Film Kodak, f/6.5 Cooke anastigmat lenses, speeded shutter £4 10 0
43. 8 x 30 Army Model IV Prism Binoculars £3 19 6
44. 8 x 30 Max Adler Wide-angle Prisms £4 12 6
45. 10 x 40 Bausch & Lomb Prisms, leather case £7 10 0
46. 20 x 50 Salex Stereo Prism Binoculars, leather case £8 15 0
47. 6 x 30 Kershaw Prisms, eye focussing £2 15 0
48. 1-pl. Tenax, double extension, f/6.8 Dagor, Compound shutter, 6 slides £3 2 6
49. 9 x 12 Voigtlander Folding Plate and Film, f/4.5 Skopar, Ibsor 1 to 1/100th and T., 3 slides, F.P.A. £19 16 0
50. 9 x 12 Ica D.E. Folding, f/4.5 Tessars, 6-in. focus, Compur shutter, 6 slides £6 17 6
51. P.C. D.E. Kilito, f/6 anast., speeded shutter, 6 slides £1 15 0

ALL USED—BUT FULLY GUARANTEED

APPROVAL allowed to postal buyers for five days against full cash deposit.

(1929) LTD.

CITY SALE & EXCHANGE

84, ALDERSGATE ST., LONDON, E.C.1

Also at 59/60, CHEAPSIDE; 90/94, FLEET ST.; 54, LIME ST., and 12, THE ARCADE, LIVERPOOL ST., LONDON, E.C.1; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BEECKLEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 12a, AVERY ROW, W.1.



"HALIE" SCREENS

THE provision of simple means whereby a photographic image may be modified for the purpose of artistic effect considerably widens the scope of pictorial photography. It is, after all, the personal touch given by a photographer to his work which causes its value and character; the Halie screens will be found to be most useful in the search for special artistic effects. The critical worker will find that their use enables him to give a particular character to his prints, while the most ordinary of photographs can often be materially improved by using a judiciously chosen printing screen.

By simply placing one of the Halie screens over the printing paper during the printing or enlarging process the image is given a character which makes it different and more pleasing to the eye than a "straight" print.

HALIE SOFT GRAIN SCREENS

Three screens are available:

- A. Fine grain, for slight softening.
- B. Medium grain.
- C. Coarse grain, for strong effects.

HALIE OIL PAINTING SCREENS

Produce an image of characteristic and unique appearance. Supplied in pairs, one of each, Soft and Coarse.

SOFT GRAIN SCREENS.		OIL PAINTING AND LINEN.	
Inches.	s. d.	a. d.	
9 1/2 x 2 1/2 ..	each 2 0	Per pair 3 0	
4 1/2 x 3 1/2 ..	" 2 6	" 3 6	
5 1/2 x 3 1/2 ..	" 3 0	" 4 0	
6 1/2 x 4 1/2 ..	" 3 8	" 4 6	
8 1/2 x 6 1/2 ..	" 7 0	" 11 0	
10 x 8 ..	" 9 6	" 14 0	
12 x 10 ..	" 11 0	" 16 0	
14 x 11 ..	" 15 0	" 20 0	
16 x 12 ..	" 18 0	" 24 0	

HALIE ETCHING SCREENS

Gives prints an etching appearance.

All sizes are provided with a black border, giving a white margin to the print.

HALIE LINEN SCREENS

These screens give a fine linen texture effect to the print, giving the impression of being printed on linen cloth. Supplied in pairs, one each Soft and Coarse texture.

ETCHING SCREENS WITH OPAQUE BORDERS.	
Printing area.	For paper.
Inches.	Inches.
3 x 2 ..	6 x 4 each 3 6
4 x 3 ..	6 1/2 x 4 1/2 " 4 0
5 1/2 x 3 1/2 ..	7 1/2 x 5 1/2 " 6 0
6 x 4 1/2 ..	8 1/2 x 6 1/2 " 8 0
8 x 6 ..	10 x 8 " 12 0
9 1/2 x 7 1/2 ..	12 x 10 " 16 0
13 1/2 x 10 1/2 ..	17 x 14 " 20 0

SANDS HUNTER & CO. LTD.
37, BEDFORD STREET, STRAND, W.C.2



Look for this sign in
your dealer's window.

Indoor work . . .

picture-making in the home offers many opportunities for the keen amateur during the winter months, and the Ikoflex is just the camera to record these delightful subjects.

With its special focussing screen . . . which really consists of a plano-convex condenser lens ground on the under side . . . an exceptionally brilliant image is seen on the focussing screen even in artificial or dull light . . . and the rapid Zeiss Tessar or Triotar f/3.5 permits indoor work to be undertaken even at night without the aid of auxiliary illumination. . . . The Compur Rapid shutter to 1/500th or Compur normal shutter to 1/300th second will arrest the movement of most winter sports . . . and an eye-level view-finder is formed by the front and back of the finder hood for sports subjects.

The Ikoflex takes the usual $3\frac{1}{4} \times 2\frac{1}{4}$ in. roll film and gives 12 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ in.

IKOFLEX

With Zeiss Triotar f/3.5, Compur normal shutter	£15 12 6
With Zeiss Tessar f/3.5, Compur Rapid shutter	£20 10 0
With Novar f/4.5 and Dervall shutter to 1/100th sec.	£8 5 0

ASK YOUR DEALER FOR A DEMONSTRATION.

All Zeiss Ikon cameras sold in Great Britain or Ireland at current listed prices carry the Zeiss Ikon written three years' guarantee. Write for particulars.



ZEISS IKON LTD., 11, Maidstone House, Berners Street, London, W.1



THE AMATEUR PHOTOGRAPHER

& CINEMATOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, OCTOBER 13TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2553.

THE little bundle of family snaps brought out to show an acquaintance does not really deserve the derision with which some people regard it. It is one way of effecting introductions. The topics of conversation between people who are thrown together but do not know one another very well are severely limited. There is the weather, of course, but that is soon exhausted. Current events open up a field for possible dispute on political subjects and are only to be entered upon with great care, lest acquaintanceship be nipped in the bud. But the little envelope of snaps taken on a recent holiday opens the gate to friendliness. Comparative strangers are not uninterested in seeing what their respective families look like and how they enjoy themselves in the back garden or at the seaside. Especially the women. Family matters as recorded in the photograph are by no means so boring to other people as the satirists would have us believe.

The Paris Exhibition.

An article in the French paper "Candide" is entitled "The Decadence of Photography." Its theme is the photographs shown at the Paris Exhibition of 1937. In one sense, it says, that exhibition represents the triumph of photography, for photography is everywhere—landscapes, machinery, human beings, all are photographed. Photography is the method of choice in every pavilion for showing the treasures of a country. Yet this writer finds in the very triumph some germs of decadence. His complaint seems chiefly to be on the score of the mammoth enlargements. These immense photographs covering the walls of the pavilions come upon

TOPICS of the Week



"A FAIR COP."

See article, "Tinker, Tailor, . . ." elsewhere in this issue.

one with something of a shock. Frankly, one begins to be tired of finding a small piece of motor car mechanism enlarged up to the dimensions of a railway carriage, or a banana the size of a tree trunk. It is admitted that in a great exhibition there is no time or patience available for the study of small detail. Things have to be big to catch the eye. Everything has to be swollen and magnified out of all proportion. Everything must be on a placard scale. But the charm of photography is not in mammoth enlargement, but in the reproduction of detail with some sense of appropriate size and perspective. The writer says that the most interesting pavilions to visit are those of the small countries—Denmark, Finland, Portugal—which have not had the temptation of the large countries to illustrate a vast miscellaneous production, but have concentrated upon a few products. The illustration of these, largely by photography, but also by actual samples, is admirably done.

Thinking Machines.

The casualness with which some amateur photographers go to work is a continual source of amazement. We noticed the other day on a lake steamer a girl taking a photograph of a passing craft, resting her camera on a bit of the framework of the boat which, owing to the pulsation of the engines, was trembling like the familiar aspen leaf. She poised it on this insecure hold and took her picture with all the coolness in the world. Other people seem to use their little cameras without knowing or caring whether they have wound the spool. It strikes us that there is a good deal more faith than works in photo-

graphy. The works, of course, are supplied by the instrument makers and film producers, and the casualness with which many camera users go out with their instruments is a silent and unconscious tribute to the finest workmanship and ingenuity of those who turn out the appliances and material. The machines, as one advertisement says, "do your thinking for you." Photographic manufacture, like so many other lines of industry, is chiefly concerned in making a world safe for button-pressers. It is not altogether a gratifying or satisfying thought, for photography, if people would only believe it, is at least as interesting in its processes as in its results, in its means as in its ends.

Freak Lighting.

The German celebrations at Nuremberg have produced some wonderful photographs. One striking example shows what appears to be an aerial curtain, symmetrical perpendicular folds extending from the sky to the earth. It was produced by vertical projections

from the great Zeppelin, but the airship itself is above the upper margin of the picture, and it looks as if the space between sky and earth had formed itself into an unsubstantial but regular colonnade. That is only one of many aerial effects suggesting the conquest of the air as well as the earth and the water, but it has the merit of being singularly picturesque. It also provides ideas for our pattern enthusiasts. Nature, when it sets about it, of course, can produce effects which outdo the most ingenious that men can arrange. One has only to contrast an illuminated fountain in a Swiss waterway with a rainbow in the mountains. Recently with a photographic colleague we waited on the deck of a cross-channel boat for the green ray which spreads itself out the instant the setting sun reaches the horizon at sea. It did not materialise—if that is the word—on that occasion owing to mist, but it is a phenomenon worth waiting for if one happens to be at sea with a clear view of the setting sun, without intervening land.

Mickey Mouse, M.A., B.Sc.

After seeing an Imperial Chemical Industries film showing the first to last of the ammonia process we feel glad that Mickey Mouse has at last found his true vocation. He has donned the cap and gown of a teacher of science. Up to now the animated cartoon, most wonderfully clever as it is, has had only the same function as the comic strip in the newspaper. But Imperial Chemical Industries, in this film at least and maybe in others, has employed the method to bring home facts about chemistry and industrial processes. There is always a touch of the comic in seeing inanimate objects apparently moving of their own volition, and while one laughs at the jerky movements shown in the film, one learns quite a lot about abstruse chemical processes and what goes on in retorts and ovens. There is here an idea for making lessons in chemistry and physics, and possibly other solemn subjects too, not only informing but uproarious. School will soon be just as much fun as going to the cinema.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

An All-round Developer.

Is there such a thing as a developer that will work equally well for negatives, development papers and transparencies? If so, can it be suitably modified to suit the material used, and the effect required?

H. P. (London.)

There are several types of developers that will more or less satisfy the first of your requirements, but the second desideratum is another matter. Even the concentrated single-solution developers will answer more or less satisfactorily for making negatives, lantern slides, and prints on bromide or gaslight paper. But the scope for variation is naturally limited, as nothing can be done beyond varying the degree of dilution and the quantity of restrainer added.

Full detail and low contrast, if required, can be readily obtained with such a reagent as metol; great density and contrast are more easily secured with hydroquinone. A solution that will work well with bromide paper may be far less satisfactory for gaslight paper, and not at all suitable for chloro-bromide. And so on.

About a couple of years ago we published an article by Mr. E. Barwell in which he suggested formulæ for four stock solutions from which various working solutions could be quickly prepared. Although we cannot repeat all the information then given, we will give a general idea of the method, which offers probably the best available solution of your problem.

The four stock solutions are:

A. Hydroquinone ..	..	..	..	..	120 grs.
Sodium sulphite ..	..	..	..	..	2 oz.
Water to ..	..	..	..	..	20 oz.
B. Metol ..	..	..	..	..	160 grs.
Sodium sulphite ..	..	..	..	..	2 oz.
Water to ..	..	..	..	..	20 oz.

(Dissolve the metol and the sulphite separately in warm water, and then mix the two solutions.)

C. Sodium carbonate ..	..	..	..	..	3 oz.
Water to ..	..	..	..	..	20 oz.
D. Potassium bromide ..	..	..	..	..	1 oz.
Water to ..	..	..	..	..	10 oz.

Here are a few sample working solutions:

Soft negatives. B, 1 oz.; C, 1 oz.; D, 8 drops.

Normal negatives. A, 1 oz.; B, 1 dr.; C, 1 oz.; D, 15 drops; water to 4 oz.

Hard negatives. A, 1 oz.; C, 1 oz.

Normal bromide. A, 1 oz.; B, 1 dr.; C, 1 oz.; D, 20 drops; water to 4 oz.

Gaslight paper. A, 1 oz.; B, 1 dr.; C, 1 oz.; D, 10 drops.

Chloro-bromide. A, 1 oz.; B, 5 drops; C, 1 oz.; D, 30 drops; water to 4 oz.

These should give an idea of the lines on which to experiment.

Copper Toning.

What colour is obtained by toning bromide prints with copper? Will you give me a formula, so that I can try it?

A. C. P. (Wood Green.)

Various colours are obtained by this method, as the tone becomes warmer and warmer as the action continues. The colour becomes colder on drying, so that experience is needed. Here is the standard formula:

Neutral potassium citrate ..	..	..	..	..	350 grs.
Copper sulphate (10 per cent solution) ..	..	..	..	..	5½ drs.
Pot. ferricyanide (10 per cent solution) ..	..	..	..	..	4½ drs.
Water to ..	..	..	..	..	20 oz.

When the desired tone is reached the print is well rinsed, fixed in a plain 5 per cent solution of hypo, and thoroughly washed.

October 13th, 1937

At This Time of Year

The failing light and the lower temperatures that autumn conditions bring, call for modifications in the photographer's procedure both out of doors and in the dark-room. This article draws attention to these points, and makes some useful and seasonable suggestions.

AT this time of year the photographer needs to be on his guard against the effect of weaker lighting. Although the intensity of the light falls off rather rapidly during October, this need not be a source of failure as long as the change is watched and allowed for. After all, the modern photographer is able to continue his activities not only into the late autumn, but all the year round.

Autumn Opportunities.

This is because faster lenses and more sensitive material have made the photographer almost independent of lighting conditions. It is not so very long ago that the weaker lighting of autumn gave the signal for the close of the photographer's season, and all but the most enthusiastic photographers put their cameras away until the brighter days of spring. There is no longer any need for this, and it is not only true that picture-making can be carried on all the year round, but many photographers find greater opportunities during the winter than during the summer. In addition to the great variety of indoor subjects, autumn and winter bring effects of atmosphere and cloud that are not found during the brighter months that attract the photographer.

Lighting and Exposure.

The photographer who uses an exposure meter will soon find that exposures have to be longer. Except under poor lighting conditions it still may not be necessary to use faster material, especially if the camera is fitted with a lens of large aperture. For many subjects it may mean that the full aperture of the lens must be used, and possibly a slower shutter speed than has been customary during the last few months. It must be borne in mind that the slower speed "fine-grained" films are far more speedy than were the fastest of plates of twenty-five years ago, and fast lenses, instead of being a rarity, are now fitted to all but the very cheapest cameras.

The wise worker will religiously use an exposure meter at this time of the year, for while it is possible to do without one and still get good results during the more constant light of summer, autumnal lighting conditions

are deceptive, and it is very easy indeed to be misled into giving wrong exposures. Giving too short a time is the usual mistake, through failure to realise how much less intense the light has become, even in a few short weeks, but it may also happen that exposures turn out to be shorter than the photographer expects because the softer lighting which prevails reduces the blackness of the shadows.

The Effects of Cold.

Lower temperatures, as well as fading light, are characteristic of autumn. The photographer should watch for the possible effect of condensation of moisture upon the lens, especially when the camera is brought from a colder atmosphere into a warmer one. We have known of cases in which the warmth of the hand has caused condensation when fitting a colour filter to the lens on a cold morning.

Care must be exercised to see that the glass of the lens, and the surface of the colour filter too, is free not only from moisture, but also from the dull film that tends to appear upon the glass during the winter season, especially in cities or large towns. The latter will not only decrease the brilliance of the image, but may also affect the definition.

If the camera is used out of doors it is a good plan to provide the lens with a cap. This will prevent the need for frequent cleaning, which has a bad effect upon the soft glass from which nearly all lenses have to be made.

Solutions.

The effect of the colder weather makes itself felt in the dark-room too. The photographer who uses a tank for development of films will notice the fall in temperature, and will increase the time of development accordingly. Fixing solutions take longer to act, and this has also to be allowed for.

Cold-weather printing has its pitfalls, too; not only are solutions slower in action, but they may even give prints of indifferent quality. It is well known that hydroquinone becomes comparatively inactive at temperatures lower than 40 degrees Fahr., and in the case of an M.Q. developer, this means that the metol

has to do all the developing, which may very easily lead to the production of soft grey prints when strong ones are expected.

Try Chlorquinol.

This difficulty can be to some extent avoided by replacing the hydroquinone by one and a quarter times its weight of chlorquinol, a developer which is considerably less sensitive than hydroquinone to the effects of temperature.

While on the subject of temperature it may be well to point out that many workers bring the latter up to the point required by the addition of a little hot water to the developer. If the solution is used at once, and for only one or two prints, this may serve to meet the needs of the case, but if it is not used immediately the temperature will not be maintained, especially in an open dish. A good plan is to keep the solution at the right point by means of an electric immersion heater.

Temperature and Exposure.

A point that is worth mentioning is that the exposure required for a bromide print or enlargement may depend to a very considerable extent, at least with some makes and types of paper, upon the temperature of the developer into which it is put. If, therefore, the first test-strip is developed in cold developer, and it is decided to warm up the developer before settling down to serious printing, it may be found that an enlargement exposed according to the results of the test-strip proves, when treated with the now warmed developer, to have had much too much exposure. The temperature of the developer should therefore be kept steady.

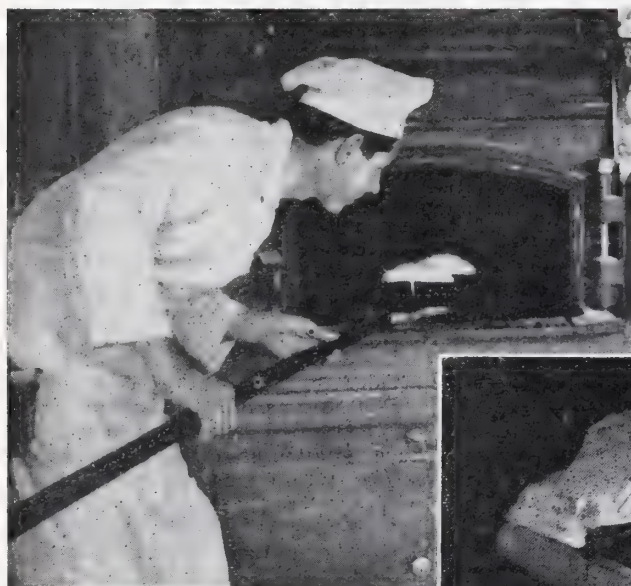
Dark-room Comfort.

A small oil-stove or other heater placed in the dark-room for an hour or two will warm the various solutions quite effectively, and has the additional advantage that as the whole room is warmed the temperature of the developer cannot change except very slowly. Also the worker is made comfortable. Comfort in the dark-room is important, for not only will the photographer be more inclined to start work if the conditions are comfortable, but he will be more likely to do his best work.



The Artist.

FOR the amateur photographer who deplores the lack of pictorial material for his camera, particularly at the present time of year, I commend to him the study of different types of working men and women, engaged in their avocations. All that is necessary is the seeking out of suitable models and obtaining permission



The Baker.

to photograph the poses wanted.

On this and the opposite page are photographs illustrating various types. Each is definitely different from any other, and each has the making of a good picture. They are all straightforward photographs, and they were all taken indoors, some by daylight and some with the assistance of artificial light or a flash. They are merely put forward as suggestions as a line of work to be recommended to every amateur.

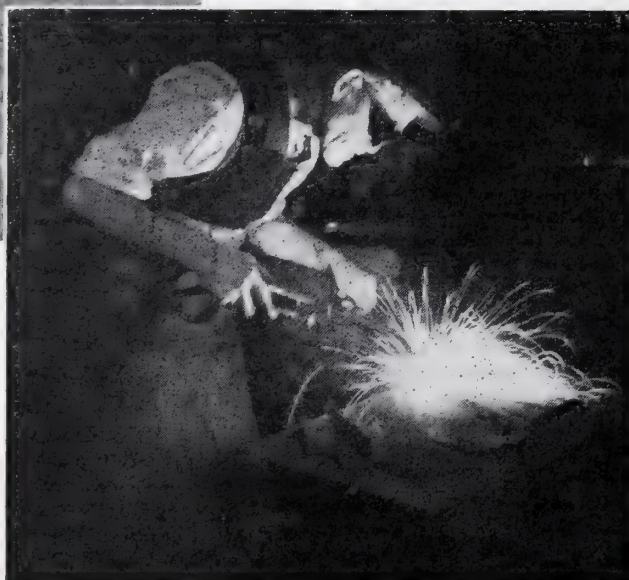
It is difficult and often impossible for anyone except a professional model

"TINKER,"

By GWYNETH PENNETHORNE.



The Basket Weaver.



The Electric Welder.

to look natural to order, but take someone at his daily work, and camera-consciousness ceases to be a bugbear. The work, of course, may be any occupation with which the subject is familiar, and which tends to take his thoughts from the fact that he is being photographed.

My own method is to ask the sitter to carry on with his job and pay no heed to me. I then walk round and find the best position for the camera with regard to the lighting, etc. In this way one is able to watch the model and note any characteristic attitudes. When all is ready it

TAILOR, . . . "

The Photography of Types.

A never-ending, all-the-year-round subject for the keen amateur in search of pictorial material.

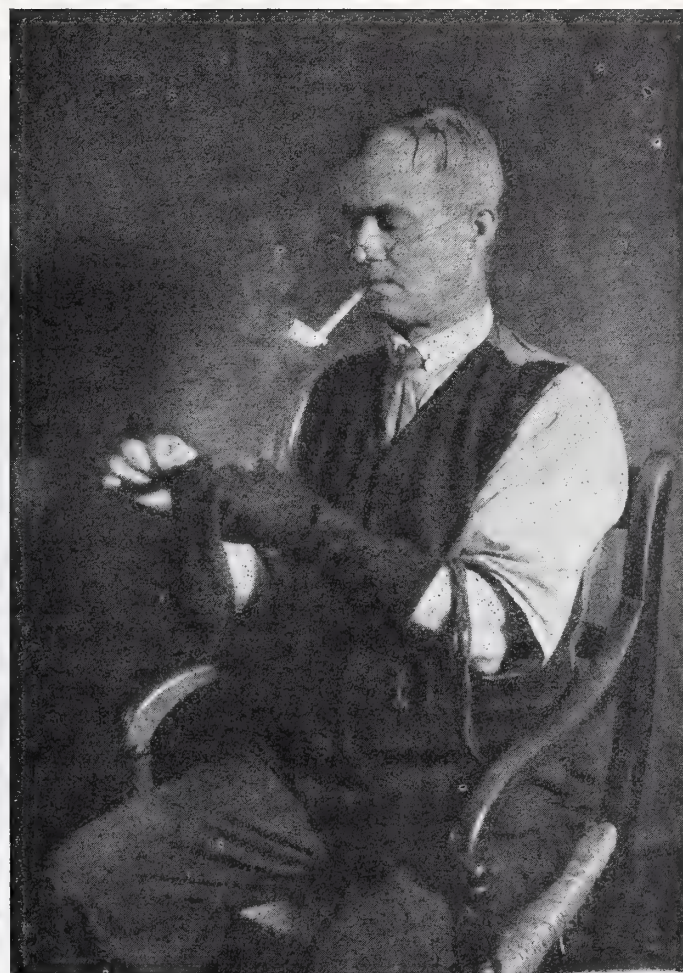


The Potter.

is only necessary to say, "Please keep like that for a moment," and press the trigger. Many people who would refuse to pose formally have no objection to being taken

at work, and by this method it is not only possible to get natural pictures, but there is ample time to decide on focusing, stop, exposure, etc., without feeling that one is wearying the model.

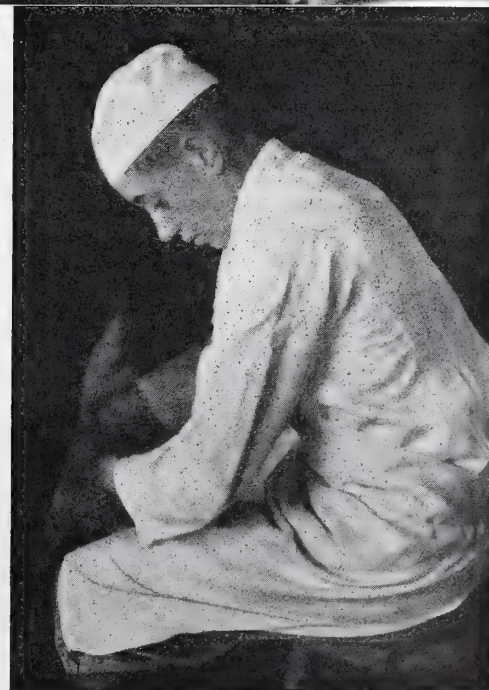
A miniature camera is especially useful on these occasions, as so often one has to work in cramped surroundings. Only with a tiny camera and dwarf tripod was it possible to get the potter in the confined space available in a very small workshop. Then, too, the depth of focus of the miniature allows of a large stop and short exposure, so that in some cases a snapshot can be taken while the subject actually continues his work. Besides these advantages there is the fact that the miniature can always be with one, so that should one chance on an unusual trade a picture can be secured at once. As a rule ordinary workshop lighting is good enough, but at times a flash-bulb is useful as a supplementary light.



The Widower.



The Boots.



The Durrymun.

Readers' Hints, Tips and Gadgets

A GASLIGHT SAFELIGHT.

GASLIGHT printing is the ideal process for home use because it can be carried on in the comfort of an ordinary living-room. Its one disadvantage is that loading the printing-frame and developing the exposed prints must both be done at some distance from the white light. This means either occupying a separate table for the latter operations, walking to and fro between them for the purpose of making exposures, or else rigging up some sort of screen in the shade of which they can safely be done.

By having a spare lampshade frame, covered on one side only with a sheet of translucent yellow material, it becomes possible to do the whole of the work on the one table, and without interfering with the comfort of other people in the room. Almost any sort of material can be used, from the regular "yellow fabric" of the photographic trade to a sheet of tissue paper. For gaslight paper almost any depth of yellow light is safe. Therefore on the shaded side of the lamp one has a safe illumination of practically equal brilliance to the open side where exposures can be made. Working near the bright yellow light one can now judge the depth of prints in the developer to a nicety.

When printing on rapid brands of gaslight or bromide paper one is often tempted to employ a small electric bulb as the source of light. The trouble with any clear bulbs is the unevenness of the illumination they give, especially at comparatively close quarters. A much better plan is to use an ordinary large "pearl" or an opal bulb at a greater distance. Increasing the distance of the lamp from the printing frame is equivalent to decreasing its effective power, but a more even illumination is secured.

DAVID CHARLES.

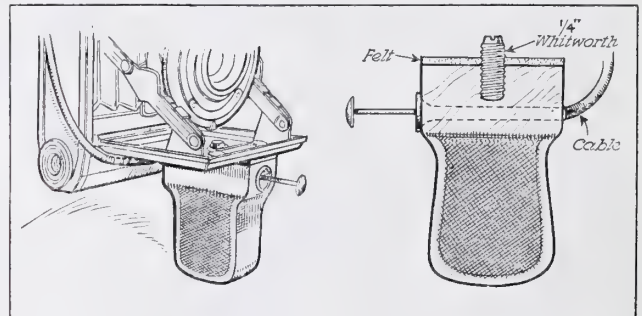


A PISTOL GRIP.

A HANDLE of some sort is a very desirable addition to a miniature camera user's equipment. This one is novel inasmuch as it includes a shutter release in such a way as to allow both hands to steady the instrument. What is more, the camera may be held rock-steady and operated in one hand. The high-speed enthusiast will find this a great help. It is very handy for "blind firing," either in a crowd or elsewhere.

It is easily made from any odd scrap of wood about $3 \times 1\frac{1}{2} \times \frac{1}{2}$ in. Whittle it to the shape shown, and then bore a hole along the dotted line. Make this a fairly close fit for your cable release. The usual $\frac{1}{4}$ -in. Whitworth bolt is screwed into the top, which should be covered with felt to protect the camera and give it a grip. The edges may now be rounded off, the sides roughened, and the whole thing polished up.

In use the handle is first screwed on. The release is given a turn anti-clockwise at the screw end before inserting it into its socket. The camera is then ready for use. L. COLLINS.



A TANK HINT.

THOSE who develop their films in a tank know the necessity of having the parts thoroughly dry when loading up. In some tanks the presence of a drop or two of water in a groove will cause the film to stick and so jam in the process of loading. In any case, there is always the danger of a drop of water getting on to the sensitive surface before developer does. In such an event a mark of different density is the inevitable result.

The necessity for having the parts dry in a hurry occurs if one has a number of spools waiting to be developed. Then the interval during which things dry of their own accord on a shelf becomes irksome. If one is the possessor of an electric fan drying can be very much hastened, especially if the air one blows at the details is warm, as from a fire or gas stove. But, of course, there is nothing like an electric hair-dryer for providing a continuous current of warmed clean air for the purpose. With its aid the reel or other inner parts of a tank can be thoroughly dried in a very few minutes, and the development of a second film can be started almost as soon as the first is finished.

G. K. SEAGER.



RENDER UNTO TIM,

you multitude of ticking clocks and watches, the homage that TIM deserves! Your false hands may lie; your brass innards go wrong; your brazen chimes be mute! But TIM is always right—a golden voice, hidden behind a telephone dial, doling out buckets of Greenwich Mean Time day in and day out. As TIM is to the legion of subordinate tempusmeters, so are we to our competitors—but with a difference. Mark you, mes-

sieurs, that some clocks are ahead of, and some behind, TIM; 'tis in this that our analogy plays us false! After all, who?—who, masters?—could be in front of R. G. Lewis, the leading miniaturists, and, mark you, the only all-miniature firm in the world? Where we lead (yes, here it is—old and hoary but true natchee!) there will others attempt to follow! "Try 202 for Service!"

LAZY BONES!

Just because you know that you will get really good negatives by entrusting your work to us, we do not excuse you from attempting your own work. You are, if you are at all like most of the miniaturists we know, capable and clever, and, this being so, there is no earthly excuse for your not carrying out your own work! A Correx tank needs only to be loaded in total darkness—a matter of a minute or so—and after that everything may be done in broad daylight. We suggest that you send to-day for the following comprehensive developing outfit; one, incidentally, that we should choose for our own use. 1.—Correx tank. 2.—Thermometer. 3.—20-oz. Measure. 4.—Stirring rod. 5.—Acid fixing. 6.—Stop bath. 7.—Developer. 8.—Film clips. 9.—Viscose sponge.

The whole of this outfit costs only 34s. 5d. for standard roll-film work, or 36s. 5d. if 36-exposure 35-mm. film has to be developed. Try your hand now at creating pictures on celluloid—and bless us for suggesting it afterwards!

BEAT YOUR WIFE!

Yes, go on! Kick her, belabour her, and generally maltreat her! Why should your poor lens be the only unfortunate to suffer from your ill-treatment? After all, it is quite evident that you ill-treat the latter, because you have not yet given it the benefit of "Summol" treatment! How unkind you are—just for want of investing in a 3s. 6d. "Summol" lens cleaning and polishing outfit, you make your perfectly inoffensive, and rather expensive, objective turn out flat negatives, and negatives lacking definition! Why not reform? Why not let your quality of mercy be unstrained? Why not get a "Summol" outfit?

WE ARE THE WORLD'S ONLY MINIATURE FIRM!

In the several-thousand-poundsworth of miniature cameras that we have available at the moment, there is practically every model of every camera to be found. If what you are waiting for is not shown in the small selection given below, why not write and ask us whether we can meet your requirements? All apparatus is guaranteed, and we should be delighted to take your present miniature in part exchange, and to spread the balance payable over hire purchase.

LEICAS:

15-cm. f/2.3 Astro for the Leica, with reflex attachment. Cost £95. As new.....	£55 0 0
Leica IIIa, f/2 Summar lens, E.R. case. As new.....	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new.....	£32 10 0
Leica III, black, f/2 Summar, E.R. case. As new.....	£31 10 0
Leica III, chromium, f/3.5 Elmar, E.R. case. As new.....	£24 17 6
Leica III, black, f/3.5 Elmar, E.R. case. Practically as new.....	£23 17 6
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new.....	£22 15 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new.....	£19 10 0
Model I, interchangeable, f/3.5 Elmar, case. Excellent condition.....	£10 10 0
7.3-cm. f/1.9 Hektor Lens, latest rectilinear focussing. As new.....	£19 17 6
Another, as above, but non-rectilinear. Excellent condition.....	£17 17 6
3.5-cm. f/3.5 Elmar, nickel. As new.....	£6 10 0
9-cm. f/4 Elmar, chromium. As new.....	£8 17 6
Vidom Universal Finder, black. As new.....	£3 5 0
Frame Finder, Rusuk. As new.....	£1 0 0
Reflecting View-finder, Aufsu. As new.....	£1 2 6
Model B Cassettes. Few only, each.....	6s. 6d.
Mechanical Winder, Afloo. As new.....	14s. 6d.
Slow-speed Attachment, Heboo.....	37s. 6d.
5-cm. f/1.4 Zeiss Biotar, coupled for Leica. As new.....	£22 10 0
4-cm. f/1.5 Meyer Plasmat for Leica. Cost £26. As new.....	£10 17 6
5-cm. f/1.9 Dallmeyer Super-Six, coupled for Leica.....	£9 17 6

CONTAXES:

Contax Model III, f/2 Sonnar, E.R. case. As new.....	£42 10 0
Contax Model II, f/1.5 Sonnar, E.R. case. As new.....	£55 0 0
Contax Model II, f/2 Sonnar, E.R. case. As new.....	£42 10 0
Contax Model I (this year's pattern), f/2 Sonnar. As new.....	£32 17 6
Contax Model I, as above, but fitted f/2.8 Tessar.....	£25 17 6
Contax, as above, but fitted f/3.5 Tessar.....	£23 17 6
Contax, old non-slow-speeds model, f/3.5 Tessar. Good condition.....	£14 17 6

CHAMPLIN 15

It is now several months since, in pursuance of our usual policy of introducing to our British amateurs any photographic innovation of significance or value, we first marketed Champlin 15 developer in this country. It was not so easy as we at first thought it would be to make up the developer in concentrated solution to give the results that Harry Champlin himself achieves, but the solution we are marketing at present is a faithful reproduction of the American formula, and no inferior-base chemicals are used at all. The price for each bottle, containing enough solution to make 20 ounces of the developer, is 4s. 9d. and postage costs 6d.

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Super Ikonts 530/2, f/4.5 Tessar, Normal Compur. Excellent condition.....	£11 10 0
Super Ikonta Model 530/16, latest improved model with film wind stop, f/2.8 Tessar, case. As new.....	£21 15 0
Super Ikonta 530, f/3.5 Tessar, Rapid Compur, case. As new.....	£14 10 0
Super Ikonta 530/2, f/4.5 Triotar, Klio shutter. As new.....	£8 5 0
Baldaxette I, f/2.8 Xenar, Compur, special parallax adjusting view-finder. As new.....	£12 17 6
Ensign Muxtel II, chromium, f/3.5 Multar, E.R. case. As new.....	£13 17 6
Another, as above, fitted f/1.9 Ross Xpres. As new.....	£24 17 6
Peggy Model 2, coupled range-finder, film-cutting device, f/3.5 Tessar. Excellent condition.....	£13 15 0
Compass, latest improved type. As new.....	£19 10 0
Kodak Regent, f/4.5 Tessar, case. As new.....	£13 18 6
Dollina II, f/2 Xenon, Rapid Compur. As new.....	£15 15 0
Super Nettel I, f/3.5 Tessar. Perfect condition.....	£15 15 0
Super Nettel I, f/2.8 Tessar. As new.....	£17 15 0
Super Nettel II, chromium, f/2.8 Tessar. As new.....	£19 17 6
Ensign Autorange, f/3.8 Tessar, Rapid Compur. As new.....	£15 15 0
Ensign Autorange, f/4.5 Tessar, Compur shutter. As new.....	£9 9 0
Ensign Autorange, f/4.5 Ensar. As new.....	£6 18 6

MINIATURE REFLEXES:

Kine-Exakta, f/2.8 Tessar, case. As new.....	£31 10 0
Kine-Exakta, f/3.5 Exaktar, 13.5-cm. f/4 Sonnar, chromium, 4-in. f/5.5 Ross Teleros (chromium), 5 Leitz extension tubes for portraiture and copying, Leitz lens hood. Cost £67. All absolutely as new.....	£45 0 0

MINIATURE REFLEXES—contd.:

Latest Automatic Rolleiflex 6×6, f/3.5 Tessar. As new.....	£18 17 6
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, case. Excellent condition.....	£14 10 0
Rolleiflex Automatic 6×6, fitted f/4.5 Tessar. Good condition.....	£13 15 0
Pilot Reflex, f/2.8 Tessar, Compur. Excellent condition.....	£12 15 0
Ditto, fitted f/3.5 Tessar.....	£10 15 0
Rolleicord I, f/3.8 Triotar. Practically as new.....	£10 10 0
Lever-wind Multi-speed Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new.....	£24 10 0
Voigtlander Brilliant, f/4.5 Skopar, Compur Rapid. As new.....	£5 0 0
Ikontex II, f/3.5 Triotar, E.R. case. As new.....	£12 17 6
Reflex-Korelle I, f/2.9 Radionar. As new.....	£10 15 0
Reflex-Korelle I, f/3.5 Radionar. As new.....	£9 15 0
Primaflex, f/2.8 Trioplan. As new.....	£23 15 0
9-in. f/5.6 Dallon, for above. As new.....	£9 17 6
Exakta Model B, f/1.9 Dallmeyer Super-Six. Practically as new.....	£24 15 0
Mentor Reflex, 16 on V.P., f/3.5 Tessar, Compur. As new.....	£9 15 0
Welta Perfekta, f/3.5 Trioplan, Compur. As new.....	£8 17 6

MISCELLANEOUS CAMERAS:

Agfa Baby Speedex, f/3.9 Solinar, Compur. As new.....	£3 18 6
Retina, f/3.5 Xenar, Compur shutter. Excellent condition.....	£6 17 6
Minifex, f/1.8 Astro Pantacher. Cost £19 10s. As new.....	£12 0 0
Robot, f/2.8 Tessar, 2 cassettes. As new.....	£21 10 0
Certo Super Sport, f/2.8 Tessar, Compur, 3 slides. As new.....	£9 17 6
Baby Ikonta, f/3.5 Novar, Compur, case. Excellent condition.....	£5 15 0
Baby Ikonta, f/3.5 Tessar, Rapid Compur. As new.....	£8 5 0
Ikonta 520, f/3.5 Tessar, Rapid Compur. As new.....	£9 5 0
Nagel Rolloroy, f/2.8 Tessar, Compur. Excellent condition.....	£10 10 0

PHOTO-ELECTRIC EXPOSURE METERS (all guaranteed perfect)

Latest Weston Leicameter 650. As new.....	£3 17 6
Ditto, Universal Meter.....	£3 17 6
Latest type Avo Meter.....	£2 2 6
Ilford Meter.....	£2 5 0
Old (oval type) Weston Leicameter.....	£2 10 0
Ditto, Universal scaling.....	£2 10 0
Old type Avo, in case.....	£1 12 6

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



*JUNE TAYLOR of the Dorchester Hotel Cabaret
photographed in mid-air. Daily Mirror picture
taken by Lancelot Vining, A.R.P.S., with one
Photoflux Type II, used in synchronised Mendelsohn
Speed Gun, exposure $\frac{1}{500}$ Sec. at F.4.*

HERE'S a fine action picture—only secured through perfect timing. "Shots" like this call for the highest photographic skill and perfect apparatus. That is why Fleet Street's leading photographers use **Photoflux**, the Flash Bulbs which are recommended by the makers of the leading Speed Guns.

For every shot, however difficult, you can depend on **Photoflux**—the reliable Flash Bulb with the coloured Safety Spot. Special features are :— Freedom from bursts. Consistent firing. Great light intensity. For full particulars apply to :—

PHILIPS PHOTOFLUX BULBS

PHILIPS LAMPS LTD., 145 CHARING
CROSS ROAD, LONDON, W.C.2

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

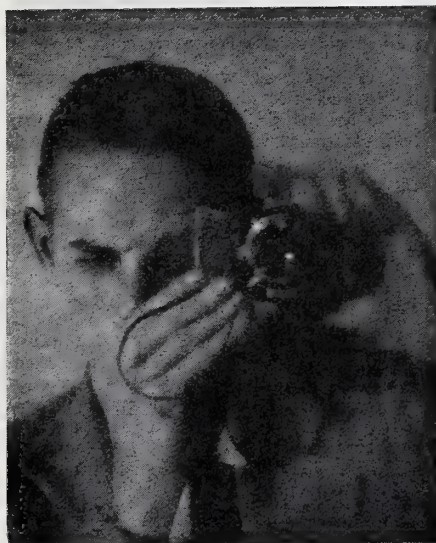
A Miniature Studio By J. A. NORDBERG.

WHEN, a short while ago, I moved from a fairly large house in the suburbs to a small town flat, and wished to continue my favourite form of photography (i.e., portraiture) I found that there was not such a thing as a spare room or attic that could be converted into a studio. This was rather a set-back, as I dislike converting an

Shelves capable of bearing the enlarger lamphouse when it is used as a spotlight have been erected both in front of and behind the sitter. When used behind the sitter cinematic lighting effects are quite easily produced. There are two other lights in use—both made from small tin boxes with adjustable slit for the bulb-holder—i.e., the bulb towards the front of the reflector widens the beam and *vice versa*. Fixed to the back of these reflectors are wire loops which hang on hooks that are screwed into the wooden walls of the studio in different positions. If there does not happen to be a hook in the place where I want the light, then I put one there, as it does not matter what is done to the studio.

Accessory Equipment.

As for backgrounds, old sheets or curtains and different coloured crêpe paper pinned to the back wall



THE MINIATURIST.

ordinary room into a "studio" for an evening and then returning it to its normal use (having once tried it) for a variety of reasons, of which having to clear up afterwards is perhaps the strongest.

However, one day, upon realising that there was some sort of small yard behind the block of flats, an idea came to me. After the necessary permission had been obtained, a small, a very small shed arrived, and was put up in the yard.

A Dark-room as well.

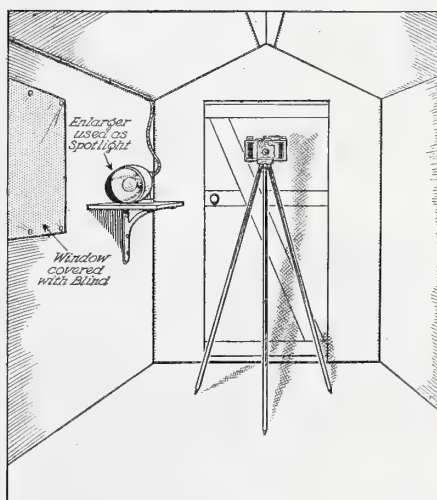
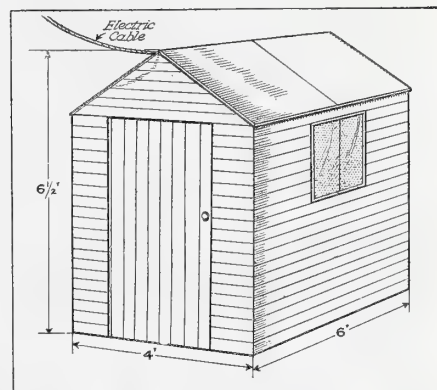
The actual dimensions of the shed are only $6 \times 4 \times 6\frac{1}{2}$ ft., but nevertheless, even in this small erection, it is quite possible to produce head-and-shoulder portraits quite indistinguishable from pictures taken in bigger and better surroundings. I have now found that by covering the window it is possible to change this versatile building into a dark-room that is perfectly safe for bromide paper (my developing is done in a "Correx" tank that is loaded, for want of a better place, under the bedclothes), the enlarger when the projecting lens is removed making a very efficient spotlight.



LOW-KEY PORTRAIT.

Taken by A. H. B. Dunstan in the studio described.

are very efficient. Electricity is brought by means of an all-weather cable from the back window of the flat, and as the studio is so small it is very seldom necessary to use Photo-flood bulbs, owing to the great reflection from the walls. Inside the studio the cable is connected via fuses to five switch plugs, one for heat (it is often very cold in the studio in



ABOVE. The outside of the studio, showing dimensions.

CENTRE. View of interior from the model's end.

BELOW. Interior as seen by the photographer.



THE STUDENT.

winter until the lights have warmed it up), one for the ordinary light, and the remaining three for the studio lights already described.

Of course, as it is so cramped, I do

not ask anybody at all important or bad-tempered to pose in the studio. However, I find that the most obliging models are my close friends, who, now that they have seen one or two results, are not quite so reluctant to sit as they were before, and of course people similarly interested in photography who appreciate the difficulties.

When I first started using this ultra-small room for taking portraits, I used a $2\frac{1}{4} \times 3\frac{1}{4}$ size camera, and although several successful portraits were made with this, the small depth of focus was a great drawback and caused me to change first to $2\frac{1}{4} \times 1\frac{1}{8}$, and finally to 35-mm. size. With the last-named size a coupled range-finder, an f/3.5 lens which allows me to dispense with tripod and use instantaneous speeds, great depth of focus and small size of actual camera make it a very suitable instrument under these conditions.

The advantages of this type of studio over an ordinary room that is converted for one evening only are many. First, lights can be left as they are with no clearing up to be done; (this very fact often preventing their being brought out); secondly, things can be screwed to the walls; thirdly, the easy adaptation to



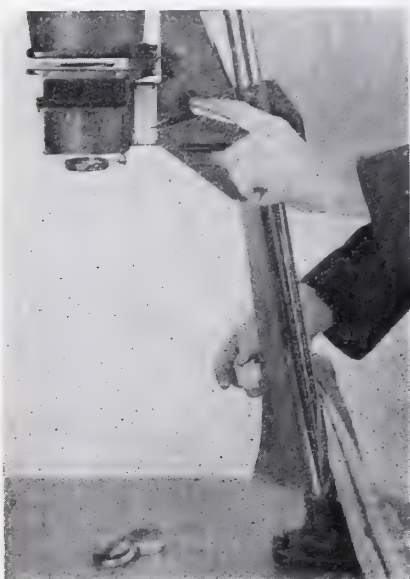
SELF-PORTRAIT.

a dark-room, as well as many other smaller advantages.

The cost of the whole outfit, including shed, electrical fittings, blind for window, etc., was about £4.

Care of the Miniature Enlarger

By
CHARLES GOLIATHY.



Specks of dust or rust from the mechanism may easily cause trouble.

FROM time to time every worker experiences a crop of one or other kind of trouble. The writer has had many of these troubles brought to him with a request for explanation, and one of the most curious things about solving photographic trouble-problems is that so many apparently similar diseases can arise from such entirely different causes. It is that fact which makes the causes of apparently ordinary

worries sometimes extremely elusive.

Dust is one of the things which the miniaturist has continually to guard against, because it is fraught with greater consequence to him than to most other photographers. Whilst the effects of dust are very much alike, one would scarcely look at the cam of an automatic-focussing enlarger when affected with a plague of dust specks. Yet it was such a rusty cam to which at least one such trouble was traced! The fact was that the rustiness caused a jerky movement in adjusting the enlarger, and each jerk dislodged a certain amount of dust which had collected inside the metal body. Some of the dust settled upon the negatives and gave rise to white specks on the enlargements. An occasional spring-cleaning of the apparatus, accompanied by a smear of vaseline on the working parts of the automatic focussing gear, effectively removed the trouble complained of.

Incorrect Lamp.

Another inquirer complained of mysterious patches on his enlargements, especially on big ones from thin negatives. Since the patches were neither sharp-edged nor discoloured it was fairly certain that they were not chemical stains. Moreover, comparison of various prints showed that the marks nearly always came in the middle of the pictures. The casual reader would be quite surprised to know how many cases one finds of a burnt-out lamp having been replaced by one of the kind shown in the illustration, with the maker's imprint on the end. Some enlargers

require an opal bulb; in fact, opal ones are always worth the extra few pence for the even light they give, to say nothing of the decrease in grain reproduction. But in any case it is not a good idea to spoil the detail of the pictures by projecting an out-of-focus image of a trade-mark through them. When it isn't that, the probable cause of similar marks is a few bits of enamel which may have flaked off the inside of the lamp-house and dropped on to the diffusing-glass of the condenser.



The maker's name on the bulb may be enough to cause uneven illumination.

Modern Miniature Cameras

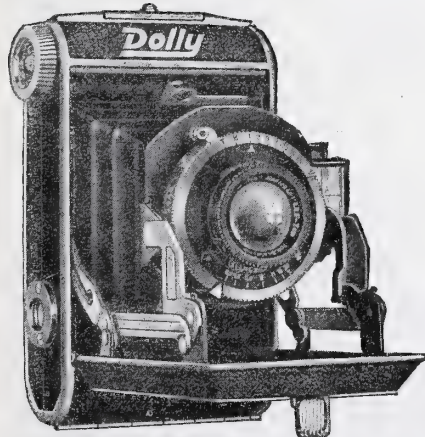
THE V.P. DOLLY MODEL A.

THE particular Dolly camera to which this review refers is a small and compact instrument built to make eight exposures on the standard V.P. spool, each picture measuring 4×6 cm. The overall dimensions of the camera, including such projections as winding-knob and view-finder, are only $4\frac{1}{2} \times 3\frac{1}{8} \times 1\frac{1}{2}$ inches, and the total weight is 14 oz.

The Dolly is a semi-self-erecting camera, in that the baseboard drops when the catch is released, and the camera comes partly open, but a slight pressure on the baseboard is needed to finish the opening process and lock the front securely in position. The direct-vision optical finder flies up automatically as the camera is opened. When locked, the front is completely rigid. In the model reviewed the lens is a Meyer Trioplan of aperture $f3.5$ and focal length 7.5 cm., mounted in a Compur-Normal shutter, speeded to $1/3000$ sec. Focussing in this model is effected by rotating the front cell of the lens, which is scaled to 5 ft., but in more expensive models equipped with Xenar or Tessar lenses a focussing mount, moving the whole lens bodily forward, is fitted.

As Long-focus 3×4 cm. Camera.

A particularly noteworthy feature of the Dolly, which it shares, so far as we know, with no other V.P. camera on the market, is that it can be fitted with a mask for making 16 exposures size 3×4 cm. on each spool, and it is equipped with two red windows in the back for that purpose. This refinement is now quite usual on $3\frac{1}{2} \times 2\frac{1}{4}$ cameras, and has proved extremely



popular with those camera users who have observed that in the majority of exposures made on the full area of the film the real subject only occupies about half the picture space. With its shorter focus lens, the Dolly used as a full V.P.-size camera includes much the same angle as a standard $3\frac{1}{2} \times 2\frac{1}{4}$ camera, so that the reasons leading to the use of the mask in the larger size are just as applicable in the smaller. This feature will particularly appeal to those who have been using a standard 3×4 cm. camera with the usual 5-cm. lens, and have found that they nearly always have to trim away an appreciable portion of an already small negative.

The mask, if required, is put into the camera at the time of loading, and consists of a picture opening complete with runners and rollers replacing entirely the V.P.-size mask, which has to be removed. In this way any chance of upsetting the register or the flatness of the film by adding a mask to an already complete camera-back is avoided. In other respects loading is normal, the spring-loaded film-chambers gripping the spools firmly and allowing them to be inserted or removed readily.

The Dolly camera with the $f3.5$ Trioplan lens described is priced at £5 12s. 6d., but it is available with a Certar $f4.5$ anastigmat, also with front-cell focussing, at £3 17s. 6d. if fitted with delayed-action Prontor shutter, or £5 5s. in Compur-Normal. The models fitted with helicoidal focussing have $f3.5$ Xenar or $f3.5$ Tessar lenses in Compur-Normal shutter, and cost respectively £8 and £11 5s. A companion model of the Dolly, to take plates or film packs in the 4.5×6 cm. size as well as roll film, is also available at a slightly enhanced price. Dolly cameras can be obtained through any dealer, and full details can be obtained from the sole distributors, Messrs. Actina Ltd., 19, Woodstock Street, Bond Street, W.1.

Miniature Camera Gossip

By LANCELOT VINING.

AT one period during the past few days I was afraid that I was going to be a defaulter this week, as a severe "flu" cold reduced my interest in miniature photography to nil.

Although my fears were not quite groundless, I am now able to sit up and take notice, and hope to reach this feature's first birthday on November 10th without missing a week.

As I have not been out and about for a week, my field of operations is very limited, so I had better answer some of the queries which have been held for lack of space.

Where is the promised photograph of the diving sea lion?
Still waiting to be taken. My second visit to the Zoo at night synchronised with a severe rain-storm. I decided to wait another week; on the following Wednesday evening, the last of the season, I was 280 miles from the Zoo, and no flash will carry that distance.

Am I going to continue experimenting with mercury hypersensitising?

Not at the moment, as my experiments produced more fog than extra speed. The wonderful results I used to hear about never seemed to have been part of a



AT THE CASINO DE PARIS: SUNSHADE DANCE.
High contrast of subject subdued by developing in diluted D-76. (Agfa Isopan F film.)

comparative test, which is the only test of any real value. I am still very interested if any real gain can be obtained.

Will I compare the Mendelsohn and Kalart Flash-lamps as soon as possible?

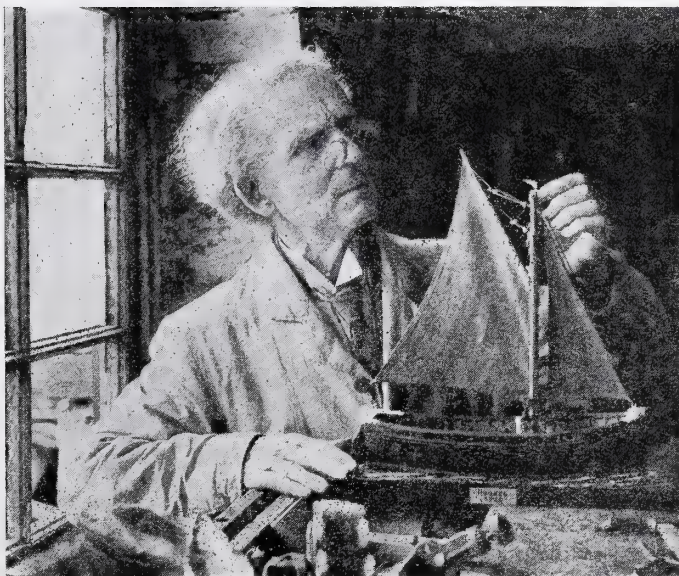
I certainly will, directly I have had some more experience with the Kalart. I think I shall have to ask the Editor to let me do this in a short "special" as it would be too long for these notes.

How do I get soft negatives on Agfa F. using D-76 when the light contrasts are great and artificial?

Give a full exposure and cut down development time. If subject will not stand for this (see sunshine photograph) dilute developer with 50 per cent water.

Tonics.

I heard some months ago that Messrs. Zeiss in Berlin were preparing an exhibition of "Super miniature photographs," and have just heard they want to include my "The Finishing Touch." Another letter was from a man who wants to buy "Cabaret" from the Salon. These news items made me feel better, even though I had to drink a liquid which looked and smelt far worse than stale Champlain 15.



THE FINISHING TOUCH.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

Architecture with a V.P. Camera

By H. W. E. LUFF.

ALTHOUGH for many subjects the inexpensive miniature is at a disadvantage in comparison with a more expensive model fitted with an ultra-rapid lens and a range-finder, this is not the case for architectural subjects. Generally speaking, an elabor-

miseres, and the like, the more elaborate miniature would be of decided assistance on account of the provision of interchangeable lenses. These details are often intended to be seen from some little distance away, and if they are placed above eye-level, too close an approach may involve looking up at them more than the designer intended. To obtain a reasonable-sized image from a distance a long-focus lens is practically a necessity.

Single Lens Results.

But for all ordinary work quite a simple camera does all that is required. Evidence of this is provided by the accompanying illustrations, which were taken in Norwich Cathedral with a V.P.K. purchased seventeen years ago. It has an ordinary single lens, and though the definition at the largest aperture is not up to that of a modern anastigmat, it is at least good enough to make it possible to obtain excellent whole-plate enlargements of architectural subjects, for which it is stopped down to about f/22.

In spite of the lack of rising front, there is very little slope noticeable in the perpendicular lines. What little there is could very easily be corrected, but the prints reproduced here are perfectly straight enlarged reproductions of the original negatives.



THE ALTAR, NORWICH CATHEDRAL.
V.P.K., single lens, smallest aperture. 2 mins. on ordinary film.

ate miniature, which seldom has a rising front, is no better equipped than the simplest models for photographing buildings, and particularly for interiors. Fast lenses are wasted on such subjects, as the depth of focus required necessitates stopping down in any case, and at a small aperture there is no special need for precision workmanship in the camera itself.

All but Special Subjects.

For these reasons the owner of any miniature camera, no matter how modest, can confidently attempt architectural studies of all but the most specialised type. Very tall buildings, involving extreme rise of front as the only alternative to tilting the camera, are best dealt with by a camera of the stand or hand-and-stand variety rather than a miniature of any kind, inexpensive or otherwise. Where a wide-angle lens is needed, the 6×6 cm. camera is probably the best, as instruments of this size are normally fitted with a lens that has a shorter focal length in comparison with the diagonal of the negative than is standard on cameras of any other of the miniature sizes. In practice, however, it is found that the slightly narrower angle of the V.P. or 3×4 cm. camera is wide enough to embrace as much subject as is normally required.

For certain types of architectural detail work, such as might be attempted by a photographer specialising on records of carvings,



THE AMBULATORY, NORWICH CATHEDRAL.
V.P.K., single lens at smallest aperture. 2 mins. on ordinary film.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

PRINTS IN COLOUR.

I would like to make a set of three-colour enlarged negatives from some of my 24×36 mm. colour transparencies with a view to obtaining prints on paper. I have a fairly good idea of how to make the negatives; can you tell me how to make the prints?
S. O. G. (Newcastle-on-Tyne.)

The best advice we can give you is to write to the Autotype Co., Ltd., of 59, New Oxford Street, London, W.C.1, for information and instructions for their three-colour Carbro process. This will give you a good idea of the operations involved.

SHUTTER DISTORTION.

I have read that focal-plane shutters cause distortion. Would you please explain, as this has deterred me from purchasing a miniature so fitted. Press action photographs do not appear to suffer in this way.
E. D. C. (Hastings.)

A focal-plane shutter is a blind in which there is a slit, wide or narrow according to the length of exposure required, and this travels across the film to make the exposure. If you photograph objects which move appreciably during the travel of the blind, the fact that different parts of the film are exposed at different instants can cause distortion. There is none, of course, except on moving objects, and it is never noticeable unless they are moving really fast—and not always then. You are incorrect in saying that press photographs do not show distortion; it is often painfully evident in the elongated wheels of rapidly moving cars.

KEEPING QUALITIES OF D.76.

Being unable to obtain D.76 developer locally, I am making it up myself, but find it troublesome to weigh out all the ingredients before I develop a film. Could I safely make up enough at one time to last me four or five weeks, or would it deteriorate in solution?
E. F. S. (Sidmouth.)

If D.76 developer is made up with water that has been boiled for a short time to expel dissolved air, and is stored in bottles filled to the neck and well corked, you will find that it keeps in excellent condition for a good many months. The same is true of most other fine-grain developers, and is due to the high proportion of sodium sulphite that they contain. But note that the constituents of a developer are spoiled more readily by exposure to air than in any other way; you must therefore take the precautions mentioned to exclude air if the keeping qualities of your solutions are to be satisfactory.

DOUBTS.

I am considering the purchase of a miniature camera taking 16 negatives on a V.P. film, but I am very doubtful of the ability of so small a negative to give good enlargements, even from fine grain film, of so large a size as postcard or half-plate.
A. M. (Sheffield.)

We do not think you should have the slightest difficulty in obtaining excellent enlargements up to sizes much greater than half-plate from any camera taking 16 exposures on a V.P. film. In a recent test of quite an inexpensive camera in that size we obtained some excellent whole-plate enlargements from the tiny negatives.

PERFECT PRINTS.

I enclose two enlargements from V.P. negatives. They were made on a well-known brand of paper and developed in a proprietary developer according to the instructions accompanying it. Apart from the fact that the high-lights are distinctly brown, I am not satisfied with these prints. As I want perfection in every detail, will you please tell me of a paper I could use with satisfaction, together with the appropriate developer? C. A. C. (Manchester.)

There are scores of papers that will give perfect prints, and there is no reason why we should pick out one in preference to all the others. As for the developer for it, you cannot do better than use the formula recommended by the maker of the paper you choose. In some cases these developers are available in packet form. Your main trouble is that your procedure in making the print is seriously at fault. We should doubt very much, for example, whether you thoroughly rinsed the print between developing and fixing, and this alone would be sufficient to account for the stain, while the colour and general appearance of the prints very strongly suggests that they were over-exposed and in consequence under-developed.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDVII.

Dr.
S. D. JOUHAR

From information communicated to our Special Representative.

"GOOD pictures are like good restaurants—you have to go out to find them. Almost every Sunday I start out in my car about four or five in the morning, and when I have reached the selected spot, I tie the car up to a tree, and fare forth on foot, lightly equipped with two Leicas (for portability), accessories and five lenses (for versatility), a cinematograph panoramic tripod (for stability), my private secretary, unpaid, (for compatibility), and I may also carry a $2\frac{1}{4} \times 3\frac{1}{4}$ camera for emergency.

"Thus armed I glide along until I hit upon the wholly satisfactory subject. Here, if the lighting is not right, I sit and wait until it is. If the lighting is right, I make twenty to thirty exposures, and still wait to see if it will get any better.

"I always try to study the composition of a subject, to seize its essential unity, and to concentrate the interest on one point, with perhaps one or two quite subsidiary units repeating in a minor key the theme of the original.

"I believe that the right sort of lines and curves, which are only visible to the esoteric eye, are essential to obtain pictorial and dramatic interest. I believe that the making of good photographs is one of the hardest things in the world, and that only by the exercise of the greatest technical skill and care can they ever be produced. I think that faking is a crime only when it is detectable by the observant.

"I like a variety of subjects—taking portraits in the studio, still-life studies; children, sea, sunsets and windmills in the open. Early morning and late even-

ing are the best times for photography, and then only when the sun shines.

"I always endeavour to select viewpoint and lighting that will so refine and make expressive the outward form that a definite emotional response is created in the beholder of the final picture. This striving for Paterian effect of a beauty wrought out from within that will awaken exquisite passions, always possesses a Gioconda-like elusiveness that is as baffling as it is desirable.

"My pursuit of it has led me to return to a haunt again and again, and sit up working on prints until 'Aurora gilding the morning skies,' in the shape of the milkman dumping a quart of milk on the steps, has reminded me that nights can be shorter than days when riding a hobby horse.

"I use now almost entirely new Agfa F, which I calculate as having a speed of 23° Scheiner. This allows for double exposure time, and six minutes' development in Meritol at 65° Fahr. is given. The time given by the makers renders my negative as harsh as a Victorian grandfather.

"When occasionally using the popular $2\frac{1}{4} \times 3\frac{1}{4}$ size I prefer all-British Nurochrome film. I am gradually abandoning the use of other papers in favour of Gevaluxe. Unfortunately, being wedded to Gevaluxe is nearly as expensive as being wedded to a film star, but the satisfaction is more lasting. My initial prints are all postcard size; these are studied, the best selected, and from perhaps .01 per cent an exhibition print results.

"I would pay tribute to two institutions which have been largely instrumental in any small success I may have had in the way of getting pictures accepted by the London Salon and the Royal. I refer to 'The A.P.', which I read regularly, especially the sections dealing with criticisms of pictorial composition; and to the Hampshire House P.S., where I exhibit regularly in the monthly competitions, as I believe that by this means the standard of work is greatly improved."

(A further example of Dr. Jouhar's work is reproduced on one of the centre Art pages.)



YACHTS AT EASE.

Dr. S. D. Jouhar.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"GOOD NEWS," by John H. Ahern.

APPLYING the criterion advanced last week in our discussion on the page of prints by beginners to the effect that a departure from the normal viewpoint was only warranted when necessitated by the exigencies of the subject and not when adopted simply for the sake of abnormality, this impression, I think, affords a good example of the sort of thing that is permissible.

It is justifiable chiefly on the ground that an equally effective spacing, in the nature of things, could not be obtained from the lower level. The high viewpoint separates and isolates the figures, whereas, from the ordinary point of view, the front row of figures would obscure those in the rear, and no effective grouping—such as here exists—would be possible. There are two groups or sets of figures, the nearer (1) ranging round the figure coming this way, and the more distant (2), centring round the newsboy with the placard. There is a sort of connection between them which makes for unity in the composition, and this is established by the directional impulse suggested by the outside figure on the left of the near group who is walking towards the farther; by a similar impulse started by the outermost figure of the far group who is walking in a line that will bring her into contact eventually with the figures of group (1) who are entering the station; and, on the right, by the line of the canopy over the station entrance.

These factors do much towards making the arrangement effective, and on the arrangement the successful nature of the grouping depends. But, supposing the same subject had been taken at the same time from a viewpoint at the same level as the figures themselves, there would only be a jumbled-up mixture of figures in a hopeless confusion. The three figures on the left of the more distant set might remain as well isolated as at present, provided, of course, that they

were not brought up against something at present excluded which might then conflict with them, but the remainder would be merged into an indistinguishable mass without form or cohesion, and inextricably mixed up with the stall in the rear and the station fittings, while the present useful connection of the canopy would not be availing.

guided individuals becoming aware of the camera and showing it in the usual unfortunate fashion. From the higher standpoint, the chances are more favourable, for, in circumstances such as these, the average person does not notice anything much above his or her level, provided there is little movement and nothing showing against the skyline. Speaking from memory, the

particular viewpoint adopted in this instance is inconspicuous and scarcely noticeable from below, for, from almost any point within the scope of the picture, the photographer would be obscured by fairly high buildings.

But, while he would be able to study his subject more closely than usual, and would be at a considerable advantage on this account, the number of people passing and re-passing at this spot is tremendous, and to secure so successful a grouping would call for a very close attention to the moment for making the exposure, and no fumbling or uncertainty about it when the chance arose.

Otherwise it would go for ever. It would, however, not be wise to rely on one exposure only, no matter how certain it seemed to be that everything was properly caught. It is better far to repeat the effort as soon as another opportunity occurs, or to make a series of exposures and choose the best at leisure afterwards, than to limit the effort to one, for anyone who has done figure or

street scenes of this type will know how often it is that something not previously seen makes an appearance when the negative is developed. Then it is futile to go off at the deep end.

Incidentally, I should have liked to have seen something of a darker tone in the bottom left-hand corner. It does not happen to exist, but, if it did, it would help to balance the weight of tone in the opposite corner above, and though the shadow on the right-hand side is useful, I feel it is not quite enough.

"MENTOR."



So it would seem that the chances are that there would be no subject at all from the ground level, or alternatively, if a subject were possible, it would have to be very differently grouped and the same set of figures could scarcely have been used.

From the lower level, however, the photographer would be working at a very considerable disadvantage inasmuch as, at so short a viewing distance, it would be very difficult indeed to manage to get a group or collection of groups without one or more mis-



GOOD NEWS.

(From the London Salon of Photography.)

BY JOHN H. AHERN.



BEACHY HEAD.

By DR. S. D. JOUHAR.

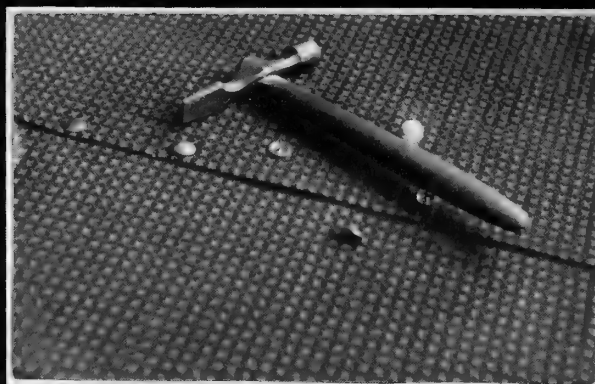
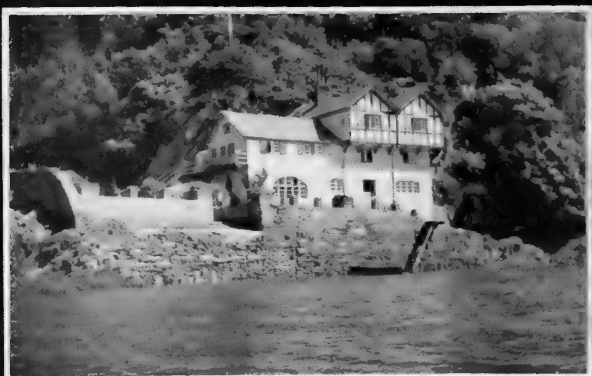
(See article, "How I make my Exhibition Pictures." From the Exhibition of the Royal Photographic Society.)



SOMBRERO.

(From the London Salon of Photography.)

By DEVER TIMMONS.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Ferryside."
By P. E. Stanley.

5.—"Treasure Chest."
By John Harrison.

2.—"Getting Down to Brass Tacks."
By H. L. Waite.

6.—"My Table Lamp."
By Clarence Haigh.

3.—"Old Hamburg."
By D. J. Chittenden.

7.—"Still Life."
By A. G. Chappelow.

4.—"The Bastle."
By Miss Olive M. Hirst.

8.—"Flats."
By B. K. Till.

PICTURES by Novices

*SOME CRITICAL COMMENTS on
the Beginners' prints reproduced on the opposite page.*

UNLESS there is something out of the ordinary about it, it is difficult to treat a subject like No. 1 of the prints reproduced on the opposite page—"Ferry-side," by P. E. Stanley—so that it acquires a pictorial, as distinct from a topographical, appeal.

The Topographical Element.

It gives me the impression that it has been taken from a passing boat either with the intention of providing a souvenir of the occasion or simply as something to do to relieve the monotony of the voyage. It is technically sound, and, no doubt, serves a purpose in illustrating the topographical features of the place, but with such a purpose I have nothing to do.

What I want to see in these prints by beginners is the intention to make a picture—something that has an interest apart from the material of which it is composed—and what I have in mind is not to be obtained by chance pot-shots at casual subjects seen broadside-on on a river bank. If this example were taken solely with the idea of perfecting the technical side, I should be happy to give it every encouragement, for technique plays a part in the make-up of every picture and nothing can be done with the best of conceptions if the technique is inadequate.

But if that were the idea, the print would not have been entered in competition. It would be kept with other data of a similar kind, and if it were allowed to be published it would only be with the idea of establishing a technical point or something of a similar nature.

To be quite frank, however, I do not think that the fact that prints are judged from the pictorial standpoint has entered into calculation, or, alternatively, it scarcely seems to be appreciated that the print is unable to qualify in this direction.

The Pictorial Idea.

Attention has already been drawn to the fact that the topographical element is uppermost and that the uncompromising broadside-on view of the cottage is a drawback, but, under other conditions, it is possible that something might be done with the material.

The first thing is to make sure of the motive. With a building of this type, an effect of sunshine could be made very attractive. Sunshine does exist in the present rendering, it is true, but it can scarcely rank as an effect because its influence is too widespread and there is not a sufficiency of shadow tone to set it off.

Except for bits here and there, the whole of the scene is in full sunshine, and, before it can achieve any value, a greater proportion of shadow tone must be introduced.

With the light falling as it is, the only way of getting the desired proportion is by altering the line of sight. A viewpoint some little distance to the left, the line of sight being directed more to the right, would bring the shadow side of the buildings into greater prominence, and lessen the visible area in light. The shadow sides of the trees would be accentuated, the sunlight patches would be restricted and the darks increased.

Sunlight and Shadow.

Such a rearrangement of tone would make the sunshine tell much more effectively. The shadows would stress the sunlight. It would then rank as an effect, and, being something not inherent in the subject material, would outweigh its topographical interest and endow it with pictorial appeal.

And if, by any chance, some form of imitation could be introduced, it would enhance that appeal enormously and make a better picture still. With a foreground of water, it is possible that when the surface is unruffled, as it would be on a windless day, the subject would be repeated in the reflections. Such a state of affairs would enable the desired end to be achieved, but, necessarily, it would mean watching and studying the subject until the conditions were suitable.

This, however, means the expenditure of time and trouble, to say nothing of the knowledge required to know what the possibilities of the subject are, and although, upon rare occasions, it sometimes does happen that a subject shows itself at its best at first sight, most of them have to be sought and the most favourable aspect estimated and secured at the next opportunity.

It will therefore be appreciated why I say that casual pot-shots are not likely to produce pictures, and, things being what they are, very little that is worth while can be achieved without commensurate effort.

Material and Effect.

So much has had to be said in connection with this piece of work that I am afraid I have not much space to devote to the remainder, but somewhat similar remarks apply to No. 3, "Old Hamburg," by D. J. Chittenden, which betrays little but a topographical interest.

It also needs something in the nature of an effect to make it aesthetically attractive, and, in the cases of Nos. 4 and 5, "The Bastei," by Miss Olive M. Hirst, and "Treasure Chest," by John Harrison, the titles clearly indicate that the idea is simply to provide a record of the subject material. In the latter, however, the play of light and shade does do something to elevate the theme, but, in view of the expressed intention, it must be assumed that this effect has been obtained *malgré lui*.

There is something of an effect of sunshine and the sky is good in No. 8, "Flats," by B. K. Till, but the perspective is ridiculous and quite spoils any artistic feeling the print might otherwise exhibit. Moreover, the absence of a proper base to the building utterly destroys the sense of stability it should convey, and both this and the distorted perspective are due to the camera being tilted.

The Still-Life Season.

With the winter fast approaching, the opportunity for out-of-door work is restricted and the time for still-life efforts is at hand, for, seeing that the material can be treated under artificial light or daylight indoors, it provides the means whereby our hobby can be continued and our hand kept in till we are able to get out again.

Nos. 2, 6 and 7, "Getting Down to Brass Tacks," by H. L. Waite, "My Table Lamp," by C. Haigh, and "Still Life," by A. G. Chappelow, are examples of this class of work, and, of the three, I am inclined to prefer No. 7, although it does suffer from an undue restriction of the subject material. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

A PHOTOGRAPHIC DAY.

THE other day I motored into Kent with a friend who was once a fellow-member of my first photographic society. He had taken to evil ways; giving up photography and playing tennis, badminton and other violent diversions. Now that he is getting Anno Domini in joints and bellows he has returned to his old love, and is buying new cameras and things.

My particular job was to get a dozen photographs of a factory and its surroundings; and as this by no means filled the day I enjoyed myself. It was hazy at first, but I made a few exposures in case the weather got worse. Later on it brightened, and I got several variations of the subject in Fig. 1.

The older part was once a paper-mill, and there are the remains of the water-wheel; so I took care to show various aspects of the mill-pond, and the sluice gate. One version of the latter is Fig. 4, while Fig. 3 shows the



Fig. 2.

far end of the pool, with one of the cottages seen again in Fig. 2. I am afraid that some of my shots rather exceeded my commission, as they included a church well out of bounds,

and some farmyard stuff still more so.

Now my friend expressed surprise that I was not using an electric meter, and when I said that the reason was that I had not got one, he almost fell into the river. But we had a chat about meters, which is much easier than using them. Amongst other things I pointed out the difficulty of a subject like Fig. 4. Parts of it were dreadfully dark, but the distance was bright; while an important and really decisive factor was the rushing water. This, and not the general lighting, decided the exposure, and the only thing to be done for the dark masses was to use the largest stop that would give reasonably good definition. The whole thing was a compromise, not to be decided arbitrarily by a meter reading.

The same thing applied to Fig. 3, where consideration had to be given to the dark cottages against the light. I said that in my opinion a test of the light was very helpful, but that I had never seen a meter that did not want backing up with a little brain-work, and often a lot of it.

He seemed a bit dubious, but at any rate approved of my use of a filter for such subjects as Figs. 1 and 2.



Fig. 1.



Fig. 3.

After making one of the exposures I was talking to him instead of minding my business, and afterwards felt



Fig. 4.

sure that I had not changed the film in my pack. On developing I found that I had done so, but so absently and carelessly that the film was fogged and ruined. The paper tab must be pulled quite straight

through the slit. Any diversion may cause fog which is often wrongly imputed to a faulty light-trap. On the whole I did not set my friend a good photographic example. And he seemed to know it. W. L. F. W.

The Amateur Photographer and Cinematographer

Annual Lantern-Slide Competition, 1937

Readers are reminded that the latest date for receiving entries is Monday, November 1st, 1937

Classes and Subjects.

- CLASS I.—Landscape, with or without figures, sea subjects and river scenery.
CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.
CLASS III.—Architecture, interior and exterior.
CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

- CLASS V.—Natural History subjects.
CLASS VI.—Lantern slides in colour (not hand-coloured).
CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* Lantern-Slide Competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restriction. All slides must measure $3\frac{1}{2} \times 3\frac{1}{2}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the

competitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publisher accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Monday, November 1st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

MAKING BETTER SNAPSHOTS-19

By DAVID CHARLES.

This article is the nineteenth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. Taken into the sun with no lens hood. The patch of light in the foreground is the result of direct sunlight on the lens.

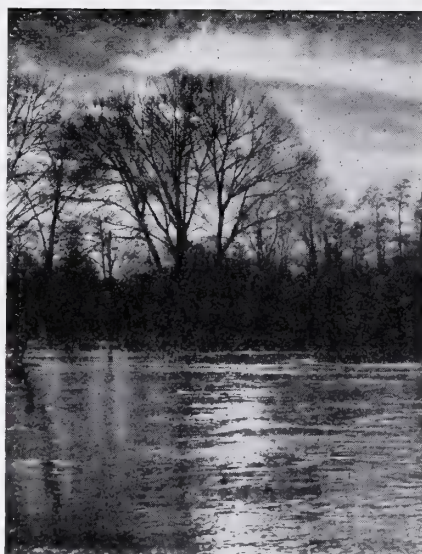


Fig. 2. The sky is not dark enough to suggest night, though it does perhaps suggest evening. The result of over-development.

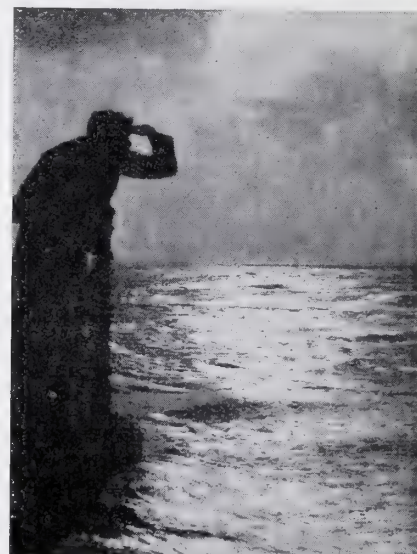


Fig. 3. Soft development allows the print to be well graded, even though darker than normal.

PHOTOGRAPHY is now an all-season hobby. Yet about this time of year many owners of cameras with not-so-rapid lenses are apt to put them aside, simply because the light begins to give fewer opportunities for making fully-exposed instantaneous exposures "in the hand."

Therefore this is just an appropriate time for showing that under-exposure is by no means always an undesirable thing! For some types of subject considerably less exposure than is considered proper results in attractive and unusual pictures. This week I propose to describe one of these kinds, often called "moonlight effects," in spite of the fact that they are invariably made by photographing the shine produced on water by the sun.

The admiration and praise usually awarded to this kind of picture is very much greater than the not very considerable amount of skill required to make it really deserves. Yet there are several points that want watching. The light is rather yellowish in tinge when the sun is low enough in the heavens to give the best effects, and considerable under-exposure (as compared with other subjects under similar conditions of light) is permissible, or even desirable.

These pseudo-moonlight pictures mainly consist of water and sky; practically all else may be "clear glass" or nearly so in the negative. That is to say, in the print it may be black or a very dark shade indeed of grey. Therefore the exposure need only be about a quarter of the exposures in "The A.P." exposure table.

Extreme care should always be taken not to allow direct

sunlight to fall directly upon the lens. Even if the sun's image is not actually included in the part of its view which falls upon the film and forms the picture, it can still do a great deal of harm. Fig. 1 has been made just to show what does happen when the sun "catches" the lens. First of all there is a large light patch of peculiar shape on the grass in the foreground, and next a less obvious glare all over it. The

shape, the size, and the position of this patch depends upon the particular lens, but very few lenses do not produce it. Therefore a lens-hood is practically essential, to shade off the actual sun while including some of the sky immediately below it. Sometimes it happens that the sun gives the desired shine on the water while being itself screened by a tree, but such good fortune cannot be depended upon. Results are usually best when the sun is just obscured by the edge of a cloud.

The next most important point to watch is that the negative be not over-developed. It is important to remember that most of the high-light detail ought to print through without losing the fainter near-blacks. Otherwise the result quite loses all sense of perspective or distance. It is also very desirable for obtaining the true "night" effect to print the sky portion a little stronger than the rest. This is because in any case the sky of any daylight exposure prints light; but the sky at night is dark! Over-development of a negative makes the sky so dense that the extra printing-up to look like night produces an obviously false result.

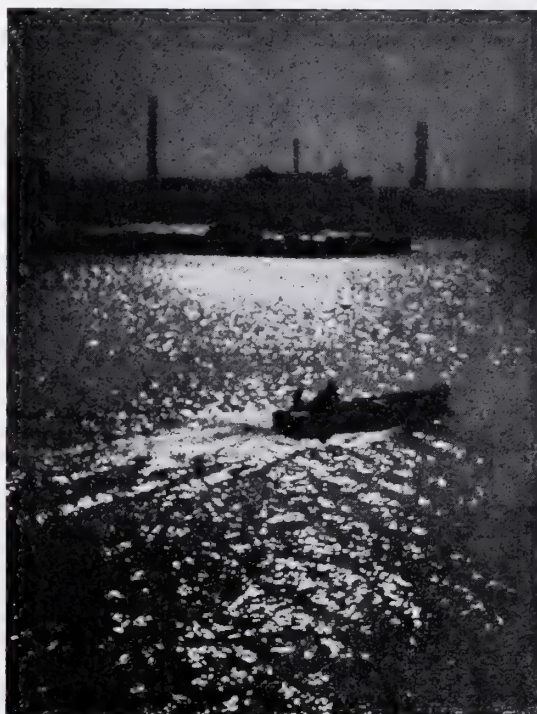


Fig. 4. If a boat can be caught passing through the path of the "moon" on the water, some striking effects are obtainable.

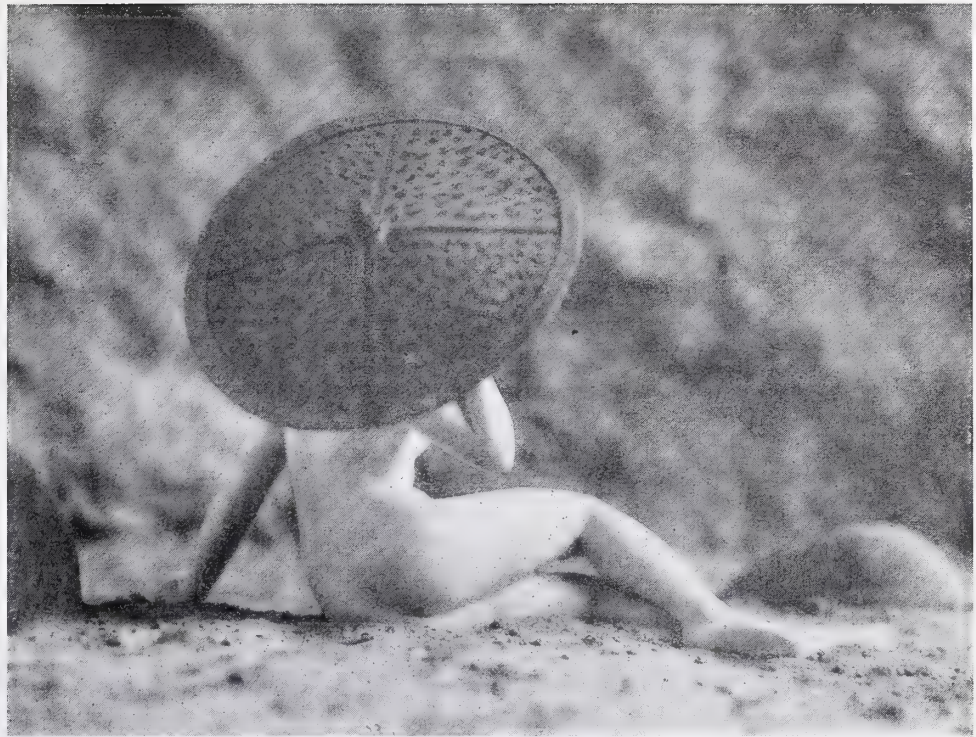
A Nude Study

By JOHN P. MUNN.

IT was a special meeting of the club. A temporary member of six months' standing wished to offer thanks to the members for services rendered prior to departing from the town. He engaged a large room in a hotel, where tea was to be provided. Probably the latter was not unconnected with the full attendance of members. In any case, they came up to the scratch on this occasion and brought along prints as requested, for criticism by the president and the local high school art master.

Included amongst these was the nude study, "The Sun Bather," and prior to the commencement of the meeting it was greatly admired, and many comments made. There was a general curiosity regarding the model, which was, however, left unquenched meantime.

In due course this print was criticised. "Too little of this type of work was done," said the art master. "The human body was a beautiful



The Sun Bather.

object and deserved to be depicted oftener. Look at the beautiful lines. It was a mistake of course to include a parasol at all. The entire figure should have been shown. Nevertheless, it was a work of art. See how the texture of the skin was rendered? A truly delightful picture," etc., etc.

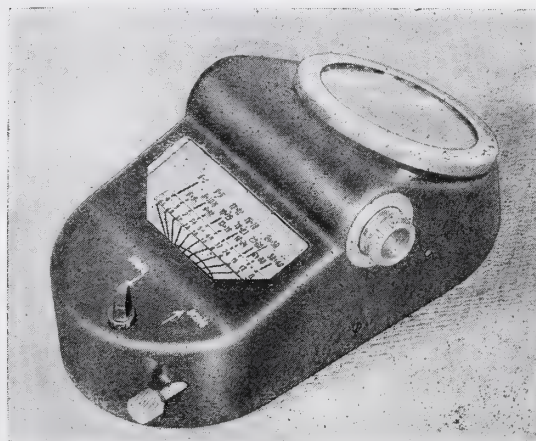
The president's remarks followed on similar lines and all the members

agreed when the picture was passed round. More clamour then arose concerning the model, and at the request of the president, who was aware of her identity, the photographer produced his model, of whom a portrait appears on page 437. Great was the consternation amongst the mighty. Then followed the applause while the photographer literally preened himself on his cleverness.

A Photo-Electric Meter for Enlarging

THE "Majus" Enlarging Meter is a highly sensitive photo-electric instrument intended for determining the exposure required in making enlargements. It consists of a large photo cell, a two-range indicating meter, and a movable scale. For easy reading in the dark the scale is illuminated by a small electric bulb worked from a battery contained within the meter.

The movable scale has to be set to suit the speed of the bromide paper being used. This is done by setting up the enlarger and making a series of test-strips to determine the correct exposure. The meter is then held close up against the lens of the enlarger and a figure for the speed of the paper is read off from the scale.



The "Majus" Enlarging Meter.

So long as this same paper is used, the "Majus" enables its user to dispense with test-strips, whatever may be the size of the enlargement the density of the negative, or the aperture to which the lens of the enlarger is adjusted. It is only necessary to set the speed-number of the paper against the size to which the image of the negative is projected and to hold the meter close up to the lens of the enlarger. The pointer of the "Majus" then moves over the scale and indicates directly, in minutes or seconds, the exposure required.

The meter, which is priced at £14 10s., can be obtained through any dealer, or direct from Messrs. J. H. Dallmeyer Ltd., at 31, Mortimer Street, W.1.



A STAFFORDSHIRE TOBY JUG.

MANY an enthusiastic lover of antiques is not sufficiently well off to accumulate the collection that he would so dearly love to own, for antiques of all kinds are expensive. And even if the financial obstacle were removed by the wand of some fairy god-mother, there would still remain another—the obstinate fact that many prized pieces are in the hands of other collectors who have no wish to sell.

It is therefore a good plan to augment the collection, large or small, of real antiques with a second collection consisting of photographs of pieces which, for either the financial reason or another, cannot be acquired in reality. By so doing it is possible to become a kind of part-owner of all the finest examples that your friends possess, and even, by suitable fees in cash or prints, of many objects offered for sale by dealers.

A friend of mine has fifty half-plate photographs of old Chelsea ware, but being a poor man he only possesses one very ordinary specimen of his own. Yet a collection of photographs such as this not only forms a basis of comparison on which to judge other articles of the same kind, but in addition it gives an opportunity for studying many small points and so helps immensely to supplement the collector's fund of knowledge.

The actual photography of old pieces is by no means easy, and if they do happen to be in someone else's house, then the anxious owner is often inclined to be rather difficult. I suppose it is natural that he should wear an anxious expression until the particular piece is safely back in its proper position in the cabinet, but all this is anything but helpful to the inexperienced photographer, and may give him an attack of nerves. Quite

Collecting Antiques

By
HADYN
WOOD.

Collecting antiques tends to be an expensive hobby. In this article it is suggested that the enthusiastic lover of the old and quaint or of the old and beautiful should, more economically, collect photographs where he cannot afford to acquire the originals.

apart from the tense mental condition of the camera-man when he is working away from home, he often has to contend with poor lighting conditions and cramped surroundings. Indeed, there is no lack of variety in the difficulties he has to overcome, but to my mind these help to make the work fascinating and full of interest.

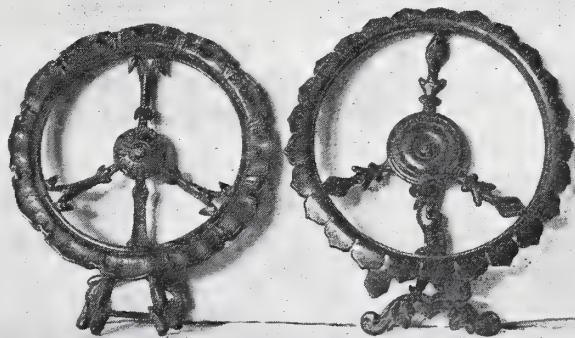
To do full justice to the photography of antiques it is essential to have a good camera; that is, one equipped with all the necessary movements, double extension and a focussing screen. A well-hooded screen is greatly desirable, and to increase its efficiency it is a good plan



AN ANTIQUE CLARET FLAGON.

to rub a little vaseline into the glass, which helps to make the image clear and facilitates fine and accurate focussing. In this branch of photography the aim of the worker is to obtain sparkling prints full of rich detail, and truthful records of shape, decoration and tones of colour in monochrome.

I find that backed S.G. pan. plates are the most useful, especially for pottery, glass and coloured articles, and in conjunction with Beta (deep orange three times filter) and Gamma (light green six times filter) these give excellent results. For very dull but evenly illuminated interiors I have found process plates very useful, and though a long exposure is necessary, this is not always a serious disadvantage. Panchromatic process plates show off the rich figuring of certain woods, and in those cases where it is required to stress the differences



TWO OLD BRASS TRIVETS.

in colour or grain they can be of great value. When using these very slow plates it is of the utmost importance that the tripod should be firm and not easily shaken by ordinary vibrations. I have wasted many a good plate by using a metal tripod with shaky legs.

The question of lighting offers the

most serious difficulties. Generally, flashlight is ruled out owing to the risk of fire, and electric light is very often not available, so that the photographer has to manage as best he can, unless, of course, he can afford to use Sashalite bulbs. A great deal can be done by the use of white sheets to act as reflectors, and the manipulation of curtains or window blinds.

It is well to remember that dull but even lighting will give better results than uneven lighting, and many inexperienced workers are tempted to take photographs of pieces of furniture half in the bright light

from a window, and half in deep shadow. The excessive contrast this produces can always be relied upon to spoil the rendering of surface texture. An exposure meter is a necessity, and although I have tried several different kinds, I like the old Watkins Bee Meter best of all for this specialised work.

Half a dozen Hints on Fixing

IN its way, fixing is quite as important as exposure or development, but usually the beginner is not nearly careful enough in this matter. When the film or print leaves the developing dish, it bears on its surface both the image that we want to retain and the unaffected haloid salts of silver that we do not want, and therefore must remove. The business of the fixing bath is therefore a dissolving action. That is to say, the parts of the emulsion unaffected by the developer are first dissolved by the hypo solution, and then, in the washing process, this dissolved silver is washed out of the film just in the way that after washing a garment in soap and water we require to remove the mixture of dirt and soap by rinsing in plain water.

1.—Now no amount of rinsing in plain water will get oil out of a greasy rag, and so no amount of washing will get rid of the undeveloped silver haloid unless it has first been put into a soluble form. Hence the need of a fixing bath that is capable of doing its duty, if time enough is allowed for it to act. Note, then, these two things, viz., the fixing bath must be in a proper working order, and time enough allowed for it to do its work. These are the two foundation facts of this operation.

2.—The beginner very naturally makes the mistake of thinking that the stronger the bath in hypo the better; but this is not the case at all. It has been shown that a very strong bath does not act as effectively as one of lower strength. The practical limits advised for all but special purposes are from 3 to 6 oz. of hypo to each pint of water, the former strength being mostly used for papers and the latter for films and plates.

3.—A plain hypo bath soon gets alkaline on account of the developer carried over with each film or print put into it. This means that the developer still in the emulsion or paper will continue to work until the undeveloped salts are dissolved out, and that in any case it will take up oxygen from the air. Oxidised developer is highly coloured, so that if this process is allowed to go on, prints, and possibly films too, will almost infallibly be stained. The action of the developer is therefore checked, and its oxidation prevented, by making the bath acid. This is done by adding potassium metabisulphite, or some more or less equivalent mixture, to the plain solution of hypo.

4.—To make up a standard fixing bath suitable for plates, films, and prints on any but daylight printing paper, put 4 oz.

($\frac{1}{2}$ lb.) of hypo into a pint jug and fill it up with warm water. The crystals will soon dissolve, cooling the water down in the process. When they are nearly gone, add about $\frac{1}{2}$ oz. of potassium metabisulphite.

None of these quantities need be exactly measured; a guessed quarter of a pound packet of hypo, water to fill a jug reputed to hold a pint, together with a generous couple of teaspoonfuls of metabisulphite, will make as good a fixing bath as the exact amounts stated.

5.—Acid fixing baths do not indicate their age by discolouring with use, as the old-fashioned plain hypo did. If fixing films, throw the hypo away as soon as it takes noticeably longer to clear the film than it did when new, and don't overlook the fact that a film is probably not properly fixed until it has been in the hypo for a total time at least double that which it takes to clear. Prints clear almost instantaneously, as can be seen by the blackening of the shadows, but they require a little extra time, too.

6.—In fixing negatives a hypo bath is not likely to be seriously over-worked, because negatives, except perhaps just after the holidays, are seldom developed in large batches. Prints, especially at this time of year when holiday negatives are being printed, are more often made in quantity. If the hypo bath is well loaded up with silver from having done a good deal of work, it may be incapable of removing from a print the last trace of unused silver salt. That print will inevitably fade or stain, sooner or later.

It is therefore a good plan to use two hypo baths when printing, giving each print a minute or two in the first to remove the bulk of the silver, and then transferring it to the second to be freed of the last traces. Used thus, in two half-pints, a jugful of hypo will fix, and fix properly, five or six times as many prints as if it were used all in one dish.

When the first bath begins to get old, promote the second to that position and take some fresh hypo for the new second bath. And remember that the first bath gets all the developer carried over; make sure it contains plenty of metabisulphite to prevent that developer from staining the prints. Too much can do no harm; too little may result in a batch of prints only found to be stained and useless when seen next morning by daylight.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Secondary Motion By D. CHARLES OTTLEY.

MOST ciné camera users have little time to spare during the first months of their hobby to consider the significance of *motion* and its relationship to every foot of film exposed. A time comes, however, when a deeper understanding of cinematic technique is desired and for these this article is written.

There are two distinct and separate kinds of motion which characterise any scene projected upon the screen, as apart from what is known as *animation* in the pure cinematic sense. The first of these is primary motion and constitutes the action of players as controlled by the director or individual responsible for the production. The second, which is known as secondary motion, incorporates all movement not controlled by the players or director.

The Living "Still."

Compare a slide projected by a lantern with a length of film of the same scene shot from the same viewpoint. The difference is only one of motion (primary, or secondary, or both), but how pronounced that difference is. Primary motion, comprehensive though it may be, is a simple thing when viewed alongside the uncontrolled, infinitely more subtle movements of sea or sky or expanse of grass-covered meadow. Nature's movements are bewildering in their uncertainty, but if we cut them out, or *could* cut them out (as indeed we do when projecting so-called "stills") what a stark, unnaturalness attaches to the scene. One might differentiate between an ordinary snapshot and a photograph of high artistic merit by saying that one is merely a shot of motion without motion and the other a picture of motion carefully composed to suggest motion with every artifice of light and shade and careful balance called into operation to do so. Indeed, the basis of all photographic development, prior to the ciné camera, was one of compensation.

Incidental Movement.

Studio sets stand or fall by the preservation or otherwise of secondary motion. The sway of a curtain, the smoke from a cigarette, the shadow from a leaf-laden tree seen through an open window, the flutter of my lady's flimsy dress—all such are examples of secondary motion.

The ciné amateur, like his professional brother, can control the movements of his players. A lady can walk along a bank beside a still, calm stream and while walking can do his bidding. The reflection of the lady, as mirrored in the water, is not his to command. The

slightest breeze may shatter the image into a thousand quivering ripples, each ripple forming a little cameo of motion on its own. This is Nature's intervention, secondary motion, but as essential as the controlled primary motion of the player.

Where Observation Helps.

If the camera-man, whether amateur or professional, is *conscious* of this secondary influence he can make good use of such consciousness, while he who aims at studio reconstruction of outdoor sets *must* of necessity know as much as possible about it. He cannot watch the ways of Nature too closely, nor should he lose any opportunity of associating the movement of *things* with the movements of *persons*.

The subject is infinite and offers a pleasant relaxation from actual film-making. A favourite lesson and one that is full of fruitful material is a garden. Take, for example, the Dutch garden at Kensington Palace. One can spend a whole afternoon peering through the loop-holed hedge watching the drama of Nature as enacted by her players. The colour content of bed upon bed of flowers, the red massed alongside the

blue against a semi-background of green and a final background of azure sky. Notice particularly the butterflies, probably the most difficult artist known to cinematographers. Compared with these the queen bee is easy to handle. Round the fountain tanks battles wage between feathered creatures big and little. At least a dozen skirmishes in half an hour, each one a subject worthy of the screen if only you are quick enough.

Restless Wild Life.

And against the fighting birds the bathing sparrows. Ablutions diligently carried out despite many interruptions by the pigeons. Breezes blow and the blue and red beds sway in rhythmic majesty this way and that. The azure sky gradually changes to yellow. Over the hedges swarms of birds swoop to their night quarters—the air becomes vibrant with an agitated crescendo of song. Mauve, red; low-lying clouds and a setting sun. Animation, harmony, melody. Nature's living picture of herself, her ways and her children. Secondary motion . . . true cinema; a subject for anyone possessed of eyes, ears and an understanding. . . with or without a ciné camera.



Almost any trade, occupation, or craft can form the subject of a documentary film of great interest. Thatching is nowadays rather a rare art, and would in consequence make a film that might quite soon be of real historical value. Other suggestions of similar type can be gleaned from the article on page 413 of this issue.

Editing Amateur Films

THE importance of editing can best be appreciated by comparing the films of Pudovkin and Eisenstein with the average American production, or the documentaries of Grierson and Rotha with the so-called "shorts" of Yankee origin.

Consummate editing and the remarkable use of a three-word sub-title made "Storm Over Asia" one of the world's greatest films, while a superbly written and spoken commentary, plus admirable cutting, places "Song of Ceylon" at the top of the documentary achievements of the screen.

Keep Embellishments Few.

The amateur should be wary in the use of the "mix," the "fade" and the "pan." Likewise the matter of sub-titles needs careful attention; and more attention still must be given to the musical accompaniment.

It is difficult to lay down hard and fast rules regarding these so-called "artistic embellishments," the chief thing to avoid being their indiscriminate use just to show how clever we are. Similarly, staining, toning, or the incorporation of colour sequences should

be given careful consideration, the vital question being, do they promote the particular argument we desire to present via cinema?

How Editing is Done.

Let us consider an elementary subject like marching troops. Nothing very thrilling attaches nowadays to a battalion of soldiers passing the camera in column of fours. Such a shot was taken by the author at Hampton Court when the Indian contingent arrived for the Coronation. Having expended 30 ft. of 9.5-mm. on the procession, another 15 ft. saw the rear of the column pass down the drive towards the camp. During the filming the obvious accompaniment seemed to be "Marche Indienne," and at the editing bench the passing files were three times intercut with twenty-frame shots of female statuary. The psychological inference is that man attracts woman. Conversely, were females parading any inter-cut shots would be of males. To use the fade or mix here would be aesthetically wrong. Only a momentary suggestion of sex curiosity is desired. To ponder the relationship would be to slow down

tempo and lose the rhythmic significance of marching troops. The closing-in of a large crowd upon the retreating files suggest a postponement of the fade-out until a slow upward traverse of the camera brings into view a single Union Jack swaying gaily in the breeze. With this as centre of interest, and a cloud-swept sky as background, a slow closing of the iris seems a natural finale to the incident.

Another Example.

Another "interlude" in the same film was based on Saint Saens' "Dying Swan" music. Swans are good subjects for filming only when coaxed to do your bidding. The swan under discussion was persuaded to leave the water and rest upon the steps of an ancient pedestal. Here she carried out a series of neck and wing exercises and ultimately returned to the water... and her mate. To intercut here would be bad technique. The tempo, alike of music and picture, is definitely *andante*. The final gliding away of the swan upon gold-crested ripples (lens well hooded) provides a picture that only the fade-out can bring to a logical termination. D.C.O.

The Week's Meetings

Wednesday, October 13th.

Birmingham P.S. Films. A. G. Greaves.
Brighton and Hove C.C. "Charcoal Black and Etchadine."
Croydon C.C. "The Treatment of Negatives." H. Alfred Hayes.
Edinburgh P.S. Meeting of Portfolio Contributors and others interested.
Hinckley and D.P.S. Demonstration on Lantern-Slide Making. H. W. Brookes.
Leominster P.S. Beginners' Night.
Luton and D.C.C. Annual General Meeting at 8 p.m.
Mountain Ash C.C. One-Man Show. E. H. Griffiths.
Northallerton and D.P. and C.S. "Birds and Flowers of the Pickering District."
North-West London C.C. Meeting at 110, Haverstock Hill, Hampstead, N.W.3.
Pontracraft P.S. "Gaslight Printing." J. H. Lenton.
South Essex C.C. Portrait Evening.
S. Suburban and Catford P.S. "A Motor Rush through Spain." L.L.
Stafford P.S. Whist Drive at Co-op. Café.
Streatham P.S. "Exposure." C. E. Homer.
Windsorham C.C. Woking Members' General Meeting.
Worcestershire P.S. Round About Worcestershire in Colour. A. J. Woollley.

Thursday, October 14th.

Amateur Cinematographers' Association. Competition—"Harmony" Films.
Armsley and Wortley P.S. "Picture-Making and Worth-while Photography."
Blyth D.C.C. "Enlarging." R. Chalmers.
Bolton C.C. "Developing the Negative." W. Whitworth.
Bury P.S. "Corsica, the Isle of Fragrance." John Armitage.
Camberwell C.C. Club Visits Woolwich Exhibition.
Hall Green P.S. "Photographic Adventures in Philosophy." F. W. Lawton.
Hampshire House P.S. "From Cave-Dwellings to Stately Homes." Edward Yates.
Hull P.S. Y.P.U. Pictorial Prints (1937).
Keighley and D.P.A. Members' Night. "Working up the Exhibition Print."
Liverpool A.P.A. "In the High Alps." C. F. Kirkus.
Loughborough P.S. M.C.P. Federation Prints and Slides.
North Middlesex P.S. "Lights and Blondes." S. Schofield.
Oldham P.S. "Enlarging." W. R. Ashley.
Richmond C.C. "A Natural History Ramble by the Sea Shore." F. Martin Duncan.
Sunderland P.A. "Enlarging Demonstration." Dr. T. D. Miller.
Wimbledon C.C. "Rambles in East Anglia." Herbert Pickwell.

Friday, October 15th.

Dartmouth L. and D.S.P.S. Photographic Alliance Prints, 1937.
Folkestone C.C. "Fine-Grain Development."
Harrigate P.S. "Making Chloro-Bromides for Exhibition." C. Cox.
Photomicrographic Soc. "Demons of the Dust." H. Main.

Saturday, October 16th.

Northamptonshire N.H.S. and F.C. Autumn Ramble through Moulton Park.

Monday, October 18th.

Blackpool and Fylde P.S. Night Ramble to South Shore. E. Gibson.
Erdington and D.P.S. Practical Portraiture.
Hampshire House P.S. "Box Hill to Abinger and Shere." Miss V. Thorpe-Smith.
Hornchurch Evening Inst. P.S. Monthly Competition.
Kidderminster and D.P.S. "Morocco and Spain." Louis Barrow.
Kingston C.C. Competition and Lecture Evening.
Lancaster P.S. Photographic Alliance 1936 Competition Prints.
Leeds C.C. "Scotland and the Isle of Skye." R. W. Walker, Batley.
Liverpool A.P.A. "First Principles in Photography." H. R. Buckmaster.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Monday, October 18th (contd.).

Plymouth Institution Phot. Sec. "Question and Answer." S. Bridgen.
Shirley S. and L.C. Phot. Sec. "Developing and Printing." M. White.
Southport P.S. Exhibition. L. and C.P. Union Print Portfolio.
Stourbridge Inst. P.S. "Lantern-Slide Making." F. Green.
Walsall P.S. "Lantern-Slide Making." B. Moore.

Tuesday, October 19th.

Beckenham P.S. Demonstration of Developing. A. V. Brown and D. E. Kimmins.
Birmingham P.S. "In Search of Britain." R. Dixon.
Blackpool and Fylde P.S. "Isle of Man Prize Slides." 1936.
Cambridge P.C. "Melbourne and Neighbouring Villages." P. R. Salmon.
Cardiff Nat. Soc. P.S. "Wells, Waves and Waterways." Dr. F. J. North.
Halifax P.S. Competitions Commentaries. A. Wheelton.
Harpden and D.P. and C.S. "Ciné Titling." A. T. Chard.
Harrow C.C. "Lantern-Slide Demonstration." R. H. Rowson.
Leeds P.S. "Road to the Isles." M. Botterill.
Leicester and Leicestershire P.S. "Pictorial Photography—what to look for."
Leith C.C. Negative Making II—"Development." S. Campbell.
Manchester A.P.S. "Pictorial Work with Enlarging Apparatus." G. Grainger.
Nelson C.C. Open Print Competition.
Newcastle and Tyneside P.S. "Some Points about Portraiture." H. Galloway.
Newport (Mon.) C.C. The Nippon Portfolio.
Nottingham and Notts P.S. Competition Prints and Slides of 1937.
Portsmouth C.C. Demonstration with Pencil and Brush. Miss H. Ede.
Preston Scientific S. "Still Life by Artificial Light." H. Kitchen.
Rugby P.S. "Working Up and Finishing Prints." H. J. Jefferson.
Sheffield P.S. "5,000 Miles with a Movie Camera." F. A. Jordan.
Small Heath P.S. "Guesswork v. Measurement or System in Photography."
South Shields P.S. Ciné Film Processing. J. C. Smith.
Stafford P.S. "Venice." Capt. H. Wallis.
St. Bride P.S. "Enlarging." J. Lemon.
Swansea C.C. Agfa Colour Slides, with lecture on Colour Photography.
Swindon and N. Wilts F. and C.C. "Gaslight Printing."
Warrington P.S. "Enlarging." W. R. Jackson.
Willesden P.S. "Enlarging Demonstration." A. E. Avent.
Winchester P.S. "An Ascent of Mont Blanc." H. E. G. Tyndale.
Worthing C.C. "Flashlight Photography." P. S. Benham.

Wednesday, October 20th.

Birmingham P.S. Visit from Stoke-on-Trent Amateur Ciné Society.
Brighton and Hove C.C. "Sea Land Seen Again." G. H. Dannatt.
Croydon C.C. Lantern Lecture "Nilgiri Glory." A. Coleman.
Edinburgh P.S. "Elementary Dark-room Technique." H. D. Wyllie.
Hinckley & D.P.S. "Ways and Means of Bird Photography." H. G. Wagstaff.
Leominster P.S. "Northern Italy." P. G. Hopcroft.
Mountain Ash C.C. Demonstration. "Platinotype Printing." Mr. James.
Northallerton and D.P. and C.S. "The Enlarger Problem." R. P. Haw.
Shropshire C.C. "Choosing a Camera." J. H. Gornall.
Solihull P.S. "Pictorial Composition." J. A. Foister.
South Essex C.C. "Science and Photography."
S. Suburban and Catford P.S. "Retouching." W. Bell.
Streatham P.S. "Holidays in Germany and Austria." P. B. Dannatt.
Worcestershire C.C. "A.P." Prize Slides (1936).
York P.S. Y.P.U. Pictorial Trophy Prints.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

THE 35-mm. POSTAL PORTFOLIO.

SIR,—There are at present in existence three organisations of postal clubs which have a particular appeal to miniature workers, the Photographic Miniature Postal Portfolios (P.M.P.P.), founded for production of miniature prints, the Photographic Postal Portfolios (P.P.P.), catering for workers interested in prints up to 15×12 in. in size, and the Leica Postal Portfolios (L.P.P.), open to users of Leica cameras only.

There is, however, no photographic postal club catering exclusively for the numerous other 35-mm. cameras now on the market, all of whose owners are faced with problems similar to those of the Leica users; and it is to further the work and aims of this keen body of workers that the present club has been formed. The new organisation will be known as the 35-mm. Postal Portfolios (35 P.P.), and will seek affiliation to the Association of Postal Portfolios as have the aforementioned organisations. The 35 P.P. will follow the lines of the L.P.P.; portfolios will be circulated monthly, and for the present it is not intended that prints should exceed twelve square inches in size. There will be the usual lecturettes, articles and notebook discussions.

Users of all types of cameras taking 35-mm. films are eligible to join, and the secretary will be pleased to hear from all workers who do their own processing, who are interested in the new club.—Yours, etc.,

A. T. GRUBB
(Hon. Secretary).

41, Grasmere Avenue, Acton, W.3.

PERFORMANCE OF CHEAP CAMERAS.

SIR,—The correspondence on this subject indicates that it is of considerable general interest. To reply briefly to one or two points raised. Mr. Long says that the hundredth of an inch tolerance is allowable both in front of and behind the true focus. This is quite true, but my main concern was to show the smallness of the allowable margin of error. Mr. Telfer finds no trouble in practice with his Baby Ikonta. Probably it is to be expected that the smaller the picture size the less the possible cockling of backing paper and the flatter the film.

Since writing my letter I notice that the idea of using roll film without backing paper has already been adopted by the Compass Camera Co., who evidently find the presence of backing-paper inimical to fine definition, despite the tiny size of the picture.

I have recently examined some of the highest-grade twin-lens reflex cameras, now so popular. The precision of the mechanism for moving the lens front with true parallelism is admirable, as is everything else about the job, until one looks at the flimsy bent sheet-metal strips over which the film passes, and which have only to get "out" by the thickness of a postage stamp to lose the advantages of a large-aperture lens. From a careful test made for me by a brother engineer it is evident that the twin-lens reflex will not permit of sharp five-times enlargements at full aperture of f/3.5!

But the most significant letters on this subject, sir, are those which you have not received from the camera-makers, who would have blown out my simple arithmetic and equally simple deductions if they could. Do they think it policy to ignore the matter? No, I prefer to think that their designers are already busy building the same quality into the film end as they have already done into the lens end, seeing to it that the relations between the range-finder and the distance scale are those of true marriage and not an occasional flirtation, producing for the first time a camera larger than ciné size which will really give needle-sharp definition at full aperture.—Yours, etc.,

R. E. DICKINSON.

FILM PACKS IN A GOERZ TENAX.

SIR,—Under the heading "Miniature Matters," in a recent number of *The Amateur Photographer*, I see that a reader who signs himself G. H. B. (Essex) is in trouble with a Goerz V.P. Tenax, using a pack adapter, and cannot get sharp pictures.

Is he, by any chance, using it without the supplementary lens which screws into the front cell and is absolutely essential to correct the focus when using a pack adapter? It sounds very much like it to me.—Yours, etc.,

(REV.) JOHN CONOLLY.

A LETTER FROM CANADA.

SIR,—As a new member in your circle of readers, having started just a little over a year ago, I thought I would like to tell you of the real pleasure with which I look forward each week to my copy of "The A.P." I enjoy every page, even the adverts.—it is so different from anything we get here in Canada, or the U.S.A. It really lives up to its name.

I am the owner of a Rolleicord camera, and certainly enjoy any articles you print on "the twin-lens reflex." I would be glad to hear from any readers who use these cameras—Rolleicord—who have any new ideas in their use.

Thanking you for the help you have been in the past, and wishing you every success for the future.—Yours, etc.,

E. A. COLLIS.
(Ontario.)

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, October 30. Rules in the issue of September 29.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

XVIe Salon International de Photographie de Belgique.—Open, May–October. (M. Julien Lejeune, 70, Av. Van Becelaere, Boitsfort, Brussels.)

XXXIIe Salon International d'Art Photographique de Paris.—Open, October 2–17. (Le Secrétaire, Société Française de Photographie et de Cinématographie, 51, Rue de Clichy, Paris (9e).)

I International Exhibition of the Photo-Press and Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Jugoslavia.)

Woolwich P.S.—Twenty-first Exhibition. October 11–16, Old Town Hall, William Street, Woolwich. Open daily, 1.30 to 9.30 p.m. Admission free. (R. E. Perry, 51, Kinveachy Gardens, Charlton, S.E.7.)

The Victorian International Salon.—Open, October 18–30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Open, October. (Modern Magyar Fényképezők, VIII, Rákóczi-ut, 19, Budapest, Hungary.)

Windsorham Camera Club.—Open, October 21–23. (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

Folkestone C.C. Exhibition of Photography.—Entries, October 16; open, October 23–December 4. (A. J. Stewart, 25, Guildhall Street, Folkestone.)

Fourth Canadian International Salon of Photo-

graphic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Rotherham Photographic Society, Forty-eighth Annual International Exhibition.—Open, October 12–16 inclusive. (E. G. Alderman, Ruardean, Newton Street, Rotherham, Yorks.)

Sixth Irish Salon of Photography.—Open, October 30–November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

Cyclists' Touring Club (Metropolitan D.A.) Second Annual Photographic Competition.—Open, October 28–30. (G. H. Craddock, 9, Lady Margaret Road, Kentish Town, N.W.5.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

G.E.C. (Coventry) P.S. 4th Annual Exhibition.—Entries, October 14; open, November 8–13. (C. W. Crowe, G.E.C. (Coventry) Photographic Society, General Electric Co. Ltd., Coventry.)

Bournemouth C.C. Open Exhibition of Pictorial Photography.—Entries, October 18; open, October 25–30. (John Reid, Westminster Hall, Beacon Road, Bournemouth.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15–30. (J. Clement Grimes, 105, Westminster Street Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

XIe International Fotosalon "Iris".—Open, January, 1938; last day for prints and entry forms, November 30, 1937. (F. Geeraerts, Brederodestr, 22, Antwerp, Belgium.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31, 1938; open, March 7–12, 1938. (D. H. Cole, 11, Woodlands Road, Ilford, Essex.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23–26, 1938. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April, 1938. (Hon. Exhibition Secretary, H. V. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The opening of the winter season has brought in a flood of "fixture cards" from photographic societies in all parts of the country. Secretaries wishing to have their meetings announced in our "Week's Meetings" columns should let us have a note of their fixtures as soon as possible.

The Kinofilm tank is designed for developing the ordinary 36-exposure length of 35-mm. ciné film as used in miniature cameras of most makes. The tank is loaded in darkness by inserting the end of the film, suitably trimmed to give easy-running rounded corners, into the spool, and pushing it in until the spool has taken up the whole of the film. This is held by its edges in the spiral grooves moulded in the inside faces of the spool-flanges, successive turns being kept well apart in this way without the need for an apron. The tank, which requires 450 c.c. (15½ oz.) of developer, can be used in daylight, the inlet and outlet for the solutions being adequately light-trapped. A stirrer is provided for rotating the spool without opening the tank. The film can be fixed and washed in running water without removing it from the tank, and after use the spool is taken apart for the thorough drying that is so necessary with any tank of this type. The Kinofilm tank is obtainable through any dealer, and is imported by George H. Potts, Ltd., of 7 and 9, Baker Street, W.1.

The thirteenth edition, entirely rewritten and illustrated with 280 drawings and photographs, of *The Autocar Handbook* is now available. It is completely up-to-date and has a section devoted to independent suspension, and the various transmissions now popular are fully explained and illustrated. New to the handbook are special chapters on Coachwork, Care and Maintenance of the Car, and Law and the Motorist. *The Autocar Handbook* is published by Iliffe & Sons Ltd., Dorset House, Stamford Street, S.E.1, at 2s. 6d. net.

The Woolwich Photographic Society is now holding its 21st Exhibition in the Old Town Hall, William Street, Woolwich, from 1.30 to 9.30 p.m. daily. Admission is free to the Exhibition, and for the evenings an interesting programme of lantern lectures has been arranged, one of which will be of particular interest to photographers in the district, the title being "The Borough of Woolwich," by members of the Society. This will be at 8 p.m. on Saturday, October 16th, on which night also the prizes will be awarded for the Snapshot Competition. All information regarding the Society may be obtained from Mr. R. J. Dobinson, Brockhurst, 27, Mereworth Drive, Shooters Hill, S.E.18.

The winter season has just opened for the Erdington and District Photographic Society. The Hon. Secretary, Mr. H. C. Chamberlin, 36, Grange Road, Erdington, Birmingham, will be pleased to supply further information to any amateur photographers in the district who are interested.

Arrangements have now been made for tourists to take unprocessed sub-standard cinematographic films out of Italy. Travellers should take the precaution of obtaining, before departure, a letter from the London Office of the Italian State Tourist Department (38, Piccadilly, London, W.1), which will authorise them to take the undeveloped films out of Italy. Except in a few zones of military importance, there are no restrictions whatever in the use of ordinary or sub-standard cinematographic cameras.

Eight 4×4 cm. Rolleiflex cameras fitted with f/2.8 Tessars; two Rolleicord Model II cameras, with f/3.5 Triotars, and one Tempophot meter were recently stolen from the premises of Messrs. R. F. Hunter, Ltd., 51, Gray's Inn Road, W.C.1. The Rolleiflex cameras are numbered 522289, 522347, 522348, 522356, 522358, 522359, 522370 and 522373. The Triotar lenses on the Rolleicord cameras are numbered 1972491 and 1972806, and the Tempo-

phot meter is a Leica model bearing the number 622078. If any reader should be offered any of these instruments, or should find himself in a position to give any information of any kind as to their whereabouts, he should communicate immediately with Messrs. R. F. Hunter at the above address (telephone, Holborn 7311), and with the police either at Gray's Inn Road Police Station or, if it entails less delay, at his local police station.

The Miscellaneous Trading Co. Ltd. ask us to announce that they have moved to more commodious premises at 134-135, High Holborn, W.C.1, to which address all future communications should be sent.

Surrey readers should note that the Windlesham Camera Club (Hon. Sec., Mr. J. C. Hayward, Hallgrove, Bagshot) is considering the formation of a branch at Weybridge, and will do so if the number of members living within reach of Weybridge increases enough to make it worth while. New members, therefore, are invited to join. Any reader who may be in or near Bagshot on October 21st, 22nd or 23rd, will be cordially welcomed at the Club's Annual Exhibition at St. Anne's Hall.

The first winner in the new Wallace Heaton "Novelty Competition" is Mr. Clarence Ponting, The Little House, Pangbourne, Berks, to whom the weekly award of one guinea has been made. The title of the winning print is "Pattern in Pots." Readers will find full particulars regarding these competitions in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulae and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulae issued by the leading manufacturers of plates, films and papers.

These facts and formulae are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½×3½×3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

96. Makers' Formulæ: Developers for Ilford Papers—(2)

ID-21. M.Q. for Press Bromide Paper.

Metal	..	15 grs. (1.7 grm.)
Sodium sulphite (anhydrous)	..	220 grs. (25 grm.)
Hydroquinone	..	55 grs. (6.25 grm.)
Sodium carbonate (anhydrous)	..	285 grs. (32.5 grm.)
Potassium bromide	..	55 grs. (6.25 grm.)
Water up to	..	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.). If crystallised carbonate is used, take 770 grs. (87.5 grm.).

This developer is used undiluted, and development takes about one minute.

ID-23. Special Clorona Developer.

Metal	..	2½ grs. (0.25 grm.)
Chlorquinol or Adurol	..	27 grs. (3.1 grm.)
Hydroquinone	..	27 grs. (3.1 grm.)

Sodium sulphite (anhydrous) .. 220 grs. (25 grm.)

Sodium carbonate (anhydrous) .. 165 grs. (18.5 grm.)

Potassium bromide .. 4 grs. (0.45 grm.)

Water to make .. 20 oz. (1,000 c.c.)

If crystallised carbonate and sulphite are used, take 440 grs. (50 grm.) of each.

For normal tones, development should be complete in about 1½ minutes. Mixed with 3 parts of water, it gives a warm-black colour in about 3 minutes. More exposure and dilution with 6 parts of water gives a sepia in about the same time. Colder or warmer tones may be obtained by reducing or increasing the potassium bromide.

This developer, as Ilford Clorona developer, is available in packets and tins.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Converting a Camera.

I have a folding plate camera of good make, and am quite satisfied with it except that I should like to use roll films. Could I have it converted into a roll-film camera? And can you give any idea of the cost of the conversion?

H. A. (Harrogate.)

To have your plate camera converted into a roll-film camera of conventional type would conceivably be possible, but it would certainly cost a very great deal more than buying a factory-made roll-film camera complete. By far your best plan is to carry out the "conversion" by selling your present camera and investing the proceeds in a roll-film instrument.

If your camera is of size $3\frac{1}{2} \times 2\frac{1}{2}$ in. you have an alternative; you can buy a roll-film adapter to take the place of the dark slides. Probably the adapter will have to be specially fitted to ensure perfect register, but this will only be a matter of a few shillings at most. We believe these adapters are only made for $3\frac{1}{2} \times 2\frac{1}{2}$ films, but you could doubtless have one fitted, without much extra expense, to any camera of larger size.

Fast Work.

I wish to purchase a camera for taking snapshots of people walking or running in a reasonably good light. I should prefer one with a fixed-focus lens giving everything sharp at distances over 6 ft., and the size should be $3\frac{1}{2} \times 2\frac{1}{2}$. What do you recommend?

M. V. S. (Birmingham.)

To get everything sharp, to a high standard, at 6 ft. or over on a $3\frac{1}{2} \times 2\frac{1}{2}$ camera with a lens of normal focal length, this will have to be stopped down to f/32 or smaller. At such an aperture the photography of moving objects is quite impossible, as even on a brilliant day the exposure at this time of year would have to be about 1/8th sec. on the fastest film.

Such moving figures as you suggest will require snapshot exposures not longer than 1/100th sec. if they are to be rendered sharply; in some cases exposures will have to be very much shorter even than this. You will therefore need a shutter speeded up to, say, 1/300th sec. and a lens of aperture not less than f/4.5 if you are to get adequately exposed negatives free from blur through movement. With such a lens at full

aperture focussing will of necessity be fairly critical, but this you will have to accept as an inescapable fact.

Green Tones on Bromide Paper.

Can you please give me a reliable formula for getting green tones on bromide paper?

M. H. W. (Edinburgh.)

You really want much more than a formula for telling you how to get green tones on bromide paper; the process is complicated, and the instructions occupy nearly a page of print in the Dictionary of Photography. In our opinion the method is in any case not a very satisfactory one, and if for any reason you want green tones we think you would do very much better to obtain them from bromide prints by the Carbro method, which gives results of predictable colour and undoubted permanence.

Glass for Filters.

I am thinking of buying some gelatine filters and cementing them, with Canada balsam, between pieces of glass. Would the glass from old plates be suitable, or would a filter so made spoil the definition of my lens, an f/4.5 anastigmat?

P. L. F. (Salford.)

Filters must be made with glass of decidedly higher optical quality than that used for photographic plates. If you wish to use the filters for temporary experimental purposes you should leave them unmounted as plain gelatine. If, however, you want to add them permanently to your equipment, you will have to buy them ready cemented into glass of optical quality high enough to ensure that they will not degrade the definition given by your lens.

Amateur Status.

Is a person who sells a photograph debarred thereafter from entering photographic competitions as an amateur? W. R. M. M. (London.)

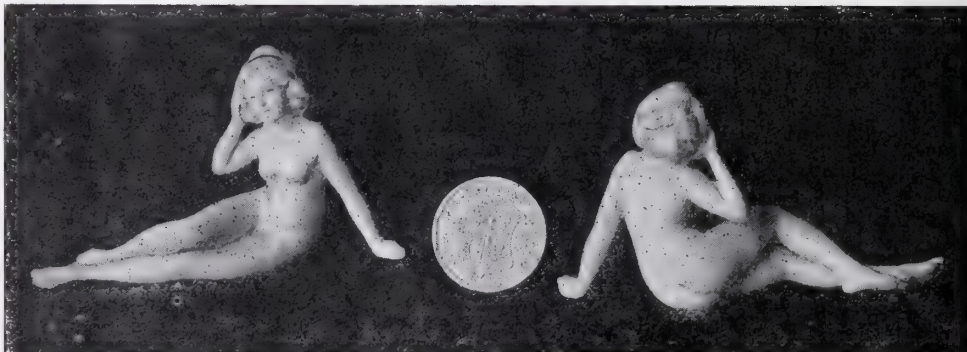
There is no sharp dividing line between amateur photographers and professionals. A photographer selling prints is not regarded as a professional unless he either makes a livelihood in that way, or at least succeeds in making a substantial and regular addition to his income. Although we know of no ruling as to what constitutes a "substantial addition," it is quite certain that the occasional sale of an odd print here and there does not convert an amateur into a professional.

"Photographic Abstracts."

Can you tell me anything about "Photographic Abstracts?" It is, I believe, published by the Royal Photographic Society. Would it be helpful to an ordinary amateur anxious to improve his technique?

L. M. (Tasmania.)

The publication to which you refer is a highly technical one, and is mainly concerned with indicating the sources of information as to the photographic research work being published in the scientific journals of the world. It would not in the least help the amateur photographer to improve his work; its intention is to provide information for the worker in the research laboratory.



A small china doll, with a slab of sandstone for a cliff, pebbles for rocks, sand, and a home-made parasol formed the picture shown on page 430. The half-crown, with back and front view of doll, gives an idea of relative sizes.

MINIATURE ENLARGERS

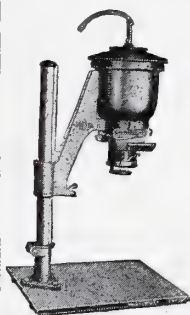
In just the same way as we are looked upon both by the public and by the photographic trade as being the leading miniature camera specialists, so have we also that enviable reputation where miniature enlargers are concerned. For this reason, makers bring their goods to us before going elsewhere, and often go no farther because our orders leave them temporarily without stocks. Therefore, for the latest innovations, and the best service, we stand alone.

"Try 202 for Service."

THE NEW MULTIFAX ENLARGERS

This range of enlargers is undoubtedly destined to climb to a very high place in the miniature photographic world. Their specification is matchless, and the work they turn out superb. A few points from their specification, such as the extra tall lamp-house, the ability to be used as projectors, double condenser lighting interchangeable with diffused lighting, three up-rights to secure girder-principle rigidity, an f/4.5 lens with iris diaphragm, liftable negative holder, and orange swing filter, only go to show how low the prices of

£9 5 0 for negatives up to 4×4 cm.
£13 10 0 " " 6×6 cm.
£14 15 0 " " 6.5×6 cm.
really are.



THE NEW AUTO-VERTEX ENLARGER

We illustrate the new Auto-Vertex, which, although only limited stocks are available at the moment, can now be supplied. There are models to take either the Leica or Contax lenses, or for the miniaturist not wishing to use his own lens, there are models with f/4.5 or f/3.5 anastigmats. The negative sizes range from 4×4, through 6×6 to 6.5×9 cm., and the prices from eleven guineas. Why not call for a demonstration; the enlargers are sufficiently good to warrant your going out of your way?

THE FAM

Last week, in our page advertisement, we spoke of the pleasure we have experienced at seeing the truly remarkable performance put up in our developing and printing works by the FAM enlargers installed there. Since then, we have had many customers writing to us to tell us how very pleased they, too, are with their FAM enlargers, and it has just occurred to us that you may not already know what very fine pieces of work these models are. If this should be so, please write now for the booklet "Miniature Enlargers and Accessories," by R. G. Lewis. We feel confident that you will find this of interest. Hire purchase terms are, of course, available.

SECOND-HAND MINIATURE ENLARGERS

Ensign Miniature Magnaprint, to take Leica lens. As new.....£3 19 6
Praxidos, non-automatic model, for negatives up to V.P. size, f/3.5 Primotar.....£6 15 0
Leitz Valoy Enlarger, 40-in. column. As new £8 0 0

Leitz Valoy Enlarger, standard column. As new £7 10 0
Zeiss Automatic Miraphot, for negatives up to 3½×2½, f/4.5 Tessar.....£7 5 0
Duplex Lumimax Enlarger Projector, taking Exakta lens. As new.....£7 10 0

Automatic Praxidos, for negatives up to V.P. size, f/6.3 lens, swing filter.....£4 5 0
Exakta Model IIa, with long pillar, special liftable negative holder, iris diaphragm. Cost about £25 10s. As new.....£17 10 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1

(HOLBORN 4780.)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

Put Autumn

on your

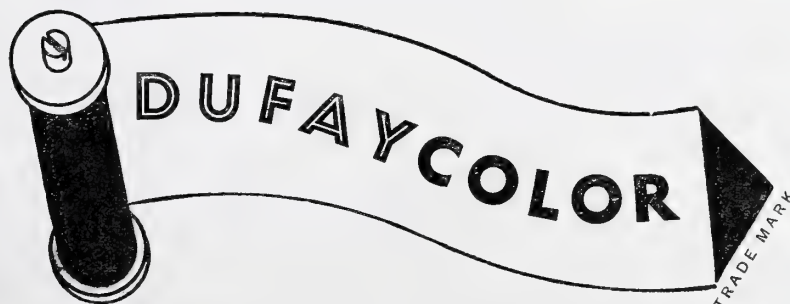
mantelpiece

with . . .

You have longed to take pictures in colour. Now you can do so — with just as much simplicity as you snap in black and white. You can use Dufaycolor film in any camera, and back come transparencies in perfect, natural colour, from which you may have as many black and white prints as you wish.

Go out this week-end and capture the golds and browns and reds of Autumn. Photography will become a new and vivid interest to you—because now you will see your pictures in luminous transparencies as your own eye saw the subjects in natural light.

For the cine enthusiast there is Dufaycolor film in both 16 mm. and 9.5 mm. Colour photography—both still and in movies—is here. Dufaycolor! Full information and films at all Photographic Dealers.



DUFAY-CHROMEX LIMITED 14-16 COCKSPUR STREET LONDON SW1



CARL ZEISS
(LONDON) LTD.

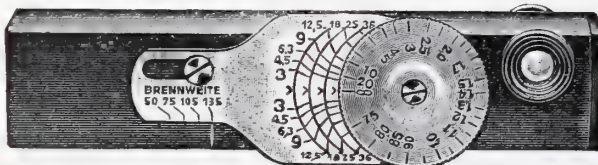
To catch children unaware and thus obtain a delightfully natural picture, it is necessary to have a modern precision camera—one which can be brought into use without a moment's delay—and a high-aperture lens—

A ZEISS TESSAR LENS

Illustrated catalogue P.51 free on request from:—

CARL ZEISS (LONDON) LTD.
Mortimer House, 37-41, Mortimer Street, W.1

NEW! A DISTANCE FINDER WITH DEPTH-OF-FOCUS SCALE



The CENTRAL Range-finder is the only one of its type on the market having a depth-of-focus scale which can be set according to the focal length of the lens with which it can be used, namely, 2", 3", 4", and 5". The CENTRAL Range-finder will accurately indicate the distance from the camera of any object from 2 1/2 ft. to infinity.

Price, complete with fittings for attaching to a camera **£1:15:0** Including stiff leather case.

Obtainable from all Photographic Dealers.

SANDS HUNTER & CO. LTD., 37, BEDFORD ST., STRAND, LONDON

BRIGHTER PHOTOGRAPHY

By DAVID CHARLES, F.R.P.S.

PRICE

2/6 net

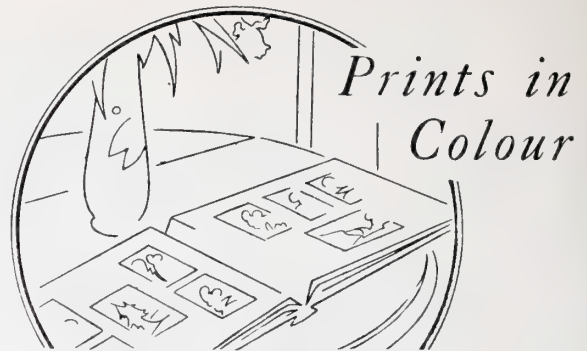
By post 2/9

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint.

From all leading Booksellers, or direct from the Publishers:

ILIFFE & SONS LTD., Dorset House, Stamford St., London, S.E.1



TRADE MARK 'TABLOID' BRAND TONERS

BLUE, GREEN, SEPIA, BROWN AND
COPPER FERROCYANIDE TONING COMPOUND

Give your prints, lantern slides and ciné positives a touch of realistic colour—easily, effectively

2/- PER From all Photographic Chemists
CARTON Write for free descriptive literature



BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1675

Copyright

**Besure!!!
use
SUPERFIX**

**TEST
AT OUR
EXPENSE**

THE QUALITY PASTE

If unobtainable at your usual stationer's, store or dealer's, write to the sole manufacturers for FREE SAMPLE and details of the BETTER MOUNTING METHOD. SUPERFIX is sold in Aluminium containers with brush, 9d., 1/-, 1/6.

Please give your dealer's name when writing.

MIDDLEMASS & CO., LTD., Penryn, Cornwall.

"The Amateur Photographer," 13/10/37.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Saturday, October 30th.

"The Amateur Photographer," 13/10/37.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Saturday, October 30th.

"The Amateur Photographer," 13/10/37.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Saturday, October 30th.

"The Amateur Photographer," 13/10/37.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer," 13/10/37.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

STOCK TAKING SALE

CASH—OR EXCHANGE

Miniature

2½×1½ V.P. Kodak Special, Kodak f/5.6, Diomatic shutter. *Good condition* **£1 17 6**
 3×4 cm. Fotet, Vidar f/4.5, Compur. *Excellent condition* **£3 12 6**
 3×4 cm. Foth Derby, f/3.5 Foth, delayed-action. *Excellent condition* **£3 15 0**
 3×4 cm. Zeiss Kolibri, Novar f/4.5, delayed Telma, case. *Excellent condition* **£3 17 6**
 Baldax, 16-on-3½×2½, Meyer Trioplan f/3.5, Compur. *Excellent condition* **£5 5 0**
 Kodak Duo, Kodak f/4.5, Compur. *Shop-soiled* **£6 10 0**
 Kodak Retina, f/3.5 Xenar, E.R. case. *Excellent condition* **£7 7 0**
 3×4 cm. Goldi, Leitz Elmar f/3.5, Compur. *Almost new* **£8 8 0**
 3×4 cm. Dolly, Xenon f/2, Compur. *Shop-soiled* **£11 10 0**
 Compass, latest, f/3.5 lens. *Almost new* **£25 0 0**

Leica

Supplementary Lens, Elpro, for f/3.5 Leica. *Good condition* **11s. 6d.**
 Extension Lens Hood, Fikus, *As new* **12s. 6d.**
 Combination Case, Eitre. *As new* **£1 17 6**
 Chromium Universal Finder, Vidom. *As new* **£3 5 0**
 Flashlight Attachment, Btloo, for Model II or III. *Shop-soiled* **£3 10 0**
 Chromium 3.5-cm. Elmar Wide-Angle f/3.5, Ekurz, lens hood. *As new* **£7 5 0**
 2.8-cm. Hektor Ultra Wide-Angle f/6.3, Hoopy. *As new* **£7 10 0**
 9-cm. Elmar f/4, Elang. *As new* **£9 5 0**
 Leica III, Elmar f/3.5, case. *Shop-soiled* **£25 17 6**

Roll Film

Reflex

3½×2½ Ensign, Aldis Uno f/6.3. *Good condition* **£1 10 0**
 3½×2½ Ensign Speed, Ensar f/4.5. *Almost new* **£4 10 0**
 Zeiss Ikonflex II, f/4.5 Novar, Klio shutter. *Shop-soiled* **£7 10 0**
 Rolleicord I, Triotar f/3.8, E.R. case. *Almost new* **£10 17 6**
 Model II Rolleicord, f/4.5 Triotar. *Shop-soiled* **£12 10 0**
 2½×2½ Auto. Rolleiflex, f/4.5 Tessar, E.R. case. *Almost new* **£15 15 0**
 2½×2½ Rolleiflex, Tessar f/3.5, Rapid Compur 1/500th. *Shop-soiled* **£20 10 0**

LEICAS BOUGHT FOR CASH

Plate

4.5×6 cm.

Ica Bebe, Tessar f/4.5, Compound 1/250th sec., 5 slides, F.P.A. *Good condition* **£4 4 0**
 Ica Bebe, Tessar f/4.5, Compur 1/250th, 6 slides, F.P. adapter, case. *Excellent condition* **£5 17 6**

3½×2½ in.

Reitzschel, double extension, Reitzschel f/5.5, Compur, 2 slides, F.P. adapter. *Good condition* **£2 10 0**

N. & G. Sibyl, Tessar f/6.3, 3 D.D. slides, case. *Good condition* **£2 15 0**

Salex, double extension, Salex on f/4.5, delayed Compur, 6 slides, F.P. adapter, roll-film holder, case. *Excellent condition* **£2 4 0**

Voigtlander Avus, Skopar f/4.5, Compur, 3 slides, F.P. adapter, case. *Good condition* **£4 15 0**

N. & G. Special Sibyl, Tessar f/4.5, 6 slides, case. *Good condition* **£4 15 0**

Etul, double extension, Tessar f/4.5, delayed Compur, 3 slides, F.P. adapter, roll-film holder, case. *Good condition* **£7 7 0**

Zodel, double extension, Zodelar f/4.5, also 9-in. Dallon Tele f/6.5, Compur, roll-film holder, 3 slides, case. *Good condition* **£9 9 0**

Zeiss Ikon Tropical Adora, Tessar f/4.5, delayed Compur, 3 slides. *As new* **£11 17 6**

4½×3½ in.

Ensign Klito, Doublet f/11 lens, 3-speed, 6 slides. *Good condition* **12s. 6d.**

Goetz Tenax, double extension, 12-cm. Celor f/4.8, Compound 1/200th sec., F.P.A., case. *Good condition* **£1 15 0**

Ensign Klito, 13.5-cm. Lukos f/4.5, Acme shutter, 1/300th sec., direct finder, F.P. adapter. *Fair condition* **£2 17 6**

4½×3½ in.

Ensign Klito, Doublet f/11 lens, 3-speed, 6 slides. *Good condition* **12s. 6d.**

Goetz Tenax, double extension, 12-cm. Celor f/4.8, Compound 1/200th sec., F.P.A., case. *Good condition* **£1 15 0**

Ensign Klito, 13.5-cm. Lukos f/4.5, Acme shutter, 1/300th sec., direct finder, F.P. adapter. *Fair condition* **£2 17 6**

4½×3½ in.

Ensign Klito, Doublet f/11 lens, 3-speed, 6 slides. *Good condition* **12s. 6d.**

Goetz Tenax, double extension, 12-cm. Celor f/4.8, Compound 1/200th sec., F.P.A., case. *Good condition* **£1 15 0**

Ensign Klito, 13.5-cm. Lukos f/4.5, Acme shutter, 1/300th sec., direct finder, F.P. adapter. *Fair condition* **£2 17 6**

4½×3½ in.

Ensign Klito, Doublet f/11 lens, 3-speed, 6 slides. *Good condition* **12s. 6d.**

Goetz Tenax, double extension, 12-cm. Celor f/4.8, Compound 1/200th sec., F.P.A., case. *Good condition* **£1 15 0**

Ensign Klito, 13.5-cm. Lukos f/4.5, Acme shutter, 1/300th sec., direct finder, F.P. adapter. *Fair condition* **£2 17 6**

4½×3½ in.

Ensign Klito, Doublet f/11 lens, 3-speed, 6 slides. *Good condition* **12s. 6d.**

Goetz Tenax, double extension, 12-cm. Celor f/4.8, Compound 1/200th sec., F.P.A., case. *Good condition* **£1 15 0**

Ensign Klito, 13.5-cm. Lukos f/4.5, Acme shutter, 1/300th sec., direct finder, F.P. adapter. *Fair condition* **£2 17 6**

4½×3½ in.

Ensign Klito, Doublet f/11 lens, 3-speed, 6 slides. *Good condition* **12s. 6d.**

Goetz Tenax, double extension, 12-cm. Celor f/4.8, Compound 1/200th sec., F.P.A., case. *Good condition* **£1 15 0**

Ensign Klito, 13.5-cm. Lukos f/4.5, Acme shutter, 1/300th sec., direct finder, F.P. adapter. *Fair condition* **£2 17 6**

4½×3½ in.

Ensign Klito, Doublet f/11 lens, 3-speed, 6 slides. *Good condition* **12s. 6d.**

Goetz Tenax, double extension, 12-cm. Celor f/4.8, Compound 1/200th sec., F.P.A., case. *Good condition* **£1 15 0**

Ensign Klito, 13.5-cm. Lukos f/4.5, Acme shutter, 1/300th sec., direct finder, F.P. adapter. *Fair condition* **£2 17 6**

Roll Film

4½×2½ No. 1a Kodak, f/6.3 Kodak, Kodex shutter. *Good condition* **£1 5 0**

4½×2½ Kodak Series III No. 2C, 6-in. Zeiss Tessar f/6.3, Compur 1/250th sec., rising front, case. *Excellent condition* **£1 15 0**

4½×3½ Kodak Special No. 3, f/4.5 Kodak, Kodamatic, ½ to 1/150th sec. *Excellent condition* **£2 15 0**

3½×2½ No. 1 Kodak, f/4.5 anastigmat, Compur. *Good condition* **£3 5 0**

3½×2½ Ensign Regular, f/3.9 Lukos, Compur, rising front. *Fair condition* **£3 10 0**

3½×2½ Zeiss Nettar, Nettar f/3.5, Rapid Compur, 1/400th. *Excellent condition* **£6 19 6**

Voigtlander Inos, 8 or 16 on 3½×2½ film, Heliar f/4.5, delayed Compur, case. *Good condition* **£8 17 6**

Welta Solida, coupled range-finder, Radionar f/4.5, delayed Compur, for 8 or 16 on 3½×2½ film. *Good condition* **£9 5 0**

6×6 cm. Zeiss Super Ikonta, f/3.5 Tessar. *Shop-soiled* **£22 10 0**

6×6 cm. Zeiss Super Ikonta, f/2.8 Tessar. *Almost new* **£23 17 6**

Reflex

9×12 cm. Curt Bentzin, revolving back, 6-in. Dallmeyer Carfac f/6.3, 3 D.D. slides. *Fair condition* **£2 2 0**

3½×2½ Salex, revolving back, Salex f/4.5, 4 slides, case. *Good condition* **£2 10 0**

4½×3½ Ensign Pressman, reversing back, 5½-in. Aldis f/4.5, 6 slides, case. *Fair condition* **£3 10 0**

4½×3½ Ensign Special, revolving back, 6-in. Dallmeyer Serrac f/4.5, F.P. adapter. *Good condition* **£3 15 0**

4½×3½ Kodak Graflex, 5½-in. Cooke Aviar f/4.5, F.P. adapter, 1 D.D. slide. *Good condition* **£3 17 6**

4½×3½ Ensign Special, reversing back, 6½-in. Cooke f/4.5, 3 D.D. slides, F.P. adapter, case. *Good condition* **£4 10 0**

3½×2½ T.P. Victory, revolving back, 5½-in. Cooke f/4.5, long extension, 6 slides, F.P. adapter, case. *Good condition* **£4 10 0**

3½×2½ Ensign Special, 4½-in. Aldis f/4.5, 12 slides, case. *Good condition* **£4 15 0**

5×4 T.P. Special Ruby, 7-in. Dallmeyer Pentac f/2.9, revolving back, 4 D.D. slides, changing-box and 24 cut-film sheaths. *Excellent condition* **£13 15 0**

Ciné Cameras

9.5-mm.

Midas Combined Camera and Projector. *Good condition* **£1 5 0**

Coronet, f/3.9 lens, case. *Good condition* **£1 5 0**

Campro Combined Camera and Projector, transformer. *Good condition* **£1 15 0**

Campro Combined Camera and Projector. *As new* **£2 7 6**

Coronet, Model B, f/3.9 lens. *As new* **£2 10 0**

Pathe Motocamera de Luxe, f/3.5 lens. *Good condition* **£3 15 0**

Dekko, f/1.9 Dallmeyer. *Almost new* **£7 15 0**

Pathe Tele Motocamera de Luxe, f/2.5 lens, with f/3.5 Tele attachment, case. *Good condition* **£7 15 0**

Alef, f/1.5 Kino Plasmatt, variable speeds, focussing model. *Good condition* **£12 10 0**

Pathe Motocamera, f/2.7 Zeiss Tessar. *Good condition* **£12 10 0**

Cine Accessories

Cinephot Exposure Meter, case. *Good condition* **8s. 6d.**

Cinecraft Super 9.5-mm. Titrer. *Good condition* **£1 7 6**

Celfix Self-Recta Silver Screen, 30×22 in., box. *Excellent condition* **£1 12 6**

Wizard Universal Titrer. *Shop-soiled* **£2 12 6**

20-mm. Dallmeyer f/1.9 Lens, focussing, for any standard 16-mm. cine camera. *Good condition* **£3 0 0**

Ensign Cine Pan Tripod. *As new* **£5 5 0**

Field

4½×3½ Lancaster Instantograph, double extension, R.R. lens f/8, 3 D.D. slides, case. *Excellent condition* **15s. 6d.**

6½×4½ Unnamed, double extension, R.R. lens, f/8, T.P. roller blind, 1 D.D. slide. *Fair condition* **17s. 6d.**

6½×4½ Reynolds' Compact, double extension, 8-in. Reynolds' f/8, T.P. roller-blind, 3 D.D. slides. *Good condition* **£1 2 6**

5×4 Sanderson, 7-in. Beck f/7.7, speeds ½ to 1/100th sec., 3 D.D. slides, case, tripod. *Good condition* **£1 10 0**

6½×4½ T.P. Imperial, triple extension, 8-in. R.R. lens f/8, roller blind, 2 D.D. slides, F.P. adapter, tripod. *Excellent condition* **£1 10 0**

4½×3½ Ensign Sanderson, f/6.3 Dallmeyer Stigmat, Unicum 1 to 1/100th sec., 3 D.D. slides, case. *Good condition* **£3 10 0**

Projectors

9.5-mm.

Pathe Imp, motor and super attachment. *Good condition* **£4 19 6**

Pathe 200-B, 240-volt model. *Good condition* **£12 0 0**

Focal-plane

3½×2½ Salex, Murer f/5.5, 6 slides, F.P. adapter. *Good condition* **£1 12 6**

4½×3½ Goetz Anschütz, 12.5-cm. Goetz Syntor f/6.8, self-capping and Bulb, ½ to 5 secs., 3 D.D. slides. *Good condition* **£3 10 0**

3½×2½ Ernemann, 12-cm. Ernon f/3.5, 3 D.D. slides, F.P. adapter, case. *Good condition* **£6 17 6**

4.5×6 cm. Zeiss Ikon Deckrullo, 8-cm. Tessar f/2.7, 12 slides, F.P. adapter, case. *Good condition* **£10 15 0**

Lenses

13.5-cm. Brillantar f/6.3 anastigmat in Vario shutter. *Good condition* **10s. 6d.**

6-in. Dallmeyer Carfac f/6.3, Compound, 1/200th sec. *Good condition* **£1 1 0**

5-in. Wray Lustrar f/5.9, sunk iris mount, flange. *Good condition* **£1 10 0**

6-in. Zeiss Tessar f/6.3, Compur 1/250th. *Excellent condition* **£1 15 0**

6-in. Cooke f/4.5, in sunk iris mount. *Excellent condition* **£2 2 0**

6-in. Cooke Aviar f/4.5, sunk iris mount. *Good condition* **£2 10 0**

10.5-cm. Schneider Xenar f/3.8, Compur, 1/250th. *Good condition* **£2 15 0**

11-in. Dallmeyer Dallon f/6.5, flange. *Good condition* **£4 17 6**

9-in. Dallmeyer Dallon f/6.8, will fit Compur. *Good condition* **£5 5 0**

3-in. Meyer Kino Plasmatt f/1.5 focussing mount. *Good condition* **£10 10 0**

5-in. Meyer Kino Plasmatt f/1.5, uncoupled, for Leica or similar camera. *Good condition* **£12 0 0**

Unclassified

Dallmeyer Reflex Hood Magnifier. *As new* **9s. 6d.**

3½×2½ Rollex Roll Film Holder 3½×2½ Cameo fitting. *Good condition* **10s. 0d.**

Justodrem Exposure Meter. *As new* **10s. 6d.**

Plate Back and 4 D.D. slides for 5½×3½ Postcard Kodak. *Good condition* **10s. 6d.**

T.P. Reflex Hood Magnifier. *Good condition* **13s. 6d.**

Landell Improved Dark-Room Clock. *As new* **14s. 6d.**

3½×2½ N. & G. Cut Film Magazine, 24 sheaths. *As new* **15s. 0d.**

Our annual sale prices are below present values and cannot be repeated. Any item sent on five days' approval against cash or C.O.D.

DOLLONDS OF CROUCH END

LONDON, N.8

DOLLOND & AITCHISON LTD.

ESTD. 1750.

17, Topsfield Parade, Crouch End, London, N.8

Telephone: Mountview 2410.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

39

MISCELLANEOUS ADVERTISEMENTS

NOTICES

THE CHARGE FOR ADVERTISEMENTS in these columns is:—

12 words or less 2/6, and 2½d. for every additional word.

Each paragraph is charged separately and name and address must be counted.

The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders and Cheques sent in payment for advertisements should be made payable to **ILIFFE & SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

530/2 Zeiss Ikon Super Ikonta Roll Film, 8 or 16 pictures, Tessar f/4.5, Compur Rapid shutter; good condition, £10/17/6.

32 × 2½ Etui Folding Pocket, double extension, wire frame and reversible finder, Tessar f/4.5, Compur D.A. shutter, 3 slides; shop-soiled only; list price £15/17/6; our price £12/7/6.

32 × 2½ Newman & Guardia New Special Sibyl, rising and cross front, N. & G. reflex finder, fitted Dallmeyer Serrac f/4.5, speeded shutter, 4 D.D. slides, leather case, £7/10.

34 × 2½ Six-20 Kodak Model C, reversible finder, K.S. anastigmat f/6.3, O.V. shutter; as new, £2/17/6.

KODASCOPE Model E, 100-125 volts, 850 watts, 2-in. lens, resistance and carrying-case and instructions; as new, £20.

32 × 2½ Newman & Guardia Folding Reflex, Dallmeyer Serrac f/4.5, 3 D.D. slides, F.P. adapter, leather case, £12.

1-PLATE Dallmeyer de Luxe Reflex, focussing, 4 rising front, sky-shade, deep triple detachable hood, revolving back, quick-wind focal-plane shutter 1/10th to 1/1,000th, Dallmeyer Pentac f/2.9, 3 D.P. holders, F.P. adapter, canvas case; fine order, £12.

1-PLATE Thornton-Pickard Reflex, all movements as above, but with reversing back, Dallmeyer anastigmat f/4.5, 12 slides, leather case, £6.

32 × 2½ Newman & Guardia Sibyl Vitesse Folding, rising and cross, N. & G. reflex finder, Ross Xpres f/3.5, speeded shutter, 3 D.D. slides, F.P. adapter, filter, tripod board, leather case; fine order, £14/17/6.

1-PLATE Newman & Guardia Imperial Sibyl, 4 rising and cross, N. & G. reflex finder, Tessar f/6.3, speeded shutter, 12 slides, F.P. adapter, leather case, £4.

32 × 2½ Dallmeyer Pentac Roll Film Camera, focussing, wire frame finder, Pentac f/2.9, Compur shutter, £5.

1-PLATE Zeiss Ikon Lloyd Roll Film, rack focussing, 4 wire frame and reversible finder, Dominar f/4.5, Compur shutter, F.P. adapter, leather case, £3.

PATHESCOPE Home Projector, super-reel attachment and resistance; as new, £4/15.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

HAYHURST—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, new models Rolleiflex, Rolleicords, 200 others; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9062]

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

MOUSLEY'S.—8½-in. Condenser Lens, brass mounted, new price, £7/10, £3; Another, 5½-in. mounted, 30/-. [0045]

MOUSLEY'S.—Speedex Agfa, Compur D.A., 3½×2½, f/4.5; soiled, £5/15.

MOUSLEY'S, 309, Wotton Rd., Aston, Birmingham, 6, for guaranteed cameras. [0032]

ALLENS.—200-B Pathe 9.5 Projector, with adapter for taking up to 900 ft., and spare lamp, £11; Dallmeyer Superlite 76-mm. Projection Lens, £3/10; Pathe 9.5 Model B Motocamera, 5 chargers and case, £3/10.

ALLENS.—Complete Cinecraft Titling Outfit, 22/6; A Super Ikonta Model II, 8 or 16, Tessar f/3.8, case, 2 filters and lens hood, £21/5.

ALLENS.—Rolleiflex Accessories: Plate Back, 19/6; 2 Slides, 23/-; Cine Film Attachment, complete, £2/17/6; Duto Soft-focus Lens, 15/6.

ALLENS.—6×6 Automatic Rolleiflex, f/3.5 Tessar and ever-ready case, £18/10; Leica Model III, body only, chromium, £17/10; 9.5 Specto Projector, £10/10.

ALLENS.—Dekko 9.5 Cine, f/1.9 Dallmeyer, A £7/10; Dekko 9.5 Cine, f/1.9 Ross, case, tripod, Telephoto, £12/17/6.

ALLENS.—3½×2½ Optochrom Tank, 22/6; Ikonta 16-on-2B, Novar f/4.5, Rapid Compur, case and filter, £6/7/6; 4×4 Automatic Praxidos Enlarger, f/3.5, and various masks, £12/10.

ALLENS.—Ensign Selfix, Ensign f/4.5, Trichro, £2/10; Leica Model II, Elmar f/3.5, ever-ready case, £19/15; Leica Model II, Hektor f/2.5, reproduction device, ever-ready case, £22/15.

ALLENS.—Contax II, Sonnar f/2 lens, as new, case, filter, £41; Contax I, f/2.8 Tessar, slow speeds, £20/10; Rolleicord II (shop-soiled), Triotar f/4.5, £12/10; Ikofolex II, Tessar f/3.5, £16/10; V.P. Agfa Speedex, f/3.9, as new, £4.

ALLENS.—All types of Modern Miniature Cameras purchased outright, send your outfits along for quotation.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathescope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9066]

MAIDSTONEANS!—Your depot for Compass, Rolleiflex, Robot, Leica, Pathe, Hire Purchase and Part Exchange.—Stonham, Bank St., Maidstone. [9172]

VOIGTLANDER Brilliant, f/3.5, Compur-Rapid, £9; absolutely as new, £6/5.—Salmon, High St., Stockton-on-Tees. [9283]

ROLLEICORD, Triotar f/4.5, Compur 1/300th, E.R. case, yellow filter; excellent condition, £10.—Plant, 89a, High St., Cheshire, Cheshire. [9285]

FOR Sale.—Rolleicord I, Triotar f/4.5; new condition, £7.—161, George St., Blackpool. [9286]

REFLEX-KORELLE 2½×2½, f/2.9, E.R. case, filter extension hood, £9; deposit.—48, Redvers Drive, Liverpool. [9287]

SUPER Ikonta, 16 on 3½×2½, f/3.5 Tessar, Compur Rapid, range-finder, leather case; list £19; accept £14/10.—Birch, 141, Wood End Rd., Erdington, Birmingham. [9288]

VAUXHALL Miniature, f/2.9 Cassar, Compur shutter, £5.—Mackrill, 76, Wellesley Rd., Slough. [9289]

ENSGN 4-pl. Reflex, Ensign f/4.5 lens, 6 slides, £3; Cooke Aviar Lens 8½, no iris, £1.—Bell, 57, Wilson St., Beith. [9290]

BABY Ikonta, f/4.5 Novar; perfect condition, 59/-.—24, Valley Rd., Kenley, Surrey. [9292]

LEICA, Model I, Elmar f/3.5, interchangeable, 10 gns.—Box 3654, c/o "The Amateur Photographer." [9293]

AUTORANGE, coupled range-finder, f/4.5, Mulehro, 85/-.—Shaw, 56, Pinewood Avenue, Wakefield. [9294]

AGFA Speedex 2½×3½, f/4.5, Compur, filter, leather case, perfect, £5/5; Soho Roll Film 2½×3½, f/6.3, speeded shutter, leather case, £1, or offers.—Wilson, 35, Vernon Avenue, Rugby. [9297]

THORNTON-PICKARD Ruby Reflex, 6 D.D., case; what offers?—N., 94, Sumatra Rd., N.W.6. [9298]

ADVERTISEMENTS for these columns are accepted up to **FIRST POST on FRIDAY MORNING** (previous to date of issue) at the Head Offices of "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, or on **THURSDAY MORNING** at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 280, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

The Proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

For Particulars of Box Number Advertisements and Deposit System see previous issues.

CAMERAS AND LENSES

ZEISS Ikonta, 16 on 3½×2½, Tessar f/4.5, Compur, filter; cost over 10 gns.; good condition, perfect order, £6/15.—Apply Box 3659, c/o "The Amateur Photographer." [9300]

LEICA IIIa, f/2 Summar, E.R. case; unused, £30.—Box 3660, c/o "The Amateur Photographer." [9301]

ROLLEICORD, f/3.8, in beautiful condition, with E.R. case, £9/10; Leica II, black, f/3.5 Elmar and E.R. case, as new, £18/10; Summar f/2 Lens, as new, £14; Low-speed Attachment for Leica I or II, 30/-; Latest Compass Camera, one month old only, definitely as new, £20; Rolleiflex, one month old, as new, £20.—Milton and Milton, Ltd., 31, Church St., Stoke-on-Trent. [9305]

THORNTON-PICKARD Reflex, 3½×2½, f/4.5, 1/1,000th, slides, adapter, case; perfect, deposit system.—Taylor, Dyserth. [9308]

ROLLEIFLEX, f/3.5 Tessar, purchased very recently for £25; little used and perfect; bargain at £19.—Below.

LEICA IIIa, f/2 Summar, E.R. case; cost over £44; carefully used by expert; guaranteed bargain at £32.—Below.

CONTEX II, f/2.8 Tessar, E.R. case; listed at £44/10; as new; bargain at £31/10.—Below.

SUPER Outfit, comprising Leica IIIa, f/2 Summar, f/1.9 Hektor, f/3.5 Elmar wide-angle, all in special leather case; perfect in every way; cost £85/10; nearest offer to £66 secures, or part-exchange with cash.—Below.

CHAMPLIN 15" Developer.

PROPERLY made by Expert Chemists; available in concentrated solution to make 20 oz. of developer, price 3/9 bottle, postage 6d.—B. Salter & Son, 34, Castle St., Shrewsbury. [9310]

LEICA IIIa, Summar, E.R. case, £31; Avo Meter, case, 42/6; both perfect.—Cunnington, Broadmead Rd., Folkestone. [9311]

32 × 2½ Zeiss Tropical Adoro, Tessar f/4.5, Compur, D.E., filter, Distar, Proxar, 6 slides, Mirax enlarging attachment, 2 leather cases, £7; Tanks: Dallan 3½×2½ 13/6, 4-pl. 8/6, Ensign 4-pl. 7/-; Reflex Magnifiers, 12/6.—109, Merton Hall Rd., Wimbledon. LIBerty 5047. [9312]

ROLLETTE 3×2, Roliar f/6.3, Pronto, new condition, case, 47/6.—Benington, 88, Norwood Rd., Streteford, Manchester. Deposit. [9313]

FOTH-FLEX 6×6, f/3.5, F.P. 2 sec. to 1/500th, case; practically new, £7/5.—Davey, 170, Clerkenwell Rd., E.C.1. [9314]

ENSGN Autorange 2½×3½, Tessar f/4.5, Compur Rapid, case; as new, £10/10.—Softley, 170, Clerkenwell Rd., E.C.1. [9315]

SPEDEX O, f/3.9, Compur shutter, £3/5; Cowhide Case, 5/-; Filter, 5/-; Selfix, f/7.7, 15/-, Case, 2/6; A.P.'s, 1935-6, 12/6.—K. C. Nettell, 170, Burbage Rd., Dulwich, S.E.21. [9316]

LEICA IIIa, chromium, Summar f/2, new condition, ever-ready case, £27/10.—Below.

LEICA III, chromium, Summar f/2, perfect, £25 cash; Electro-Bewi, Leica scaling, 55/-.—Below.

f/2 Summar, chromium, collapsible, £10; or exchange Elmar f/3.5 or 9-cm. f/4, cash adjustment; enquire first—David Roberts (Phone 248), Welford-on-Avon, Stratford-on-Avon. [9319]

R. E. SCHNEIDER

CAMERAS AND LENSES

SERVICE CO.

for ALL CINÉ EQUIPMENT

Exchange and Hire Purchase Terms.

Terms not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

— BOLEX PROJECTORS —
Now fitted 3 and 4 blade shutters.

G. 916

This machine is entirely gear driven, there being no belts whatever.

With Dallmeyer 2-in. projection lens, including all accessories to project both sizes of film and 110 V. 500 w. lamp

£45 0 0

24 equal payments per month £2 0 4

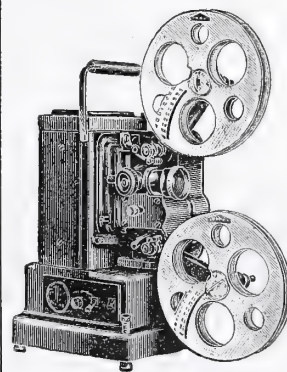
Bolex G. III for 8, 9.5 and 16 mm. films... £52 10 0

24 equal payments per month £2 7 0

Bolex D.A., for 9.5 and 16 mm. films, 400-watt lamp

£29 17 6

Or 24 equal payments per month £1 7 6



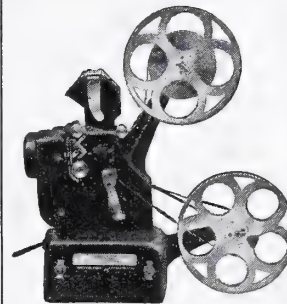
NEW CORONET PROJECTOR

Sprocket drive, no claws, no damage to films. Absolutely self-contained. Brilliant illumination.

5-1, geared rewind. Takes 30, 60, or 400 ft. reels of 9.5 film. 1-in. projection lens. Complete with motor and super attachment....

£9 17 6

15 monthly payments of 13/10.



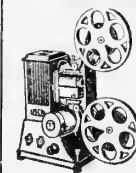
THE NEW SPECTO

British-made 9.5-mm. Projector, 3.5 amp. lamp, automatic high speed rewind, 1/1.7 lens, flickerless shutter, brilliant illumination, powerful cooling.....

£13 15 0

Or 24 equal payments per month 12/6.

Built-in Transformer, £1 10 0 extra; resistance, £1 15 0 extra.



The 'CHROMORA'

Photo - Light for Home Portraiture

With switch-control in base, adjustable action, reflector, 9 ft. flex, bayonet fitting plug and "Chromora" superpower lamp (any voltage).

Price 12/6.

Extra "Chromora" Lamps, 2/- each.



Phone: Holborn 0664 (3 lines). Established 1889.

The Service Company Ltd

289, HIGH HOLBORN, LONDON, W.C.1

A GENUINE
REFLEX
TWIN - LENS
PRECISION
throughout.

ALTIFLEX
2½ x 2½ REFLEX
FOCUSING
CAMERA

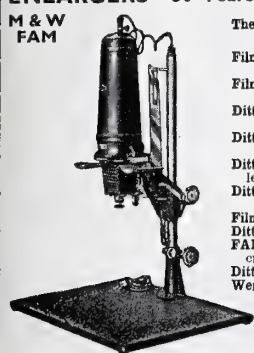
Specification. — Reflex twin, matched lenses, 12 exposures 2½ x 2½ on 2½ x 3½ roll film. Lever focusing, depth-of-focus scale, reflex hood with magnifier. Leather-covered metal body.

PRICES:

	Shutter.	Compur
With	Frontor II	Compur
Victar f/4.5.....	£7 9 6	£8 10 0
Trinar f/4.5.....	£7 19 6	£9 9 0
Trinar f/3.5.....	£9 5 0	£10 6 0

THE WORLD'S PREMIER M & W
ENLARGERS—30 Years of Specialisation.

M & W
FAM



The world's most comprehensive range.

Filmarus 0, 3 x 4 cm. £7 9 6

Filmarus 1, 4 x 4 cm. £9 13 6

Ditto, to take Leica lens £6 8 0

Ditto, to take Contax lens £8 8 0

Ditto, to take Kine-Exakta lens £6 12 6

Ditto, to take Robot lens £6 12 6

Filmarex, 6 x 6 cm. £11 8 6

Ditto, 6 x 9 cm. £17 17 0

FAM (fully automatic), 6 x 6 cm. £18 18 0

Ditto, 6 x 9 cm. £21 0 0

Wega, 9 x 12 cm. £25 0 0

and all professional models.

PANORTHO FILTERS

Dr. H. M. Kellner, the famous scientist and pioneer in optical flats, has written a new brochure advising on the numerous advantages of optical glass filters. Write for free copy.



15,000 CAMERAS MODERNIZED



for
£1:1:0
Each
WHY NOT
YOURS?

"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush. 3½ x 2½ x 4½. "KARMA" (combined range and view finder) 32s. 6d.



"ARKA"
NEW MODELS
SYNCHRONISERS

(For Flash and Geka capsules).

The improved synchroniser is firmly, but detachably mounted on your camera. These precision instruments are made for Leica, Contax, and for any Compur or similar shutter camera. The Arka is used by thousands of press photographers on account of its unrivalled precision and simplicity.

27s. 6d. or 32s. 6d. Aluminium Reflector, 6s. 6d.

R. E. SCHNEIDER (Dept. 9)

46, FARRINGDON ST., LONDON, E.C.4 Tel. HOL. 1167

BABY Ikonta, f/4.5 Tessar, Compur, 3 x 4 cm., £5/5; Ikoflex I, f/4.5 Novar, 3-speed shutter, E.R. case, £5/10; Dallmeyer Baby, V.P. plates, f/2.9 Pentac, S.C. focal-plane shutter, 3 double slides, F.P.A., E.R. case, £8/8; Pathe de Luxe 9.5 Cine Camera, f/2.5 Hermagis, Telephoto attachment, as new, £9/9; Kodascope Model C, resistance, £7/17/6; Kodascope Eight-30 Projector, as new, £6/6; Cine-Kodak Eight Camera, f/1.9, £9/17/6; all on approval against cash; part exchanges; modern cameras urgently wanted.—L. Mansley, 277, Harehills Lane, Leeds, 8. [9317]

F/2.8 Miniature Reflex (Pilot), Zeiss Tessar, Compur, half-V.P.K., filter, £10/10.—Avon, 10, Central Chambers, Stratford-on-Avon. [9320]

INSIGN Carbine 2½ x 3½, Compur, f/4.5 Aldis Uno, and Avo meter, £4/10; perfect.—Box 3672, c/o "The Amateur Photographer." [9323]

LEICA IIIa, Elmar f/3.5, quite new, perfect; L accept any reasonable offer.—Box 3673, c/o "The Amateur Photographer." [9324]

DOLLINA III, f/2 Xenon, Compur; as new; cost £22/17/6; accept £17.—Box 3674, c/o "The Amateur Photographer." [9325]

1-PLATE Thornton-Pickard Ruby Reflex, Cooke f/4.5, 6 slides; good condition, 4 guineas.—McKibben, 23, Wallace St., Stirling. [9327]

RETINA, Xenar f/3.5, Compur Rapid, perfect condition, £7; practically new Perkin Tank, £1; consider exchange Rolleiflex or other miniature reflex; small cash adjustment if necessary.—17, Craven Gardens, S.W.19. [9329]

6 x 6 Rolleiflex, new March, 1937, E.R. case, £19.—Dean, Highfield, Hill Top Avenue, Basford, Newcastle-under-Lyme. [9331]

SUPER Ikonta 530/2, 3½ x 2½, f/3.8 Tessar, Compur 1/400th, ever-ready case, £13/10.—Cann, 5, Ellerdale Rd., Hampstead, N.W.3. [9332]

SUPER Sport Dolly, plates and films, Meyer f/2.9; cost £10/10; as new, £8.—2, Merlewood Avenue, Manchester. [9333]

ROLLEIFLEX 6 x 6 Automatic, f/3.5 Tessar, 1/500th Compur Rapid, with ever-ready case; cost £26/10; as new, £16/10.—Solt, 18, Elmercroft Crescent, North Harrow. [9334]

FOR Making Enlarger.—½-pl. Field Camera, Ernemann lens, 3½-in. mounted condensers, 25/- lot; Synchroflash Outfit, for Compur, unused, 10/6.—Harrison, 168, Walsall Wood Rd., Aldridge, Walsall. [9337]

ICA 3½ x 2½ Plate Camera, £10, as new; offers, exchange.—Springfield, Wellhead, Dunstable, Beds. [9338]

CONTESSA Nettel, f/6.3, 3½ x 2½, roll film, P.B. 1 to 1/150th, rising front, double extension, case, nearest, £2/15.—367, Skipton Road, Harrogate. [9339]

CONTAX I, f/2 Sonnar, 8 films used in this Camera, ever-ready case, universal lens hood, yellow and green filters, etc., Avo exposure meter, Zeiss developing tank, £28.—Reginald Dixon, The Tower, Blackpool. [9340]

ZEISS Icarette 4½ x 2½, f/4.5 Tessar, in Compur 1/250th, in leather case, £6.—Hunter, Locksley Park, Maghull. [9341]

IKONTA 2½ square, f/3.5 Tessar, Compur Rapid, soft leather case, hood, Zeiss filter, unmarked, only used 6 films, £11 or nearest.—Miller, 38, Appleton Rd., Middlesbrough. [9344]

BABY Ikonta, f/3.5 Novar, Compur, perfect condition, filter, lens hood, zip purse, £5/17/6; also Retina, as new, f/3.5 Schneider, 2½ filter and No. 1 auxiliary lens, £7/10.—Shaw, Hingley St., Old Hill. [9345]

BARGAIN.—£12/10 Ernemann Folding Reflex, 3½ x 2½, f/3.5, 3 D.D. slides, F.P.A., filter, case; first-class condition; cost £45.—258, Twickenham Rd., Isleworth. [9347]

9 x 12 cm. Zeiss, Tessar f/4.5, double extension, 12 slides, Compur shutter, leather case; in perfect condition, £6.—Mueller, 8a, Cleve Rd., Mai 2777. [9348]

SANDERSON ½-pl., f/8, tripod, D.D. slide, P.C. adapter, 8 slides, ½-pl. adapter, case, electric printer, printing frames, Kodak V.P. tank, outfit all in excellent condition, 50/- the lot, or offer.—151, Woodhorn Rd., Ashington. [9351]

INSIGN Pressman Reflex, ½-pl. Xpres f/4.5, F.P.A., late model, cost over £20; almost new, £6.—4, Spencer Rd., Croydon. [9355]

550/- Superfekta, £18/18; Voigtlander Prominent, Virtus, accepted part exchange.—Cant, 15, Hardy Rd., Coventry. [9358]

LEICA IIIa, Summar f/2, scarcely used, £31; Wide-angle Elmar f/6, 10/-; Filters: green 12/6, yellow 12/6; Sixtus Light Meter, 70/-; Box 3682, c/o "The Amateur Photographer." [9365]

Pelling & Cross

Welbeck 85, BAKER ST., W.1 Business 9 a.m.—7 p.m.

STOCKTAKING CLEARANCE OF SECOND-HAND AND SLIGHTLY SHOP-SOILED DEMONSTRATION CAMERAS.

Everything guaranteed mechanically perfect.

Zeiss Ikonta No. 520, latest model, 2½ in. square, f/3.5 Novar, Rapid Compur, release on body. List £9 10s. **£8 : 5 : 0**
Used once only.

Super Baldwin, coupled range-finder, 35-mm. f/2.9 Meyer Trioplan, Compur, 1/300th sec. Almost new. List £13 5s. **£11 : 5 : 0**

Rolleiflex 6×6, automatic, f/3.5 Tessar, Compur 1/500th, E.R. case. As new. Cost £26 10s. **£18 : 0 : 0**

Rolleiflex Special Sunshade, in purse. **10s. 0d.**

Rolleiflex Medium Yellow Filter, in purse. **10s. 0d.**

Rolleiflex Plate Adapter. **18s. 0d.**

Rolleiflex German Silver Slide. **10s. 6d.**

Rolleicord Model II, f/3.5 Zeiss Triotar, Compur, 1/300th, E.R. case. List £17 10s. **£12 : 10 : 0**

T.-P. Ruby Horizontal Reflex, 2½×3½, f/4.5 4-in. Dallmeyer anastigmat, 1/10th to 1/1,000th, F.P. adapter, 3 slides, case. Almost new. Cost over £10. Very small and compact. **£6 : 5 : 0**

Baldaelette, coupled range-finder, 16 on 120, Meyer Trioplan f/2.9, Compur, 1/250th, D.A. Unused, demonstration model. List £17 15s. **£14 : 0 : 0**

Sixtus Exposure Meter, Universal. As new. **£3 : 5 : 0**

Cost £25 15s. **£5 : 0 : 0**

Exakta Telephoto Dallon f/5.6, 6 in. List **£5 : 0 : 0**

£8 15s. Excellent condition. **6s. 0d.**

Zeiss Filters. Selection of second-hand, from **£1 : 2 : 0**

Miniature de Luxe Tripod, with case. List **£1 : 2 : 0**

£2 2s. **£1 : 2 : 0**

Zeiss Pocket Tripod, case. List £1 10s. As new. **£1 : 2 : 0**

PART EXCHANGE. DEFERRED TERMS.

CALL AND SEE OUR COMPREHENSIVE STOCK OF THE LATEST ENLARGERS.

See & Compare these Enlargers at . . . NEWCASTLE - ON-TYNE



Filmarex 6×6 cm., f/4.5 anastigmat, condenser, unlimited size enlargement, £11 8s. 6d.

EXAKT
FILMAREX
FAM
ENSIGN
RAJAH
FOCOMAT
VALOY
MAGNIPHOT
MIRAPHOT

LANTERNS & PROJECTORS—8 mm., 9.5 & 16 mm.

TURNER'S

CAMERA EXCHANGE

9, PINK LANE

Phone 22655

CAMERAS AND LENSES

LEICA III, Summar f/2, E.R. case, spool-chamber, Fipos filter, Soomp lens hood, £28; Vidom Finder, L/case, 57/6; Valoy Enlarger, Felis printing-board, £8/8; as new.—Craig, The Laurels, Milngavie, Glasgow. [9356]

MENTOR Boxform Reflex for 3½×3½ and 3½×2½ plates, Zeiss Tessar f/4.5, focal-plane shutter, 11 slides, case, £9; Ernemann Folding Reflex, 10×15 cm., Zeiss Tessar f/4.5, focal-plane shutter, 3 D.D. slides, case, £10; both excellent condition.—Box 3683, c/o "The Amateur Photographer." [9359]

CONTAX II, f/2 Sonnar, as new, unused, with leather case; cost £52/10; bargain £39.—Box 3678, c/o "The Amateur Photographer." [9361]

LEICA II, f/2.5 Hektor, 3 cassettes, short release, E.R. case; new condition, £25.—Box 3680, c/o "The Amateur Photographer." [9363]

ROLLEIFLEX Automatic 6×6, f/3.8 Tessar, leather case, filter, lens hood, Proxars, plate back, 4 slides; all as new; cost over £33; accept £19/10; deposit.—Box 3681, c/o "The Amateur Photographer." [9364]

NORFOLK, 16-on-120, Cassar f/2.9, D.A. Compur, hood, case, 95/-.—Box 3685, c/o "The Amateur Photographer." [9366]

BUY Your Camera from Cyril Howe, two years to pay—you get it now.—Cyril Howe, Bath. [9367]

CINEMATOGRAPH APPARATUS

ILLUSTRA Bargains for callers or customers who promptly remit to avoid disappointment; all in order and as described.

30/- 35-mm. Professional Projector Head, cost £52; other 35-mm. snips.

75/- 35-mm. Projector, gives 6 ft. pictures, all mains or 12-volt accumulator.

95/- Beaded Screen of super quality, 73×54, indistinguishable from new; worth double.

99/- Camera, 9-mm. Pathe, with f/2.7, as new, other models available.

£6 Pathoscope 9-mm., super attachment and motor; other 9-mm. Projectors from 21/-.

£10 Zeiss Ikon Standard Projector, 500-watt model, £10; other 35-mm. snips from 30/-.

£12 Pathe 200-B Projector, with motor and 250-watt lamp, £12, as new.

£13 Specto Super, 9-mm., in case, with silver screen.

£14 Ditmar PIII 8-mm. Projector, motor drive, travelling case, equal to new.

THIS list is merely representative, many other bargains are available; Projectors and Cameras from 25/- to £99; Films, all kinds, 9, 16 and 35 mm.; liberal exchanges arranged; screens from 5/-.

ILLUSTRA ENTERPRISES, 159, Wardour St., London (facing Gaumont-British); not merely a shop, a warehouse packed with movie equipment; your inspection is invited; demonstrations daily. [9354]

ENSIGN 100-B Projector, 16-mm., new model, Dallmeyer lens, universal resistance, in original carton as new, £11/10.—Pritchard, 122, Kensington Park Rd., W.11. Park 4714. [9291]

DITMAR-DUO Projector for 9.5 and 16 mm. film, 500 watt, with resistance; scarcely used; cost £37/10; take £27/10.—Box 3675, c/o "The Amateur Photographer." [9326]

FOR Sale, complete unit, Eastman Cine-Kodak, practically new, 820, f/1.9 lens, projector, screen, three-night lamp, property of Bernard Nedell, Olive Blakeney.—Apply Anglo-American Services, Ltd., 150, Regent St. [9342]

A GFA Movex 16-mm., f/3.5, leather case; in perfect condition, £5.—Mueller, 8a, Cleve Rd., Mai 2777. [9349]

MOVIES at Home.—How to make your own Cinema Projector; particulars free.—Movie-scope A, Pear Tree Green, Dodinghurst, Essex. [9353]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

BAKER'S of Holborn

Established over 170 years, will supply anything photographic from a miniature camera to a 15×12.

See the LATEST MODELS of Ciné Projectors

KODAK
PATHE
EUMIG
ENSIGN, and The NEW
DITMAR DUO

Showing in our Projection Theatre

Second-hand Cameras of all Types

We are renowned for our bargains in "good as new" second-hand apparatus. Let us know your requirements and we will quote you by return.

Apparatus willingly sent on approval.

Deposits returned at once and without discussion if business does not result.

GRADUAL payments can be arranged.

Materials for all colour processes stocked.

A good selection of Second-hand Lenses, Telephoto Lenses, Field Cameras, etc., always in stock

C. BAKER

244, HIGH HOLBORN, W.C.1

THE CAMERA and CINÉ EXCHANGE OF THE MIDLANDS

For Cameras, Ciné Cameras, Projectors, Screens, Lanterns, Accessories.

Your old apparatus taken in part payment at

GALLOWAYS

PHOTOGRAPHIC CHEMISTS

VICTORIA SQUARE Opposite G.P.O. Phone: MID. 5670.

BIRMINGHAM

GET IT FROM

New and Second-hand Cameras

BEST POSSIBLE ALLOWANCES.

Give us a call, or send for lists.

F. E. JONES 3, Breeze Hill, LIVERPOOL, 9

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

SALANSON LTD.

"Best in the West"

CAMERAS for DULL DAYS

V.P. Roll Film Planovista, f/2.7 Meyer Plasmal, D.A. Compur £13 17 6
 V.P. Weeny-Ultrix, f/4.5 Tessar, Compur, 3 slides, focussing screen and zip case. £6 7 6
 531 Super Ikonta Model II, as new, f/3.5 Tessar, Rapid Compur £18 17 6
 520 Zeiss Ikonta, f/4.5 Novar, Telma shutter £4 4 0
 3x2 Krauss Rollette, f/4.5 Krauss, Compur and leather case £5 5 0
 Zeiss Ica Icarette, f/4.5 Tessar, Compur £8 17 6
 2½x2½ Rolleiflex, f/3.5 Tessar, Rapid Compur. Perfect. £19 10 0
 4-pl. Zeiss Nixe, f/4.5 Tessar, Compur, 3 slides, focussing screen and leather case £6 17 6
 3½x2½ Wirgin, D.E., f/2.9 Trinar, D.A. Compur, 7 slides, F.P.A. £7 17 6
 3x2½ Sibyl Vitesse, f/3.5 Ross Xpres, 3 D.D. slides, F.P.A., leather case. £14 15 0
 24x36 mm. Kodak Retina, f/3.5 Xenar, Compur, E.R. case and filter. £8 8 0
 Zeiss Contax I, f/2.8 Tessar, 1/25th to 1/1,000th shutter, E.R. case £18 15 0

LIBERAL EXCHANGE ALLOWANCES.
 Deferred Terms arranged.

We have a large stock of New and Second-hand Ciné Projectors.

SEND US YOUR REQUIREMENTS.

20, HIGH STREET, BRISTOL
 119, QUEEN ST., CARDIFF

LANTERNS & ENLARGERS

ZEISS Ikon Vertical Enlarger, 4-pl., automatic focussing; Zeiss Tessar f/4.5, new condition; listed £13/17/6; cash £7; deposit.—Widdup, Brantwood, Scott St., Nelson, Lancashire. [9350]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

WANTED.—Second-hand Leica Model IIIa, also Leica Enlarger, both must be in good condition; state lowest price.—James Russell, Auburn, Alexandria, Scotland. [9281]

WANTED.—Compass Outfit. Exchange 9x12 cm. precision Folding Outfit, f/4.8 and Tele, both in Compur; cost £50; 4-pl. Enlarger Outfit, cost £40.—Dwight, 2, Jeffreys Place, N.W.1. [9295]

WANTED.—Telephoto Lens for Reflex-Korelle, minimum magnification 3 linear; full particulars.—Cheers, Oldfield Way, Heswall, Cheshire. [9296]

FOTH-FLEX, f/3.5, filter, hide case, as new; will exchange for 4-pl. Press Camera or Reflex, with Tessar f/4.5.—Write: Bray, Trequite, St. Kew, Bodmin, Cornwall. [9299]

WANTED.—Copies of "The Amateur Photographer" dated January 7th, 14th, 21st, 1931; January 6th, 13th, February 3rd, March 9th and 16th and June 15th, 1932; write, Publisher, Dorset House, Stamford St., S.E.1. [9302]

SALE or Exchange.—P.C. Folding Pocket, 6½-in. Ross Homocentric, Compur 1 to 1/200th, Kew certificate, leather covered, D.E., 7 slides, F.P.A., leather case, P.C. latest Watkins tank, Zeiss distance meter, case, all in tip-top condition; wanted.—Dallon 6-in. f/5.6 Telephoto for 4½x6 Pocket Speed; Prismatics x8 or greater.—9, Kingthorpe Rd., N.W.10. [9304]

AUTOMATIC Stereoscope (6x13) wanted, also camera for films or with adapter.—M. Rothwell, Harewood Lodge, Clayton Bridge, Manchester. [9306]

WANTED for Cash.—Photo-electric Exposure Meter, approval.—Shelley, 132, Bethune Rd., London, N.16. [9307]

LEICA IIIa, f/2, or Contax II, f/2, wanted for cash; state condition and lowest price.—B. Salter, 34, Castle St., Shrewsbury. [9309]

MODERN Cameras and Accessories wanted immediately; best prices paid.—L. Mansley, 277, Harehills Lane, Leeds, 8. [9318]

WANTED.—Vertical Enlarger for 4x6.5 cm. and 6x6 cm. negatives; good condition, up to £4.—37, Buckstane Terrace, Edinburgh, 10. [9321]

LEICA II or III, wanted, Elmar or Summar; accessories; reasonable.—Box 3671, c/o "The Amateur Photographer." [9322]

PLAUBEL Makina IIS, at moderate price; also Roll-film Holder and F.P.A.—Leng, 42, Amesbury Rd., Moseley, Birmingham. [9323]

WANTED.—Cash waiting, Contax II, f/2 Sonnar, with case; no fancy prices; no dealers; deposit system.—E. Robert, 56, Ronald's Rd., London, N.5. [9330]

WANTED.—Telephoto Lens for 3½x2½ T.P. Reflex.—Smith, 80, Marygate, York. [9335]

ROLLEIFLEX wanted, f/3.8 model, non-auto preferred.—Carr, 89, Salisbury St., Beeston, Notts. [9336]

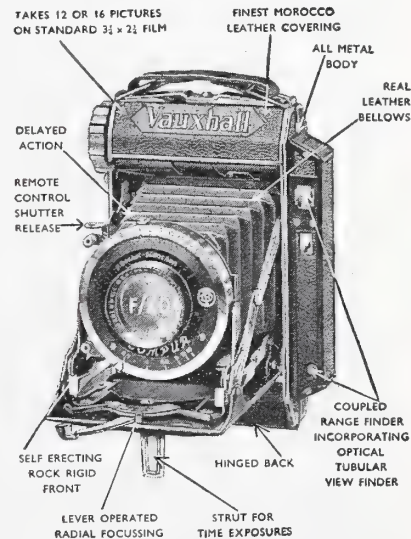
WANTED.—No. 4 Cartridge Kodak 5x4, in good condition.—Geering, Hawkhurst. [9352]

CONSIDER WHAT this means



A COUPLED RANGE-FINDER MINICAM for £11:15:0 only

Yours for 20/7 down and eleven similar monthly payments.



VAUXHALL MINICAM OFFERS

you all the refinements of an expensive camera at a price you can afford. At the same time Vauxhall Minicams are manufactured with the same precision and quality of material as used for the most costly of photographic instruments.

WINTER PHOTOGRAPHY

The f/2.9 anastigmat lens alone makes the camera exclusive for its price, and is ideal for taking those indoor "shots" you have so often wanted to experiment with—Vauxhall will produce prints that will be a delight to yourself and your friends.

Remember, last year, those lovely Autumn landscapes you so often wished you could record—Vauxhall will bring the warmth of those golden tones to your snap album. Send for one of these remarkable cameras on 5 days' FREE approval against Full Deposit to value, or call and inspect same. Our confidential Self-Financed Hire Purchase Terms make it possible for you to own this Camera without any noticeable call upon your purse. Our system is a confidential arrangement solely between you and us.

STANDARD MINICAM (without coupled Range-finder)

With f/2.9 anastigmat, micrometer focussing mount, D.A. Compur shutter..... £6:19:6

Ditto, with unique radial focussing..... £7:19:6

Ditto, with Pronto D.A. shutter..... £5:19:6

Or 12 monthly payments of 12/3, 14/- and 10/6 respectively

★ SEND FOR LEAFLETS ★
 TRADE SUPPLIED—USUAL TERMS

THE CAMERA CO.
 320, Vauxhall Bridge Road, Victoria, S.W.1
 TELEPHONE: VICTORIA 3482 AND 3483
 52, Cheapside, E.C.2. TELEPHONE: CITY 5482

Grip-fix

PHOTO MOUNTANT

for **CLEAN, QUICK and CERTAIN** mounting

★ A strong, economical, pure white adhesive for amateur and professional photographers. In aluminium containers with brush, 3d., 6d., 9d., 1/-, 1/6 and 2/6.

Manufactured by
HENRY C. STEPHENS LTD.
 57, ALDERSGATE STREET, LONDON, E.C.1
 Proprietors of Stephens' Inks.



★ Send for particulars of 'Grip-fix' methods of dry mounting—hot or cold process.



RUDY STARITA

SUPPORTED BY
HIS STAFF WHO
ENDEAVOUR TO
REFLECT HIS
SINCERITY

presents

"BARGAIN TIME"

THE CAST:

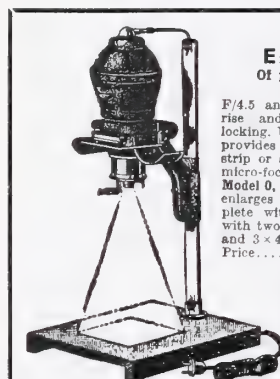
Leica I, f/3.5 Elmar, E.R. case. Perfect.	£10 10 0
Dollina II f/2.9, coupled finder, E.R. case. As new.	£12 15 0
Dollina II, f/2.9 Xenon, Compur Rapid. As new.	£12 12 0
Zeiss Nettar, 120 film, f/4.5, Compur. Demonstration model	£5 15 0
Peggy II, f/2.7 Plasmal, coupled finder, cutting knife, E.R. case.	
Good condition	£15 2 8
Super Ikonta, 16-on-120, f/3.5 Tessar, coupled finder, Compur Rapid.	
Excellent condition	£18 15 0
Kodak 60 Universal Projector, 8-mm., carrying case.	£15 0 0
Filmarex III Enlarger, 6.5 x 9 cm., f/4.5.	£13 13 0
Filmarex, for Leica enlarger.	£5 10 0
Rolleicord, f/3.8. As new.	£9 0 0



RUDY STARITA

157, WARDOUR STREET,
LONDON, W.1

GERrard 3032.



RAJAH ENLARGERS

Of precision design and construction.

F/4.5 anastigmat one-hand lever rise and fall with automatic locking. Universal negative carrier provides for the insertion of either strip or single negatives. Helical micro-focusing and orange cap. Model 0, up to 4 x 4 cm. negatives, enlarges 2 to 3 times linear, complete with single condenser and with two metal masks for 35-mm. and 3 x 4 cm. films. Price..... £8 8 0

Model IIB, up to 6 x 6 cm. negatives, complete with double condenser and one metal mask 6 x 6 cm. £11 10 0
Model IIIB, up to 6.5 x 9 cm. negatives, complete with double condenser £15 15 0

The NORSE TRADING CO. (London), Ltd.
37, RATHBONE STREET, LONDON, W.1

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3 1/2 x 2 1/2, 8 exposures, 1/2—No. 116 (2 1/2 x 4 1/2) 1/6—4 1/2 x 3 1/2 1/3—3 1/2 x 3 1/2 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/12 dozen—8 1/2 x 6 1/2 enlargements, 4/- dozen, 2/9 1/2 dozen—6 1/2 x 4 1/2 enlargements, 2/6 dozen, 1/6 1/2 dozen; extra charges for assorted negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

EXCHANGE AND WANTED

WANTED.—4-in. Enlarging Anastigmat, f/6.3 minimum, iris.—Wheelhouse, 26, Morris Grove, Kirkstall. [9343]

ENGLISH Mulex wanted, lens must be perfect; spot cash for quick sale.—61, Courtway, N.W.9. [9357]

WANTED.—1-pl. Sanderson, all movement, with normal or wide-angle lens, also 18 to 20 in. Telephoto on focussing mount.—Box 3684, c/o "The Amateur Photographer." [9360]

WANTED.—Superb, Rolleicord II, or Ikoflex, with accessories; also Ensign Autorange or similar.—Box 3679, c/o "The Amateur Photographer." [9362]

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20 x 16 6/3 dozen, 15 x 12 4/3; 12 x 10 7/3 36 sheets, 10 x 8 5/-; whole-plate 3/3, 9/6 gross; 1-pl. 2/-, 5/9 gross; 1-pl. 3/6, 4 1/2 x 2 1/2 3/6, 3 1/2 x 2 1/2 2/6 gross, 12 gross 21/6. KALTON Postcard Folders, heavy-weight, tuck-in: K 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.

KALTON Gaslight Paper: 1 1/2 x 2 1/2, 1/6 gross; 3 1/2 x 2 1/2, 1/6 72 sheets, 2/6 gross; 4 1/2 x 2 1/2 and 1-pl., 2/- 72 sheets, 3/6 gross; 1-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous 3/- 100, 1/9 50.

KALTON Plates: 1-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1-pl., 3 dozen 5/-, backed 5/9; 3 1/2 x 2 1/2, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1 1/2 x 2 1/2, 9/- dozen; 3 1/2 x 2 1/2, 9/-; 2 1/2 x 4 1/2, 11/-; 6 exposures: 3 1/2 x 4 1/2, 18/-, 5 1/2 x 3 1/2, 21/-.

KALTON Film Packs, H. & D. 350: 3 1/2 x 2 1/2, 3 packs 5/3; 1-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: 1-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; 1-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3 1/2 x 2 1/2, 4 dozen 5/4; 1-pl., 3 dozen 5/3; 1-pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700: 4 exposures, 1 1/2 x 2 1/2 and 3 1/2 x 2 1/2, 10/- dozen; 2 1/2 x 4 1/2, 12/-; 6 exposures, 3 x 2, 8/6.

KALTON Film Packs, H. & D. 2,700: 3 1/2 x 2 1/2, 3 packs 5/9; 1-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10 x 8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; 1-pl., 2/-, 6/6 gross. [0009]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

BACKGROUNDS.—Modern Productions, Designs: 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

"DAILY EXPRESS," First Prize, £300 won on our Bromide de Luxe.—Burt's.

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces; First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3 1/2 x 2 1/2, 1/- 72 sheets, 1/10 gross; 4 1/2 x 2 1/2 and 1-pl., 1/9, 2/9 gross; 1-pl., 1/6 36; whole-plate, 2/6 36. [0026]

You are sure of a Square Deal at Bradshaw's

GUARANTEED BARGAINS

Retina, Xenar f/3.5, filter, lens hood and zip case. As new..... £6 17 6
Ikoflex 2, Novar f/4.5, Klio shutter, filter and leather case. New condition..... £7 7 0
Ensign Special Reflex, 3 1/2 x 2 1/2, f/4.5 Cooke, revolving back, 7 new single slides, neck strap and back screen. Very good condition..... £5 10 0
Ensign Selix 20, 8 or 16 on, Tessar f/4.5, Compur. As new..... £6 19 6
Zeiss Nettar, f/6.3 and zip case. As new..... £2 17 6
Certo 9 x 12 cm., f/3.5 Hekistor, Compur, screw rise and cross, double extension, 12 slides, F.P. adapter, supplementary lens, Agia filter, tripod and case. As new..... £5 19 6
Goers Anschütz 5 x 4, f/4.5 Dogmar, Mackenzie-Wishart slide and 5 envelopes, pneumatic slow speeds, overhauled and reconditioned to new..... £7 15 0
Soho Apem Press 3 1/2 x 2 1/2, f/4.5 Apem, 4 double block-form slides, F.P. adapter, lens hood, velvet-lined case. Overhauled at makers..... £7 15 0
Baby Sibyl, Tessar f/4.5, N. & G. shutter, 1 to 1/200th sec., 8 slides, F.P. adapter, hide case. Overhauled at makers..... £7 15 0
Ikonta 8 or 16 on, f/4.5 Novar, Compur, Albada finder, new in carton. List price £9 12s. 6d. £7 10 0
Deiko Cine Camera, T.T.H. f/2.5, fixed focus, unused. List price £9 12s. 6d. £6 6 0

BRADSHAW'S 61 HYDE ROAD GORTON MANCHESTER

Near BELLE VUE GARDENS.

Phone: EAST 0732.

B.K.D. CINÉ HEAD

PAN and TILT



15/-

Send for lists of this and other useful accessories to

PEELING & VAN NECK, LTD.
4/6, Holborn Circus, London, E.C.

NORFOLK CAMERAS ARE THE FINEST VALUE OBTAINABLE

Send for details from the sole suppliers:

SHEFFIELD PHOTO CO., LTD.
6, NORFOLK ROW (Fargate), SHEFFIELD

MATHER'S for CAMERA EXCHANGES BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLackfriars 6133. Telegrams: Sensitized M/c.

17, JOHN DALTON STREET, MANCHESTER

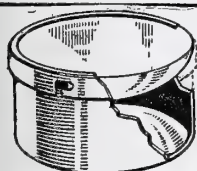
For up-to-date service—modern apparatus and expert advice

MIDLAND CAMERA Co. Ltd.
106 Granby Street
LEICESTER

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville products is carried by the following:

BIRMINGHAM. Galloways, 79, New Street.
BLACKBURN. Edwin Gorse, 85, Accrington Road.
BRADFORD. G. & F. A. Wilman, 32, Westgate.
BRISTOL. H. Salanson & Co., Ltd., 20, High St.
CARDIFF. H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE. J. L. Robson, 48, Warwick Road.
CHELTENHAM. C. & P. James, Ltd., 29, The Promenade.
DEWSBURY. E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN. Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY. Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES. Durbins, 24, Market Place.
LEEDS. C. A. S. Britten, Hyde Park Corner.
LEICESTER. Wands, Ltd., 29, Belvoir Street.
LIVERPOOL. W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON. Durbins, 66, Broadway, Ealing, W.5.
NEWCASTLE-ON-TYNE. Durbins, 131, High Street, Putney.
NORTHAMPTON. Brady & Martin, 29, Mosley Street.
NORWICH. C. F. Allen, Ltd., Market Place.
NOTTINGHAM. G. E. Gregory, 22, Lower Goat Lane.
RICHMOND (SURREY). Bassett Greenwood, 19, Bridlesmith Gate.
SHEFFIELD. Durbins, 38, Hill Street.
SHREWSBURY. Photo Trading Co., Ltd., 17-19, Change Alley.
W. J. Jones & Co., Ltd., 30, Mardol.



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d. 6 0	s. d. 6 0
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4 1/2 in.	6 in.	5 0	15 0
5 in.	8 1/2 in.	6 6	17 6
6 1/2 in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.
THE MISCELLANEOUS TRADING CO. LTD.
 134-5, High Holborn, London, W.C.1
 (The Old British Museum Tube Station).

BARGAIN CORNER

Zeiss Contax I, Tessar f/2.8..... £22 0 0
Zeiss Super Ikonta 530/15UCp, E.R. case £14 10 0
Kodak Regent, Tessar f/4.5, coupled range-finder £13 10 0
Zeiss Nettar, f/4.5, 515/2DT..... £4 0 0
Kodascope 8-30 Projector..... £6 0 0
Zeiss Ikonta 3 1/2 x 2 1/2, Tessar f/3.8, Compur £9 0 0
Zeiss 16-mm. 100-watt Projector..... £11 0 0

MARTIN, Chemist, SOUTHAMPTON

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

MATERIALS

PHOTOGRAPHIC Materials, superb in quality, keenly priced, Plates, Mounts, Flat and Roll Films, Mounts, Chemicals; Books on every branch of photography, etc.; interesting money-saving lists and samples free.—Kimber of Brighton, Photographic Works, 105, Queen's Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238.—Bargain Surplus Lines; Roll Films, British made: No. 20, 6 exposures, 6 spools 2 1/2, 620 size, 8 exposures, 3/6; No. 27 3/6; No. 16 4/4; No. 29, 6 exposures, 3/4; free spool with orders over 2/6 in value; state size required.

ATTWOOD Bromide Paper and Cardette, glossy, A normal and vigorous: 6 1/2 x 4 1/2, 72 sheets 2/6, gross 4/6, 5 gross 20/-; Bromide and Gaslight: 3 1/2 x 2 1/2, 1/6 gross, 6 gross 7/6.

ATTWOOD Chemicals, finest quality: Amidol A 1/-, Metol 1/3, Hydroquinone 9d., Pyro 10d., Pot. Brom. 3d. ounce.

ATTWOOD Postcards, superfine quality, bromide A and gaslight, glossy, satin, matt, normal and vigorous grades, singles and strips: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 11/6, 1,000 21/-.

ATTWOOD Special Line Bromide Cream Natural A and Cream Silky Cardette and White Velvet Cardette, normal and vigorous: 4-pl., 72 sheets 1/6; 1-pl., 36 sheets 1/9.

ATTWOOD Plates, ortho., speeds 300, 600 and A 1,200 H.D.: 3 1/2 x 2 1/2 1/6, 1-pl. 1/9, P.C. 2/3; 4-pl. 3/- dozen; anti-halo and backed, 1-pl., 1,200 H.D., 3/6 dozen, 4 dozen 12/-.

ATTWOOD Flat Films, ortho.: 4-pl., 600 H.D., A 1/9 dozen; P.C., 600 and 2,000 H.D., 2/3; 1-pl., 600 and 2,000 H.D., 2/9 dozen, gross 25/-.

ATTWOOD Mounts: 1-pl., white or brown, A paste-on, 25 2/3, 100 6/6; Whole-plate, 25 3/6, 100 10/6; 10 x 8 4/4 dozen, 12 x 10 5/- dozen; Postcard Folders, green, grey and fawn: lightweight, 2/- 100; heavy-weight, 3/- 100.

ALL Post Paid; satisfaction guaranteed; catalogue free.—Attwood, Hadleigh, Essex. [0025]

ALLENS,—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS,—Trade Card for Finishers' List and A free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

35-MM. Eastman Super X Panchromatic, for 35 miniature cameras; fine grain; perfect condition, 25 ft. 2/9; 50 ft. 5/-; 100 ft. 10/-, postage 3d.—Spivey, 165, Lynton Rd., Acton, W.3. [9274]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

POSTCARDS, 1/3 per dozen, same negative, singles 1 1/4d. each, developing and printing, all photographic work undertaken, trade specialists; lists free.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0051]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7 x 5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7 x 5 in. your six or eight exposure film: for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3 1/2 x 2 1/2 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [9303]

PHOTOGRAPHS WANTED

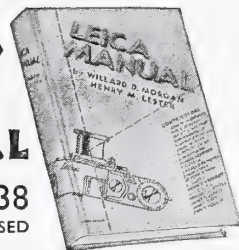
NEGATIVES of New York, U.S.A., and South America, views, people, etc., 1/- paid for every negative retained.—Fox Photos Ltd., 6, Tudor St., E.C.4. [9217]

VEIEWS of Snowdon and District wanted for reproduction as Postcards; state price.—Harvey Barton & Son, Ltd., Bristol. [9273]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

NEW... LEICA MANUAL



3rd Edition, 1938
COMPLETELY REVISED

**THE ONE-VOLUME LIBRARY ON
MINIATURE CAMERA PHOTOGRAPHY**

PRICE ONE GUINEA

By Post 21/6

Edited by Willard D. Morgan, Contributions Editor of Life Magazine, and Henry M. Lester, Cinephotographer.

All revised, with new chapters, latest developments, new subjects, up-to-date technique, about 600 pages and 450 illustrations.

MORGAN & LESTER, Publishers, New York, N.Y.

Sole Agents for United Kingdom:

THE FOUNTAIN PRESS Telephone: Holborn 6201-3
19, Cursitor Street, London, E.C.4

MINIATURE CAMERA BARGAINS!

Contax II, f/2.8 Sonnar. As new..... £38 0 0
 Leica III, f/2.5 Hektor. As new..... £25 0 0
 Compass, latest model. Unused..... £18 18 0
 Rolleiflex Non-Auto, Tessar f/4.5, leather case..... £8 15 0
 V.P. Exakta, Tessar f/3.5, Model A, lens hood, leather case..... £12 10 0
 Baby Ikonta, Novar f/3.5, filter, finder..... £5 17 6
 Elmar f/6.3, 10.5-cm., coupled for Leica..... £7 7 0
 Zeiss Ikon, Novar f/3.5 (3 x 4 cm.). New condition £6 0 0
 Dallmeyer Speed 3 1/2 x 2 1/2, Pentax f/2.9, 3 D.D. slides, F.P. adapter, leather case, Dallon f/5.6 interchangeable for above. Nice condition..... £12 10 0
 Baby Miniraph Enlarger. Good condition..... £7 15 0

Specialist in Miniature Film Processing and Enlarging. Demonstrations and Personal Service.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13
Phone: LEE GREEN 0632.

SAVILLE'S

GUARANTEED BARGAINS

Leica IIIa, f/2.8 Sonnar, chromium..... £34 10 0
 Reflex-Korelle II, with f/3.5 Radionar, f/4.5 13.5-cm. Xenar Telephoto and ever-ready case. Only a few weeks old. As new..... £18 12 6
 Foth-Flex Reflex 2 1/2 x 2 1/2, with f/3.5 anastigmat. Very good order..... £7 17 6
 Deiko Cine Camera 9.5-mm., f/1.9 Ross, 3 speeds, latest pattern gate..... £7 17 6
 Bolex Projector G916, for 9.5-mm. and 16-mm. films, 500-watt lamp and resistance..... £31 0 0
 Ikonta 520, Novar f/3.5 and Compur Rapid, filter and zip case..... £7 2 6
 Cine-Kodak Model B 16-mm., for 100-ft. reels, f/1.9 lens and leather case..... £13 19 6
 Voigtlander Bessa 3 1/2 x 2 1/2, f/4.5 Skopar and Compur shutter. As new in maker's carton. Complete with leather case..... £6 19 6
 Planibel Makina, f/3.2 Anticomar, Compur, 6 slides, F.P. adapter and leather case..... £5 12 6
 Part Exchange. Approval. Hire Purchase.

4, GOODRAMGATE,

YORK

Tel. 2700.

PHOTOGRAPHIC SUPPLIES

PART EXCHANGE. HIRE PURCHASE.

Baby Ikonta, f/3.5 Novar in Rapid Compur. Equal to new £6 12 6
 Contax I, f/2.8 Tessar. In new condition..... £23 17 6

BECKETTS
77-79, OXFORD ROAD, MANCHESTER.

'phone: ARDWICK 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sat.)

TO D & P
TRADE**FINISHERS**

for Superior Quality Results Insist on

**OUR NEW
DE LUXE****GASLIGHT
PAPER** $3\frac{1}{2} \times 2\frac{1}{2}$ SIZE is ONLY 2/- PER GROSS (for quantities)
Write for full details and range of samples**FREE FOR TESTING PURPOSES!**Price list contains all prices of this paper,
and also gives detailed particulars of**EVERYTHING for the FINISHER**Including D. & P. Order Pads, Showcards, Film Clips,
Dishes, Films, Chromium and Ferrotypes Plates, etc., etc.**ALLENS** 185, OLDHAM ROAD,
MANCHESTER, 4

— IN THE PROVINCES —

THE NEW ROLLEIFLEX
With Revolutionary Features

This amazing camera has many improved features. The new Rolleiflex is a masterpiece of Camera construction. We cannot enumerate here all the revolutionary features embodied in the new camera. We invite all local amateur photographers to inspect the new Rolleiflex without the slightest obligation.

Call and see us.

THE ROLLEIFLEX SPECIALISTS IN YORK

COVERDALES

19, PARLIAMENT STREET, YORK

ZEISS

Super Ikonita II, very latest, 530/16, Tessar f/2.8, sold new June 8th. Cost £28 12s. 6d., and case £1 11 6. Guaranteed as new.

£21:10

EXAKTA IA

Enlarger for Leica, etc., f/4.5, iris attachment, masks. Latest model. Cost £16 14s. 6d. As new.

£11:15

5 days' Approval. Money-back Guarantee. Exchanges.

ROBINSONS

Manchester House, Lowestoft (South).

SEE THE

NEW ROLLEIFLEX

AT

McKECHNIE'S 5 CASTLE STREET,
EDINBURGH, 2

Miniature Camera Specialist

Get your

Rolleiflex or Rolleicord

from

Generous allowance for
your present camera.**DINNING'S** 95, FOWLER STREET,
SOUTH SHIELDS**ENLARGEMENTS** $1/3$ DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]**EXHIBITION** Quality Enlargements, perfect finish, by exhibition photographer, price list post free.—E. Peacock, F.S.M.C., F.I.O., A.W.I.P.S., Northgate St., Devizes, Wilts. [0021]**STATHAM'S** Enlargements, all sizes: Postcards 14d. each, $1/3$ per dozen same negative; developing and printing $3\frac{1}{2} \times 2\frac{1}{2}$ 1/-; lists free.—31, and 31a, Somerset St., Brighton, 7. [0030]**ENLARGEMENTS** of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [7349]**GLAZED** Enlargements: $\frac{1}{2}$ -pl. postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [9044]**SUPERIOR** Enlargements from amateurs' negatives, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [9212] 10×8 Enlargements, 1/-; Sepia, 1/3; Oil-Coloured, 2/3; Copying, 1/—Holmes, Studio, Shoebury-ness. [9346]**REPAIRERS****MODERN** Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]**BOWEN'S CAMERA REPAIR SERVICE, LTD.**, undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]**COLOUR WORKERS!**LET US MAKE HIGH QUALITY
HAND-COLOURED PRINTS
FROM YOUR BEST
COLOUR TRANSPARENCIESPlease do not confuse our offer with cheap tinting. We guarantee to faithfully copy the original colours, to return your money if not satisfied. $\frac{1}{2}$ -pl. size mounted, 4s. 0d. Whole-plate, 5s. 6d. Unmounted prices, 3s. 0d. and 3s. 9d. respectively**NEGATIVES SUPPLIED FREE**

Same prices from your own negative, in which case send transparency or Instructions for colour guide.

COLORCO, Shelley House, Victoria Rd., FRESHWATER, I.O.W.**CONSULT THE FIRM
ESTABLISHED 140 YEARS**

Before you purchase or part exchange your Camera, Cine Camera, or Projector, etc. Full stocks of all the leading makes to select from. Best allowances and Strictly Private Hire Purchase Terms. Large stock of New and Second-hand Prism Binoculars and Field Glasses

A. FRANKS Ltd.
95/97, Deansgate,
MANCHESTER, 3**FOR QUALITY****PHOTOGRAPHY** $3\frac{1}{2} \times 2\frac{1}{2}$ SPOOL (8 exposures) DEVELOPED, PRINTED and POSTED to your address, for ONE SHILLING.**ABERDEEN PHOTOGRAPHIC SERVICE Ltd.**
Marischal St., Aberdeen (Est. 15 Years)**THE PERKINS Developing Tank**

is the latest and simplest Tank for developing 36-exposure Leica Films. Entirely constructed of bakelite. No adjustment. NO APRON. No spare parts.

Price 25/-

For
particulars
write to:**THE NORSE TRADING CO. (London) LTD.**
37, Rathbone St., London, W.1 Phone: Museum 4142**For that
NEW
CAMERA**Also
SECOND-HAND CAMERAS
Leading Makes
Highest Exchanges**W. H. TOMKINSON & CO., Ltd.**
81, Dale Street LIVERPOOL**STANDARD****ELECTRIC DARK-ROOM
LAMPS**

Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. 2/6 Postage 3d.

From your Local Dealer or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD**PART EXCHANGE
HIRE PURCHASE****George Childe Ltd.**

Miniature and Cine Specialists.

54, ALBION PLACE, LEEDS, 1

Phone: 28281.

Open all day Saturday.

EVERY DAY we DESPATCH

High-class Developing and Printing.

All Films Developed 4d.; Printing, $3\frac{1}{2} \times 2\frac{1}{2}$, 1/- doz.; $4\frac{1}{2} \times 3\frac{1}{2}$, 1/6 doz.; Postcards 2d. each; Large Prints, 7x5, 6d.; $3\frac{1}{2} \times 2\frac{1}{2}$ Enlargements from Miniature Negatives 1/6 doz.**VERARD Studios**, 91 Lupus St., SW1**BELL'S BARGAINS**Dolly Small Roll Film, for full or half-size V.P., f/3.5 Meyer, Compur to 1/300th. As new condition £4 4 0
Welta-Solida, coupled range-finder, full or half-size $3\frac{1}{2} \times 2\frac{1}{2}$, f/3.8 Xenar, Compur D.A. As new, clearance £11 11 0
 $3\frac{1}{2} \times 2\frac{1}{2}$ Folding Pocket, long extension, f/4.5, delayed shutter, roll-holder £3 3 0**BELL'S** 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle.)
Rodney 3778. Close 1 o'clock Thurs.**PHOTO SUPPLIES**

ALL MAKES OF

SOUND AND SILENT PROJECTORS

ON DEFERRED TERMS.

T. P. MARTIN, M.P.S., 21, High St., Cardiff

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

NOW IN STOCK
THE NEW IIA

**Reflex
Korelle**

fitted f/3.5 Radionar £18 : 1 : 0
 „ f/2.9 Radionar £19 : 2 : 0
 „ f/3.5 Tessar £23 : 15 : 0

INTERCHANGEABLE LENSES

4 $\frac{1}{4}$ " f/4.5 Xenar £7 : 15 : 0
 5 $\frac{1}{2}$ " f/4.5 Xenar £8 : 15 : 0
 6" f/5.6 Dallon £9 : 9 : 0
 6" f/5.6 Cooke £10 : 10 : 0

WRITE FOR DETAILS.

PHOTO-OPTICS LTD.
 32, Lord Street LIVERPOOL 2.

An Episcop for the Home



SHOW YOUR FRIENDS YOUR HOLIDAY SNAPS!

The "K.W." Episkop is a wonderful new picture projector, specially designed for use in the home. It is mainly intended for projecting miniature size prints without having to make lantern slides; it can be used also for projecting cigarette cards, postage stamps, postcards, small flat objects, book illustrations or colour prints of any kind.

K. W. EPISKOP

With Projection lens, £3 : 5 : 0

With Anastigmat Projection lens £5 : 5 : 0

"K.W." Episkop Lamp, 100 watts, 5/- extra. (Please state voltage when ordering).

Rigid Silver Surfaced Screen, 26 x 26 in., with eyelets for hanging, 10/-.

SANDS HUNTER & CO. LTD.

37, BEDFORD STREET, STRAND, LONDON, W.C.2

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES, CINÉ APPARATUS

Tele.: 22114. Exchanges, Generous Allowances.

BOND STREET, LEEDS

INDEX TO ADVERTISERS:

LONDON		page
E.		
Ilford Ltd.	.. .. .	Cover iv
E.C.		
Burroughs Wellcome & Co.	.. .. .	14
Camera Co., The	.. .. .	19
City Sale and Exchange (1929) Ltd.	.. .. .	2, 3, 5, 9
Dollond & Aitchison Ltd.	.. .. .	15, 24
Peeling & Van Neck, Ltd.	.. .. .	20
Schneider, R. E.	.. .. .	17
Stephens, Henry C., Ltd.	.. .. .	19
W.C.		
Amateur Cine Service Ltd.	.. .. .	8
Baker, C.	.. .. .	18
Dollond & Aitchison Ltd.	.. .. .	15, 24
Hunter, R. F., Ltd.	.. .. .	Cover i
Kodak Ltd.	.. .. .	Cover ii
Lewis, R. G.	.. .. .	11, 13
Miscellaneous Trading Co. Ltd.	.. .. .	21
Philips Lamps Ltd.	.. .. .	12
Sands Hunter & Co., Ltd.	.. .. .	9, 14, 23
Service Co., Ltd., The	.. .. .	17
Westminster Photographic Exchange Ltd.	.. .. .	7
W.		
Dollond & Aitchison Ltd.	.. .. .	15, 24
Garner & Jones, Ltd.	.. .. .	1
Gevaert Ltd.	.. .. .	6
Heaton, Wallace, Ltd.	.. .. .	Cover iii, 1
Norse Trading Co., Ltd.	.. .. .	20, 22
Pelling & Cross, Ltd.	.. .. .	18
Starita, Rudy	.. .. .	20
Westminster Photographic Exchange Ltd.	.. .. .	7
Zeiss, Carl, Ltd.	.. .. .	14
Zeiss Ikon Ltd.	.. .. .	10

S.W.	page
Camera Co., The	.. .. . 19
Dollond & Aitchison Ltd.	.. .. . 15, 24
Dufay-Chromex Ltd.	.. .. . 13
Everard Studios	.. .. . 22
"Robot"	.. .. . 8
Westminster Photographic Exchange Ltd.	.. .. . 7
S.E.	
Bell's	.. .. . 22
Cobb, Leslie	.. .. . 21
PROVINCIAL, INCLUDING SCOTLAND AND WALES.	
ABERDEEN.	
Aberdeen Photo. Service Ltd	.. .. . 22
BIRMINGHAM.	
Coronet Camera Co.	.. .. . 4
Galloways	.. .. . 18
BRISTOL.	
Salanson, H., & Co., Ltd.	.. .. . 19
BROMLEY, KENT.	
Amateur Cine Service, Ltd.	.. .. . 8
CARDIFF.	
Martin, T. P.	.. .. . 22
Salanson, H., & Co., Ltd.	.. .. . 19
EDINBURGH.	
McKechnie, J. C.	.. .. . 22
FRESHWATER, I.O.W.	
Colorco	.. .. . 22
LEAMINGTON SPA.	
Granville Gulliman & Co., Ltd.	.. .. . 6, 21
LEEDS.	
Childe, George, Ltd.	.. .. . 22
Pearson & Denham (Photo) Ltd.	.. .. . 23

LEICESTER.	page
Midland Camera Co., Ltd.	.. .. . 20
Osborne & Campion	.. .. . 20
LIVERPOOL.	
Jones, F. E.	.. .. . 18
Photo-Optics, Ltd.	.. .. . 23
Tomkinson, W. H., & Co., Ltd.	.. .. . 22
LOWESTOFT.	
Robinson's Cine and Photographic Service	.. .. . 22
MANCHESTER.	
Allens Photographic Stores	.. .. . 22
Beckett, G. E., & Co.	.. .. . 21
Bradshaw's	.. .. . 20
Franks, A., Ltd.	.. .. . 22
Mather, E., & Co., Ltd.	.. .. . 20
NEWCASTLE-ON-TYNE.	
Turner, J. H.	.. .. . 18
PENRYN.	
Middlemass & Co. Ltd.	.. .. . 14
SHEFFIELD.	
Mills Bros. (Model Engineers) Ltd.	.. .. . 9
Photo Trading Co., Ltd.	.. .. . 22
Sheffield Photo Co., Ltd.	.. .. . 20
SOUTHAMPTON.	
Martin	.. .. . 21
SOUTH SHIELDS.	
Dinning's Camera Exchange	.. .. . 22
YORK.	
Coverdale, G., Ltd.	.. .. . 22
Saville, John, & Sons	.. .. . 21
MULTIPLE BRANCHES.	
Dollond & Aitchison Ltd.	.. .. . 15, 24
FOREIGN.	
NEW YORK.	
Morgan & Lester	.. .. . 21

STOCK TAKING SALE

CASH—OR EXCHANGE

Talkies

16-mm. **S.P.** Sound-on-Film Equipment, Standard Model, 2 speeds, for A.C. 200-250 volts, 300-watt lamp, 3½-watt amplifier, loud speaker, complete with reversing Prism for S.M.P.E. films. *Good condition.* Cost £80. **£42 10 0**

16-mm. **S.P.** Sound-on-Film Wundatone Model, 2 speeds, 300-watt lamp, 5-watt amplifier, variable tone control, loud speaker, complete. *Good condition.* Cost £105. **£50 0 0**

16-mm. **Gebescope** Model B, 2 speeds, with prism for S.M.P.E. films. *As new.* List £135. **£85 0 0**

16-mm. **Amprosound** Model M (for silent and sound films, A.C. or D.C.), 500-watt lamp, 6-watt amplifier, loud speaker, case. *Shop-soiled.* List £121. **£105 0 0**

Exposure Meters

Zeiss **Kidaphot** Cine Meter. *Shop-soiled.* **5s. 0d.**

Lios Exposure Meter. *Shop-soiled.* **12s. 6d.**

Drem Cinemeter. *Shop-soiled.* **15s. 0d.**

Willo Cine Meter. *Shop-soiled.* **15s. 0d.**

Drem Leicascop. *Shop-soiled.* **15s. 0d.**

Bewi Senior. *Shop-soiled.* **£1 7 6**

Avo Exposure Meter. *As new.* **£2 15 0**

Unclassified

3½×2½ in. **Riteway** Roll Film Holder. *Very good condition.* **17s. 6d.**

3½×2½ in. **Simplex** Daylight Roll Film Developing Tank. *As new.* **£1 0 0**

Merritt's Trimmer, 15½-in. *As new.* **£1 1 0**

Plate Back and 3 slides for Rolleiflex. *As new.* **£2 15 0**

Luminex Enlarger, for negatives up to 6×6 cm., f/4.5 anastigmat, 3-in. condenser, for use horizontally or vertically. *Shop-soiled.* List £6 10s. **£4 17 6**

Thalhammer Senior Tripod, pan. and tilt head. *Shop-soiled.* List £10 10s. **£7 10 0**

5-cm. **Hektor** f/2.5, interchangeable, coupling. *Shop-soiled.* **£9 10 0**

Field

½-pl. **Optimus** Field, double extension, 3 R.R. lenses f/8, T.-P. roller-blind, 3 D.D. slides, case. *Fair condition.* **15s. 0d.**

Projectors

9.5 Pathe **Imp.**, super attachment, resistance. *As new.* List £5 5s. **£3 15 0**

16-mm. **DeVry**, 100-watt lamp, motor, resistance, case. *Fair condition.* **£5 0 0**

9.5 Pathe **Home** Movie, double claw, resistance. *As new.* Cost £6 15s. **£5 5 0**

16-mm. **Kodascope** C, 100-watt, resistance, case. *Fair condition.* Cost £20 15s. **£6 10 0**

8-mm. **Kodascope** 8-30. *Very good condition.* List £9 9s. **£6 15 0**

16-mm. **Kodascope** C, bronze model, 100-watt, resistance, case. *Good condition.* Cost £22 15s. **£9 9 0**

16-mm. **Ensign** Silent Sixteen, 150-watt, resistance, case. *Good condition.* Cost £26 10s. **£10 10 0**

16-mm. **Ensign** 100-B, 100-watt. *Shop-soiled.* List £17 10s. **£12 10 0**

16-mm. **Kodascope** A, 200-watt, case, resistance. *Cost £52 10s.* **£15 0 0**

16-mm. **Bell-Howell** Filmo, 2-in. lens, 200-watt, reverse, resistance, case. *Good condition.* **£17 10 0**

16-mm. **Ensign** Super Sixteen, 250-watt, reverse, resistance, case. *Shop-soiled.* Cost £45. **£17 10 0**

16-mm. **Kodascope** B, 250-watt, self-threading, resistance, case. *Very good condition.* Cost £100. **£19 10 0**

9.5 **Eumig** Super, 250-watt model. *Shop-soiled.* List £29. **£23 10 0**

16-mm. **Siemens** Home, 200-watt, cover. *As new.* List £35. **£27 10 0**

16-mm. **Keystone**, 750-watt, reverse, stills, resistance, case. *Shop-soiled.* List £36. **£32 10 0**

16-mm. **Kalee** N.P., 3, 500-watt lamp, resistance, case. *As new.* List £52 10s. **£32 10 0**

16-mm. **Victor** Model II, 500-watt, reverse, stills, case. *Shop-soiled.* List £42 10s. **£37 10 0**

16-mm. **Ampro**, 500-watt, case, resistance. *Shop-soiled.* List £43 10s. **£38 10 0**

9.5 and 16 mm. **Siemens** **Sixteen Nine**, complete in leather case. *As new.* List £60. **£42 10 0**

*Demonstrations of
above apparatus
willingly given.*

Ciné Cameras

9.5 Pathe **Motocamera** B, f/3.5 lens. *Shop-soiled.* Cost £6 6s. **£3 17 6**

9.5 **Alef**, f/3.5 lens, variable speeds, interchangeable mount. *Fairly good condition.* List £6 6s. **£4 4 0**

16-mm. **Cine-Kodak** B, f/3.5 lens, case. *Good condition.* **£6 17 6**

8-mm. **Cine-Kodak** 8-20, f/3.5 lens, case. *As new.* **£7 7 0**

9.5 **Dekko**, Dallmeyer f/1.9, case. *As new.* List £12 12s. **£7 15 0**

16-mm. **Ensign** Auto. **Kinecam**, 1-in. Cinar f/2.8, 3-speed, 100-ft. capacity, case. *Shop-soiled.* List £18 18s. **£13 10 0**

16-mm. **Cine-Kodak** B, f/1.9 lens, case. *Very good condition.* **£13 10 0**

8-mm. **Bell-Howell** **Straight** 8, f/2.5 Mytal lens, 4 speeds, case. *As new.* List £20 10s. **£14 15 0**

16-mm. **Cine-Kodak** B, f/1.9 lens, interchangeable mount, case. *Good condition.* **£15 10 0**

16-mm. **Bell-Howell** **Filmo** 70A, f/3.5 lens, 2 speeds, case. *Very good condition.* Cost £38. **£15 15 0**

8-mm. **Bell-Howell** **Filmo** Double-8, f/2.5 lens, complete in type B case. *As new.* List £22 10s. **£16 10 0**

16-mm. **Siemens** B, f/2.8 Busch, 3-speed, case. *As new.* List £26. **£18 10 0**

16-mm. **Ensign** Super **Kinecam**, f/1.5 lens, case. List £50. **£28 10 0**

16-mm. **Victor** Model 5, 1-in. Triple anastigmat f/2.9, case. *Shop-soiled.* Cost £45. **£37 10 0**

Reflex

4½×3½ Folding **Ensign**, 5½-in. Ross Xpres f/4.5, 3 D.D. slides. *Good condition.* **£6 0 0**

5×4 **Kodak** **Graflex**, 6½-in. Ross Xpres f/4.5, F.P. adapter, case. *Very good condition.* **£9 0 0**

3½×2½ Folding **N. & G.**, 136-mm. Ross Xpres f/4.5, 6 D.D. slides, F.P. adapter, 2 filters, case. *Good condition.* **£17 10 0**

3½×2½ **Zeiss** **Miroflex**, 13.5-cm. Zeiss Biotessar f/2.8, 10 slides, lens hood, case. *Good condition.* **£30 0 0**

Focal-plane

4½×3½ **Goetz Anschutz** Focal-plane, 12.5-cm. Dagor f/6.8, self-capping, F.P. adapter, 3 D.D. slides, leather case. *Good condition.* **£3 10 0**

3½×2½ **Ica** Minimum **Palmos** Focal-plane, 12-cm. Tessar f/4.5, F.P.A., case. *Fair condition.* **£9 9 0**

Ciné

Accessories

9.5-mm. **Cinecraft** Rewind. List £1 1s. **10s. 0d.**

Ensign **Humidor** Case for storing ten 400-ft. reels. *Shop-soiled.* **15s. 0d.**

Pathe **Enlarger**, for making 3½×2½ projection prints from ciné stills. *Shop-soiled.* List £2 2s. **15s. 0d.**

Ensign **Title Writer**, for 16-mm. cameras. *Shop-soiled.* List £1 7s. 6d. **17s. 6d.**

"Wipacine" **Titling** Attachment, for producing wipe effects. *Shop-soiled.* List £1 11s. 6d. **£1 1 0**

Kodak **Title Writer**, for 16-mm. Cine-Kodaks. *Shop-soiled.* List £2. **£1 5 0**

16-mm. **Cinepro** **Splicer**. *Very good condition.* List £2 10s. **£1 10 0**

32×34 in. **Hunter** **Silvette** **Screen**. *Shop-soiled.* **£1 10 0**

3-in. **Dallmeyer** **Projection Lens** f/1.5, 42.6-mm. diameter, suitable for Gebescope Projector. *Good condition.* List £3 3s. **£1 15 0**

Wizard Junior **Titling** Outfit, for any cine camera. *Shop-soiled.* List £3 5s. **£2 10 0**

"S.P." **Microphone**, case. *Shop-soiled.* List £3 15s. **£2 15 0**

Foster **Transformer**, 2 outputs, 400-watt at 110 volts, 250-watt at 110 volts, for A.C. 200-250 volts. *Shop-soiled.* List £3 10s. **£3 3 0**

G.B. **Iron** **Projector** **Stand**. *Shop-soiled.* List £5 15s. **£3 10 0**

Ensign **Animator** **Titling** Equipment. *Shop-soiled.* List £6 17s. 6d. **£5 5 0**

Film Slide Attachment, for **Siemens** Projector. *As new.* List £7 15s. **£6 0 0**

80×60 in. **Celfix** **Screen** No. 4, silver surface. *Very good condition.* List £15. **£10 0 0**

Cine Lenses

1-in. **Telephoto** f/2.7 Lens, for **Filmo** 3 camera. *As new.* List £7 10s. **£6 10 0**

1½-in. **Lens** f/3.5, for **Filmo** 8. *As new.* List £8 17s. 6d. **£7 15 0**

3-in. **Dallmeyer** **Triple** **Anastigmat** f/2.9. *As new.* **£8 8 0**

6-in. **Dallmeyer** **Lens** f/4.5. *As new.* **£9 9 0**

Plate

3½×2½ **Zodel**, **Zodellax** f/4.5, **Compur**, 3 slides, F.P.A., leather case. *Very good condition.* **£4 4 0**

3½×2½ **Ica** **Ideal** III, **Tessar** f/4.5, **Compur** 1/250th, 3 slides, F.P.A., case. *Good condition.* **£5 5 0**

3½×2½ **N. & G.** **New Special** **Sibyl**, **Ross Xpres** f/4.5, 3 D.D. slides, F.P.A., case. *Excellent condition.* **£9 10 0**

Roll Film

4½×3½ Folding **Kodak**, **Mensis** lens, speeds 1 to 1/100th sec., leather case. *Fair condition.* **10s. 0d.**

5½×3½ **Kodak**, **R.R.** lens f/8, speeds 1 to 1/100th sec., leather case. *Good condition.* **15s. 0d.**

V.P. **Kodak**, f/7.9 lens. *Fair condition.* **17s. 6d.**

4½×3½ **Ensign**, for roll film and plates, **Beck** f/8 lens, 3-speed, case. *Good condition.* **17s. 6d.**

2½×1½ **Auto**. V.P. **Kodak**, **Series III**, f/7.9 **Kodak**. *Good condition.* **18s. 6d.**

4½×2½ **Nettel** **Cocarette**, f/6.3 **Conastigmat**, 3-speed, leather case. *Fairly good condition.* **£1 10 0**

5½×3½ No. 3a **Autographic** **Kodak** **Special**, 17-mm. **Kodak** f/6.3, **Compur**, case. *Good condition.* **£2 2 0**

3½×2½ **Dallmeyer** **Roll** **Film** **Snapshot**, f/6 anastigmat, 3-speed. *Good condition.* **£2 15 0**

2½×1½ **Agfa** **Speedex** 0, **Solinar** f/3.9, **Compur**. *As new.* **£4 4 0**

Ensign **Speed** **Reflex**, **Aldis**, **Butcher** f/4.5. *As new.* **£5 5 0**

Wirgin **Presto**, 8 or 16 on 3½×2½ film, **Rodenstock** f/3.9, **Rapid** **Compur** 1/400th. *As new.* **£6 5 0**

Voigtlander **Virtus**, **Heliar** f/4.5, delayed **Compur**, 16 on 3½×2½ film, portrait attachment. *Good condition.* **£8 8 0**

3×4 cm. **Zeiss** **Baby** **Ikonta**, **Tessar** f/3.5, **Rapid** **Compur** 1/500th. *As new.* **£8 8 0**

3½×2½ **Welta** **Solida**, coupled range-finder, **Radionar** f/4.5, **Compur**. *As new.* **£9 9 0**

3×4 cm. **Pilot**, f/2.8 **Tessar**, **Compur**, lens hood, case. *Good condition.* **£14 17 6**

Leica III, **Elmar** f/3.5, **E.R.** case. *Good condition.* **£23 10 0**

Chromium **Leica** IIIa, f/2 **Summar**, **E.R.** case. *As new.* **£39 10 0**

Zeiss **Contaflex**, f/2.8 **Tessar**, case. *Good condition.* **£49 10 0**

WINTER TIME IS ENLARGER TIME !

We invite you to come and see our stock of the latest **Enlarging Apparatus.**

Our annual sale prices are below present values and cannot be repeated. Any item sent on five days' approval against cash or C.O.D.

DOLLONDS OF COPTHALL CHAMBERS

DOLLOND & AITCHISON LTD., Stock Exchange Branch, 1, Copthall Chambers, Throgmorton St., London, E.C.2.

Telephone: Metropolitan 5351.

48 PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

GREAT SALE OF CAMERAS at FANTASTIC BARGAIN PRICES

Never in photographic history have such stupendous offers been made! These items are being sold at 30 to 70% below ordinary bargain prices, which means that you get an instrument for a few shillings which originally cost pounds, and they're all in good condition—even the lenses and shutters are worth more than we are charging for the entire outfits. We are getting absolutely nothing out of them—our only profit will be the space this clearance will make for fresh stocks of new apparatus already waiting to be put on our shelves. The abnormally low prices do not allow easy payments or exchange allowances. This is only the first of a series of such great bargain clearances. Keep an eye on this page during the next few weeks—it will mean the saving of pounds to you. Note: every instrument is second-hand.

FOR MORE BARGAINS VISIT OUR CASH BARGAIN STORE AT 1a, AVERY ROW, W.1.

ALL IN THIS SECTION 9/6 CASH

7777. No. 2a Folding Autographic Brownie, single lens, 3-speed shutter, ball-bearing. Cost £3. Usual price 17s. 6d.
8616. V.P.K., lazy-tong model, single lens, 2-speed ball-bearing shutter. Cost £1 5s. Usual price 17s. 6d.
8530. 1-pl. Carbine R.F. Camera, 1/7.7 Abdis f/10 anastigmat lens, Lukos 11 shutter, 1/25th to 1/100th sec., rising and cross front. Cost £4 10s. Usual price 19s. 6d.
7665. 1-pl. Ensign Kite Plate Camera, 1.8 Plutar, extra Rapid Applanat lens, Trichro shutter, 1/25th to 1/100th sec., double extension, rising and cross front. Cost £3 10s. Usual price 15s. 6d.
3998. 1-pl. Shew Xit Folding Plate Camera, f/8 Bausch & Lomb lens, T. 1. R. shutter, 3 double block-front slides, canvas case. Cost £4 10s. Usual price 17s. 6d.
8207. 1-pl. Voigtlander R.F. Camera, f/6.8 Collinear lens, Kolos shutter, 1 to 1/300th sec. Cost £5. Usual price 17s. 6d.
8417. No. 3a Folding Pocket Kodak, 1/7.7 anastigmat lens, 3-speed shutter. Cost £4 10s. Usual price 15s. 0d.
6435. 1a Goerz Folding Roll Film, f/11 lens, 3-speed shutter. Cost £5 5s. Usual price 17s. 6d.
7629. 1-pl. Carbine Camera, double anastigmat Dialytr f/6.8 lens, Iso shutter, 1 to 1/100th sec., rising and cross front, and spirit level. Cost £5. Usual price £3 3 0
8578. P.C. Aux Roll Film, f/6.3 Tessar lens, Hsior shutter, 1 to 1/100th sec., rising front. Cost £7 10s. Usual price 19s. 6d.
8773. 3 1/2 21 Carbine R.F. and Plate Back Camera, f/6.3 Abdis-Butcher lens, Lukos 111 shutter, Cost £4 17s. 6d. Usual price £1 10 0
8103. 9 1/2 12 Ernemann Folding Plate Camera, f/6.8 Ernemann Detective Applanat lens, shutter speed 1 to 1/100th sec., double extension, rising front, F.P. adapter. Cost £3 10s. Usual price 19s. 6d.
3334. No. 3 Auto. Kodak (Model C), f/6.8 anastigmat lens, old type Compur shutter, 1 to 1/250th sec. Cost £5. Usual price £1 9 6
8273. Two-on V.P. Baby Box Tengor. Cost 18s. 6d. Usual price 12s. 6d.
8152. 1-pl. Roll Film Camera, f/7.5 Extra Rapid Applanat lens, shutter speeds, 1 to 1/100th sec., Cost £3 10s. Usual price 15s. 0d.
7128. No. 3 Autographic Kodak Special (Model A), f/6.5 T.T. & H. Cooke anastigmat lens, Velostno No. 1 shutter, 1 to 1/300th sec. Cost £6 10s. Usual price £1 5 0
8283. 3 1/2 21 Single Extension Contessa Plate Camera, f/6.3 Nettel lens, Dervall shutter, 1/25th to 1/100th sec., rising front. Cost £3 3s. Usual price 17s. 6d.
8574. P.C. Roll Film and Plate Camera, f/6.3 Abdis lens, Compound shutter, 1 to 1/200th sec., rising and cross front. Cost £5. Usual price £3 3 0

ALL IN THIS SECTION 18/6 CASH

5808. 1-pl. Ballo 510 Folding R.F. and Plate Back Camera, f/6.8 Novar anastigmat lens, 3-speed shutter, double extension. Cost £5. Usual price £2 19 6
5141. No. 3 Folding Pocket Kodak Special, f/5.6 anastigmat lens in Kodamatic shutter. Cost £9 10s. Usual price £3 3 0
8781. Vest Pocket Kodak Series III, f/7.9 lens, Kodex shutter. Cost £3 10s. Usual price £2 10 0
8485. V.P. Ensign de Luxe Model, f/6.3 Dallmeyer anastigmat lens, 3-speed shutter. Cost £4 4s. Usual price £3 3 0
7661. 3 1/2 21 Zodel Junior Plate Camera, W.H. shutter, 1/25th to 1/100th sec., f/6.8 Zodeliar anastigmat lens, 105-mm. Cost £2 15s. Usual price £2 2 0
7632. 1-pl. T.-P. Imperial Pocket Plate Camera, f/6 Abdis anastigmat lens, 3-speed shutter, 1/25th to 1/100th sec., rising and cross front, 6 S.M. slides and black leather case. Cost £5. Usual price £1 19 6
5413. 3 1/2 21 Confessa Nettel Sonnett Folding Plate, f/6 Synlar anastigmat lens, Compound shutter, outfit, 3 slides. Cost £7 10s. Usual price £4 4 0
8095. 1-pl. Field Camera, 7 1/2-in. f/7.7 Busch lens, double extension, roller-blind shutter, 3 D.D. slides, canvas case and tripod. Cost £5 5s. Usual price £2 19 6
3334. No. 3 Auto. Kodak (Model C), f/6.8 anastigmat lens, old type Compur shutter, 1 to 1/250th sec. Cost £5. Usual price £1 9 0
5540. No. 3 Auto. Kodak Special Model A, f/6.3 Bausch & Lomb anastigmat lens, Compur shutter, 1 to 1/250th sec. Cost £5. Usual price £2 9 6
8564. 1a Pocket Kodak, f/7.7 anastigmat lens, 3-speed shutter. Cost £3 3s. Usual price £2 9 6
8249. V.P.K. Lazy Tongue Model, f/7.7 Kodak anastigmat lens, 2-speed shutter. Cost £1 10s. Usual price £1 5 0
6159. 3 1/2 21 Ensign R.F. and Plate Camera, Cooke f/6.3 lens, H's shutter. Cost £4. Usual price £2 12 6
8403. 9 1/2 cm. Contessa Nettel Plate Camera, f/7.7 Munchen Applanat lens, 3-speed Dervall shutter, single extension. Cost £5 3s. Usual price £1 7 6
5664. Ensign Midnet, f/6.3 Ensign anastigmat. Cost £2 15s. Usual price £1 9 6
8189. 1-pl. Stand Camera, f/8 Busch Rapid Symmetrical lens, roller-blind shutter, 3 D.D. slides and case, tripod. Cost £4 15s. Usual price £3 3 0
4005. 2a Folding Pocket Kodak Series III, f/7.7 anastigmat lens, Diomatic No. 1 4-speed shutter, rising front. Cost £3 10s. Usual price £2 2 0
8601. No. 1a Pocket Kodak, f/6.3 Kodak anastigmat lens, 2-speed Kodex shutter. Cost £3 3s. Usual price £1 9 6

ALL IN THIS SECTION 29/6 CASH

8469. 3a Autographic Kodak Special, f/6.3 Tessar anastigmat lens, Compound shutter, 1 to 1/200th sec. Cost £9 10s. Usual price £1 19 6
7874. Dallmeyer Snapshot Camera, 3 1/2 21, f/6 Dallmeyer anastigmat lens. Cost £9. Usual price £2 9 6
8550. No. 5 Ensign Carbine, f/4.5 Abdis Uno anastigmat lens, Mulchro shutter, 1 to 1/100th sec., Cost £4 10s. Usual price £3 17 6
2254. 3a Special Folding Kodak, f/7.2 Tessar lens in Compound shutter, 1 to 1/200th sec. Cost £8 8s. Usual price £3 5 0
7549. 1-pl. Cameo Folding Plate Camera, f/5.4 Steinheil lens, Compur shutter, 1 to 1/200th sec., double extension, rising and cross front, 6 S.M. slides, F.P. adapter, canvas case. Cost £7 10s. Usual price £1 19 6
95903. 9 1/2 cm. Voigtlander Folding Plate, double extension, f/6.8 Kodinar lens, Compound shutter, 1 to 1/250th sec., black case, F.P. adapter. Cost £12. Usual price £5 5 0
8758. 3 1/2 21 Roll Film Reflex, f/6.3 Steinheil Actinar lens, 3-speed shutter. Cost £4 10s. Usual price £3 3 0
8090. 1-pl. Reitzschel R.F. Camera, f/4.5 Euryrion double anastigmat lens, Compur shutter, 1 to 1/200th sec., double extension, rising and cross front. Cost £7. Usual price £2 9 6
5541. 3 1/2 21 Folding Roll Film, f/4.5 Veraplan anastigmat lens, Compur shutter, 1 to 1/250th sec., Cost £5 5s. Usual price £2 19 6
8714. Agia Standard R.F. Camera, f/4.5 anastigmat lens, shutter speed 1 to 1/100th sec. Cost £5. Usual price £2 19 6
8336. No. 1 Autographic Kodak Special Model A, f/6.3 Homocentric lens, Compur shutter, 1 to 1/250th sec. Cost £5 6s. Usual price £2 9 6
6208. 1-pl. Film-Plate Premo Camera, f/6.3 Kodak anastigmat lens, Compound shutter, F.P. adapter. Cost £5. Usual price £1 15 0
8436. 1-pl. Cameo Folding Plate Camera, f/6.3 Abdis anastigmat lens, Belsa shutter, 1 to 1/100th sec., double extension, rising and cross front, R.F. holder, F.P. adapter, 6 S.M. slides, Cost £4 10s. Usual price £2 5 0
7987. 1-pl. Shew Xit Plate Camera, f/6.5 5 1/2-in. Cooke lens, 3-speed shutter and focal-plane shutter, F.P. adapter, 6 D.D. slides. Cost £9 9s. Usual price £1 15 6
8063. 3 1/2 21 Reitzschel Plate Camera, f/6.8 Dialytr anastigmat lens, Compur shutter, 1 to 1/250th sec., rising and cross front, double extension, Cost £5. Usual price £4 4 0
1928. 9 1/2 cm. Trux Folding Plate, double extension, Zeiss Anuar f/6.5 lens, Compound shutter, 1 to 1/250th sec., 6 slides, F.P. adapter. Cost £6 10s. Usual price £4 4 0
8365. 3 1/2 21 Ensign Roll Film Reflex, f/4.5 Dallmeyer anastigmat lens, T. and 1. shutter. Cost £9. Usual price £2 9 6

ALL IN THIS SECTION 47/6 CASH

6901. 4 5 Sanderson Hand and Stand Camera, Beck Symmetrical lens, Bausch & Lomb shutter, triple extension, rising and swing front, reversing back, 3 D.D. slides, case. Cost £17 10s. Usual price £4 4 0
98351. 3 1/2 21 Ensign Roll Film Reflex, Tropical Model, Dallmeyer f/4.5 lens, T. and 1. shutter, Cost £10 10s. Usual price £6 6 0
8500. 1-pl. Goerz Anschütz F.P. Camera, f/6.8 Dager lens, focal-plane shutter, 1/10th to 1/1,200th sec., leather case, F.P. adapter. Cost £15 10s. Usual price £5 5 0
8017. 3 2 Voigtlander R.F. Camera, f/4.5 Skopar anastigmat lens, Compur shutter, 1 to 1/200th sec., Cost £7 10s. Usual price £4 15 0
2819. 10 15 cm. Goerz Anschütz Press Camera, f/6.8 Dager lens, shutter speeds 1/10th to 1/1,200th sec., black-grained case, 3 double slides, F.P.A. Cost £18 18s. Usual price £8 8 0
90670. 1-pl. Special Sibyl Folding Plate, round end model, rise and cross front, f/4.5 Tessar anastigmat lens, shutter speeds 1 to 1/100th sec., F.P. adapter. Cost £25. Usual price £5 19 6
7566. Salex Reflex Plate Camera 3 1/2 21, Murer anastigmat lens f/3.9, 110-mm., focal-plane shutter, 1/20th to 1/1,000th sec., fixed back, 3 S.M. slides, roll film holder, F.P. adapter and leather case. Cost £9 10s. Usual price £4 4 0
7929. 9 1/2 Ernemann Focal-plane Camera, f/6.8 Dager double anastigmat lens, focal-plane shutter, 1/50th to 1/1,000th sec., leather case, 3 D.D. slides, focussing screen. Cost £12. Usual price £7 7 0
99203. 1a Pocket Kodak, f/4.5 anastigmat lens, Kodamatic shutter, 1 to 1/150th sec. Cost £8 8s. Usual price £8 8 0
8358. 3 1/2 21 Zodel Regular, f/4.8 Zodeliar anastigmat lens, H's shutter, 1 to 1/100th sec., rising and cross front, double extension, leather case, 4 S.M. slides, F.P. adapter. Cost £5. Usual price £3 12 6
8309. 1-pl. T.-P. Imperial Pocket Plate Camera, f/4.5 Cooke Aviar lens, Compur shutter, 1 to 1/200th sec., double extension, rising and cross front, black-grained leather case, F.P. adapter, 8 S.M. slides. Cost £11 10s. Usual price £4 4 0
8707. 3 1/2 21 Ernemann Horizontal Reflex Plate Camera, f/4.5 Ernemann anastigmat lens, focal-plane shutter, 1/20th to 1/1,000th sec., 3 S.M. slides, F.P.A. Cost £12. Usual price £5 5 0
6489. 1-pl. Britisher Reflex, Ross Homocentric f/5.6, focal-plane shutter, 1/10th to 1/1,000th sec., Cost £15. Usual price £5 5 0
8422. Telescope 9.5-mm. Cine Camera, f/3.5 lens, Cost £6 6s. Usual price £4 4 0
3191. 1-pl. Cocarete Roll Film, f/4.5 Tessar lens, Compur shutter, 1 to 1/250th sec., rising front, Cost £12. Usual price £5 5 0

ALL THESE AT £4:4:0 CASH

8018. 1-pl. Goerz Tenax, f/4.5 Dogmar lens, Compur shutter, 1 to 1/200th sec., double extension, rising and cross front. Cost £15. Usual price £6 6 0
6818. 3a Gradex Reflex R.F., f/4.5 Krauss Tessar lens, focal-plane shutter, 1/10th to 1/1,000th sec., Cost £28 18s. Usual price £8 8 0
5508. 1-pl. Reflex Camera, H's Paragon f/4.5 anastigmat lens, focal-plane shutter, 1/10th to 1/1,000th sec., horizontal model, F.P. adapter. Cost £15. Usual price £7 17 6
8205. 3 1/2 21 Voigtlander Avus, f/4.5 Skopar lens, Compur shutter, 1 to 1/250th sec., double extension, rising and cross front, black leather case, R.F. holder. Cost £10 10s. Usual price £6 6 0
8563. 3 1/2 21 N. & G. Sibyl New Special Plate Camera, f/4.5 Ross Xpres lens, N. & G. shutter, 1 to 1/150th sec., 8 S.M. slides. Cost £22 10s. Usual price £8 8 0
5847. 12-in. f/6.8 Ross Telecentric, focussing mount. Cost £15. Usual price £4 17 6
8507. 1-pl. Sanderson Hand and Stand Plate Camera, f/4.5 Krauss Zeiss Tessar lens, Compur shutter, 1 to 1/200th sec., triple extension, swing front, drop baseboard, black grained leather case, F.P. adapter, 3 D.D. slides. Cost £14 10s. Usual price £5 5 0
9716. P.C. Ica Reflex Camera, horizontal model, f/4.5 Tessar lens, focal-plane shutter, 1/15th to 1/1,000th sec., leather case, F.P. adapter, 2 S.M. slides. Cost £15 15s. Usual price £8 17 6
6297. 3 1/2 21 Goerz Tenax Folding R.F., f/4.5 Dogmar lens, Compur shutter, 1 to 1/250th sec. Cost £10. Usual price £7 19 6
8652. 1a R.F. Ensign Carbine, f/4.5 Tessar lens, D.A. Compur shutter, 1 to 1/250th sec., rising front, D.V. finder and brilliant finder. Cost £9 9s. Usual price £8 6 0
2216. 3 1/2 21 Ensign Auto. Speed Roll Film Focal-plane, f/4.5 Ross Xpres lens, shutter speeds 1/15th to 1/1,000th sec. Cost £16. Usual price £10 10 0
7195. 3 1/2 21 Ensign Focal-plane Roll Film Reflex, f/4.5 Abdis Uno anastigmat lens, shutter speeds 1/25th to 1/300th sec. Cost £4 8s. Usual price £4 17 6
8100. 10 15 cm. (adapted to P.C.), f/4.5 Zeiss Tessar anastigmat lens, Compur shutter, 1 to 1/250th sec., tan case, 3 slides, F.P. adapter. Cost £15. Usual price £7 7 0
8296. V.P. Ihagee Weeny-Ultrix, f/4.5 anastigmat lens, Compur shutter, 1 to 1/300th sec. Cost £10 10s. Usual price £7 7 0
6620. 3 1/2 21 Confessa Nettel Folding Plate Camera (Tropical), f/4.5 Zeiss Tessar lens, Compur shutter, 1 to 1/250th sec., 5 S.M. slides, 1. Cost £13 10s. Usual price £6 6 0
8540. 1-pl. N. & G. Sibyl Plate Camera, f/4.5 Sibyl Aviar lens, N. & G. shutter, 1 to 1/100th sec., leather case, 10 S.M. slides, F.P. adapter. Cost £20. Usual price £7 15 0
8786. Goerz Telesor f/6.3 36-cm. rise, suitable for a reflex or similar. Cost £21. Us. price £8 8 0
5340. 1-pl. Zeiss Bebe Camera, f/4.5 Tessar lens, Compur shutter, speeds 1 to 1/250th sec., F.P. adapter, black grained case. Cost £22 10s. Usual price £8 8 0

FIVE DAYS' FREE APPROVAL TO POST-BUYERS AGAINST FULL CASH DEPOSIT.

YOU WON'T FIND SUCH STUPENDOUS OFFERS ELSEWHERE—SO WRITE NOW TO
WALLACE HEATON LTD 127 New Bond St., W.1

Phone: Mayfair 7511 (8 lines).
Also CITY SALE & EXCHANGE (1929) LTD., 59/60, CHEAPSIDE; 90/94, FLEET STREET; 54, LIME STREET; 84, ALDERSGATE STREET, and 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

NIGHT TIME



*—the right time
for new effects*



For Roll Film Cameras

SELO

**HYPERSENSITIVE
PANCHROMATIC
ROLL FILM**

For Plate Cameras

ILFORD

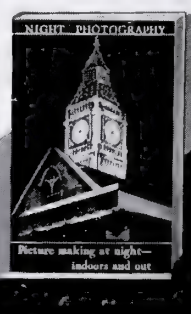
**HYPERSENSITIVE
PANCHROMATIC PLATES**

Made in England by **ILFORD LIMITED, ILFORD, LONDON**

There's a different world at your doorstep—waiting to be pictured in a way that's as original as it's fascinating—*your* world after dark. No longer now need you put away your camera when the sun goes down, for Selo H.P. Roll Film and Ilford Hypersensitive Panchromatic Plates make it as simple for you to take snaps by night as by day. What a chance to obtain results that are really out of the ordinary—either in the brilliant highways, with their flashing signs, or in the dimmer byways where lovely pictures often linger—unexpected and exciting. In your own house too, with a simple arrangement of light, you will secure unrehearsed home snapshots and charming portraits. Take out your camera to-night.

FREE

—this invaluable book "NIGHT PHOTOGRAPHY — Picture Making at Night—Indoors and Out." 32 pp. of clear information illustrations and diagrams.



Printed in England for the Publishers, LIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-73, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

'The Amateur Photographer and Cinematographer.' Wednesday, October 20th, 1937.

The AMATEUR ^{4th} PHOTOGRAPHER & CINEMATOPHAGER

Vol. LXXXIV.

Wednesday, October 20th, 1937.

No. 2554.



"Good Night Photographer"



FREE BOOK

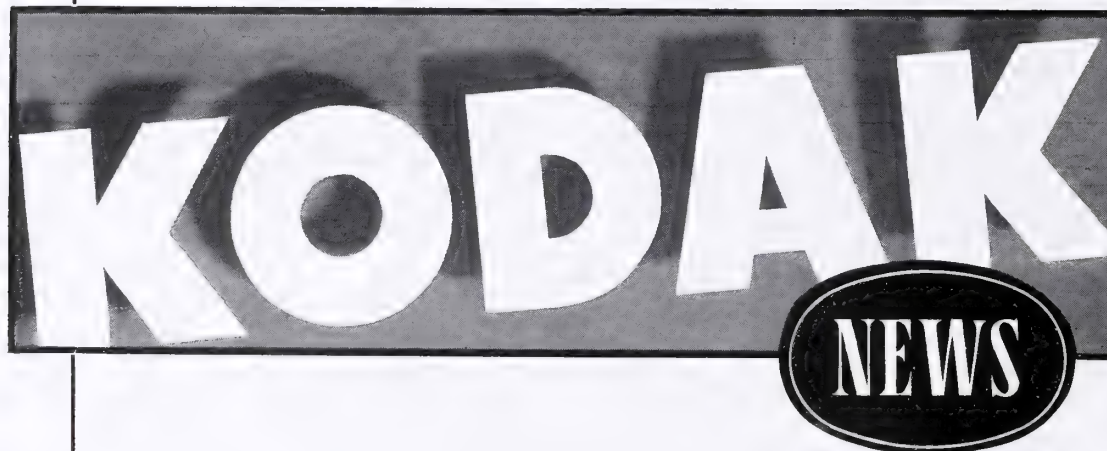
'Night Photography—Picture Making At Night Indoors and Out'—32 pp. of helpful information, photographs and diagrams. From your dealer, or ILFORD LIMITED

.... A very good night indeed for pictures—indoors and out—when the camera is loaded with

SELO *Hypersensitive*
PANCHROMATIC ROLL FILM

MADE IN ENGLAND BY ILFORD LIMITED, ILFORD, LONDON

Watch this page each week



FINE and WARM

It is an interesting psychological fact that most people respond more readily to a photograph in warm tones than to one of the more conventional cold black variety. There is a certain appeal about the cheerful warm image, a subtle richness and glow, that catches the eye and flatters the subject and makes a genuine picture out of a snapshot.

Unfortunately, as you know, for certain technical reasons warm-toned pictures—more especially warm-toned enlargements—used to be more difficult to make than ordinary ones. That was, until "Bromesko" paper came along.

"Bromesko" made a clean break with tradition by being the *first warm-tone Bromide paper*.

The advantages of both kinds of papers are

united in "Bromesko." On the one hand, warmth of tone and rare beauty of image. On the other, Bromide paper speed and ease of manipulation, economical Bromide prices. "Bromesko" is, in short, not only a new paper but a new kind of paper.

Whether you are entering some cherished enlargements for the club exhibition or simply having some pictures made for home decoration, try "Bromesko" and give your negatives the treat of their lives.

'BROMESKO'

Assorted "Bromesko" Packets—the best way of trying out "Bromesko." Three varieties of grade and surface in each 12-sheet packet. Size : 8½ in. by 6½ in. 3/- per packet. Four assortments. From your Kodak Dealer. Ask him for free "Bromesko" Booklet or write to Mr. A. P. Taylor, Dept. 57B.

KODAK LTD.

KODAK HOUSE • KINGSWAY • LONDON, W.C.2

Another fascinating Wallace Heaton competition

"SHIPS AND THE SEA"

A subject near to the heart of most amateur photographers. It offers pictures of the greatest possible variety—the busy harbour at high tide, the landing of the catch, boats sailing out into the heart of the sunset, gulls hovering around the mastsheads, pictures of the sea itself in angry or "millpond" mood. Keep your shots within the sphere of "Ships and the Sea" and good photography will do the rest in the final judging for the prizes. Any amateur may enter, using any camera or materials, and there's NO entrance fee.

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final.

AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA or MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE MOUNTED OR UNMOUNTED (not less than 8x6 unmounted is recommended).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.)

Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton

WALLACE HEATON COMPETITION

COUPON

to be affixed to each entry.
Valid until Competition
closes on December 31st,
1937.

Enclosed is my entry for

"....."

Competition. I agree to the
rules and conditions.

Camera used.....

Signed.....

Ltd., without further payment. Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks). If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made and no entries will be returned unless above is complied with.

Acceptance of these rules, etc., is a condition of entry. A selection of the best entries will be held back at the close of the competition for exhibition in our galleries prior to their return. Our gallery is always interesting. call and see it when in Town—free, of course.

Last Week's Prizewinner: Novelty Competition—Elizabeth Hargreaves, 2, Carlingford Road, London, N.W.3, with snap entitled "My Typist."



REPRODUCTION FROM A LEICA PICTURE

£25 FIRST PRIZE AND A 21/- WEEKLY PRIZE
AND SIX CERTIFICATES OF MERIT WEEKLY
ADDRESS YOUR ENTRIES TO "SHIPS AND THE SEA" COMPETITION,
WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

MEZZOTONE Lantern Plates enjoy all those advantages of Speed and Tone that have made Mezzotone paper famous amongst exhibitors. The rich warm Tone is obtained by direct development. The Speed is suitable for lantern slide making by reduction or contact, or, if your negatives are miniatures, then you can enlarge from them with equal facility

MEZZOTONE

The *Criterion* RAPID Chloro-Bromide
LANTERN PLATES
CRITERION (Plates Papers Films) LTD. STECHFORD, Warwickshire
London: 35, Essex Street, Strand, W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

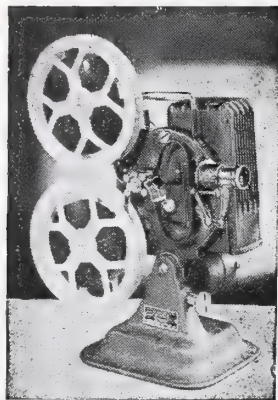
The Quality that
wins Awards



The price
that pleases the
Quantity User!

To
the dual
advantages of
Tone and Speed, the
prolific worker and the lecturer will be pleased to add the merit of attractive price—Mezzotone Lantern Plates cost 1/10 PER DOZEN.

Try them in "The A.P." Lantern Plate Competition
From your dealer, or in any difficulty direct from the makers.

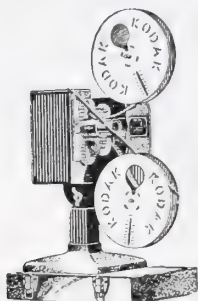


500-watt KEYSTONE PROJECTOR

Including splicing outfit, reel, brush, etc., universal motor drive, f/2.5 lens, finely ground and polished, capacity 400 ft., die-cast construction. Hi-rear motor rewind, knob swivel device for tilting.

Cash price **£27 : 10 : 0**

24 monthly payments of 24/8.

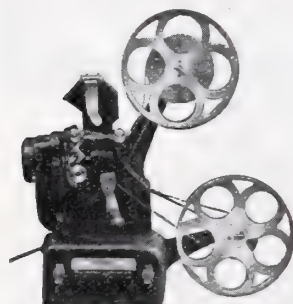


"KODASCOPE" MODEL EE

With handsome dual-purpose case, which also acts as a substantial vibration-proof base when the Kodascope is in action. There is also a 30-in. tilting device for accurate centring. Provided with 300-watt lamp, this model is available with a choice of six interchangeable lenses. Models supplied for either A.C. or A.C./D.C. circuits. With 14-in. f/2 lens.

Cash price **£32 : 10 : 0**

24 monthly payments of 22/2.



CORONET MODEL II PROJECTOR

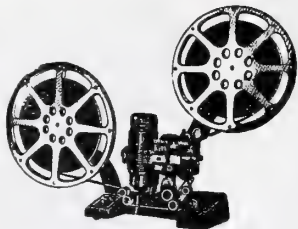
Sprocket drive. Brilliant flickerless pictures, silent running. Geared rewinds 5-1 ratio, rewinding in a flash. Combined lamp and wall plug. Takes 30, 60 or 400 ft. reels without adjustment. 1-in. anastigmat projection lens. Any voltages 100-250 A.C. or D.C. With motor drive and super attachment.

Cash price **£9 : 17 : 6**

15 monthly payments of 13/7.

"CITY SALE" WILL GIVE YOU AND EVERY TRANSACTION

We have the most comprehensive stocks of Cameras, Enlargers, Ciné Apparatus, Sundries, besides offering the finest value in the trade in used bargains. Write tell us your needs—we have a courteous staff who are here to give expert unbiased advice on your choice of apparatus.



FILMO "129"

1,600 ft. film capacity; low centre of gravity; two-way tilt; manual frame; fast power rewind; reverse and still device; pilot light, etc. Fitted with standard 2-in. f/1.6 lens. Complete in strong carrying-case.

Cash price **£63 : 0 : 0**

24 monthly payments of 55/6.

FREE MOVIE DEMONSTRATIONS

You are invited to visit the private cine theatres at our branches, and see and hear the latest home movies and talkies—you will then get to know for yourself the exact possibilities of every model. There is no obligation on your part.



ENSIGN MAGNAPRINT

For all miniature movies—Ensign Midget, half-V.P., Leica, Contax and similar sizes, film with 60-mm. Dallmeyer f/4.5 anastigmat 2 1/2-in. condenser, large Ensign Midget half-V.P. to all from 2 1/2 x 3 1/2 in. to 15 in.; other sizes in proportion.

Cash price **£9 : 10 : 0**
15 monthly payments of 13/4.

AMAZING OFFERS IN END-OF-SEASON CLEARANCE

Model III Leica, f/2 Summar lens, complete in ever-ready case **£29 10 0**
3 x 4 cm. Zeiss Baby Ikonta Roll Film, f/3.5 Zeiss Tessar anastigmat, Compur Rapid shutter, 1 to 1/600th sec., complete in purse case **£8 17 6**
6 x 6 cm. Rolleiflex, f/3.5 Zeiss Tessar anastigmat, Compur Rapid shutter, complete in ever-ready case. As new **£18 18 0**
4-pl. T.-P. Artist Enlarger, f/4.5 Cooke anastigmat, revolving carrier, double condenser, complete with electric fittings **£11 18 6**
3 1/2 x 2 1/2 Ensign Automatic Magnaprint Enlarger, f/4.5 Dallmeyer anastigmat, complete with board **£10 17 6**
4-pl. T.-P. Horizontal Enlarger, f/6.8 Cooke anastigmat, double condenser, complete with electric fittings **£5 7 6**
3 1/2 x 2 1/2 Zeiss Super Ikonta Roll Film, f/3.8 Zeiss Tessar anastigmat, Rapid Compur shutter, 1 to 1/400th sec., complete in leather case **£17 17 0**
6 x 6 cm. Zeiss Super Ikonta Roll Film, f/2.8 Zeiss Tessar anastigmat, Compur sector shutter, 1 to 1/400th sec., Albada finder, complete in ever-ready case **£22 0 0**
3 1/2 x 2 1/2 Agfa Record Roll Film, f/4.5 Apotar anastigmat, Prontor II shutter, 1 to 1/150th sec., with delayed action **£3 19 6**
3 x 4 cm. Zeiss Baby Miraphot Enlarger, f/6.3 Novar anastigmat, complete with board **£9 7 6**
6 x 6 cm. Voigtlander Brilliant, f/6.3 Voigtar anastigmat, 3-speed shutter, 1/25th to 1/100th sec., T. and B., complete in ever-ready case **£3 2 6**
Agfa Karat Camera, f/6.3 anastigmat lens, complete with ever-ready case **£4 7 6**
Voigtlander Virtus Roll Film, f/3.5 Skopar anastigmat, delayed-action Compur shutter, 1 to 1/250th sec., T. and B., complete in leather case **£7 17 6**
Super Sports Roll Film, f/2.8 Xenar anastigmat, delayed-action Compur shutter, plate back, 3 slides **£10 2 6**
3 1/2 x 2 1/2 N. & G. Folding Reflex, f/4.5 Ross Xpres anastigmat, focal-plane shutter, 3 D.D. slides, F.P.A. **£12 17 6**
3 1/2 x 2 1/2 Ensign Selfix Roll Film, 8 or 16 pictures on 3 1/2 x 2 1/2, f/4.5 Ensign anastigmat, delayed-action Prontor I shutter, complete in leather case **£3 19 6**
3 1/2 x 2 1/2 Zeiss Icarette de Luxe Roll Film, double extension, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur sector shutter, 3 slides, F.P.A., leather case **£10 17 6**
3 1/2 x 2 1/2 Speed Roll Film Reflex, f/4.5 Aldis Uno anastigmat, self-capping focal-plane shutter, leather case **£4 17 6**

V.P. Model B Multispeed Exakta, Carl Zeiss Tessar f/3.5, focal-plane shutter and ever-ready case. New condition **£18 0 0**
16-in-3 1/2 x 2 1/2 Zeiss Ikon Super Ikonta, latest pattern, Carl Zeiss Tessar f/3.5, Compur Rapid shutter, coupled range-finder. New condition **£16 18 0**
3 1/2 x 2 1/2 Ensign Roll Film Reflex, f/7.7 anastigmat **£1 2 6**
9 x 12 cm. and 4-pl. Ica Ideal Folding Pocket, Carl Zeiss Tessar f/4.5, D.A. Compur shutter, 4 slides, F.P.A. and leather case. As new **£9 9 0**
8 x 24 Prism Binocular and leather case **£3 0 0**
3 1/2 x 2 1/2 Dallmeyer Snapshot Roll Film, f/6 anastigmat, speeded shutter and leather case **£2 7 6**
Six-20 Duo Kodak, f/4.5 Kodak anastigmat, Compur shutter and leather case **£5 17 6**
3 1/2 x 2 1/2 Goetz Tenax Folding Pocket, Dogmar f/4.8, Compur shutter, 3 slides, F.P.A. and case **£5 5 0**
3 1/2 x 2 1/2 Cameo Folding Pocket, Aldis f/4.5, Compur shutter, 3 slides, F.P.A. and case **£4 10 0**
9.5-mm. Pathe H Motocamera, f/2.5 anastigmat, motor drive. New condition **£4 17 6**
9.5-mm. Midas Cine Camera and Projector, f/2.5 Cooke and case **£1 19 6**
9.5-mm. Pathe Home Movie Projector, complete with super-real attachment, motor and group resistance **£7 17 6**
3 1/2 x 2 1/2 Salex Focal-plane, f/3.9 Salex anastigmat, focusing, focal-plane shutter, speeds to 1/1,000th, 5 slides and F.P.A. **£4 15 0**
16.5-cm. Carl Zeiss Tessar f/2.7, iris **£8 17 6**
Ensign Midget, f/6.3 anastigmat, speeded shutter. New condition **£1 19 6**
16-mm. Model K Cine-Kodak, f/1.9 anastigmat, motor drive, 100-ft. capacity. Splendid order **£19 19 0**
Newton Episcopo, complete **£9 17 6**
4 1/2 x 2 1/2 No. 1a Zeiss Ikonta, Carl Zeiss Tessar f/4.5, D.A. Compur and leather case **£7 17 6**
Model III Zeiss Leica, Bimlar f/3.5, coupled range-finder, filter and case **£21 0 0**
9 x 12 cm. Mentor Collapsible Focal-plane, Carl Zeiss Tessar f/3.5, 3 D.D. slides. Splendid order **£15 15 0**
4-pl. Ensign Folding Reflex, Dagor f/6.8, focal-plane shutter, F.P.A. and leather case **£3 17 6**
3 1/2 x 2 1/2 Ensign Magnaprint Enlarger, f/6.3 anastigmat, negative carrier, plano-convex condenser and electric fittings. As new **£7 15 0**
4-pl. T.-P. Imperial Enlarger, B.R. lens, long extension, reversible carrier, 5 1/2-in. condenser, roomy light-chamber. As new **£4 17 6**
4-pl. All-metal Enlarger, Petzval objective, 5 1/2-in. condenser, reversible carrier **£2 7 6**

59/60 CHEAPSIDE

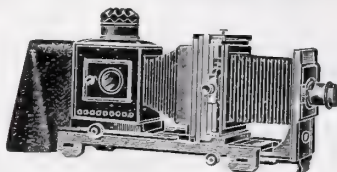
LONDON, E.C.2

Phone : CITY 1124/5/6

90/94 FLEET ST.

LONDON, E.C.4

Phone : CENT. 9391



"ARTIST" ENLARGER

Made in turned oak, beautifully finished. Revolving carrier. Central swing for correcting distortion. Revolving and pinion action for adjustment of light, improved lantern body, with adjustable curtain. Bellows adjustment to condenser. Detachable diffuser. Micrometer screw focussing to front. Without lens.

Cash price **£11 : 11 : 0**

24 monthly payments of 10/5.

ALL THE LATEST MINIATURE 104-PAGE CATALOGUE CITY SALE &

Also at 13, THE ARCADE, LIVERPOOL ST., E.C.; and WALLA 1a, AVERY ROW, W.1; and

UP TO 2 YEARS TO PAY!

GUARANTEED FULLY CONFIDENTIAL

Anything costing £10 or more can be obtained on 24 equal monthly instalments. Goods between £5 and £10 on 15 monthly instalments, or between 50/- and £5 on 9 monthly instalments. We do not question your employers, and we keep every transaction confidential. There's no deposit to pay; the first payment entitles you to make full use of your purchase.

ZEISS MIRAPHOT

Automatic focussing. Simple operation. A pull on the focusing lever is all that is required to focus and control the enlargement. For any size of enlargement. For any size of negative. Complete with 3 1/2 x 2 1/4 in. Complete with f/6.3 Novar enlarging lens.

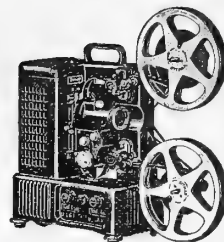
Cash price £8 : 2 : 6
monthly payments of 11/5.

or other Zeiss Ikon Enlarger in stock.



BEST EXCHANGE ALLOWANCES

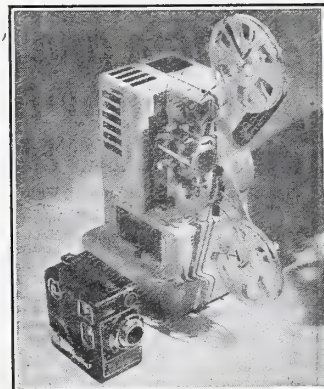
Don't let your used apparatus lie idle—make money on it! Send it to us in part exchange for your fresh purchase. We make the highest allowances obtainable anywhere in the photographic trade.



DITMAR DUO PROJECTOR

For projecting either 8 or 16 mm. films. All parts required for the two sizes always in readiness. Optical system ensures the highest light efficiency. Novel tilting device. Fitted with Berthiot Hermagis f/1.6 projection lens, 35-mm., 1 1/2 in. With 250-watt lighting.

Cash price £34 : 0 : 0
24 monthly payments of 30/6.



"SIEMENS 8" PROJECTOR

With 200-watt 50-volt amp. combined with the well-known Siemens optical system. With Busch Neostar 25-mm. or 35-mm. lens, according to choice. Silent claw mechanism. Adjustable speeds from 10 to 20 pictures per second. Single-picture device. Self-contained resistance (100 to 250 volts A.C. or D.C.). Hand and motor rewind.

Cash price £37 : 10 : 0
24 monthly payments of 33/8.

ARGAINS—ALL USED BUT FULLY GUARANTEED!

1-pl. Safox de Luxe Enlarger, all-way carrier, f/6.8 Panorhstigmat lens, 5 1/2-in. condenser, electric fittings, Autofix enlarging easel with masking board £7 7 0
Filmarius Vertical Miniature Enlarger, for Leica and similar, f/4.5 lens, condenser, electric fittings, base easel, masking device £5 5 0
Leitz Valoy Vertical Enlarger, condenser, electric fittings, base easel £7 5 0
3 1/2 x 2 1/4 Ensign Vertical Enlarger, f/6.3 Ensign anastigmat, condenser, electric fittings, base easel £7 5 0
3 1/2 x 2 1/4 Miraphot Vertical Enlarger, f/4.5 Tessar lens, electric fittings, base easel £7 5 0
1-pl. T.P. Mahogany Enlarger, long ex., 5 1/2-in. condenser, good obj., electric fittings, carrier £4 17 6
Lancaster Vertical Enlarger, for use with own lens, condenser, electric fittings, base easel £2 5 0
6 x 6 Automatic Rolleiflex, f/3.5 Zeiss Tessar, Rapid Compur, E.R. case, plate back, 2 slides, screen, 2 filters, Proxars, hood, purse. Cost £34 10s. 6d. £25 0 0
6 x 6 Rolleiflex, f/3.8 Zeiss Triotar, Compur, L/case £8 5 0
3 1/2 x 2 1/4 Dallmeyer Speed, f/2.9 Pentac, 10-in. f/6.5 Dallmeyer Dallon Telephoto, interchangeable, 3 D.D. slides, L/case £12 10 0
V.P. Multi-speed Exakta Roll Film Reflex, f/3.5 anastigmat, L/case £16 0 0
Several High-grade Microscopes by eminent makers at low figures. Write for details.

Latest Ensign Multix, f/1.9 Ross Xpress lens, E.R. case, 2 sky filters. Unsoiled £23 10 0
Leitz Leica Model II, f/3.5 Elmar, E.R. case and filter £22 10 0
Model III Leitz Leica, coupled, f/2 Summar, filter, E.R. case £23 10 0
9.5 Cine Films. Join our Library, every super film available, terms moderate. Details on application.

9.5-mm. Pathe Home Movie Cine Projector, type C motor, group resistance, super attachment £7 17 6
6 x 6 Voigtländer Brilliant, f/4.5 Skopar, Compur, L/case £4 17 6
Model I Chromium Leitz Leica, f/3.5 Elmar, E.R. case. As new £11 7 6
16-mm. Model B Cine-Kodak, f/3.5 anastigmat, L/case. Cost £30. £5 17 6
3 1/2 x 2 1/4 Zeiss Minimum Palms Collapsible Focal-plane, f/4.5 Zeiss Tessar, 3 slides, F.P.A. £11 17 6
1-pl. Soho Reflex, f/4.5 Carl Zeiss Tessar, 3 D.D. slides, F.P.A., L/case £10 17 6
Model A V.P. Exakta Roll Film Reflex, f/3.5 Tessar, filter, hood, L/case £12 17 6
3 1/2 x 2 1/4 V.P. Reflex, revolv. back, f/4.5 Aids, 3 slides £5 12 6
V.P. Agia Speedex, f/3.9 Solinar lens, Compur, case £3 15 0

4 1/2 x 6 cm. Blocknote, f/6.8 Dagor, 3 slides £3 7 6
3 1/2 x 2 1/4 Premo Film-pack Camera, Rapid landscape lens £10s. 8d.
3 1/2 x 2 1/4 Dallmeyer Film-pack Camera, f/6 anastigmat lens, reflex finder. Cost £3 3s. £1 19 6
3 1/2 x 2 1/4 Etni, 12-cm. f/4.5 Zeiss Tessar, D.A. Compur shutter, double extension, 6 slides, F.P. adapter, leather case £8 15 0
3 1/2 x 2 1/4 Sibyl, f/4.5 Dallmeyer Serrac, fully-speeded shutter, rising and cross front, 6 slides, F.P. adapter, leather case £8 15 0
3 1/2 x 2 1/4 Contessa, double extension folding, f/4.5 Tessar and Compur, 6 slides and screen £5 17 6
3 1/2 x 2 1/4 Tropical Adoro, double extension, f/4.5 Safox, D.A. Compur, 3 slides £5 18 6
9 x 12 Voigtländer Folding, f/4.5 Skopar, Ibsor shutter, speeded from 1 to 1/1,000th, rising front, 6 slides and case £2 7 6
1-pl. N. & G. Sibyl, f/4.5 Zeiss Tessar, rising front, 6 slides £6 6 0
45 x 107 Ica Folding, f/4 Dominar anastigmat, shutter speeded from 1 to 1/300th, reflex finder, focussing screen, 3 slides. New condition £6 6 0
6 x 13 Blocknote, f/6.3 Tessar lens, 4 single slides and purse £4 4 0
1-pl. Kilito, double extension, 6 1/2-in. f/6.8 Dagor in Compound, 2 double slides and focussing screen £3 12 6
3 1/2 x 2 1/4 Safox Focal-plane, f/4.5 anastigmat, 6 slides £3 12 6
1-pl. Ihagee, self-capping focal-plane, f/4.5 Zeiss Tessar, self-capping shutter, speeded from 1/10th to 1/1,000th, 6 single slides, quick-change box £14 10 0
9 x 12 Minimum Palms, baseboard model, f/4.5 Heliar, travelling case, 6 double slides £16 16 0
5 x 4 Self-capping Goerz Anschütz, f/6.8 Dagor, 4 double slides and case £4 12 6
Model II Leica, f/1.9 Dallmeyer Speed, coupled range-finder £27 10 0
4 x 3 Dolly Roll Film, f/2 Xenon, Compur shutter and purse £8 15 0
4 x 3 Model 33 Midget £21s. 0d.
4 x 3 Foth-Derby, f/3.5 anastigmat £4 2 6
4 x 3 Dolly, with f/3.5 Trioplan, Compur shutter, with special mask for taking full vest-pocket size £4 12 6
16-on-3 1/2 x 2 1/4 520 Ikonta, f/3.5 Zeiss Tessar, Rapid Compur shutter £9 17 6
16-on-3 1/2 x 2 1/4 Balda, with f/4.5 anastigmat, fully-speeded shutter £4 12 6
Vest Pocket Series III Kodak, f/7.9 Kodar. Cost £2 2s. £1s. 3d.
Vest Pocket Agia Speedex 0 f/3.9 anastigmat, Compur shutter £4 2 6



CELFIX SCREEN

The world's finest and most brilliant screen. Portable, self-erecting and opens or closes in a moment. Made in Celfix crystal glass, beaded and silver surfaces. Each surface manufactured under a special formula ensuring long life and lasting brilliance.

Prices : Crystal glass beaded from 90s. 0d
Silver surface from £70s. 0d

54 LIME ST.

LONDON, E.C.3 Phone : Mansion House 0180

84 ALDERSGATE ST.

LONDON, E.C.1 Phone : NAT. 0591

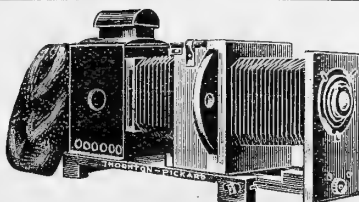
AMERAS ON 2 - YEAR TERMS
FREE & POST FREE!

EXCHANGE

(1929) LTD.

ATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1;
MSINGTON HIGH ST., W.8

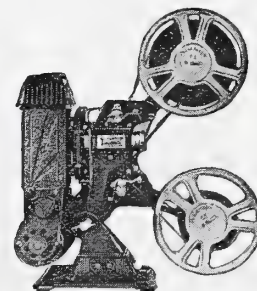
PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



T.P. IMPERIAL ENLARGER

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner. Models for 1-pl. and 1-pl. sizes. Imperial, without lens, 1-pl.

Cash price £5 : 15 : 6
15 monthly payments of 8/1.



PATHESCOPE 200-B

With 200-watt lighting. Pictures 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one empty 300-ft. super reel.

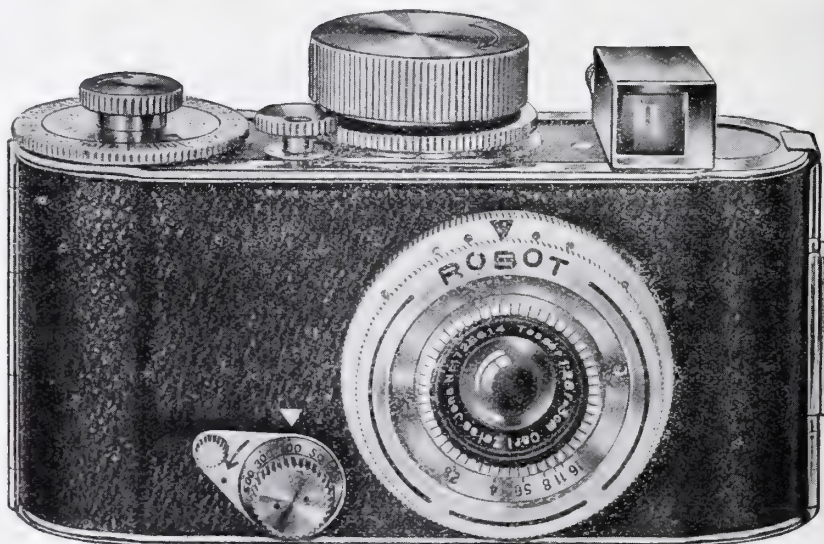
Cash price £15 : 0 : 0
24 monthly payments of 13/5.

Autumn and Winter photography is easier with a 'ROBOT' because:

- Shoots sequence pictures with machine-gun speed.
- Lens always in "ready" position — no withdrawing necessary.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focusing gives needle-sharp definition and supersedes range-finders.
- Takes up to 50 exposures on Standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan" to colour film at any moment.
- With motor wound takes from one up to 24 exposures in quick succession, or singly.
- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives "Time" and from 1 sec. to 1/500th sec.—and all intermediate speeds.
- Weighs 14 oz.—just heavy enough to be held comfortably without risk of movement.
- Overall size only $4\frac{1}{2} \times 2\frac{1}{2} \times 2$ in.
- Three view-finders in one, including "right-angle" for "candid" work.
- Daylight-loading spoons available.
- Camera has stainless steel body, covered black morocco.

ROBOT

"THE CAMERA THAT THINKS FOR YOU"



THREE MODELS

Interchangeable lenses.

With Zeiss Tessar f/2.8—3 cm.	With Meyer Primotar f/3.5—
£29 10 0	3 cm. £23 10 0
With Zeiss Tessar f/3.5—3 cm.	Interchangeable Telephoto Lens
£26 10 0	Schneider Tele-Xenar f/5.5—
	5 cm. £10 0 0

'ROBOT'

(H. E. J. Spearman, Sole
Concessionaire for Great
Britain and the I.F.S.)

53 & 54, HAYMARKET, LONDON, S.W.1

Telephone: WHItell 2662-3

3274

INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD. Telephone: HOLBORN 5633.

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME

ADDRESS

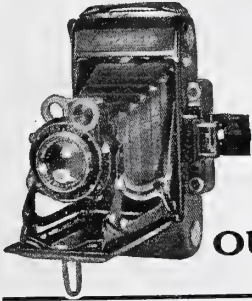
A.P.

• The Popular Way of Buying! •

● **Last Small Batch—order NOW!**

Over £6 Saved! Brand new, as originally issued by makers.

Zeiss Ikon Super Ikonta (Model 530/15)



With famous Zeiss Ikon range-finder, Zeiss Triotar f/4.5 lens, Kilo shutter, 1/5th to 1/100th sec. T. and B., and delayed-action, etc. Most attractive size pictures.

Attractive Picture Sizes.

For 8 exposures $4\frac{1}{2} \times 2\frac{1}{2}$ in. on normal spool, with option of $16\frac{1}{2} \times 2\frac{1}{2}$ by removable mask. Full size is most pleasing shape and generous dimensions; smaller is amply big enough to give good pictures of itself, yet exceedingly economical.

Makers' List Price £16:5:0

OUR PRICE £9:17:6

12 monthly payments of 17/4.

—meaning paying for your purchase over a period arranged to meet your special convenience—reaches its greatest measure of popularity at the WESTMINSTER. The Westminster Out-of-Income Plan has distinctive and exclusive features. It is notably easy of understanding, essentially helpful and friendly —with privileges and safeguards obtainable at the Westminster Only. You certainly ought to know about the Westminster Plan.

The NEW ROLLEIFLEX

In this new model the 6×6 cm. ROLLEIFLEX for 12 pictures on usual $3\frac{1}{2} \times 2\frac{1}{2}$ spool becomes more than ever automatic, revealing a still higher standard of optical and mechanical perfection. Only one action is now needed to—



(1) set the shutter; (2) safeguard against either blank or double exposures; (3) to give delayed action. There are also, amongst other improvements, new controls for shutter speeds and lens apertures, with magnified readings. The reflex hood is fitted with larger magnifier, and there is a double magnifier and additional mirror for eye-level use. Lens is f/3.5 Tessar, with Compur Rapid shutter speeded to 1/800th sec.

Price £31:5:0

12 monthly payments of 54/8, 24 of 27/4.

NOW READY! B. W. PHOTOGRAPHIC
1/6. Post free 17½. **DIARY—1938**

VOIGTLANDER BRILLIANT

A highly popular camera now offered in new de luxe form. Body moulded of special unbreakable material, comprising built-in hold-all for filters, supplementary lenses, etc. Takes 12 pictures $2\frac{1}{2}$ square on normal $3\frac{1}{2} \times 2\frac{1}{2}$ spool. Automatic film wind prevents all risk of overlapping. A special "sports" direct-vision finder greatly facilitates rapid working.

F/6.3 Voigtar, 3-speed delayed action shutter..... £4:5:0
9 monthly payments of 10/-.
F/4.5 Voigtar, Prontor II shutter, with delayed action 12 monthly payments of 10/6. £5:12:6
F/4.5 Skopar, Compur 1 to 1/300th sec. T. and B..... £7:5:0
12 monthly payments of 12/8.
F/3.5 Voigtar, Compur Rapid 1 to 1/500th sec. T. and B. £9:0:0
12 monthly payments of 15/9.

NEW MODEL



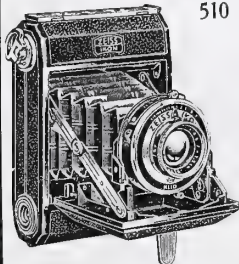
ENSIGN MAGNAPRINT ENLARGER

Fitted with friction-drive, rising and falling movement and other features.



Model V/10, for 6×6 cm. negatives, anastigmat £8:10:0
12 monthly payments of 14/10.
Model V/11, for $2\frac{1}{2} \times 3\frac{1}{2}$ negatives, f/6.3 Ensar anastigmat £9:10:0
12 monthly payments of 18/7.
Model V/2 for $3\frac{1}{2} \times 4\frac{1}{2}$ negatives, f/6.3 Ensar anastigmat £13:10:0
12 monthly payments of 23/8, 24 of 11/10.
Also with f/4.5 Magnar lenses.

ZEISS IKON "NETTAR" Ser. 510



A Zeiss Ikon product at a more than popular price. For 16 pictures on standard $3\frac{1}{2} \times 2\frac{1}{2}$ film. Quick self-erecting front. "Two-point" setting for easy focussing, brilliant and direct-vision finders. Shutter release on camera body (on f/4.5 models). F/4.5 Nettar, Kilo shutter, 1/5th to 1/175th sec. T. & B. £5:12:6
Ditto, Telma delayed-action shutter..... £4:0:0

SOME SPECIAL BARGAINS IN USED AND SHOP-SOILED MINIATURES...

Leica Model II, f/3.5 Elmar, black, self-capping focal-plane shutter, 1/30th to 1/500th sec. and speeds as above £19 17 6
Leica Model III, f/3.5 Elmar, black, self-capping focal-plane shutter, 1 to 1/500th sec. T. and B. £25 0 0
Leica Model III, f/3.5 Elmar, chromium, shutter speeds as above £25 0 0
Leica Model IIIa, f/2 Summar, chromium, shutter speeds 1 to 1/1,000th sec. T. and B. £35 17 6
Contax Model III, chromium, f/2.8 Sonnar, built-in electric exposure meter, self-capping focal-plane shutter, speeds $\frac{1}{2}$ to 1/1,250th sec. T. & B. £49 10 0
5-cm. f/1.5 Sonnar, to fit above £25 0 0
5-cm. f/2.8 Sonnar, to fit above £15 0 0
6×6 Model II Rolleiflex, f/4.5 Triotar, Compur, 1 to 1/300th sec. T. and B. As new £12 7 6
6×6 Model II Rolleiflex, f/3.5 Triotar, Compur, 1 to 1/300th sec. T. and B. As new £13 5 0
6×6 Rolleiflex, f/3.5 Tessar, Compur, speeds 1 to 1/500th sec. T. and B. £20 17 6
6×6 cm. Brilliant, f/4.5 Skopar, Compur, speeds 1 to 1/300th sec. T. and B. £4 12 6
6×6 cm. Brilliant, f/6.3 Voigtar anastigmat, 3-speed shutter £2 19 6
6×6 cm. Brilliant, f/7.7 Voigtar anastigmat, 3-speed shutter £1 17 6
6×6 cm. Korolet Reflex, f/2.9 Radionar anastigmat, self-capping focal-plane shutter, speeds 1/25th to 1/500th sec. T. and B., and ever-ready case £210 7 6
520 Ikonta, f/3.5 Tessar anastigmat, Compur shutter, 1 to 1/300th sec. T. and B. £3 12 6
530 Super Ikonta, f/3.5 Tessar, Compur Rapid, 1 to 1/500th sec. T. and B. £15 17 6
520 Ikonta, f/4.5 Novar, delayed-action Telma shutter, speeds 1/25th, 1/50th, 1/100th, 1/125th sec. T. and B. £4 15 0
520 Ikonta, f/6.3 Novar, Dervall 3-speed shutter £3 5 0
3×2 Vollaenda, f/6.3 Nagel anastigmat, 3-speed Vario shutter £2 17 6
Six-20 Kodak Duo, f/3.5 Kodak, Compur Rapid, speeds 1 to 1/500th sec. T. and B. £8 12 6

Six-20 Kodak Duo, f/4.5 Kodak, Compur, 1 to 1/300th sec. T. and B. £6 7 6
Ensign Midget, f/6.3 anastigmat, 3-speed shutter £2 2 0
Ensign Midget, Doublet, 3-speed shutter £1 5 0
3×4 cm. Korolet, f/2.9 Victor, Compur, 1 to 1/300th sec. T. and B. £4 12 6
Kodak Retina, f/3.5 Ektar (chromium), 1/300th sec. T. and B. £9 17 6
Kodak Retina, f/3.5 Xenar (black), Compur, 1 to 1/500th sec. T. and B. £8 17 6
Rapid, As above £17 6
Kodak Retina, f/3.5 Zeiss Tessar, Compur, 1 to 1/500th sec. T. and B. £9 17 6
Rapid, f/3.5 Tessar, Compur, 1 to 1/500th sec. T. and B. £6 19 6
3×4 cm. Kolibri, f/3.5 Tessar, speeded to 1/300th sec. T. and B. £12 6
V.P. Ernemann, f/5.8 anastigmat, 1 to 1/500th sec. T. and B. £12 6
shutter, 1 to 1/100th sec. T. and B. £12 6
V.P. Model B Kodak, single lens, 17s. 6d.
shutter, f/6.3 Kodak, Diomatic £10 0
V.P. Kodak Special, f/6.3 Kodak, Diomatic shutter, 1/10th to 1/100th sec. T. and B. £3 10 0
V.P. Kodak, f/6.5 Cooke, speeded shutter £12 6
2½×2½ Watch Pocket Carbine, f/6.8 Novar, 3-speed shutter £9 6
V.P. Vollaenda, f/4.5 Radionar anastigmat, speeded shutter £3 7 6
3×4 cm. Gucki, f/4.5 Radionar, Iscor speeded shutter £3 5 0
531/2 Super Ikonta, f/4.5 Tessar, delayed-action shutter, 1 to 1/500th sec. T. and B. £13 17 6
Compur, 1 to 1/500th sec. T. and B. £13 17 6
3×4 cm. Foth-Derby, f/3.5 Foth anastigmat, self-capping focal-plane shutter, 1/25th to 1/500th sec. T. and B. £4 7 6
Super Nettel, f/2.8 Tessar, self-capping focal-plane shutter, 1/5th to 1/1,000th sec. T. & B. £22 10 0
3½×2½ Agfa Speedex Record, f/4.5 Apotar, Prontor II, 1 to 1/150th sec. T. & B. £3 19 6
Baldina 35-mm., One Film, f/2.9 Trioplan, Compur, 1 to 1/300th sec. T. & B. £7 17 6
Baldina 35-mm., f/2.9 Trioplan, Compur Rapid, 1 to 1/500th sec. T. & B. £3 17 6
Weston Miniature 3×4 cm., f/2.9 Radionar, Prontor II, 1 to 1/175th sec. T. & B. £4 15 0

and EXPOSURE

Avo Exposure Meter, in case..... £2 15 0
Sixtus Exposure Meter..... £3 19 6
Ombux Exposure Meter..... £2 12 6
Tempshot Exposure Meter, in case £2 19 6
Electric Bewi (Super)..... £3 10 0

METERS, too!

Tempshot Exposure Meter T30/100, n £3 5 0
Helios Exposure Meter, and case..... £3 12 6
Helios Exposure Meter, and case..... £12 6
Weston Leicameter..... £2 17 6
Weston Universal 617/2..... £2 17 6

The WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.
81, Strand, W.C.2

'Phone and Grams - - - - - TEMple Bar 9773-4.

Also 111, OXFORD ST., W.1
GERrard 1432

119, VICTORIA ST., S.W.1
VICTORIA 0869.

24, CHARING CROSS RD., W.C.2
TEMple Bar 7165

●● Only a Few Left Very Special Offer!

Zeiss Ikon Daylight Enlargers, 3×4 cm. to 5½×3½ 7/6
Postage and packing, 9d. extra.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

Everything for the Miniaturist

Our stocks at London and Bromley cover all Photographic and Movie needs, and Miniature Equipment is a Speciality. Why not compare our part exchange offers against new apparatus? We think you will be pleasantly surprised. Easy Terms are available without delay, a written guarantee of after-service and every approval facility. Our staff are out to help you with unbiased technical advice, and give personal service without high-pressure salesmanship.

ENLARGERS.

We stock Ensign Magnaprints, Leitz Valoy and Focomat, the Auto-Vertex, Fam, Filmarex and Miraphot. Why not call, inspect and compare?

PLATE CAMERAS.

Makina I, f/2.9 Anticomar, slides and F.P.A.	£8	8	0
Zeiss Trona, $\frac{1}{4}$ -pl., f/4.5 Tessar, double extension, slides, F.P.A.	£7	7	0
Contessa Nettel $4\frac{1}{2} \times 6$ cm., f/4.5 Tessar, R.F. holder and case	£7	7	0
Schneider $3\frac{1}{2} \times 2\frac{1}{2}$, f/3.5, Compur D.A.	£5	15	0
Venus Wafer Thin $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5 Meyer, Vario, 3 slides	£4	15	0
Zeiss Miroflex 9×12 cm., f/4.5 Tessar, slides, F.P.A., case	£19	10	0
Mentor Sports Reflex $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5 Meyer, F.P., 3 slides	£9	17	6
Soho Precision $3\frac{1}{2} \times 2\frac{1}{2}$, Zeiss Proxar 22-cm., Zeiss W.A. 8.5-cm., on panel, Zeiss Proxar 29-cm., 3 double dark slides, F.P.A., Riteway R.F. holder, case for extra lenses. Cost £55. As new	£35	0	0

ROLL-FILM CAMERAS.

Agfa Record $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5 Apotar, D.A. Compur. As new	£4	15	0
Zeiss Nettar $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5 Novar, Telma	£3	17	6
Zeiss Cocarette $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5 Tessar, Compur	£6	6	0
Roll Primar $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5 Meyer, Ibsor. (Dem. soiled)	£3	15	0
Corygon $3\frac{1}{2} \times 2\frac{1}{2}$, f/3.8, Compur	£4	17	6
Zeiss Ikonta $4\frac{1}{2} \times 2\frac{1}{2}$, f/4.5 Novar, Telma D.A. As new	£3	17	6
Dallmeyer Snapshot Camera, de luxe, f/6	£3	15	0

SNIPS IN MINIATURES.

Contax II, f/2 Sonnar. Cost £50 10s. Demonstration-soiled only	£39	10	0
Contax II, f/2.8 Tessar, E.R. case. As new	£33	17	6
Contax I, f/2 Sonnar, latest type	£29	10	0
Contax I, f/2.8 Zeiss Tessar, latest type	£21	0	0

SNIPS IN MINIATURES—(contd.).

Leica III (black), f/2 Summar	£29	10	0
Leica III (black), f/3.5 Elmar	£22	15	0
Leica II (black), f/2 Summar. Perfect condition	£25	10	0
Leica II (black), f/2.5 Hektor. Perfect condition, with E.R. case	£21	0	0
Leica II (black), f/3.5 Elmar. Unsoiled, with E.R. case	£19	0	0
Super Ikonta 530/2UCP, 16 pictures on 120 film, f/3.5 Zeiss Tessar, Compur	£12	12	0
Zeiss 530 Ikonta, f/4.5 Tessar lens, Compur shutter, 16 on $3\frac{1}{2} \times 2\frac{1}{2}$	£7	0	0
Zeiss Baby Ikonta, f/4.5 Novar, Derval shutter, 16 on V.P. films	£3	3	0
Rolleicord I, f/3.8 Triotar lens. Demonstration-soiled only	£10	0	0
Rolleicord I, f/4.5 Triotar lens and case	£8	8	0
Krauss Peggy II, chromium, f/2.8 Tessar, 35-mm., Compur, E.R. case	£17	10	0
Agfa Karat. Demonstration-soiled only	£3	17	6
Agfa Speedex O, V.P., f/3.9 Solinar, Compur. As new	£3	17	6
Ensign Midget Model 55, f/6.3, focussing mount	£1	17	6
Uniflex Reflex, f/3.5 Meyer, $4\frac{1}{2} \times 6$ cm. Cost £12 12s. Unsoiled	£7	7	0
Dollina III, f/2.8 Xenar, Compur shutter, coupled range-finder, Dem. soiled	£12	17	6
Super Sports Dolly, f/2.8 Xenar. Unsoiled	£9	10	0
Night Exakta, f/1.9 Meyer Primoplan. As new	£29	10	0
Kine-Exakta, f/3.5 Exaktar. As new	£21	10	0
Kine-Exakta, f/2.8 Tessar. Demonstration-soiled only	£29	10	0
Zeiss Ikoflex, Triotar f/3.5, 12 on $3\frac{1}{2} \times 2\frac{1}{2}$ films, E.R. case. Unsoiled	£13	13	0
Zeiss Kollibri, f/3.5 Zeiss Tessar, Compur and case	£7	10	0
Weeny-Ultrix, f/3.5 Tessar, Compur shutter	£5	10	0
Reflex-Korelle I, f/3.5 Tessar, extension tube and E.R. case	£14	10	0

THE AMATEUR CINÉ SERVICE LTD.

Minicamera and Movie Specialists,

6, GRAY'S INN ROAD, HOLBORN, W.C.1 (Opposite Staple Inn)

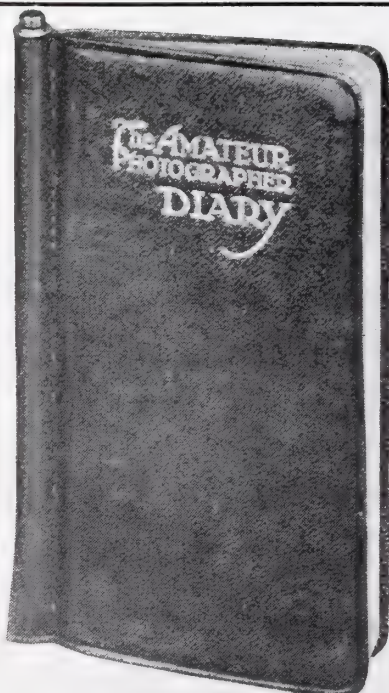
Holborn 9894/5.

Open 9 a.m. to 6.30 p.m. Close Saturday, 1 p.m.

52, WIDMORE ROAD, BROMLEY, KENT

Ravensbourne 0156/7.

Open 9 a.m. to 8 p.m. Close Wednesday, 1 p.m.



50

PAGES OF
FACTS AND
FORMULÆ

The AMATEUR PHOTOGRAPHER DIARY

AND HANDBOOK FOR 1938

This useful little handbook contains, in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size $3\frac{1}{2} \times 5\frac{3}{4}$ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE 1/6 NET

By post 1/7

From Stationers and Bookstalls, or direct from the Publishers

ILLIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

ONE OF THE NEW ENLARGERS FOR EXAKTA CAMERAS

There are eight models.
ASK for New List No. 38.

Metal lamp-house, base-board and condenser, specially designed for use with lens of Exakta and Kine-Exakta Cameras.

(When ordering state for which camera required.)

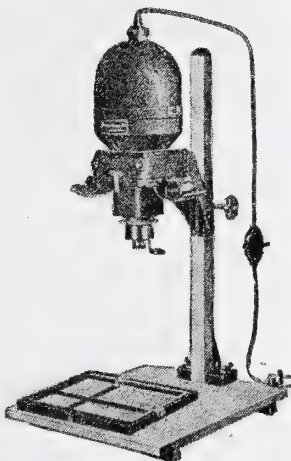
Focussing by Helical Mount.

No. 6401, for Exakta V.P.

Price £7 : 15 : 0

No. 6402, for Kine-Exakta
24 × 36 mm.

Price £7 : 15 : 0



Lamps and Enlarging Frames extra.

GARNER & JONES LTD., POLEBROOK HOUSE,
Golden Square, LONDON, W.1

Phone : GERRARD 2300.

FRIENDS ! LONDONERS ! COUNTY-MEN !

Lend us your ears ! Go now to judge the Leica,
then to praise it !

At the Camera Club, which, as every man-about-the-Strand knows, is in John Street, Adelphi, W.C.2, we are holding an exhibition of pictures taken by R. G. Lewis with a Leica during a recent Arabian expedition. The pictures accepted by this year's Salon were taken during the same tour, and we feel sure that any time you can spare to visit the exhibition will not be wasted. The pictures are already on view, and will be so until the middle of November.

If you are interested in Leica work, and would care to visit the exhibition, please write to us (at 202, of course) for an invitation card and catalogue. These will be sent free by return. Should you wish to take a friend, or friends, let us know and the appropriate number of cards will be sent you.

In conclusion, we would like to say how deeply appreciative we are of the co-operation of that most distinguished of photographic societies, the Camera Club, and also wish to place on record our complete satisfaction with the performance of the Leica in what could not but be described as adverse conditions.

R. G. LEWIS, The Miniature Camera Specialist
202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

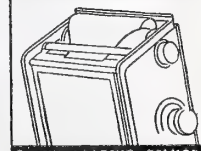
THESE "quick action" FEATURES
GIVE THE NEW

Rolleiflex

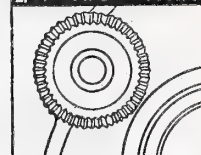
still
greater
versatility



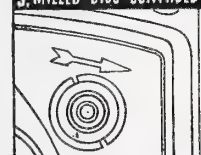
1. AUTOMATIC FILM WIND



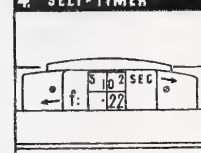
2. NEW LOADING DEVICE



3. MILLED DISC CONTROLS



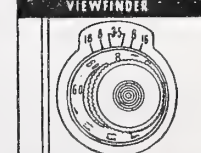
4. SELF-TIMER



5. IMPROVED PEEP WINDOW



6. EYE-LEVEL FOCUSING VIEWFINDER



7. COMBINED DEPTH OF FOCUS SCALE & FOCUSING KNOB

1 AUTOMATIC FILM-WIND, which in one action automatically (a) sets the shutter, (b) prevents double or blank exposures, (c) sets the built-in self-timer for delayed action.

2 LOADING : No red window is fitted, for you merely load your film in the ordinary way, crank the transport handle like an ordinary cine camera, when the film automatically stops at No. 1 ready for the first exposure to be made and the number is registered in the counter window.

3 IMPROVED CONTROLS for manipulation of shutter speeds and lens apertures in the form of two milled discs which can be operated with the greatest ease whilst the camera is in the taking position.

4 SELF-TIMER (built-in) : Is automatically set after each exposure, allowing a delayed-action period of 12 seconds. (The self-timer need not be used, but is all ready set for use if desired.)

5 PEEP WINDOW : Shows shutter speeds and lens readings in magnified form by means of a cylinder lens over the peep window.

6 REFLEX HOOD is fitted with large magnifier and for taking pictures at eye-level the object is focussed through a mirror and double magnifier combined.

7 Depth of focus and focussing knob combined.

8 EXPOSING : After each exposure has been made the film is wound for the next exposure—the shutter being set automatically at the same time.

9 LARGER APERTURE FINDER LENS now f/2.8, giving, of course, a brighter screen picture.

10 ZEISS TESSAR f/3.5 lens.

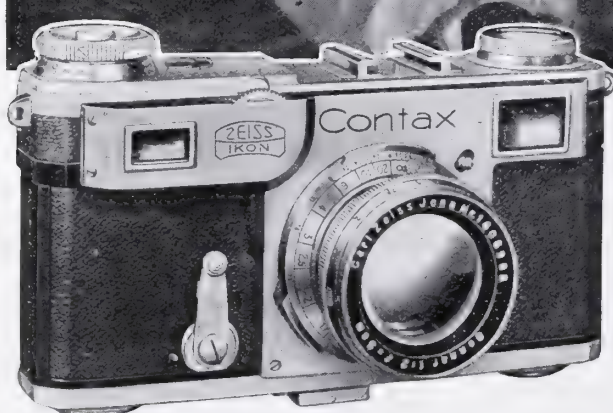
11 COMPUR RAPID SHUTTER speeded to 1/500th sec. and Bulb.

12 EMBODIES all the well-known Rolleiflex features, including 12 pictures $2\frac{1}{2} \times 2\frac{1}{2}$ on a $3\frac{1}{2} \times 2\frac{1}{2}$ roll film for 1/-—seeing your picture full size right way up all the time on the glass screen, engraved exposure plate, etc.

Price £31 5 0 Ever-Ready Case £1 17 6

AT ALL GOOD DEALERS
or write for Rolleiflex/Rolleicord prospectus and
name of nearest Stockist from the Sole Importers—

R. F. HUNTER Ltd.
Celfix House, 51 Gray's Inn Rd., LONDON
Phone : Hol. 7311/2. W.C.1



***Looking into the
past and into the
future . . .***

When buying a camera it is advisable to look both ways—into the past and into the future. Consider the past reputation of the manufacturer, and look ahead. How long will you be proud of your camera when it has ceased to be a novelty? Zeiss Ikon have a history to be proud of and a reputation to live up to in the future.

Remember that the Contax, and indeed all Zeiss Ikon miniature cameras embody the very latest developments in design applied in the light of practical experience. So carefully and exactly are they tested that with all Zeiss Ikon 24×36 mm. miniature cameras sold in Great Britain and Ireland at current listed prices a written guarantee for three years is available.

The Contax is the precision miniature with view-finder and distance meter combined in one eyepiece, which greatly adds to the speed and convenience of manipulation. A choice of 15 interchangeable Zeiss lenses, with apertures from f/1.5 and focal lengths from 1½ in. to 20 in. is available, and will tackle the most diverse subjects. The metal focal-plane shutter is impervious to climatic conditions, and with its top speed of 1/1250th second will arrest the movement of the fastest sports subject. The detachable back facilitates loading and cleaning, and permits plates to be used for scientific work. The Contax is provided with a delayed-action "take yourself" release and many other features.

CONTAX

Write for a copy of our 96-page book, "Contax Photography," and read all about it for yourself, or ask your dealer for a demonstration.

ZEISS IKON LTD., 11, MAIDSTONE HOUSE, BERNERS ST., LONDON, W.1



THE AMATEUR PHOTOGRAPHER



& CINEMATOPHGRAPHER



EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, OCTOBER 20TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

Vol. LXXXIV. No. 2554.

BOTH the amateur cinematographer and the lantern-slide worker are now in their element. The season for their special activities is well started, and the longer evenings provide an additional excuse for displays of lantern slides and films recalling the summer holidays. The photographic societies are also steadily getting into their stride for the winter season and programmes of lantern and ciné shows occur more frequently in the fixture lists than in any previous year. These topical matters will be the main subject of much of the contents of next week's *Amateur Photographer and Cinematographer*, which will be a special Ciné and Lantern Number, and those readers who are not already interested in these matters will speedily want to make slides and films when they realise the immense advantages they offer over ordinary prints for the entertainment of their friends. In addition to many practical articles in our next issue dealing with various phases of lantern and ciné work—a review of the current projectors for all kinds of slides and films for the amateur will be a feature. It will be published on Wednesday, October 27th.

The Future of the R.P.S.

Dr. Spencer, the President of the Royal Photographic Society, waxed eloquent about the Society's future in the course of his presidential address last week. He refuted the idea that the Society was behind the times and narrow in its outlook, though if it adopted every suggestion that its critics made it would be like Leacock's hero who mounted his horse and rode off rapidly in all directions. At the same time, to meet the demands of progress and

TOPICS of the Week



AUTUMN SUNLIGHT IN THE PARK.

Pictures of this type, which depend largely for their pictorial effect on cast shadows, are readily obtainable at this time of year when the sun is low.

to make for greater elasticity and efficiency, he indicated certain changes which were being put before the members. One of the new proposals was that a class of junior members should be created, persons not over twenty-five years of age, who would pay an admission fee of only half a guinea and a subscription of one guinea, and would enjoy certain specified, but not full, rights of membership. It was also proposed that the secretaries of the various groups within the Society should automatically be members of Council, and that instead of past-presidents remaining members of Council indefinitely they should do so only for four years after leaving office. Dr. Spencer also mentioned the negotiations, which are proceeding favourably, for new premises in Kensington. The premises in view are admirable in every way for the Society's purposes, with abundant accommodation for offices and work-rooms, a meeting-room twice as large as the present one in Russell Square, ample provision for library and museum, and an excellent lounge or common-room where members could meet socially, and on the walls of which would be continually fresh exhibitions of work.

Reminiscence.

W. B. Ferguson, K.C., will be greatly missed. Although his interests were on the technical side of photography, he never despised the pictorial side, and he was a diligent attendant at meetings of the Pictorial Group. Sometimes it might have been thought that he was slumbering in his favourite chair by the fire, but the mention of some old process or method of development would bring him to his feet with a store of advice and

recollection. He was a diligent reader of this journal for many years. Older readers of *The Amateur Photographer and Photographic News* as it was then will remember that there used to be a page of causerie under the name of "The Magpie," and for years it was customary for that page, like Sam Weller's valentine, to end up with a little "poetry." These poor essays in verse greatly interested Mr. Ferguson, who for years afterwards, whenever he met the writer, would enquire when "The Magpie" was going to sing again?

Through Morocco by Motor Bus.

Mr. James Shaw, one of the best of lantern-slide makers, has been getting pictures in Morocco, and he told an R.P.S. exhibition audience how he had covered 1,500 miles of that country, not by camel, but by motor bus. He said that by no other method of progression could he have seen as much. During his holiday in Morocco he exposed about 600 plates and films, and from that number he selected about 100 lantern slides. He did some violence to his feelings

by colouring a number of them, but he said that was really the only way to give some idea of the country, a paradise for colour. In the little primitive towns he did not find that the people objected in the least to being photographed, and he had no difficulty in getting all the pictures he wanted. His objective was the town of Marrakesh in southern Morocco, and here, he said, it was well to do what one did in Venice, wander about in the alley ways with no definite aim, being pretty sure that the subject of one's dreams was round the next corner. Then, lost in this maze of a Moorish city, it was a simple matter to show a coin to any street gamin, who would lead one back directly to one's hotel.

In the News Film.

The experience of one who was called upon to assist (as a subject) in one of the new kind of news films may be of some interest. The idea was to show how expeditiously a certain piece of handicraft could be carried out by modern methods as compared with the clumsy methods of years gone by. A table

was rigged up with a black cloth over it, and the camera was arranged so as to "breathe down the neck of the subject." It took a good quarter of an hour to get in focus alike the subject's head and the task on which his hand was engaged, but at last it was just right. The ecstatic shout of the operator when he got it right caused such a shock as nearly to send it wrong again. Then the movement began. The consciousness of a camera looking over one's shoulder had the effect of heightening the speed and lessening the accuracy. But still some sort of result was obtained, and the subject felt that his feet were launched on the path to stardom—if there is a path and if one does launch feet. Various people have asked him what fee he received and he tells them proudly that it was at the rate of a leading star, that is, about £500 a week, but it was only for a quarter of an hour, so he leaves them to work it out. Then late that same night he got an intimation that the film had been ruined by light in the dark-room and it would all have to be done over again next day.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Chloro-bromide Developer.

As I experiment with different brands of paper I am wondering if you can give me an M.Q. developer for chloro-bromide papers, as I cannot make up all the formulae recommended by the makers. Is there a better one than M.Q.? F. E. (Barking.)

Presumably you experiment for the purpose of finally deciding on a paper or papers to suit your requirements. We would suggest two things. The first is that you are not likely to work any particular paper to the best advantage until experience has taught you its characteristics; and the second is that you may not get the best results from a paper unless you follow the procedure laid down by its makers. It follows that you may reject a paper because your trial of it has not given it a fair chance.

However, here is a suitable M.Q. developer:—

Metol	..	..	..	..	60 grs.
Hydroquinone	..	..	..	..	240 grs.
Sodium sulphite	..	..	..	..	3½ oz.
Sodium carbonate	..	..	..	..	3½ oz.
Pot. bromide	..	..	..	..	250 to 700 grs.
Water to	..	..	..	..	80 oz.

It is better to omit the bromide and to add a quantity within the proportions of the limits stated, according as you wish warmer or colder tones.

Another single solution for the purpose can be made with glycin, although this is not necessarily better than the M.Q. Much depends on the brand of paper. Here is a formula:—

Glycin	..	..	..	..	½ oz.
Hydroquinone	..	..	..	..	½ oz.
Sodium sulphite	..	..	..	..	7 oz.
Sodium carbonate	..	..	..	..	6½ oz.

Pot. bromide	..	..	..	..	75 grs.
Water to	..	..	..	..	80 oz.

Now that colder weather is approaching you must remember that hydroquinone becomes less and less active as the temperature falls, and with chloro-bromide papers particularly it is advisable to keep solutions up to a temperature of at least 65 degrees Fahr.

Pyro for Slides.

Some time ago you gave a formula for making lantern slides, but I have lost my copy of it. Can you repeat it, please?

V. L. L. (Burton.)

We do not know to which particular formula you refer, but we know of no better one than can be prepared from the three stock solutions following.

A. Pyro	..	..	..	..	1 oz.
Sodium sulphite	..	..	..	..	2 oz.
Citric acid	..	..	..	..	40 grs.
Water to	..	..	..	..	10 oz.
B. Ammonia (.880)	..	..	..	..	1 oz.
Water to	..	..	..	..	10 oz.
C. Ammonium bromide	..	..	..	..	1 oz.
Water to	..	..	..	..	10 oz.

Using warm-tone plates, you might commence with the following working solution: A, 30 minims, B, 60 minims, and C, 30 minims to each ounce of water. Exposure should be arranged so that development is complete in not more than three minutes at 65 degrees Fahr. Warmer tones are obtained by increasing the proportion of C only. The slide can be judged properly only by projection, and not visually.

The Autumn Sales

and the AMATEUR'S OPPORTUNITY

At the beginning and end of the busiest photographic season of the year the big firms dealing in apparatus usually decide to dispose of as much of their stock as possible, in order to be prepared to receive new models and new season's stocks when the time comes around. The article that follows contains some points of interest for every amateur.

THE present time of year is a good one for the amateur photographer in search of bargains. To the man of limited means many opportunities are now offered whereby he can gradually build up a comprehensive photographic outfit for himself without making too heavy demands upon his capital.

Not Junk.

A rapid survey of the lists usually offered of these sale bargains will prove to the discriminating amateur that the goods listed are not a collection of junk, but genuine photographic apparatus, capable of being of great service to him. Not the latest outfits on the market, perhaps, but then there must be some reason for the modest price asked, and in a good many cases it is because the instruments have been superseded.

The modest amateur will not feel inclined at the outset to spend about forty pounds for his camera, even if he has that much money to play with, and the solution to the problem of getting the expensive instrument he covets is by a system of exchange and discriminative buying, especially when sales are on.

Gradual Building.

Let us take the case of the man who has five pounds to spare for the purchase of his camera. He will be tempted by the large-aperture lenses advertised on cameras of this price. And it is possible to obtain a new camera with an $f/4.5$ lens for about five pounds. Now that same five pounds will purchase a good second-hand instrument with the same lens equipment and a Compur shutter, with the difference that a well-known and valued make of lens may be included. To a great extent the value of a camera depends on the lens and shutter equipment, and the definition of the lens, especially in cameras taking smaller sizes, is vital.

The purchase of a good second-hand camera with a well-known lens from a reputable dealer at sales time is the first step to the building up of the worker's equipment, but only the first step. The next is to lavish every care on the instrument now in possession, remembering that the object is

to sell it at the highest possible price in due course. This is usually best accomplished through the medium of a private sale, either by advertising it in the small advertisements or by selling it to one of one's photographic friends. By this method it is sometimes possible to get as much as one paid for the instrument—in fact, with extra good luck, it may be that a little profit is gained.

Going Forward.

During the time the first camera has been in use, assisting in the accumulating of experience, the worker will note the new patterns of instrument that have been appearing on the market, mostly in the miniature classes, and with an enquiry or two at his photographic dealer's he will have little difficulty in handling quite a number of these, so that by the time the next sales list comes along he has a pretty good idea of what he would like to possess.

By this time a little more money has accumulated and he may perhaps be able to add to the sum for which he has sold his other instrument and bring his total up to ten pounds. For this he can acquire a miniature camera with quite a number of refinements, and he will find many listed in the sales lists.

They will not, of course, be the latest model of the particular make he has in mind; indeed, they may be the first model out, but their fundamental principles are the same, and he will have every opportunity of getting experience and efficiency in handling before he ventures on to a model with all the latest refinements.

There are workers who have never possessed a new camera in their lives. This is no drawback. The new camera is a splendid thing to possess, and its glistening and pristine freshness is a delight, but it will not take any better photographs than a good second-hand one, especially if the latter has been well cared for.

Other Opportunities.

It often happens that the possessor of a miniature camera, especially one of the more modest type, wishes he possessed a larger instrument for amusing himself at home with such

things as table-top work, still life, or even flower photography in the garden, where he can develop each plate as he exposes it. The sales lists abound in this type of outfit. It is possible to obtain a quarter-plate reflex or double-extension hand and stand camera for a perfectly ridiculous price, an instrument which will give good service for many years to come, with a good lens and shutter, and slides, film-pack adapter and roll-film adapter—an instrument which will give an untold amount of pleasure, can be used for copying enlargements made from your miniature negatives which have needed some after-attention, and can even form a part of your enlarger if you want a variation in sizes.

Other Apparatus.

Of course, these lists are not just confined to cameras. Enlargers can be found therein, and the older type of horizontal enlarger may be a god-send to a young worker using sizes not less than $3\frac{1}{2} \times 2\frac{1}{2}$. The fact that all the moderns prefer the vertical type does not make the old horizontal instrument any the less serviceable, but it makes its second-hand value less, and here is the modest worker's opportunity. The versatility of these instruments is really remarkable, and the worker who will take the trouble to evolve little gadgets for his instrument will find himself able to enlarge even miniature negatives satisfactorily.

The still photographer anxious to try his hand at ciné work is also very well catered for. Some of the older patterns of ciné cameras are very low in price. True, they have only modest aperture lenses, but the worker can afford to wait for the better weather before he tries his experiments, and if he finds that he prefers to stick to still work, well, the discarded camera will not have cost him much.

One note of warning must, however, be sounded. Do not buy from firms with no reputation. "Approval" is almost always a concession from the better firms, and it is worth taking advantage of, and many firms also issue a guarantee of mechanical perfection with their better-class sale bargains.

Following

By
H. W. ROBINSON.



The Meet.

THERE is no sport more prolific in picture possibilities than that of fox-hunting, for whereas most kinds of sport have been photographed from nearly all possible angles, there are thousands of pictures in the hunting-field which have never yet been recorded by the camera.

This field, therefore, offers unlimited scope for the amateur and also for the free-lance pressman, and is more or less left alone by the London press photographer.

It is true that a meet at the house of some important personage, or one at which notable people "in the news" are expected to be present will draw a



The Huntsman putting Hounds into Covert.

few London press photographers, but most of them will not follow beyond the first covert, and it is generally after this that the most striking pictures can be obtained.

It is advisable to wear the strongest boots or shoes, and clothes that do not matter, for mud, barbed wire, hedges and even streams may have to be negotiated.

Many pleasing pictures can be obtained at the meet even if the surroundings seem almost bare of picturesque features. But when, as is often the case, the meet is in a village square, not only is the setting pictorial, but the crowd, attracted by the event, affords plenty of material for good snaps—particularly if it is a sunny morning.

The move-off, too, generally provides a picture, but the photographer must be prepared for possible disappointment, for having chosen a good position with suitable background there is always a



Moving off.

chance of an obstruction at the last moment, such as a horse-box stopping almost on your toes, or perhaps a late arrival at the meet riding a lively horse with red ribbon tied to his tail stops too uncomfortably close to wait for the hounds to pass.

The best thing to do is to choose a position and trust to luck. If the hounds come into range long before the huntsman, so that the hounds would appear larger than the huntsman's horse, save the plate or film, and perhaps the followers may present a better picture.

A picture of the hounds spread all over the road with the huntsman and followers a long way back and probably out of focus does not look well, neither does one of the huntsman and followers with about three hounds, the other hounds having passed the photographer before the horses came near enough.

The next chance of a picture generally comes when they reach the first covert. If you have gone to it straight from

The Hounds with a Camera

the meet ahead of the hounds, you can get a shot of the huntsman sending them in to draw. This will probably require the highest shutter speed on your camera, as the hounds do not wait to be asked twice, and generally go into the wood like greased lightning.

From now on it is most important not



The Field in full Cry.



"Gone to Ground."

to put yourself into any position where you might head the fox; country people know this, but town dwellers might not think of it, and if they do accidentally set foot "where angels fear to tread" they will most likely hear something to their disadvantage, as hunting people are apt to be somewhat downright on these occasions.

When the fox goes away from covert, action pictures can be obtained of the field at full gallop, and if the followers are there in large numbers it is not necessary to be very close to them to obtain an effective picture.

To attempt to describe even a small percentage of the further pictures which present themselves would occupy far too much space, but they are there to be taken by anyone who loves a day in the country with plenty of exercise. One picture which may, however, be mentioned, is that of the fox himself, not too easy to obtain for obvious reasons, but therefore all the more satisfying an achievement.

The best way is to attend as many meets as possible and find out by observation the likely runs of the fox. Do not rely too much on the information of others, because a well-known crossing-place soon becomes a barrier of talkative human beings which effectively stops the fox using it, and he goes some other way.

Lastly, the means of getting about. I have tried a car and a cycle, but, although slower and more painful, I prefer to follow on foot, thus having both hands free to manipulate my camera without delay when the opportunities arise. For this reason also, a light-weight camera (roll-film or film-pack) with a rapid shutter is best—and fast panchromatic material is advisable, as there is a lot of colour in the autumn landscape as well as in the hunt itself.



Homeward.

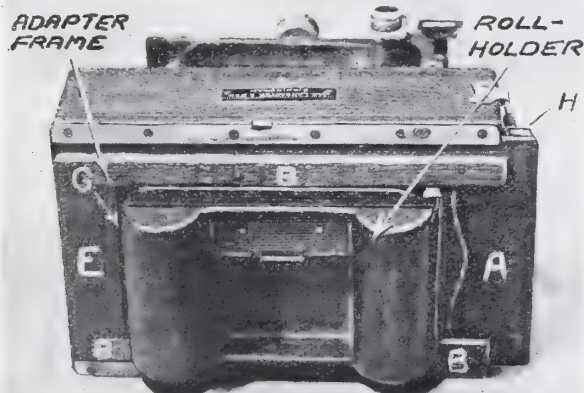


The Cause of all the Fuss.

Readers' Hints, Tips and Gadgets

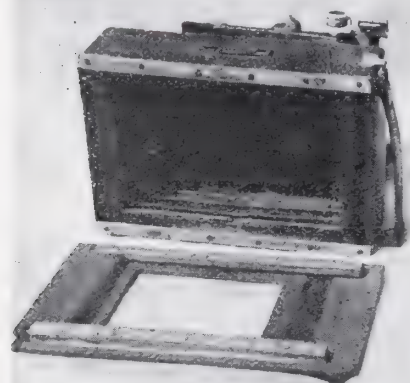
A SIMPLY-MADE ROLL-HOLDER ADAPTER.

It is generally considered that roll-holders can only be fitted to cameras using metal dark slides. The adapter-frame shown here, however, makes it possible to fit a $3\frac{1}{2} \times 2\frac{1}{4}$ roll-holder to the back of any camera using wooden slides, irrespective of the size of the camera.



A rectangle of plywood (A), which just slips into the camera as would a dark slide, is first cut, and in it is made the rectangular opening (W) having the dimensions of the film in the roll-holder and being central to the lens. Two strips of hard wood (B) with the channels (C) taken from either inner edge are now prepared and are screwed to (A), the width of the roll-holder apart. The piece (E) is now inserted, jointed with the strips (B) as shown, to preserve light-tightness, and held by $\frac{1}{4}$ -in. screws through (A), as also are the strips (B).

Test for easy running. The holder should slip nicely in between the strips, not too tightly, but certainly not too loosely.



Next with a sharp chisel make a small channel at (F) and in it glue a thin strip of velvet; the special light-trap strip of velvet taken from a film pack is admirable for the purpose. Also fit (with glue) a strip of soft felt or thicker velvet at (G). If everything fits tightly these two "straps" are quite enough to maintain light-tightness.

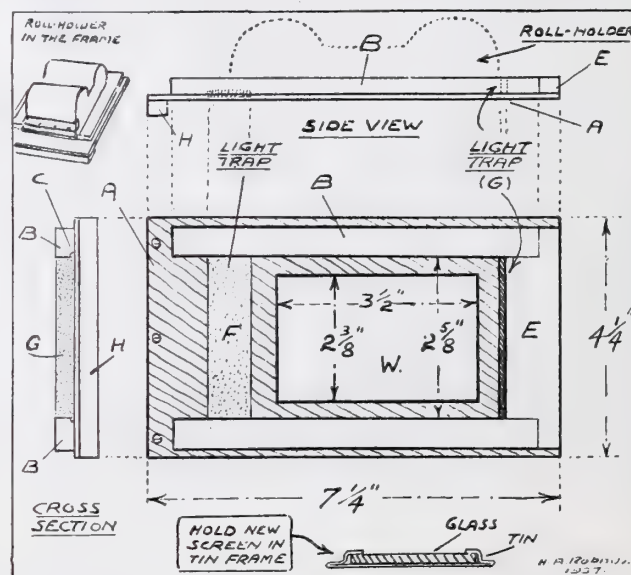
Now slip the whole adapter into the camera and fit the strip (H) on the underside of (A) and tight up to the camera body. This is intended to prevent any danger of light getting in between (A) and the camera, and it also has the effect of preventing (A) from warping. (E) at the farther end has the same effect, and these pieces together with the strips (B) make the adapter into a very rigid frame.

The frame should be "finished" with a dead black in the front, but can be stained as desired on the back. The dimensions shown are for a $3\frac{1}{2} \times 2\frac{1}{4}$ holder fitted to a P.C. sized back.

With regard to focussing. The new focal plane is not likely to be in register with that of the camera in its original condition. It is simplest therefore to make a new ground-glass screen (which the writer has done) to slide into the frame alternatively with the roll-holder. The new screen is simply a tin frame as shown holding the glass, care being taken to get it in good register with the film. To do this put a film pack into the holder and with the frame out of the camera lay a slat of wood across the opening (W). Put a screw through the slat, and screw it down till the point just touches the cover-paper of the pack. Now remove the roll-holder, replace it with the focussing screen, and adjust this until the ground side of the glass just comes into contact with the screw. Parallelism can be assured by moving the slat about over the frame and checking that wherever it is placed the screw still just touches the glass.

Once the focussing screen is adjusted the focussing scale can be brought into line with the new register. This is most simply done by carefully focussing a distant object and making a new index-mark on the camera-front or moving baseboard opposite "Inf." on the scale. It will then automatically read correctly for all distances.

H. A. ROBINSON.



GLAZING SMALL PRINTS.

A QUICK and convenient way of glazing prints up to $3\frac{1}{2} \times 2\frac{1}{4}$ size may be found by making use of the domestic geyser. These water-heaters are to be found in many homes and usually are chromium-plated, a surface admirably suited for glazing.

Prints squeezed on this surface will be found to drop off in about a minute and a half with quite a good gloss on them.

A wipe down with a damp cloth is first advisable and the prints need not be soaked in any special solution but just wetted first. The heat from the geyser dries them rapidly and the prints will fall off on their own accord.

R. B. W.

RETOUCHING GLAZING FLAWS.

It occasionally happens that the emulsion of a print or enlargement is accidentally torn or cracked when removing from the glazing sheet. Provided the tear is not too large it can be repaired with nail varnish, and will be almost inconspicuous and as highly glazed as the rest of the surface. Of course, a "natural" shade of varnish is best, but weaker shades of pink do not show on a black-and-white print.

Small spots of unglazed gelatine, caused by dust on the glazing sheet, can also be easily "spotted out" by nail varnish.

STEPHEN MOGRIDGE.

FAREWELL TO THEE, BLITHE SPIRIT!

"Leave her, Johnny, leave her!" sang the old shell-backs when their long voyage was done, and their sweet-lined clipper safely docked. We, too, have sailed an imaginary barque for many months past, and our hearts are heavy now that the ghost of a song tells us that it's time for us to leave her. Our craft, though, dared no rough seas, but the uncharted ocean of our thoughts, as we planned each week fresh things to fill this space for your delectation, for you, who by your patronage have lifted R. G. Lewis to its lofty eminence in the photographic world.

That vessel was our style of advertising, good masters! But others saw her lines, admired and envied the success she won, and, alack and well-a-day, flattered her all too sincerely by assiduous endeavours to copy her! So now we are faced with a major problem, in the solution of which we need your help: whether 'twere wiser to do as we've done, or completely to abandon our light-hearted style in favour of a strictly utilitarian advertising programme.

Now you, O gracious and gentle reader, are the one we seek to please, and 'tis to you that we turn in our dilemma. Please, of your abundant and never-failing kindness, send us a card, letter, or even telegram, to tell us what you think! Don't leave it to the next man—it's your opinion we need! In the meantime, whatever our advertising may do, our reputation endures, so "Try 202 for Service!"

WE ARE THE WORLD'S ONLY ALL-MINIATURE FIRM!

In the several-thousand-poundsworth of miniature cameras that we have available at the moment, there is practically every model of every camera to be found. If what you are waiting for is not shown in the small selection given below, why not write and ask us whether we can meet your requirements? All apparatus is guaranteed, and we should be delighted to take your present miniature in part exchange, and to spread the balance payable over hire purchase.

LEICAS:

15-cm. f/2.3 Astro for the Leica, with reflex attachment. Cost £95. As new.....	£55 0 0
Leica IIIa, f/2 Summar lens, E.R. case. As new.....	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new.....	£32 10 0
Leica III, black, f/2 Summar, E.R. case. As new.....	£31 10 0
Leica III, chromium, f/3.5 Elmar, E.R. case. As new.....	£24 17 6
Leica III, black, f/3.5 Elmar, E.R. case. Practically as new.....	£23 17 6
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new.....	£22 15 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new.....	£19 10 0
Model I, interchangeable, f/3.5 Elmar, case. Excellent condition.....	£10 10 0
73-cm. f/1.9 Hektor Lens, latest rectilinear focussing. As new.....	£19 17 6
Another, as above, but non-rectilinear. Excellent condition.....	£17 17 6
35-cm. f/3.5 Elmar, nickel. As new.....	£6 10 0
5-cm. f/1.4 Zeiss Biotar, coupled for Leica. As new.....	£22 10 0
4-cm. f/1.5 Meyer Plasmot for Leica. Cost £26. As new.....	£10 17 6
5-cm. f/1.9 Dallmeyer Super-Six, coupled for Leica.....	£9 17 6

CONTAXES:

Contax Model III, f/2 Sonnar, E.R. case. As new.....	£42 10 0
Contax Model II, f/1.5 Sonnar, E.R. case. As new.....	£55 0 0
Contax Model II, f/2 Sonnar, E.R. case. As new.....	£42 10 0
Contax Model I (this year's pattern), f/2 Sonnar. As new.....	£32 17 6
Contax Model I, as above, but fitted f/2.8 Tessar.....	£25 17 6
Contax, as above, but fitted f/3.5 Tessar.....	£23 17 6
Contax, old non-slow-speeds model, f/3.5 Tessar. Good condition.....	£14 17 6

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Super Ikonta Model 530/16, latest improved model with film wind stop, f/2.8 Tessar, case. As new.....	£21 15 0
Super Ikonta 530, f/3.5 Tessar, Rapid Compur, case. As new.....	£14 10 0
Super Ikonta 530/2, f/4.5 Triotar, Klio shutter. As new.....	£8 5 0
Baldaxette I, f/2.8 Xenar, Compur, special parallax adjusting view-finder. As new.....	£12 17 6
Ensign Multex II, chromium, f/3.5 Multar, E.R. case. As new.....	£13 17 6
Peggy Model 2, coupled range-finder, film-cutting device, f/3.5 Tessar. Excellent condition.....	£13 15 0

WE WILL SEND

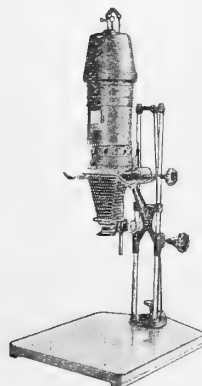
free, gratis and for nothing, a Leica Annual (1937) to each of ten readers selected at random from those good enough to respond to our appeal for opinions contained in our heading. Also, when tendering thanks to all those who are kind enough to write to us on the subject, we will, if desired, send any or all of the following interesting brochures:—

"Leica, the Camera of Modern Times" (latest edition).

"Miniature Camera advantages with Small-size Pictures."

"Make sure of the exposure before you shoot!"

BEHOLD THE MULTIFAX



This, lords and ladies, is the enlarger that has annoyed the photographic trade! Frankly, it sometimes amazes us when we consider the way in which we, so to speak, pip the others at the post when it comes to being first with the latest miniature innovations!

This time, however, we have more than brought home the bacon! The Multifax is already the talk of the town, yet no one had heard about it before we advertised that we could supply the whole range from stock. You already know their incomparable specification, but if you would like full details, please write for a leaflet, which we shall be delighted to send by return.

Prices: (Ideal) for negatives up to 4×4 cm. £9 5 0
For negatives up to 6×6 cm. £13 10 0
For negatives up to 6.5×9 cm. £14 15 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd.

Kodak Regent, f/4.5 Tessar, case. As new.....	£13 18 6
Dollina II, f/2 Xenon, Rapid Compur. As new.....	£15 15 0
Super Nettel I, f/3.5 Tessar. Perfect condition.....	£15 15 0
Super Nettel I, f/2.8 Tessar. As new.....	£17 15 0
Super Nettel II, chromium, f/2.8 Tessar. As new.....	£19 17 6
Ensign Autorange, f/3.8 Tessar, Rapid Compur. As new.....	£15 15 0
Ensign Autorange, f/4.5 Tessar, Compur shutter. As new.....	£9 9 0
Ensign Autorange, f/4.5 Ensar. As new.....	£6 18 6
Kodak Bantam Special, f/2 Ektar, Rapid Compur. As new.....	£21 5 0
Super Baldina, f/2 Xenon, R. Compur. As new.....	£16 10 0
Super Baldina, f/2.8 Tessar, R. Compur. As new.....	£15 10 0

MINIATURE REFLEXES:

Kine-Exakta, f/2.8 Tessar, case. As new.....	£31 10 0
Kine-Exakta, f/3.5 Exaktar, 13.5-cm. f/4 Sonnar, chromium, 4-in. f/5.5 Ross Teleros (chromium), 5 Leitz extension tubes for portraiture and copying, Leitz lens hood. Cost £67. All absolutely as new.....	£45 0 0
Latest Automatic Rolleiflex 6×6, f/3.5 Tessar. As new.....	£18 17 6
Automatic Rolleiflex 6×6, f/3.8 Tessar, Compur, case. Excellent condition.....	£14 10 0
Rolleiflex, Automatic 6×6, fitted f/4.5 Tessar. Good condition.....	£13 15 0
Pilot Reflex, f/2.8 Tessar, Compur. Excellent condition.....	£12 15 0
Ditto, fitted f/3.5 Tessar.....	£10 15 0
Rolleicord I, f/3.8 Triotar. Practically as new.....	£10 10 0
Lever-wind Multi-speed Exakta Model B, f/1.9 Dallmeyer Super-Six, improved type. As new.....	£24 10 0
Voigtlander Brilliant, f/4.5 Skopar, Compur Rapid. As new.....	£5 0 0
Ikoflex II, f/3.5 Triotar, E.R. case. As new.....	£12 17 6
Reflex-Korelle I, f/2.9 Radionar. As new.....	£10 15 0
Reflex-Korelle I, f/3.5 Radionar. As new.....	£9 15 0
Primaflex, f/2.8 Trioplan. As new.....	£23 15 0
9-in. f/5.6 Dallon, for above. As new.....	£9 17 6
Exakta Model B, f/1.9 Dallmeyer Super-Six. Practically as new.....	£24 15 0
Mentor Reflex, 16-on-V.P., f/3.5 Tessar, Compur. As new.....	£9 15 0
Welta Perfekta, f/3.5 Trioplan, Compur. As new.....	£8 17 6

MISCELLANEOUS CAMERAS:

Agfa Baby Speedex, f/3.9 Solinar, Compur. As new.....	£3 18 6
Retina, f/3.5 Xenar, Compur shutter. Excellent condition.....	£6 17 6
Minifex, f/1.8 Astro Pantacher. Cost £19 10s. As new.....	£12 0 0
Baby Ikonta, f/3.5 Novar, Compur, case. Excellent condition.....	£5 15 0
Baby Ikonta, f/3.5 Tessar, Rapid Compur. As new.....	£8 5 0
Nagel Rolloroy, f/2.8 Tessar, Compur. Excellent condition.....	£10 10 0
Baldax, f/3.5 Trioplan, Compur shutter.....	£5 18 6
Dolly, f/3.5 Trioplan, Compur shutter.....	£4 5 0
Virtus, f/4.5 Skopar. Excellent condition.....	£4 12 6
Vollenda, f/3.5 Radionar, Compur shutter. Good condition.....	£5 18 6
Ihagee Parvula, f/2 Xenon, Compur shutter. Good condition.....	£12 0 0

PHOTO-ELECTRIC EXPOSURE METERS (all guaranteed perfect)

Latest Weston Leicameter 650. As new.....	£3 17 6
Ditto, Universal Meter.....	£3 17 6
Latest Type Avo Meter.....	£2 2 6
Ilford Meter.....	£2 5 0
Old (oval type) Weston Leicameter.....	£2 10 0
Ditto, Universal scaling.....	£2 10 0
Old Type Avo, in case.....	£1 12 6

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.)
(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

Ensign

MAGNAPRINT

FINEST ENLARGER VALUE

With Condenser-Diffused Lighting System

Ensign Magnaprint Enlargers give super-speed without loss of quality due to the perfect system of illumination, whereby the light diffused from its source and requiring no adjustment, is concentrated on the lens by a powerful double condenser. By this means, every ray of light coming from the illuminating source is used for the purpose of exposure. Grain, scratches and imperfections in the negative are reduced to a minimum and at the same time excessive contrast is controlled.

The great speed of "Magnaprint" Enlargers can best be realised by the fact that it takes no more than three seconds to make a $\frac{1}{2}$ -pl. enlargement from a $2\frac{1}{4} \times 3\frac{1}{4}$ negative of normal quality. Ensign Magnaprint Enlargers are the perfect combination of light and speed.

RANGE OF MODELS

- V/O STANDARD MODEL**, for all miniature negatives. Enlarges a negative $1\frac{1}{8} \times 1\frac{1}{8}$ in. from $2\frac{1}{4} \times 3\frac{1}{4}$ in. up to 15×12 in. Fitted with ENSAR f/6.3 Enlarging anastigmat ... **£5 5 0**
- V/OL** For use with Leica lenses. As above, but without lens, and with helicoidal focussing device to take interchangeable Leica lenses, including special carrier for 35-mm. film ... **£5 15 0**
- V/OC** As V/OL but for use with Contax lenses ... **£6 10 0**
- V/9M NEW SUPER-SIZE MODEL** for all miniature negatives. Enlarges from 2 to 20 diameters. With friction drive raising mechanism. Fitted with MAGNAR f/4.5 anastigmat ... **£12 10 0**
- V/9L** For use with Leica lenses, as above, without lens ... **£10 0 0**
- V/9C** As above, but for use with Contax lenses. Without lens ... **£10 10 0**
- V/10** For $2\frac{1}{4} \times 2\frac{1}{4}$ in. (6×6 cm.) and smaller. Enlarges $2\frac{1}{4} \times 2\frac{1}{4}$ in. negatives from $3\frac{1}{4} \times 3\frac{1}{4}$ in. up to 15×12 in. With friction drive raising mechanism. Fitted with ENSAR f/6.3 Enlarging anastigmat ... **£8 10 0**

- V/10M** Fitted with MAGNAR f/4.5 Enlarging anastigmat ... **£10 10 0**
- V/11** For $2\frac{1}{4} \times 3\frac{1}{4}$ in. (6×9 cm.) and smaller. Enlarges $2\frac{1}{4} \times 3\frac{1}{4}$ in. negatives from $3\frac{1}{4} \times 4\frac{1}{4}$ in. up to 15×12 in. With friction drive raising mechanism. Fitted with ENSAR f/6.3 Enlarging anastigmat ... **£9 10 0**
- V/11M** Fitted with MAGNAR f/4.5 Enlarging anastigmat ... **£11 10 0**

AUTOMATIC FOCUSING MODELS. Automatically in focus for all sizes. The support column is fitted with an accurately machined cap plate working in conjunction with the lens. The body is light, and on Model AV/11, is moved easily up or down by a friction drive operated by a large white knob.

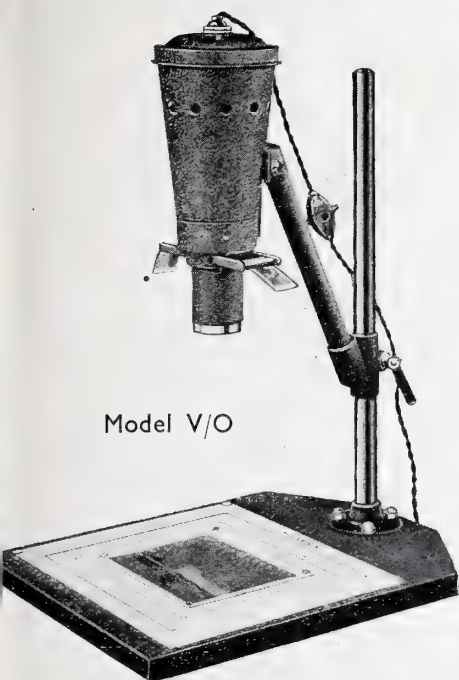
- AV/O** For all miniature negatives. Enlarges a negative $1\frac{1}{8} \times 1\frac{1}{8}$ in. from $2\frac{1}{4} \times 3\frac{1}{4}$ in. up to 15×12 in. Fitted with DALLMEYER f/4.5 Enlarging anastigmat ... **£9 10 0**
- AV/11** For $2\frac{1}{4} \times 3\frac{1}{4}$ in. (6×9 cm.) negatives and smaller. Enlarges $2\frac{1}{4} \times 3\frac{1}{4}$ in. negatives from $3\frac{1}{4} \times 4\frac{1}{4}$ in. to 15×12 in. With friction drive raising mechanism. Fitted with DALLMEYER f/4.5 Enlarging anastigmat ... **£13 10 0**



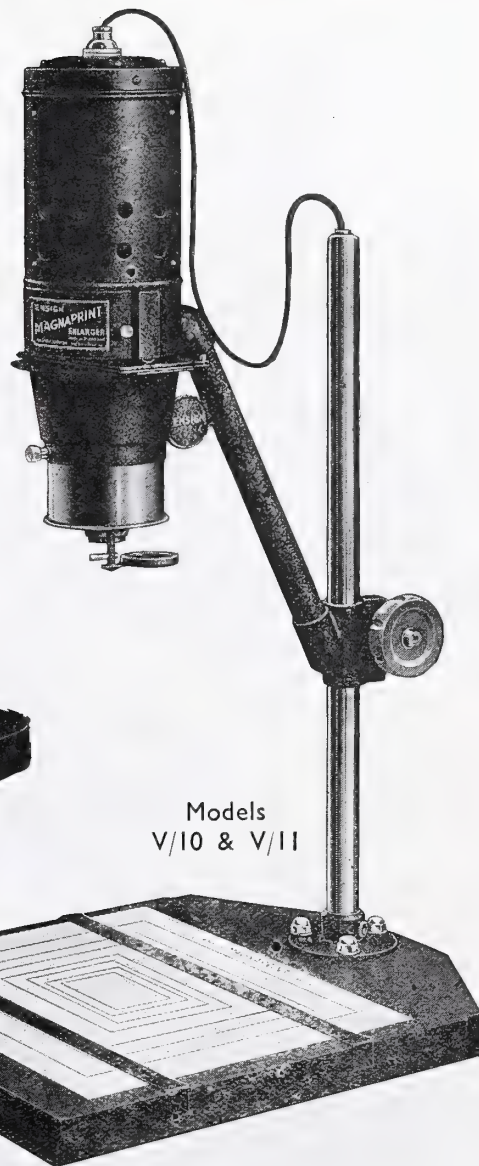
Model AV/11
with
Automatic
Focussing

For complete details of the MAGNAPRINT range, ask your dealer for a copy of the latest booklet "On the Art of Enlarging by Ensign," or write to ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

The All-British Super-Speed Condenser Enlargers



Model V/O

Models
V/10 & V/11

A New Super-Size Model—V/9

For all miniature negatives. Enlarges from 2 to 20 diameters. With Friction Drive Raising Mechanism.

With **MAGNAR** f/4.5 Enlarging Anastigmat of 60-mm. focus as fitted to Model V/9M a $1\frac{1}{8} \times 1\frac{1}{4}$ in. negative may be enlarged up to **9 diameters**, but body elevation is provided to enable enlargements up to **12 diameters** to be obtained on the baseboard from selected portions of a negative. If larger enlargements are required the supporting column may be removed and refixed so that the image can be projected on to the floor up to **16 diameters** or even larger.

With **LEICA** or **CONTAX** 50-mm. LENSES as used with Models V/9L and V/9C, enlargements from whole negatives 36×24 mm. may be made up to **10 diameters**, while the extra body elevation enables selected portions of the negative to be enlarged on the baseboard up to **14 diameters**. By rotating the supporting column, enlargements up to **20 diameters** are easily obtained by projecting on to the floor.

The special book-form metal negative carrier is provided with masks for a variety of sizes and is suitable for strip films. A number of small negatives can be assembled in two rows between the glasses and each negative brought into position for enlarging by moving the negative carrier.

For prices see opposite page.

For the Beginner HORIZONTAL MAGNAPRINTS

Model
H/O

Designed on the standard lines of all other Magnaprint Enlargers and at a price to enable anyone to start the very fascinating practice of enlarging with sound and efficient apparatus at a very moderate price.

Model H/O For all miniature negatives. Fitted with ENSAR f/6.3 Enlarging anastigmat £3 5 0
H/1 For $3\frac{1}{2} \times 2\frac{1}{2}$ and all smaller negatives. Fitted with ENSAR f/6.3 Enlarging anastigmat and $4\frac{1}{2}$ -in. condenser £5 15 0



The **CORONET** Projector possesses many exclusive and original features, all designed to give you greater enjoyment at lower cost. For instance:—

**SPECIAL
FEATURE
No. 1**

It is absolutely self-contained. There are no extra resistances or super reel attachments to buy. The complete motor unit, including the motor resistance, slips into the base of the projector, leaving no external pieces whatsoever. Whether you purchase the hand-driven model or the motor-driven model you have an apparatus complete in itself which will take either 30, 60 or 400 ft. reels without any further attachment being purchased.

**SPECIAL
FEATURE
No. 2**

It is sprocket driven. There are no claws. The film is continually in mesh with the sprocket wheel for three frames. **CONSEQUENTLY IT CANNOT DAMAGE YOUR FILMS.**

**SPECIAL
FEATURE
No. 3**

The film traction movement is by means of a 10-slotted Geneva wheel, giving a 9 to 1 ratio, with the result that absolutely flickerless pictures appear on the screen.

**SPECIAL
FEATURE
No. 4**

Exceedingly high screen illumination with a low-priced lamp. By means of an ingenious shutter mechanism combined with a perfectly-designed optical system, the projector gives a brilliantly illuminated picture 40×30 in. at a 10-ft. throw, using only a 15-watt 40-volt lamp, for which renewals cost only 3s. 8d.

**SPECIAL
FEATURE
No. 5**

The Projector is universal. It works on any supply of current, whether it be A.C. or D.C., at all voltages from 100 to 250 volts, without the addition of any extra resistances or transformers.



MOTOR-DRIVEN £9:17:6

HAND-DRIVEN £7:7:0

CORONET Projectors are sold by all good photographic dealers. Your local stockist will be only too delighted to arrange a demonstration entirely without obligation.

CORONET CAMERA CO., BIRMINGHAM, 19

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

The Miniature at School

TO those schoolmasters and schoolmistresses who are the fortunate possessors of a miniature camera there exists a field to develop their abilities, a field as yet largely untouched. The ordinary schoolroom, or the specialist rooms like the laboratory, the workshop, or the art-room, seldom feature in purely photographic collections, and so we can tackle their possibilities with our minds more or less free from preconceived ideas derived from another's work.

Pictorial Suggestions.

The following hints are the result of some experience the writer obtained last winter when he was asked to prepare some lantern slides for a lecture to a scientific society, and later to illustrate the school magazine with topical photographs. The school was a large Scottish Secondary School and its pupils range in age from eleven to eighteen.

Non-scholastic readers will find that the following observations apply with equal force to photographs of men and women at work in factories, offices, etc., or even of one's friends doing things in their own homes.

The chief point to remember is that the photograph is not to be just a

freely from lab. to workshop, to art-room, etc. The entire apparatus used for these illustrations was easily carried in an attaché case. The apparatus used must also be *simple* so that everything may be erected and adjusted with a minimum waste of time—either your own or the pupil's.



LECTURE EXPERIMENT

As the lighting will, almost inevitably, be artificial, you must be absolutely *familiar* with the exposure necessary for your lamps. There is no time to make calculations—still less to over or under expose. In this connection it must be remembered that it is ad-

visable to standardise as far as possible the distance of the lamps from the subject. If you double this distance you must increase your exposure to almost four times.

The apparatus used for these illustrations consisted of a miniature reflex and tripod, the latter being

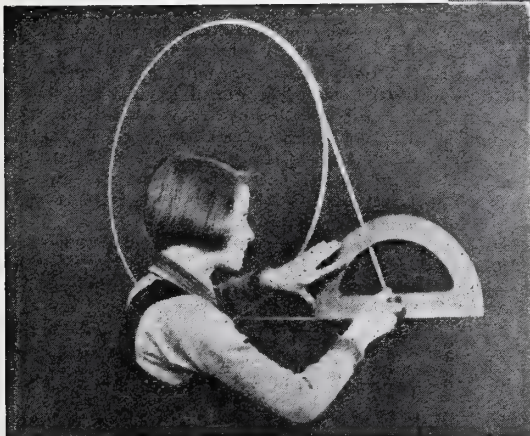


THE CIRCULAR SAW.

very useful for delayed-action exposures, the lighting being two Photofloods with plenty of cable, and a fitting to enable both to be run off one lamp socket. The last item, but not the least, a lens-hood.

Exposure Considerations.

As a rough guide to those starting this kind of work, all four photographs shown were given 1/10th second at f/5.6 on I.S.S. film, with two Photofloods at about 4 and 6 ft. respectively from the subject. Allowance, however, must be made for the proximity of light-coloured walls and ceiling, and for any daylight falling on the subject. A. R.



AT THE BLACKBOARD.

portrait of the pupil but a photograph of something being done. It is usually impracticable then to bring the pupil and his work to a nicely-lit room where the camera is mounted. The camera must be set up beside the pupil at the lathe, using the scientific apparatus, or whatever gear the job in question may involve.

For portability the apparatus must be *compact* to enable one to move about



CHEMISTRY.

A Dish for Miniature Films

By
L. NUGENT HOPE.

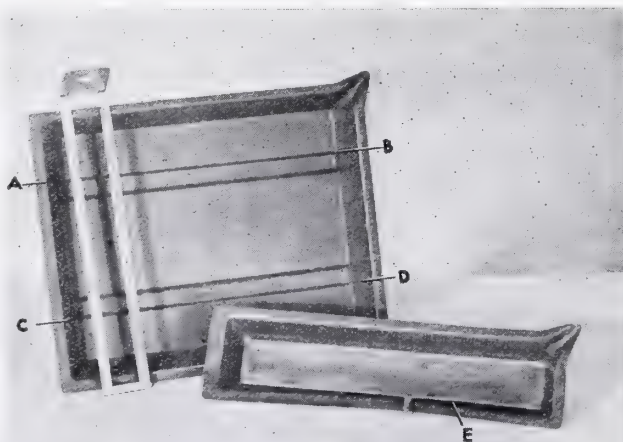
EVERY practical miniaturist is faced at times with the problem of handling strips of one or more films that require to be intensified or reduced. Some time ago I acquired a splendid gadget made of stainless steel, into which the film could be slid, which held it flat without interfering with the surface in any way. I found, however, that this carrier required a whole-plate dish, which meant using far more solution than was required if the film was to be covered safely. A simple dish capable of taking six 35-mm. negatives, either in the carrier or loose, can be made as follows.

A whole-plate celluloid dish, as shown in the photograph, is cut with a sharp knife along the edge of the grooves, cutting the ends square. (Lines AB and CD.) This gives two long narrow dishes, each with one side missing. Clean these sections with a linen rag and acetone. (Cotton-wool leaves fluff on the celluloid and must not be used.) Buy a sixpenny

tube of Durofix, which is a celluloid cement, and cement the two sections together, fitting them one inside the other. The dish should be left pressed together for an hour to fix firmly. So long as there is a strong join it does not matter if the

two sections are cemented at all points of contact. Next run Durofix along the trough (E) left at one side of the dish, where the upper section ends. This can be done quite roughly. Take a paint brush and dip it in acetone and

work the Durofix down into the groove. The acetone will dissolve the Durofix for a moment or two only, but by repeated applications of acetone the groove can gradually be filled from the bottom. Further applications of Durofix and acetone will fill the groove up level with the bottom of the dish. The process should now be carried up each end, clipping the two sections together at the ends, if necessary, while setting. You now have a solid celluloid dish without any internal cracks or fissures. The outside should be sealed together in the same way, both for neatness and to simplify washing. The carrier shown in the photograph exactly fits the new dish and will take a single negative or any number up to six.



How a small dish is made by cutting and re-assembling a larger one.

Silver Intensification for Miniature Negatives

HOWEVER much one abhors messing about with miniature negatives, once processed and dried, it occasionally happens that a much better print could be produced if the negative were intensified—usually either the developing time has been under-estimated or the developer was not fresh, and under-development has resulted.

considerably in contrast and density, while others, even if treated at the same time, are very much less improved.

This leaves physical intensification, which has the advantage that it works by a slow, continuous building-up of the image. This can be watched, and the negatives can be taken out of the solution when the exact strengthening required has been obtained.

For use, one solution only is required.

- | | |
|-----------------------------------|-------------|
| A. Silver nitrate | .. 12 grs. |
| Sodium sulphite (anhydrous) | .. 22 grs. |
| Hypo | .. 60 grs. |
| Water to | .. 4 oz. |
| B. Strong ammonia solution (.880) | .. 19 mins. |
| Water to | .. ½ oz. |
| C. Metol | .. 8 grs. |

These quantities can, of course, be increased proportionately if a larger volume of solution is desired.

Instructions—Important.

To make Solution A the sulphite should be dissolved in about one quarter of the water, and the silver nitrate in about another quarter. Add the silver solution slowly to the sulphite solution, while stirring, and then add the hypo solution; by this time the white precipitate should have dissolved—but the hypo must be added last, or insoluble silver thiosulphate will be formed. Distilled water is best, if available. Solution A can be made up and stored—it

will keep for some time if well stoppered in a dark bottle.

The dish must be scrupulously clean, and preferably made of glass. When everything is ready, dissolve C in A, add B, stir quickly and pour on to the clean, dry negatives in the dish. The negatives can be removed at any time, rinsed and examined, but it is best to leave them in the solution for thirty minutes, rocking from time to time at first, then rinse for ten minutes, wipe and dry.

After about forty minutes the precipitate begins to clear, and all negatives must be out before this. If the bath clears much before this, either a mistake has been made in compounding, or else the sulphite is impure.

The process can be repeated as often as required; indeed, the second application seems to give more intensification than the first.

R. HALMSHAW.



Fig. 1. Print from a seriously under-developed negative.

There are two common methods of chemical intensification in use, but both are in some measure unsuitable for miniature work. All the mercury formulæ utterly spoil any pretensions to fine grain which the negatives may have, while the chromium bleach-and-develop method, though not affecting the grain much, is not always very predictable in its effects. Some negatives—usually those of the thin and detailed type—gain very



Fig. 2. Print on the same grade of paper, from the negative of Fig. 1 after intensification.

Modern Miniature Cameras

THE KORELLE-P.

THE Korelle-P. is a compact little collapsible camera built to take plates or film packs 4.5 x 6 cm. in size. The construction is similar to that of a press camera, the front panel, with lens and shutter, being supported in the extended position by a strut at each corner. There is no baseboard, so that the lens would normally be exposed even with the camera closed; damage to it is, however, prevented by the provision of a push-on metal cover that encloses the entire lens-shutter assembly.

The size of the camera closed, including this cover and the folded hood of the focussing screen, is $3\frac{1}{2} \times 2\frac{1}{4} \times 1\frac{1}{2}$ in. over all, and the weight is only 14½ ounces. It must, however, be remembered that these dimensions do not include any sensitive material, and so must be compared with some reserve to those of a roll-film camera. The little dark slides, each of which holds a single plate, are approximately $3\frac{1}{2} \times 2\frac{1}{4}$ inches in size, and a set of six makes a pile just one inch thick. Six slides, empty, weigh 7 ounces.

The camera is opened, after removing the protective metal cover, by pulling gently on a pair of finger-grips, one on each side of the shutter. The front then springs forward into position, the four hinged struts locking solid and making the assembly as rigid as a box. The action of opening the camera automatically erects the view-finder, which is of the folding two-lens direct-vision type and gives a large clear image with well-defined boundaries.

The shutter, a delayed-action Compur speeded to 1/250th sec., covers the entire front of the camera. In it is mounted a lens of 7.5 cm. focal length. As the extension of the camera is fixed, focussing is provided by rotation of the front cell of the lens; in the model reviewed, which was fitted with a Schneider Radionar lens of aperture f/3.5, the scale was graduated to 3½ ft. Three red lines between "Inf." and 50 ft. seemed to represent the hyperfocal distances for different stops.

The focussing screen, of fine-grain ground glass, is protected against damage by a folding hood which serves well to exclude light when focussing. If, for the sake of readier access to the corners of the picture, it is preferred to use the screen without protection the hood can be removed by undoing four small screws. While showing the full length of the picture to be taken, the screen is a little narrower than the plate, thus providing a small margin of safety in this direction.

Sharp and Brilliant Image.

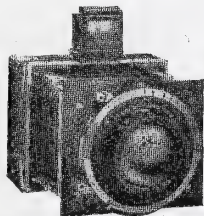
Inspection of the image on the screen showed that it was sharp and brilliant, and it is probable that the use of folded bellows in place of the flat-sided ones sometimes used on press-type cameras contributed to this brilliance by eliminating reflected light. Careful check of the focussing scale, and of the setting for "infinity," showed that the camera was accurately adjusted for focus, and a few test-plates exposed in the camera gave extremely sharp little negatives that would enlarge well.

The camera is very well made, and is covered with black leather, except for the front panel, which is enamelled black. A line of nickel round the front edge of the body gives it a very smart appearance. There is a leather carrying-handle into the loops of which a neck-strap could be clipped if desired, and two tripod bushes (English thread, not adapted Continental) are provided.

No Waiting.

Those who like a small and pocketable camera, but who do not care to wait until a number of exposures have been made before they can develop them, will be strongly attracted by the Korelle-P., as each plate exposed can be individually developed. At holiday seasons, when a large number of exposures are likely to be made, recourse can always be had to the film-pack adapter, which can of course be reloaded in daylight with a fresh pack when the full twelve exposures have been made.

The Korelle-P. is available with an f/4.5 Radionar at £7 7s.; with an f/3.5 Radionar at £8 8s.; or with an f/2.9 Enoldar at £9 9s. In each case the price includes three well-made single metal slides and focussing screen. Extra slides cost 5s. per set of three, and a film-pack adapter is obtainable for 5s. 6d. Camera and accessories may be had through any dealer, and for any further details application should be made to the sole agents, Messrs. Photo-Optics Ltd., 32, Lord Street, Liverpool, 2.



Miniature Camera Gossip

By LANCELOT VINING.

I HAVE been surprised at the number of my readers who are urging me to compare the merits of the two American Speed-Flashes made by Messrs. Mendelsohn and Kalart (hereafter for space reasons known as M. and K.) when used with the focal-plane shutter of a miniature camera.

I would much prefer not to, but as I know from the letters received that quite a number of readers are only waiting for my verdict before they order one or other of these outfits, I feel it would be unfair to my readers not to disclose the results of these experiments. I propose to make my comparisons under the heads of adaptability, operation and cost.

Both lamps have been illustrated in these notes, the M. on 17th March and the K. on 6th October, and both were synchronised for the Contax focal-plane shutter by the makers in America; I had nothing to do under that head.

Adaptability.

For this K. gets full marks. It is a real pocket outfit, has only two parts, and is neat, quickly assembled and unobtrusive. The M. has three parts and takes a little longer to erect, but I do not stress this point; its bright metal parts attract quite a little attention and this usually means quite a number of questions.

Operation.

I place M. first under this head. Exposure is made by electric contact, only very slight pressure of the thumb being required; with the K. exposure is made by means of Bowden cable release, which requires quite a strong push. The M. will always be my favourite when I have to photograph a fast-moving subject where the timing will be very delicate or exact.

Both flashes require the same number of movements in operating. With the M. the lamp is at the side of the camera, whilst it is underneath with the K. Experiments when using my Contameter prove the M. to give the better results, as the lamp in the K. is too low.

Cost.

In America the M. costs \$25.00, and the K. \$11.25, and I expect the ratio will be the same over here.

On balance there does not seem to be



ANGELA ANDERES, THE SWISS LADY CHAMPION.
Kalart-Speed Flash, with Philips Lamp. Taken at 15 ft. at 1/1,200th sec.

much in it; in my opinion they are two really good outfits. My work does not allow for failures, but I can truthfully say that I feel I could take either of these outfits out with the utmost confidence.

Late News.

I have just heard that George W. Potts, of 7, Baker Street, London, W.1, has been appointed the wholesale agent in this country for the Kalart Co.

Metol-Meritol.

I am now able to publish this formula, it was only a silly mistake on my part over a telephone message that prevented my doing so before.

Metol—Johnson's	10 grs.
Meritol	60 grs.
Sodium sulphite recryst.	800 grs.
or anhydrous	400 grs.
Water to	10 oz.

Try this as an experiment. I think you will like its action. Develop I.S.S. at 65° Fahr. for 14 minutes, Isopan F (new) for 8 minutes.

Compensating Developer Wanted.

Some time ago a reader complained to me that although he got sharp negatives with Champlin 15 they were all out of focus when he used an Agfa formula. Now Messrs. Agfa will have to think up a developer that compensates for faulty focussing, and we will scrap our range-finders.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

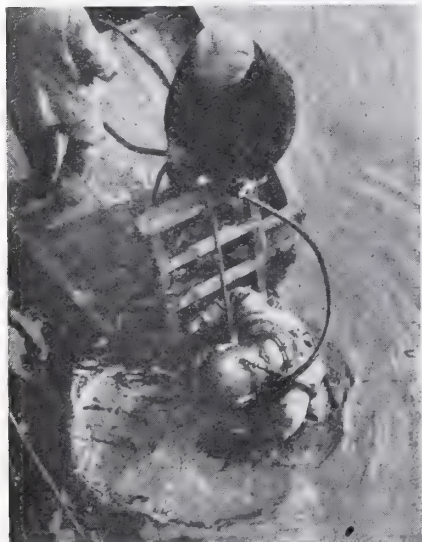
The Miniature at the Docks

By
GEORGE CRICK.

SHIPPING and the water-front offer so much scope for the miniature camera user that it is surprising that more work is not done in these surroundings.

The necessary permits are readily obtained, yet one seldom encounters another photographer at work. I have visited photographic exhibitions in large seaports, and have always found that the subject near at hand is practically neglected.

There is so much to photograph, and a walk along the Dock Estate in any season or weather often yields a crop of interesting pictures. There is generally something new to see—strange craft with their peculiar cargoes, people working at unfamiliar occupations, and sailors



GOING DOWN.

of all nationalities from the huge blonde Germans to the amusing dungaree-clad Lascars.

Why a Miniature?

The miniature camera is particularly suited for this work, which generally calls for depth of focus at fairly large lens apertures. It can be used in all weathers without attracting too much attention or causing obstruction. The direct-vision finder fitted to the miniature is very useful when so many of the pictures have to be "angle shots." With no other instrument can such photographs be so easily taken.

The camera I use takes pictures 4.5×6 cm. in size (16 on $3\frac{1}{2} \times 2\frac{1}{4}$), and is fitted with an $f/3.5$ lens, and I find that it is equal to all demands. A rising front is certainly missed on some occasions, but



FITTING THE HELMET.

the camera can always be pointed boldly upwards or downwards. As the miniature grows in popularity and ousts the larger cameras to some extent, I expect we shall become accustomed to the somewhat distorted effects of these camera tilts.

Lens Hood, Filter, and Meter.

Reflection from the water makes a fairly deep lens hood an indispensable necessity, and it is often possible to increase contrast by the use of a yellow filter. Subjects are generally much brighter than they appear to the eye, so an exposure meter of the photo-electric type should always be carried.

The accompanying photographs of the diver in action were taken with the sun quite low in the sky. The diver was working in forty feet of water, and was caulking a dock gate between a wet and a dry dock, and provide just one example of the kind of subject that can be found along the water-front.



THE AIR SUPPLY.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

PRINTS IN COLOUR.

I have taken some colour positives in a 24×36 mm. camera, using Kodachrome film, and would like to know how to make prints from them. Can it be done? If so, could you recommend me a book on the subject?

K. L. T. (Wokingham.)

To make prints from such films such as Kodachrome it is first necessary to make three negatives through three different colour filters, and then to make three prints, one from each negative, in the correct colours, and finally to super-pose them. We cannot undertake to give you the details of all this in an answer to a query, but would recommend you to apply to the Fountain Press, of 10, Cursitor Street, London, E.C.4, for their list of textbooks, amongst which you will find several dealing with the subject.

HOW TO BEGIN.

I have recently bought a 3×4 cm. camera, and wish to do my own developing and enlarging. But I do not know anything about the subject. Could you suggest a suitable manual, and tell me what apparatus I shall need?

A. J. P. (London.)

We suggest you obtain the Ilford Manual of Photography, published at 2s., and obtainable from any photographic dealer. As for apparatus, you will need a room, preferably with water laid on, that can be made completely dark when required. A tank for developing your films, a measure, an enlarger, three dishes the size of the enlargements you propose to make, and a good dark-room lamp with a safelight for bromide paper (you will not need one for films) should be all you will need in the way of apparatus. Add to this materials—printing paper, developer, and hypo—and you will be completely equipped for developing your first film and turning out your first enlargements.

NOT BIG ENOUGH.

I use a $\frac{1}{2}$ -pl. enlarger for 24×36 mm. negatives, and though I can enlarge the whole to nearly 10×8 , I so often want to enlarge from part only that this is not nearly as much enlargement as I require. If I changed the 4-in. lens on the enlarger for a 6-in. one, should I get a bigger image?

T. J. L. (Birmingham.)

On the contrary, you would get a smaller image at the same extension. Instead of using a longer focus lens you should use one of shorter focus, but of course it must be able to cover the negative from which you enlarge.

COPYING AN ENLARGEMENT.

Some of my negatives have got badly scratched, and I want to make an enlargement of each, touch out the scratches, and rephotograph the finished prints to give me new negatives. On trying this I find the grain of the paper very prominent, and cannot reduce this by making the enlargement big because I have only the No. 2 supplementary lens for the camera (a Leica).

J. L. B. (Alton.)

The grain of the paper shows because the slight roughnesses cast shadows, or are not evenly illuminated at all points. Make your original enlargement on a smooth dead-matt paper which is easy to work upon, and copy it by the most even light you can arrange. As a rule the best is diffused daylight, but if you use artificial light the photograph you are copying must be equally illuminated from two opposite sides.

OVER-DENSE NEGATIVES.

Can you tell me where I have gone wrong in making the enclosed negatives? Exposures were controlled by photo-electric meter, reckoning the speed of the film as 20° Sch., and development was in a proprietary developer, giving the exact time (7 minutes) recommended on the packet at the correct temperature.

H. N. F. (Bristol.)

The films you send us for inspection have been very fully exposed, and are, in our opinion, rather over-developed for miniature negatives. These two factors taken together account for their density. We think, however, that on a suitably soft bromide paper you will not have much difficulty in getting quite good prints. We suggest that when you next develop this particular make of film you reduce your development time from 7 minutes to 4, and you will be quite safe in halving your exposures in future if you so desire. For this, use your meter as usual but reckon the film as having a speed of 23° Sch.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

No. CDVIII.

Mr. H. R.
THORNTON.

"AS I am a comparatively recent addition to the enthusiastic crowd whose absorbing hobby is picture-making, it is not difficult for me to account for my progress from the beginner's stage. Following advice repeatedly given in 'The A.P.' I joined, two years ago, the Small Heath Photographic Society, and with their help and guidance have gradually improved my work. I would suggest that now is the ideal time to join a photographic society, as the winter session is commencing.

"My one and only camera is a sixteen on $2\frac{1}{4} \times 3\frac{1}{4}$ Ikonta, with 7-cm. f/3.5 Tessar, which I use for all subjects, chiefly on account of its lightness and port-

ability. All my accessories, with the exception of a light duralumin tripod, pack into a lantern-slide box—light yellow, green and micro-5 filters, Proxar, Duto soft-focus lens, lens hood, and a useful tape measure.

"With this apparatus I spend my holidays cycling abroad, mainly in the Alps, yet each year I return without a satisfying Alpine landscape picture. Surely landscape work is the hardest of all subjects.

"Many week-ends in the country have made me appreciate the value of early morning light and atmosphere which to me are invaluable for making a picture live.

"I use solely Isopan F film, developed in D76 for five minutes, and I am satisfied if I obtain one negative with exhibition possibilities per spool of sixteen exposures. As I make no record prints the remaining negatives are usually destroyed. The percentage of successes may not be high, but I would prefer to make sixteen prints from one good negative rather than sixteen poor ones from as many mediocre negatives.

"My enlarger is best not described. Suffice it to say that, without the camera used in it, its cost was 17s. 6d.

"Although retouching these small negatives is taboo, in my efforts at picture-making hand shading is nearly always adopted; table salt is mixed with the developer to give juicy blacks when required; and oil pigment *à la* W. L. F. W. is used on the finished print.

"It is still amazing to me that even small parts of these quite small negatives will, if carefully processed, yield 12×10 exhibition prints.

"As a user of Dufaycolor films I make many colour transparencies into lantern slides. The half $2\frac{1}{4} \times 3\frac{1}{4}$ size is very convenient and economical, especially if processing is done at home.

"But possessing only one suitable camera I am often torn between loading a Dufay or an Isopan film. Some day, perhaps, camera makers will fit reverse spooling to all cameras, and thereby enable us to take colour or monochrome negatives at will."

(A further example of Mr. H. R. Thornton's work is reproduced on one of the centre Art pages.)



LACOCK.

H. R. Thornton.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"ODE TO THE SUN," by C. Philip Preston.

THE difficulty of making a satisfactory picture of flowers, even with cut blooms and the facility for arranging them as may be considered desirable, is by no means inappreciable. To make a pleasing composition and at the same time retain the characteristics of the flowers is a task that calls for the exercise of a pretty fair degree of ingenuity, and it is but seldom that anything that could be regarded as an outstanding success is achieved.

How much more difficult it is when growing flowers are under treatment can be imagined, particularly as the power of arrangement is no longer free but subject to the limitation of choice of viewpoint and to whatever slight adjustment that may be feasible through such means as tying the plants or altering their positions by similar measures outside the field of view.

Whether any device of this kind was employed or not in this case is impossible to say. There is no indication in the print of any outside interference, and, taking it as it stands, I think that the arrangement can be regarded as attaining quite a high standard of success. I should have liked to have seen a little more margin above the uppermost of the two flowers, even if it were only half an inch, but there is the possibility that the present trim was imposed by encroachments upon the setting at the top, and, if so, it must be accepted as it is, for the addition, after all, is more a desirability than an essential feature.

However, if it could be attained, the print would be the better for it, and, personally, I would rather dispense with about an inch at the base than lose the extra margin of space at the top, if only on the ground that the revision in the spacing would place the flowers in a stronger position in the picture space.

At present, the left-hand flower is somewhat above the lower of the

four intersections of divisions of thirds and under the upper. The addition at the top and the trim below would bring it nearer to the lower and remove it from so near the horizontal centre line. That, I feel, would provide it with just that touch of strength it needs to accentuate its supremacy over the other; but, in the present rendering, the priority exists

upper right-hand corner. The line, which is indicated in the accompanying sketch, not only does a great deal towards creating a very desirable sense of unity on account of the connection it makes, but also is of moment in that it imparts a diagonal form of arrangement to the composition. It is not a true diagonal because it does not run from corner to corner, but it approximates closely enough to that line to create a similar impression of forcefulness.

At all events, it is strong enough almost to outweigh the slight deficiency in placing I mentioned above, although, from this aspect again, it would become even stronger still with the suggested revision in the spacing.

The chief attraction of the picture, however, rests in its fine expression of an aspect of sunlight—one decided advantage it gains from being taken *in situ*—and its departure from the normal or conventional treatment of flowers as a still-life subject. It is by no means a set piece as most flower studies seem to be, and to its unconventional handling it owes the major portion of its appeal.

Another thing that was favourably commented upon when it was shown at the recent exhibition of the London Salon of Photography was the quality of the print. The richness and depth of tone in the blacks was remarkable, and the purity and gradation

of the lighter tones was no less fine. The range was practically all that a paper could afford, and, like a number of others at the same exhibition, it was on a bromide paper with a glossy or semi-glossy surface.

Its craftsmanship was superb, a fact which, once again, emphasises the need for the highest level of technique in the expression of a pictorial theme, for, no matter how good the latter may be, it cannot be adequately conveyed unless the former is up to the high standard expected nowadays.

"MENTOR."



and the lack of assertiveness is not of major importance.

But, whether by good luck or excellent management, the connection between the flowers is well established. There is a dark-toned leaf on the extreme left leading upwards from that margin towards the leaf in front of the flower. The line is fairly straight and is continued through the lower edge of the next leaf through the upper edge of the one adjoining directly to the second flower, the suggested line being continued to the right-hand side by the leaf in the



ODE TO THE SUN.

(From the London Salon of Photography.)

EY C. PHILIP PRESTON,
(London.)



CHIOGGIA.

By
H. R. THORNTON.

(See article, "How I make my Exhibition Pictures.")



DONNA IN POSA.

From the Exhibition of the Royal Photographic Society.

BY ITALO BERTOGLIO.
(Italy.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Country Cottage,"
By A. W. Shrubsall.

2.—"Puckaster Cove,"
By L. H. Tebbit.

3.—"Solitude,"
By D. Hughes.

4.—"Lake Llanberis,"
By F. P. Kelly.

5.—"Preparing Bait for the Nets,"
By Miss B. Hullah.

6.—"Battersea Power House,"
By Thomas Winney.

7.—"At the Gate of the Highlands,"
By Miss D. Drake.

8.—"Goodacre Lake,"
By P. H. S. Campbell.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

THAT something in the nature of an attractive subject could have been found in the neighbourhood of No. 1 of the prints reproduced on the opposite page—"Country Cottage," by A. W. Shrubbsall—I do not doubt, but a good deal of it has been missed in this impression, which suffers not a little from the intrusions on each side and a marked lack of gradation in the lighter tones.

Intrusions and Encroachments.

The print is very noticeably deficient in the tone with which the sky is represented. For all practical purposes, there is none at all, and it is difficult to distinguish where the margin ends and the sky begins.

The effect is appreciably exaggerated by the intruding masses of foliage on each side, their darks showing up the lack of tone adjoining, and, in themselves, they convey the idea of a somewhat careless oversight, or that the arrangement of the subject was not given any proper consideration. They hinder, rather than advance, the presentation of the subject, and, had the effect been studied either in the finder or on a focussing screen, it is almost inconceivable that their encroachment would have been permitted.

But the deficiency of tone in the sky has a counterpart in a similar lack of gradation in the values in which the walls of the cottage are shown. There is not a sufficient distinction between the portions in light and those in shadow, a fact which, in itself, could be taken to indicate a measure of under-printing.

Supposing, however, that printing were carried farther and to a degree that would enable the walls to be properly recorded, the darker tones of the hedge, the shadows of the foreground, and the foliage in the distance would all be rendered almost as a solid black.

Alternative Expedients.

Having this in mind, it is evident that printing to a greater depth is not likely to offer any advantage, for, if it removes the disability under which the lights are labouring, it introduces a similar drawback in the rendering of the darks.

We are, therefore, forced to the conclusion that, with the present

paper and the present negative, no better representation is possible, the reason being, of course, that the contrasts of the negative are too great for the range of the printing paper. If, however, a softer grade of paper be employed instead, it would allow the lights to be printed out as far as needful without involving the excess of depth in the darks.

Alternatively, had development of the negative been restricted by something like twenty-five per cent it is probable that, with the same paper, a satisfactory rendering could have been obtained, for, with the lesser degree of development, the contrasts would be correspondingly reduced.

Nevertheless, it is still highly probable that even after one of these adjustments was made, the tone of the sky would not be deep enough—it should be visibly darker than the sunlit portions of the whitewashed walls—and the only method of obtaining such a re-arrangement of the tonal values is by the use of a screen or light filter of a depth appropriate to the character of the negative emulsion.

Screens and Skies.

Were I dealing with a similar sort of subject, I would use a panchromatic plate and a fully correcting filter, for, as far as my knowledge goes, nothing else would do the job as well.

"Pans," however, do not appeal to everybody, but even a comparatively light filter with isochromatic material would offer a better rendering than this. Most plates and films on the market to-day are colour-sensitive to some extent, and fall in this category, so that there is little excuse for the preponderance of blank skies that make their appearance.

Except for No. 7, "At the Gate of the Highlands," by Miss D. Drake, not one of the prints on the opposite page shows an adequate rendering of the tone of the sky, and this scarcely shows up the form of the clouds as it should. Moreover, it is much deeper on the right-hand side than the left, a fault which seems to indicate either an uneven illumination during the printing exposure or uneven development of the negative or print.

It is quite possible, of course, that a sky may, in actual fact, be appreciably

lighter in one portion than another, but where this effect occurs there is almost invariably an indication of a reason for it in the cloud formation or the position of the sun, neither of which exists in the present instance.

Uniformity of Tone.

The same deficiency is repeated in No. 4, "Lake Llanberis," by F. P. Kelly, though here the left-hand side is the darker. The measure of sky tone, however, is so slight that the fault is not of any great moment in comparison with the much greater defect of an absence of a proper degree of tone throughout the sky, but, as far as the landscape portion is concerned, it does show a care in selection that is commendable. This makes it all the more regrettable that good work in one direction should be counteracted by defects in another.

Uneven illumination during printing can be prevented by arranging that the light is centrally placed, is at a sufficient distance from the printing frame, and that no light surfaces are near enough to reflect additional light on any part of the negative.

Reversing the frame half-way through the exposure is another safeguard, but, if very near reflections existed, it could scarcely be expected to be effective.

Dramatic Treatment.

In the light of the preceding remarks, I do not think the remainder of the prints call for any special comment, unless it be that a very different thing would be made of No. 6, "Battersea Power House," by Thomas Winney, if, instead of its blankness in the sky, a forceful and dramatic arrangement of clouds had been incorporated, and, in connection with No. 8, "Goodacre Lake," by P. H. S. Campbell, that the excess of contrast appears to be complicated by an appreciable measure of under-exposure.

On the other hand, No. 5, "Preparing Bait," by Miss B. Hullah, avoids the difficulty of treating the sky by excluding it altogether. This makes it somewhat obscure at first sight, which is a bit of a drawback, but, after it is surmounted, the subject seems well and clearly stated and the device is therefore justified.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

LANTERN LECTURETTES.

IN the first photographic society to which I belonged we were encouraged—compelled would be a truer word—to produce lantern lecturettes, mainly for the purpose of giving the members opportunities of being sarcastic. Some of these little lectures were not bad; others were. I know about the latter sort, because I have still got some of the slides I made, and I cannot understand why I was not assassinated.

More recently the idea has been improved upon. Club members have produced three or four excellent lecturettes which will comfortably fill an evening, and, what is better, arrangements have been made by several groups of societies for the interchange of the lectures. Where personal delivery cannot be managed the lectures are read by members of the borrowing society. I commend this to secretaries who want a good evening.

I am now going to suggest a subject for one of these lecturettes which I think is rather novel in the particular form I have in mind, although I am quite prepared for being told that it is older than the proverbial hills. The topic of the lecturer's town or neighbourhood is not a new one, but I suggest that it be dealt with in the "past and present" manner, which is quite another thing.

The idea was inspired by my examining a small book called "Kentish Appendix," published at Maidstone by J. Smith. The edition I had was dated 1844.

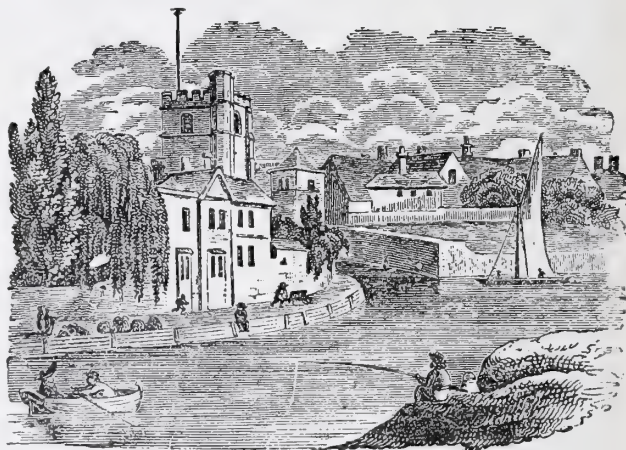


Fig. 1.

Of the few illustrations the first was the view of Maidstone shown in Fig. 1, while Fig. 2 is one of my own versions of the same spot. The church and a few other features are more or less unchanged, but the angler of 1844 would have a thin chance to-day.

This comparison suggests one of the main features of the idea—copies of old prints, pictures and even photographs, shown in conjunction with up-to-date photographs. In some cases there may be little or no change; in others the transformation will be startling.

Take the heading of another page in the "Appendix." It speaks for itself. Railway advertisements in the book tell us that seven of these trains ran from London through Maidstone to Folkestone every day except Sunday, when there were only three; that smoking was strictly prohibited not only on the trains, but in all stations and their precincts; and that all entrances to the stations were closed five minutes before the advertised times of departure of the trains.

It would be a simple matter to compile a series of comparative photographs of modern conditions.

And again with Fig. 4—one of John Larking's original Maidstone and London Fly Vans, "lighted and guarded,"



Fig. 2.



To and from London in 3 Hours!

Fig. 3.

leaving Maidstone at five o'clock in the morning daily, and returning from the City at three o'clock, and from the George and Spur Inns in the Borough at five o'clock.

I do not know much about Maidstone, and have only chosen it because of the "Appendix"; but I wonder if there is any trace of the London shop in Southwark, the proprietors of which advertised in the volume that, owing to the peace with China, the price of tea was reduced to 8s. 2d. a pound. Or does the best circulated paper in Kent still sell 3,000 copies a week? If so, a photograph of its office would surely cause something of a stir.

Well, you have surely got the idea by now—a short lantern lecture on the past and present of your own locality, either as a whole or selecting some definite feature, such as its churches, its industries, its local celebrities. You need not limit your retrospect to 1844, but the farther back you go the more difficult it will be to get suitable comparisons and material.

In any case the preparation of the lecture will take a deal more time than its delivery. Yet the work should be deeply interesting and instructive, not only to yourself but to others. That is, if you treat the subject as it deserves. If you make it as dry and scrappy as these notes you will be wise not to deliver it yourself, and to go into safe hiding whenever someone else does it for you.

A word about the slides themselves. You may have,

or be able to obtain, old negatives from which to make some of the slides, and I know from experience how very interesting these may well prove. Up-to-date versions you will probably have to take specially to suit your particular purpose.

The copying of old woodcuts and similar prints is work of which you may have had no experience, but it is easier than making ordinary photographic slides provided it is

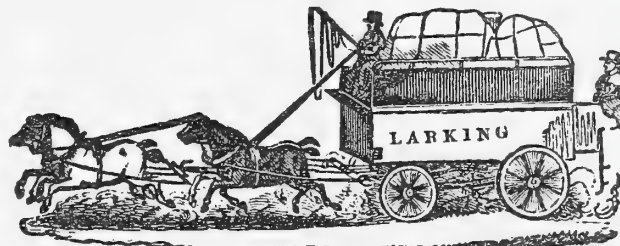


Fig. 4.

done in the proper way. The best plan is to make the negative on a slow lantern plate, or, better still, on a Process plate of the same size.

What is required is a negative with clear gelatine for the lines, and for the white paper a density so great that it will completely stop the light during the exposure for the positive. This also is best made on a slow or Process plate. Hydroquinone or M.Q. are suitable developers, preferably with an extra dose of potassium bromide, and very full development. If in either negative or positive there is slight veiling or fog where there should be clear gelatine it can be cleared by a brief application of Farmer's hypo-ferricyanide reducer. With the proper plate, suitable exposure and development, and an acid fixing bath this should be unnecessary.

W. L. F. W.

The Amateur Photographer and Cinematographer

Annual Lantern-Slide Competition, 1937

Readers are reminded that the latest date for receiving entries is Monday, November 1st, 1937

Classes and Subjects.

- CLASS I.—Landscape, with or without figures, sea subjects and river scenery.
CLASS II.—Portraiture and figure studies, whether indoor or outdoor pictures.
CLASS III.—Architecture, interior and exterior.
CLASS IV.—Flowers, fruit and other "Still-Life" subjects.

- CLASS V.—Natural History Subjects.
CLASS VI.—Lantern slides in colour (not hand-coloured).
CLASS VII.—Champion Class. Open only to those who have won silver or bronze plaques in *The Amateur Photographer and Cinematographer* Lantern-slide Competition.

Conditions and Awards.

(1) All classes are open to amateur and professional photographers without any restriction. All slides must measure $3\frac{1}{2} \times 3\frac{1}{2}$ in., and must be properly spotted for showing in the lantern.

(2) One silver plaque, one bronze plaque, and four certificates are offered in each class except Class VII. In that, the Champion Class, the award will be a mounted and signed exhibition picture by Mr. F. J. Mortimer, the Editor of *The Amateur Photographer and Cinematographer* and *Photograms of the Year*.

(3) All slides which receive any award will become the property of *The Amateur Photographer and Cinematographer*, and will be sent round amongst the societies and such other associations as apply for the loan of them. Any other slides may be selected for circulation in this manner, and will be paid for at the rate of half a crown each.

(4) Competitors may send any number of slides in any class, and may be recorded as winning any number of awards; but no competitor will actually receive in the competition more than one silver plaque, one bronze plaque, and one certificate, on which all his awards will be recorded. Competitors may enter in any number of classes.

(5) Each slide must bear the competitor's name, its title and its class. With the slides must be sent an envelope containing the name and full address of the

competitor, a list of the titles of all the slides he is sending in, and the class in which such are entered. Particulars as to make of plate, exposure, developer used, etc., and other technical data which may be of interest for incorporation in the notes which will accompany the winning slides on their tour among the photographic societies, should also be given where thought necessary.

(6) A stamped and addressed label (not loose stamps) should be sent with the slides for their return if unsuccessful; but in no circumstances can the Editor or the Publisher accept any responsibility for slides sent in for competition, nor for their return; neither can slides be returned which are not accompanied by stamps as above.

(7) Not more than one slide from any one negative can be admitted, nor may any slide compete which has before won an award in these competitions.

(8) The last day for receiving is Monday, November 1st. The slides must be well packed and addressed, "Slide Competition, The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and all carriage charges must be prepaid.

(9) In any case of dispute, the competitor agrees to accept the decision of the Editor of *The Amateur Photographer and Cinematographer* as final.

MAKING BETTER SNAPSHOTS-20

By DAVID CHARLES.

This article is the twentieth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. Against a comparatively light background, passing figures are clearly outlined, although necessarily under-exposed.



Fig. 2. Concentration and determination will ensure a record of at least some of the boldly composed groups that pass at frequent intervals.

LAST week I described a very popular type of subject which could be successfully photographed in spite of exposures being definitely on the "under" side. Here is another, perhaps not so pretty-pretty, but still full of pictorial possibilities.

Taking a rapid glance at the illustrations, I think it will be agreed that even if much fuller exposures had reproduced all the detail in the people's clothing, these results would not gain an iota of effectiveness? In the railway

passing shapes we photograph them.

When first we try our hands at this particular type of subject we have most likely learned enough from previous efforts to decide which shall be the best point of view to give a suitably light background for our silhouetted figures, and at the same time to avoid that broadside view of moving objects which is sure to show at least some blurred detail. The real difficulty arises from the suddenness with which figures seem to come and go in the view-finder. If we stop to consider whether a particular group is effectively "composed" or suitably "placed" in the little frame, that group will most certainly have vanished long before our mind is made up. We may, of course, fire at every group that passes, and with the expenditure of much film hope that one or two results will prove sufficiently good to exhibit as proof of prowess, while burning secretly all the rest.

Making Quick Decisions.

But while there is much to be said for machine-gun photography from the film manufacturer's point of view, there is a surer way to successful pictures. At first it is found that the "time-lag" between seeing the right figures in the right spot and the click of the shutter is long enough to allow the figures to have moved too far forward, as in Fig. 1. But by intently watching, it very soon becomes evident what particular spot on the "background" the principal figure of a group should cover to appear prominent. Then, out of the corner of the eye, one watches for suitable victims; the suitability or otherwise of their outlines is decided upon just a fraction of a second before they arrive

on the predetermined spot. The right ones? Then shoot! If not hold your fire. A much bigger bag of bolder results like Fig. 2 is certain.

Seizing Opportunities.

With a little practice like this from a single point of view one becomes ready to seize upon more chancy effects like Fig. 3, to watch for the instant when the outline looks good, and to make the trigger-finger obey the swift decision. Even in the greyness of a city station, results like these can be got on super-speed film with a lens of the now comparatively moderate aperture of f/4.5.

In more favourable situations than this, and with the aid of a spot of sunlight if possible, excellent semi-silhouette pictures can be made even with a simple box camera. Fig. 4 is an example of the kind of thing I mean; although sadly under-exposed, it remains effective because the silhouetted objects are simple, bold, and outstanding.



Fig. 4. The simplest camera will make this kind of semi-silhouette picture of objects and figures against an open, brightly-lit "background."

station entrance we are aware of figures which suddenly loom up large, and as rapidly disappear. We do not take stock of their garments. They are merely shapes that pass by, and as



Fig. 3. Studying the arrangement of the fixed shapes, and watching for the moving shapes is how this picture was secured.

Equipping the

By ALLON CONWAY.

CAMERAS, like bears, often hibernate during the winter months. The advent of Photoflood bulbs and the large aperture lenses of miniature cameras has now make this unnecessary, and photography is becoming increasingly an all-the-year-round hobby.

If uniformly successful work is to be obtained indoors some equipment has to be devised or purchased. Many, like the writer, will prefer to manufacture their own gadgets, which will have to be transportable and easily dismantled for storage, unless a room is available for a permanent studio.

Lighting Equipment.

The first item to be tackled is lighting. Many a good photograph has been ruined through trying to balance make-shift lamps on tables and chairs. Floor-standards are entirely independent and well worth the extra trouble in manufacture. Brass curtain-rod, either by design or lucky chance, has the advantage that the various sizes slide inside one another and can be made to form quite a satisfactory telescopic stand. The accompanying diagram will explain better than words how these were devised.

It is advisable to make at least two stands, one extending from 4 to 7 ft., and the other with shorter members to cover the range between 3 and 6 ft. If a lower light than this is required use can be made of the fitting at E on the diagram.

Reflectors for Photofloods.

The next question is that of reflectors. After a good many tests with a photo-electric meter, it appears without question advisable to purchase those made from spun aluminium. White cardboard or aluminium paint is quite satisfactory, but much of the light is lost. The writer found that one bulb in a good reflector was equal to three in quite well-made substitutes. There lies the choice between the cone-shaped variety and the bulbous type. The latter give a more concentrated beam of a spotlight type, but need care in arranging or the lighting will be too hard.

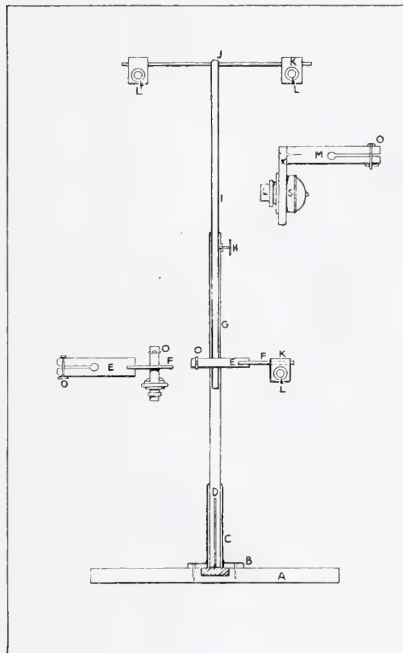


DIAGRAM OF LAMP-STANDARD.

- A. Base formed of two 2-ft. pieces of 2 x 1 in. batten halved together at right angles.
- B. Galvanised iron pipe flange obtainable from any plumber.
- C. 6-in. length of galvanised iron pipe threaded to screw into B (this joint enables base to be removed for storage).
- D. Hack-saw cut in brass curtain-rod to enable it to be forced into the G.I. pipe and make a tight fit.
- E. Fitting for lamp at low level. A piece of hardwood bored to fit larger brass rod and slit with a saw, so that it can be pinched with a thumb-screw O.
- F. Dowel of hardwood same diameter as small rod at J glued into E.
- G. Brass curtain-rod about 3 in. diameter.
- H. Thumb-screw with nut soldered on to G to grip I (alternatively a rubber band coiled round I will slip up and down and hold the extended stand).
- I. Smaller brass rod fitting inside G.
- J. Thin brass rod for which a notch is filed in I and the two soldered together firmly.
- K. Piece of 1/2-in. plywood to take batten lamp-holder L and switch S.
- M. Hardwood strip bored to fit J or F with saw cut and fitted with thumb-screw O.

As is generally known, Photoflood bulbs are of the overrun type and their life is short. Lighting cannot be arranged in a minute, and the changing over to ordinary bulbs for focussing is a lengthy procedure and leads to burnt fingers. It is therefore worth while to arrange for series-parallel switching. This is a somewhat fearsome term, but simply means that two bulbs share the current for focussing, and are switched over each to the mains for taking. The preliminary heating up alone is very beneficial, and in this connection it may be interesting to note that the writer has one bulb that has been in regular use for two seasons, and the majority will last at least one winter and take dozens of photographs.

The Control-Box.

A suitable box which can be easily stored away is shown in the photograph, and a wiring diagram is also given. The two pin-plugs at the ends are for ordinary use, and the lamp-holders on the top can be used if a bayonet fitting has to be connected, or for evening-up the circuit if an odd number of bulbs are being used

Home Studio

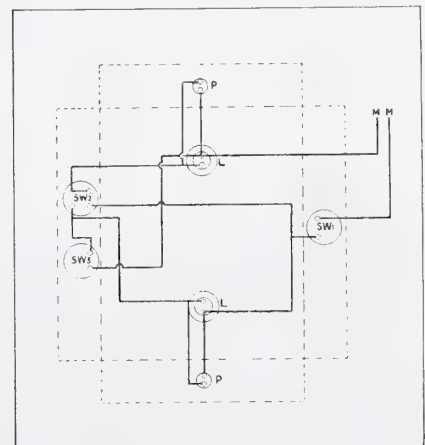
for an exposure. It must be understood that the same number of lamps must be plugged into each side of the box if it is to function properly. If several plugs are needed at each end a three-way adapter can be obtained for 6d. It may be of interest that a Photoflood bulb passes about 1 ampère, so that two can be connected to a lighting circuit with safety and four to a 5-amp. plug.

A Portable Background.

The remaining problem is that of the background. A simple scheme is to manufacture one out of cheap material tacked to a blind roller, with a lath to hold it taut at the bottom. Such a cloth can be suspended from the picture-rail and put away in a cupboard without creasing. A light grey colour will serve most purposes, and can be made to appear dark or light according to how near the lamps and the subjects are to it.

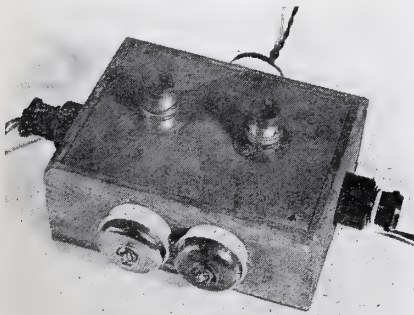
Some Useful Accessories.

With this suggested equipment, quite useful work can be done. In time, the need of a spotlight for special effects may be felt, but unless very good facilities are available it is better to purchase this ready made. If the lighting should prove too hard, caps can be made for the reflectors out of butter muslin with elastic let into the hem to hold them on. In addition one or two small plywood screens covered with white or silvered paper will help considerably in preventing light loss and stopping stray beams from entering the lens. In this connection, it must be remembered that a really efficient lens hood is essential for artificial-light work.



WIRING DIAGRAM OF SWITCH-BOX.

The box is shown by the dotted lines with the sides opened out. The two single-way tumbler switches SW 1 and 2 are fixed to the two longer sides of the box, and the two 5-amp. two-pin plugs P to the two shorter sides. Two batten lamp-holders L are fixed to the lid, and the bottom is detachable for wiring. The wiring looks a little complicated, but if the diagram is followed carefully it can be carried out in a very few minutes. MM denotes the wires to the mains, which ought to be carried through a fuse-plug to protect the house circuit.



The switch-box of which a wiring diagram is given on the right.



CAMERA-CONSCIOUS.

IT is probable that the majority of failures in novices' efforts at portraiture are attributable to faulty lighting and to poor placing or arrangement of the subject.

Few amateurs have access to expensive spot- and flood-light equipment, and fewer still employ models who will pose for hours on end whilst the earnest photographer experiments with different lighting-effects and settings. There is, however, a branch of photography, popularly known as "table-top" work, which provides ample scope in one's own living-room for experiments in these aspects of portraiture. Besides being a wonderful exercise for improving technique it will while away many a winter's evening in a most absorbing and pleasurable manner.

Everyone who has visited a theatre knows how dark lines and shadows alter expressions considerably, and the failure of the novice's portrait to be a "likeness" can usually be traced to over-accentuated and misplaced shadows. The dolls in the

boredom, and so forth, simply by altering the relative positions of the camera, the light, and the subject, and by varying the set of their hats. The difference of one or two degrees either way in any of these adjustments makes an extraordinary difference, and those who have not yet experimented in this



SMITTEN.



THE RIVALS.

Prelude to Portraiture

By C. P. VAUGHAN.

accompanying illustrations are all of one-piece moulded rubber with features as unalterable as the Sphinx, yet they can be made to portray innumerable expressions such as doubt, egoism,

chin, to express self-satisfaction with the description of the size of the "fish that got away." Using another hat tilted forward slightly, coupled with *contre-jour* lighting which leaves the face in the shadow, diminishes these characteristics and so, with the self-same doll, we get the seaside photo-



A FISHERMAN'S YARN.

grapher's "Wait-for-the-dickie-bird" expression in the picture "The Tin-type Man." Twist him round sideways, again altering the set of his hat, as in "Nobody asked you, sir!" and you have yet another side of his character revealed.

The dubious representatives of Eton and Harrow in "The Rivals" regard each other with ill-con-

line will be astounded at the illimitable possibilities opened to them.

Take the central figure in "A Fisherman's Yarn." The pushed-back hat, revealing the massive forehead and arched eyebrows, helps the accentuated whites of the eyes, and the top lighting on the cheek and drawn-in double-

cealed mutual distaste and suspicion, whilst the lady, having changed her affection as well as her expression, faces the camera in "Camera-Conscious" far more coyly than does her bored swain.

The ordinary living-room lighting arrangements are all that are necessary for these effects. Electricity, of course, is the most adaptable, followed by incandescent oil lamps, with rigid gas-brackets as a poor third, but for the encouragement of those having only the last-named source of illumination, it may be mentioned that all the



THE TIN-TYPE MAN.

accompanying illustrations were taken by the light of one fixed gas burner and one portable light consisting of the swan-necked burner from the enlarger, fed by a long rubber tube.

The portable light was used in

preference to a reflector as it was found that more satisfactory modelling could thus be obtained as well as more luminous shadows. When so used, the secondary light should be at a greater distance from the models than the main light, and it should also be moved slightly from time to time during the exposure to avoid too obvious a double shadow.

Having reached a stage of proficiency in these table-top portraits, real-life home portraiture may be undertaken with full confidence, for the knowledge gained will enable the operator to pose and light his or her subject without the long, patience-trying preliminaries which are so fatal to natural pose and expression.

The many varying factors make it impossible to lay down any definite exposure, but for those who have had no experience in artificial-light photography, a trial exposure of, say, four minutes at $f/8$ will indicate what the correct one should be, bearing in mind that full exposure and light develop-

ment are called for if the best results are to be obtained.



"NOBODY ASKED YOU, SIR!"

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

VIEWING SCREENS.

SIR,—I was interested in your remarks under the heading "Viewing Screens" in "The A.P." of September 29th, where you state that the manufacturers of colour film might turn their attention to something practical and ornamental with the idea of making them a piece of domestic furniture for the dining-room.

It might interest you to know that the front of my house faces N.E. The front door is a solid teak one well set back under a deep porch. In the door an aperture was made so that six quarter-plate transparencies could be arranged and changed at will. Both Finlay and Dufay transparencies faded after two to three months' exposure. The next improvement needed, in my opinion, is to get the colours fast to light.

—Yours, etc.,

F. W. MURRELL.

PLATES.

SIR,—Mr. Zimmerman, in your September 8th issue, expresses his belief that films are inherently unable to produce quite the same crispness of definition given by plates. This was my own opinion, but I have had to modify it after the following test.

I placed a reflex camera on a heavy table and a weight on the reflex to prevent movement. I focussed it on an object which included some printed matter. A sheet of clear glass was put in the book-form dark slide. Since this alters the focus, I focussed finally on a fragment of ground glass held against the clear glass. I then removed the slide and put an Ilford Hyper. Pan. plate (backed) against the glass. Exposure was made on the electric light switch to eliminate all possibility of camera shake. I then removed the plate and put a cut length of Ilford Hyper. Pan. roll film against the clear glass, pressing it firmly against the glass by using another sheet of glass behind it, pressed against the spring. One can fairly say that the roll film was truly flat. Neither the negatives nor the enlargements show the slightest variation in definition, when viewed through a watchmaker's glass.

I would much like to hear from any other experimentally-minded reader willing to repeat this test, which seems to me conclusive.—Yours, etc.,

R. E. DICKINSON.

ECONOMY WITH PHOTOFLOOD LAMPS.

SIR,—I was particularly interested in the article by J. R. S. Leask, on economy in the use of Photoflood lamps, in the issue of "The A.P." dated September 29th.

Your correspondent states that by using a 60-watt lamp as a resistance in series with a set of four Photoflood lamps which are wired in parallel, he is able to operate the lamps at half power whilst arranging and composing his picture.

Whilst the system of wiring which he illustrates is quite sound, I have found by my experiments, that in stating a 60-watt lamp to be a suitable resistance for use with Photoflood lamps, he is quite wrong. He has either made an error in stating his lamp to be 60 watt, or else he has never actually tried the experiment. I have not a very accurate idea of the wattage of a Photoflood lamp, except to say that it is very considerably more than 60, and any electrician would be able to tell Mr. Leask that to make a lamp work at half its power, a resistance must be employed which is of the same current consumption as the lamp in question, and I have found that the surest way of achieving this object is to use another Photoflood lamp in series. If Mr. Leask will wire up a 60-watt lamp in series with a Photoflood lamp, he will find that the Photoflood does not show the slightest suggestion of a glimmer, whilst the resistance lamp will burn at its normal brilliance.

—Yours, etc.,

H. A. MARKWICK.

SUGAR-COATED GASLIGHT PAPER.

SIR,—I was very surprised to see the advice implied by S. W. Jarvis in his article, viz., to control the depth of gaslight prints by snatching them out of the developer directly they appear to be dark enough. I have always understood that the correct depth is governed entirely by length of exposure (although, of course, different developer formulæ will give different results), and that under-development of either gaslight or bromide prints is one of the commonest and most heinous errors made by beginners, leading to certain impoverishment of the tones and general quality. For years I have worked rigidly to the time and temperature recommended by the makers of the respective papers, with about 30 per cent extra time allowed to make sure of getting really juicy blacks.

If Mr. Jarvis thinks that "considerable skill and manual dexterity" are called for in order to take a gaslight print out of an M.Q. developer at the end of 45 seconds or one minute (until which time development is not complete), then he must be somewhat clumsy with his fingers. Or are my methods all wrong?—Yours, etc.,

V. P. WILLIAMS.

Amateur Cinematography

Amateur Documentaries

By
D. CHARLES OTTLEY.

THE significance of the documentary film as one of the most important branches of cinema becomes the more evident with every passing year. Paul Rotha's slogan "film the people," together with his comprehensive treatise upon documentary films as a whole have no doubt had something to do with this. Quite apart, however, there is a growing tendency by a large number of cinema patrons to receive with favour a well-constructed film of the interest-cum-educational type in contrast to and as a relief from the rather overdone fictional releases that emanate from Hollywood. For the amateur the documentary film offers an attractive means of self-expression without the heavy outlay involved when attempting the production of story films. Alike to the ciné society or the lone worker the documentary offers equal opportunities, and the expenditure in footage need not be great if the subject be adequately dramatised in accordance with the best cinematic traditions.

Note carefully the choice of the word "dramatised," because upon the successful dramatisation of a series of commonplace, everyday happenings depends the success or failure of our effort. A documentary film is not merely a collection of shots chosen for their pictorial beauty, nor is it a series of happenings that appeal in the main to our emotional or sensational side. It constitutes rather a logical presentment of something that is, in itself, commonplace.

The film should have its "story content" and a climax should develop as in any film of the photo-play type. The stronger the climax, when such evolves naturally from the subject-matter forming the basis of our reel, the more successful may we regard our efforts. The world abounds with possible subjects for documentary films. The difficulty is rather one of selection. Attaching to the most ordinary things and happenings is the germ from which a worth-while (if not noteworthy) film might evolve. The arrival of the morning paper leads, under logical development, from a doorstep to that miracle of human and mechanical organisation, the newspaper house. The delivery of a pint of milk in the well-known glass bottle offers at least a threefold development:—

(a) The story of the milkman (human documentary); (b) the story of the cow (animal documentary); (c) the story of the sealing disc of cardboard (mechanical documentary).

The clothes we wear, the things we

eat, our occupations, hobbies, our places of call, even the polish we put on our shoes, each might beget more than one reel of entrancing entertainment if treated cinematically and developed upon documentary lines.

The story of a postage stamp might tell of a gigantic government department or lead us through the wards of some fever hospital via the child who licked its gummed back. "Wanted for Murder" might begin with a close-up of a policeman's helmet and end with a micro-slide showing the germ-carrying propensities of the common house-fly. "Chalk"—this single word could take us from a pavement artist on the Embankment to the peaceful seclusion of Newington Institution, where, under the wing of London's vast Public Assistance Scheme, the homeless find shelter, clothing, food, light, warmth and music. Down to the sea the same word could take us, to cliffs that look as though they are hewn from a mighty snow-drift—or to the caves whose walls still bear testimony of a primitive race. Or, again, from a box containing one hundred and forty-four sticks, one could emerge, and writing upon a blackboard,

tell the story of an educational system barred to none.

Possibly a case-paper (any one of half a million stored in the vaults of County Hall) offers as good a subject as any for documentary treatment. Stranger than fiction are the facts contained within these buff folders. Such a film (like Grierson's exquisite "Song of Ceylon") should be divided into three parts, thus: Part 1, the "A" sheet; Part 2, the "B" sheet; Part 3, the "C" sheet.

The climax to such a film could be twofold (a) the hand of a clerk inserting the single word "dead," meaning at once so much and yet so little, and (b) the final consumption by fire, "twenty years after."

One supposes that the first essential of a worth-while documentary film is to visualise facts. Entertainment value would normally be a secondary consideration. But such are the possibilities of cinema, and its art, that fact and fancy can be so closely intermixed as to deceive the eye; and it is in this deception (but under no circumstances distortion) that the art of the documentary film lies.



The Hunting season will afford endless opportunities for good action subjects, both in black-and-white and colour. The story of the hunt can be made into an excellent documentary. Several points mentioned in the article "Following the Hounds with a Camera" elsewhere in this issue can be applied by the cinematographer.

Colour Psychology

ALTHOUGH late in the season, colour for the 9.5-mm. worker has come at last. Next year one supposes a large percentage of films produced will make use of the Dufay-Chromex system despite the fact that 21s. will only provide for less than two minutes' animation in actual screen time. This charge, however, includes processing to direct positive which, with many normal brands of film, is an "extra" sometimes overlooked until the bill arrives; referring of course to those who do not do their own developing.

Choice of Subject.

With such an increase in expenditure it is well to consider carefully just which subjects depend for satisfactory cinematic interpretation upon a rendition in colour. One is inclined to exclude drama, first, because monochrome intelligently employed is in itself a tremendous stimulus to the "conception dramatic" and, secondly, because indoor sets, or rather, indoor sets such as the amateur is likely to employ, hardly offer scope sufficient to justify the use of a natural colour emulsion.

In documentaries, travel films, and scenics will be found the real call for colour work, and such reels, if begun in colour, should retain its use throughout. Little justification, other than a lean pocket, can urge the inclusion of some sequences in colour and others in monochrome. The one medium or the other should be decided upon and the decision adhered to.

The all-colour film, if it is to distinguish or even justify itself in the artistic as well as the cinematic sense, will impose an added responsibility upon the part of the cameraman. In addition to its pictorial content each shot must be considered with regard to its colour-content. The indiscriminate piecing together of colour takes is likely to result in something closely resembling an animated patch-work quilt. For the first time the worker's concern will not be, "What will this scene look like transferred into monochrome?" but rather, "How will this scene, the rendition of which I know because my film is reproducing approximately what I see, balance with the preceding and succeeding shots?" In other words, a colour as well as a cinematic continuity enters into the scheme of things and, while still functioning as a recording agent, the photographic aspect is no longer available for monochromatic intensification in the dramatic sense.

The Film as a Whole.

Unlike a book with a frontispiece in colour and sundry plates in black-and-white, the colour film should be looked upon as a canvas complete in itself and *matched* as regards colour harmonies. Each change of scene, each variation in angle or viewpoint, may be likened to an analysis of a portion of that canvas, the whole meanwhile being borne in mind and its common characteristics under no circumstances altered.

Much colour work that has come from

the professionals has been elementary if viewed from the aesthetic standpoint. One-subject reels such as the Coronation Procession, the Naval Review and Trooping the Colour make little claim upon the artistic capabilities of cameraman or cutter. Being one-subject reels, a single theme, of a more or less constant colour characteristic, is picked up and followed, the only variations being those of shooting-angle and viewpoint. More ambitious efforts, particularly in the department of drama, bear obvious traces of hasty indecision regarding the schematic development of colour continuity. Except to the trained eye this does not matter very much, nor does one suppose the "fan fraternity" experiences that sickly sensation known to the connoisseur of pigments caused when the fundamentals of colour blending are ignored.

Reproduction, not Distortion.

A wholly satisfying natural colour film has yet to be made, but there is little doubt that it will come when more experience has been gained in a department of cinematic art that takes from the camera one of its favourite habits, that of distorting Nature, and substitutes a rather more difficult one, that of reproducing her just as she is.

And in this connection there is no reason why the amateur should not compete with his professional brother in the realisation of an ideal latent in the minds of all cinematographers from the early days.

D. O.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, October 30. Rules in the issue of September 29.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

"Daily Mirror" Weekly Photographic Competition, "Queerios." Cash prizes. (The Editor, "Daily Mirror," Fetter Lane, London, E.C.4.)

XVIIe Salon International de Photographie de Belgique.—Open, May–October. (M. Julien Lejeune, 70, Av. Van Beelaere, Boitsfort, Brussels.)

I International Exhibition of the Photo-Press and Literature (Jugoslavia).—Open, October. (Fotoklub Zagreb, Masarykova II, Zagreb, Yugoslavia.)

The Victorian International Salon.—Open, October 18–30. (C. Stuart Tompkins, The Junction, Camberwell, E.6, Victoria, Australia.)

International Photographic Exhibition, Budapest.—Open, October. (Modern Magyar Fényképezok, VIII, Rákóczi-ut, 19, Budapest, Hungary.)

Windesham Camera Club.—Open, October 21–23. (J. C. Hayward, Hallgrove, Bagshot, Surrey.)

Folkestone C.C. Exhibition of Photography.—Open, October 23–December 4. (A. J. Stewart, 25, Guildhall Street, Folkestone.)

Fourth Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Ex-

hibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Sixth Irish Salon of Photography.—Open, October 30–November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

Cyclists' Touring Club (Metropolitan D.A.) Second Annual Photographic Competition.—Open, October 28–30. (G. H. Craddock, 9, Lady Margaret Road, Kentish Town, N.W.5.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

G.E.C. (Coventry) P.S. 4th Annual Exhibition.—Open, November 8–13. (C. W. Crowe, G.E.C. (Coventry) Photographic Society, General Electric Co. Ltd., Coventry.)

Bournemouth C.C. Open Exhibition of Pictorial Photography.—Open, October 25–30. (John Reid, Westminster Hall, Beacon Road, Bournemouth.)

International Salon Oval Table Society, Inc.—Entries, October 23; open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Entries, November 1; open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January

(Aszmann Ferenc, Ferenc Josef ut 27, Debrecen Hungary.)

XIe International Fotosalon "Iris."—Open, January, 1938; last day for prints and entry forms, November 30, 1937. (F. Geeraerts, Brederodestr, 22, Antwerp, Belgium.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31, 1938; open, March 7–12, 1938. (D. H. Cole, 11, Woodlands Road, Ilford, Essex.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23–26, 1938. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April, 1938. (Hon. Exhibition Secretary, H. V. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)

The Kinematograph Section of the Royal Photographic Society is holding an Exhibition of Kinematography, comprised of films, stills and apparatus, at 35, Russell Square, W.C.1, from November 13th to November 27th. The theme of the exhibition will be "The Film as a Social Force," during the course of which lectures and demonstrations will be delivered. A com-

petition has also been arranged, the rules of which are printed on the entry forms. These are available from the Secretary at the above address.

This winter again the Film Library of the Scottish Travel Association is at the disposal of amateurs, free of charge. The films are all 16-mm. silent, and now include several reels in full colour

(Kodachrome). On application to the Association at 2, North Charlotte Street, Edinburgh, 2, a complete list of the films may be had giving full details of length and subject.

The Association is also prepared to lend collections of lantern slides, showing Scottish scenes, each set being accompanied by notes to form the basis of a lecture.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, October 20th.

Birkenhead P.A. Ten-Minute Lecturettes by Members.
Birmingham P.S. Visit from Stoke-on-Trent Amateur Ciné Society.
Borough Poly. P.S. "Architecture and Sunshine." E. R. Bull.
Brighton and Hove C.C. "Sea Land Seen Again." H. G. Dannatt.
Croydon C.C. "Nilgiri Glory." A. Coleman.
Dennistoun C.C. "Composition." J. Roberts.
Edinburgh P.S. "Elementary Dark-room Technique." H. D. Wylie.
Handsworth P.S. "Printing and Enlarging." J. T. Suffield.
Hinckley and D.P.S. "Ways and Means of Bird Photography." H. G. Wagstaff.
Ilford P.S. Visit to South Essex C.C. "Science and Photography."
Leominster P.S. "Northern Italy." P. G. Hopcroft.
Mountain Ash C.C. Demonstration. "Platinotype Printing." Mr. James.
Northallerton and D.P. and C.S. "The Enlarger Problem." R. P. Haw.
Shropshire C.C. "Choosing a Camera." J. H. Gornall.
Solihull P.S. "Pictorial Composition." J. A. Foister.
South Essex C.C. "Science and Photography."
S. Suburban and Catford P.S. "Retouching." W. Bell.
Streatham P.S. "Holidays in Germany and Austria." P. B. Dannatt.
Worcestershire C.C. "A.P." Prize Slides (1936).
York P.S. Y.P.U. Pictorial Trophy Prints.

Thursday, October 21st.

Amateur Cinematographers' Association. "Making a Club Film."
Armsley and Wortley P.S. "The Fascination of Colour Photography." W. Morris.
Ashton-under-Lyne P.S. Members' Slide Night.
Bayswater and Paddington P.S. "The Lights of London." G. A. Slight.
Blyth and D.C.C. Demonstration of Negative Development.
Bolton C.C. Demonstration. After-Treatment of the Negative.
Bury P.S. Print Folio.
Camberwell C.C. "Super-Imposing." G. A. Slight.
Gateshead and D.C.C. Lantern-Slide Making. W. J. Brown.
Greenock C.C. "Enlarging." W. N. Henderson.
Hall Green P.S. "Preparation of a Print for Exhibition." F. W. Green.
Hampshire House P.S. Portfolios. H. A. Murch.
Herefordshire P.S. "Finishing Work on Enlargements." Captain F. L. Hope.
Hull P.S. Portraiture Evening—Practical Work. R. E. Booth.
Isle of Wight C.C. Fine-Grain Development.
Keighley and D.P.A. "Southern France, the Land of Sunshine." W. E. Gundill.
Liverpool A.P.A. "Pictures of the Orient." H. H. Belhouse.
Loughborough P.S. "Church, Craftsmen and Camera." Dr. E. L. Ashby.
Medway A.P.A. "Hadrian's Wall." Geoffrey E. Peachey.
Northamptonshire N.H.S. and F.C. "Famous old Inns of England."
Oldham P.S. Bromoil—Demonstration. F. W. Taylor.
Partick C.C. S.P.F. Portfolio.
Rochdale P.S. "Retouching."
Runcorn C.C. "The Continent with Car and Camera." J. C. O. Dickson.
Wakefield and D.C.C. "From Boulogne to San Sebastian." Capt. R. Ede England.
Welfare C.C. "Colour Filters." Ilford Ltd.
Windlesham C.C. Hon. Anthony Asquith opens Exhibition.
Wimbledon C.C. "True Pictorialism" Portfolio. F. C. Tilney.
Woolwich P.S. "Combination Enlarging." W. E. Ginger.
Yeovil P.S. A Lecture on Composition. S. Bridgen.

Friday, October 22nd.

Royal Photographic Society. Films by Polytechnic Students.
Dartmouth L. and D.S.P.S. Enlarging Evening for Beginners.
Harrogate P.S. "A Medley of Lantern Slides." C. A. Brotherton.
King's Heath and D.P.S. Members' Lantern Slide Night.
Southend-on-Sea and D.P.S. "Photography in Commerce and Industry."
Thurrock P.S. Portraiture.
Windlesham C.C. "Pictorial Essentials." R. H. Lawton.

Saturday, October 23rd.

Hampshire House P.S. Criticism of Members' Monthly Competition.
Northamptonshire N.H.S. and F.C. Autumn Ramble to Harlestone Heath.
Windlesham C.C. Members' Debate on Exhibition led by K. Dannatt.

Monday, October 25th.

Bexley Heath P.S. The Bromley Quartette—Lecturettes.
Blackburn and D.C.C. "Portrait Lighting." M. Piddington.
Blackpool and Fylde P.S. "Lantern Slides." L. Payne.
Bournemouth C.C. Opening of Annual Exhibition.
Bradford P.S. "Methods of Development." E. B. Johnson.
Brighton and Hove C.C. Instruction Night No. 1—Portraiture.

Monday, October 25th (contd.).

Erdington and D.P.S. "Development of Miniature Films." N. R. Trout.
Hornchurch Evening Inst. P.S. Talk with Examples on Various Papers.
Kidderminster and D.P.S. "A Criticism of Members' Prints." S. Bridgen.
Kingston C.C. "Some of the Uses to which our Native Timber has been put."
Lancaster P.S. "Reconstruction." Messrs. C. Thomas and H. Firth.
Leeds C.C. Work Night.
Leek P.S. 1936 Alliance Prints.
Liverpool A.P.A. "The Manufacture of Photographic Lenses."
Newcastle (Staffs) and D.C.C. Monthly Competition—Slides.
Oxford P.S. Exhibitions and Competition.
Shropshire P.S. "A Ciné Camera in Three Continents." Dr. G. W. Morey.
Southampton C.C. "In Search of Sunshine." F. G. Newmarch.
Southport P.S. Lecturette Night.
Stourbridge Inst. P.S. Competition—Open Landscape.
Walsall P.S. "To Venice and Back by Alpine Passes." A. Hackett.
Walthamstow and D.P.S. "Exploring Greater London." T. D. Nun.

Tuesday, October 26th.

Royal Photographic Society. "Scientific and Technical Photography."
Beckenham P.S. Print and Slide Competition.
Belfast C.P.A. C.C. Demonstration of Bromide Enlarging.
Birmingham P.S. "Panchromatism." W. E. Webb.
Blackpool and Fylde P.S. "The Coasts of France and Italy." Rev. H. O. Fenton.
Bridge of Allan and D.P.S. Holiday Reminiscences by Members.
Cambridge P.C. Ciné Evening. R. S. Beck.
Eastbourne C. and Ciné C. "Colour in the Old Cities and Mountains of Germany."
Exeter C.C. Nippon C.C. Portfolio. Photographic Alliance.
Hackney P.S. "Bromoil." A. B. Richardson.
Halifax P.S. "Mounting and Lettering." W. H. Wilkinson.
Harrow C.C. "The Treatment of Negatives." H. A. Hayes.
Leeds P.S. "The Bromoil Process." W. E. Gundill.
Leicester and Leicestershire P.S. "Enlarging on Chloro-Bromide Papers."
Leith C.C. "Enlarging."
Leominster P.S. "Chat on Pictorial Photography—Landscape." S. Bridgen.
Manchester A.P.S. An Evening with Manchester Film Society.
Nelson C.C. "25 Years of Bird Photography." R. Woods.
Newcastle and Tyneside P.S. Print Competition Criticism.
Newport (Mon.) C.C. "The A.P." Prize Slides, 1936.
Oldham P.S. Council Meeting.
Peterborough P.S. Photographic Alliance Competition Slides.
Portsmouth C.C. Film Show. R. W. S. Parriss.
Preston Scientific Society. Whist Drive.
Rugby P.S. "Lecturettes."
Sheffield P.S. "Picture-Making with Enlarging Apparatus."
Small Heath P.S. Competition—"Landscape."
South Shields P.S. Analytical Criticism. H. E. Galloway.
Stafford P.S. Competition (Prints and Slides).
St. Bride P.S. Competition. Club Night.
Warrington P.S. "Panchromatism."
Wilkesden P.S. "Some Pictorial Views." E. C. Butcher.
Wolverhampton P.S. "Beautiful Manxland." H. Browning Button.
Worthing C.C. September Outing Prints Competition.

Wednesday, October 27th.

Birkenhead P.A. "History of the B.P.A." T. J. Smith.
Birmingham P.S. Open Night for Projection and Discussion of Members' Films.
Borough Poly. P.S. "Chemistry of Photography." J. Stacey.
Brighton and Hove C.C. "St. Albans." F. J. Jones.
Croydon C.C. Discussion on Prints and Slides. E. J. Wadham and D. S. Rose.
Dennistoun C.C. Enlarging Demonstration.
Handsworth P.S. "Print Finishing." R. Sanders.
Hinckley and D.P.S. "The Road to Baghdad." R. Gorbald.
Ilford P.S. "Developing Roll Film." S. K. Tweedy.
Mountain Ash C.C. "The Country's Sweet Simplicity." Competition.
Northallerton and D.P. and C.S. "Miniature or Non-Miniature."
Partick C.C. "My Technique of Tank Development." J. C. Balden.
Pontefract P.S. "Bromide Enlarging and Masking Prints with an Autofix."
Rochdale P.S. L. and C.P.U. 1937 Print Portfolio.
South Essex C.C. Print Criticism.
S. Suburban and Catford P.S. "The Norfolk Broads in Colour." A. E. Dadson.
Worcestershire C.C. Whist Drive.
York P.S. "Architectural Photography." H. W. Bennett.

Any amateurs in Bradford who are desirous of joining a Photographic Society will be welcomed by the Bradford Junior Photographic Club, which meets on Tuesday evenings at the Queen's Hotel, Bridge Street. Intending members should write to the Hon. Secretary, Mrs. J. Bruce, 5, Harden Grove, Eccleshill.

"The Year's Photography," the annual issued by the Royal Photographic Society, is again to hand, and, as in previous years, is an excellent volume of reproductions of some of the outstanding exhibits in the Society's Annual Exhibition. All the different sections, including technical, natural history and lantern slides, are illustrated, and articles by Bertram Cox, J. Dudley Johnston,

Hugh G. Wagstaff, and Edmund A. Robins provide a commentary on the reproductions. The price of the book is 2s. 6d. net, and is obtainable from all booksellers or from the Secretary, the R.P.S., 35, Russell Square, W.C.

A new photographic society, known as the Woodthorn Photographic Club, has been formed in the Clapham district. Full particulars of this club may be obtained from the Secretary, Mr. J. H. Coghlan, 139, Albert Palace Mansions, Battersea Park, S.W.11.

The Annual Exhibition of the South London Photographic Society will be held in the South London Art Gallery, Peckham Road, S.E.15, from February

19th to March 19th, 1938, the entries for which close on 31st January. There are three classes: (1) Prints (any subject), (2) Lantern Slides (monochrome), (3) Colour Slides. The entry fee is 1s. per print, or per set of four slides. Silver medals, bronze medals and certificates will be awarded. The entry forms and detailed particulars are obtainable from the Hon. Exhibition Secretary, Mr. H. S. Adams, 40, Stockwell Park Road, S.W.9.

A Photographic Society has been formed in the Grays district, under the Secretaryship of Mr. A. W. Thwaites, Church View, London Road, West Thurrock, Grays, to whom application for information regarding the Society should be addressed.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

"The Red Book," the annual of the Photographic Alliance for 1937-38, has just been issued. The little volume follows the form already well established, and again is filled with a mass of information of value to the members of the societies forming the Alliance. This now includes, in addition to the parent Society—the R.P.S., the Northern Counties, the Midland Counties and the Western Counties Photographic Federations, the Yorkshire and the Lancashire and Cheshire Photographic Unions, the East Anglian Federation, the Federation of Ciné Societies and the Central Association of Photographic Societies. "The Red Book" contains particulars of all the societies in these organisations, and a number of foreign societies. Several short practical articles are also included, notes regarding permits to photograph, and a section is devoted to formulae. Copies are issued to members of the societies.

The Australian Commemorative Salon of Photography, Sydney, included in the Official Programme of Australia's 150th Anniversary Celebrations, will be held at the Commonwealth Bank Buildings during April, 1938. Entries should reach the Hon. Exhibition Secretary, Mr. H. V. Leckie, Box 829G, G.P.O., Sydney, New South Wales, not later than the 25th February, 1938. There are six sections, which include Historical and Technical subjects as well as Pictorial and Commercial prints. In each of these sections three silver medals will be at the disposal of the judges. The entry fee of 5s. covers four prints or eight transparencies. We have a limited number of schedules for distribution at this office, or they may be obtained direct from the Hon. Exhibition Secretary at the address given above.

We learn that amateur photographers in Argentina have banded together to form a photographic club, of which we have received a sample entry form. Their secretary, Mr. A. S. Challis, Calle Florida 32, Buenos Aires, informs us that the members are all keen readers of "The A.P.," which publication has a large circulation among amateur photographers in Argentina. At present the club meets once a month, but excursions and outings to various places of interest are arranged and the photographic products compared at the monthly meetings.

A membership of over 100, with thirty-three new members during the past twelve months, was a pleasing feature of the Annual Report of The Bournemouth Camera Club. Amateur photographers in Bournemouth who are not members of a photographic society should write to the Hon. Secretary, Mr. J. H. Reid, The Gervis Restaurant, Bournemouth, Hants.

The Amateur Cinema League, Inc., of 420, Lexington Avenue, New York, N.Y., U.S.A., has recently published an interesting 32-page booklet entitled "Film Plans and Scripts," by James W. Moore. It presents a discussion of family filming plans and gives two stories in scenario form ready for production. Like other publications of the League, this booklet is not available except to members. To them it is free, without other charge than the annual membership fee of five dollars. Readers who would like to take advantage of the facilities offered by the Amateur Cinema League should communicate with the Secretary at the above address, enclosing an International Reply Coupon.

The Clapton Miniature Camera Club has elected Mr. Stewart, of 7, Alcester Crescent, Upper Clapton, E.5, Secretary in place of Mr. Heaverman. The Committee of the Club has also decided to deal with the numerous applications for membership of other than miniature workers by forming a section of "Larger than Miniature" members. The winter syllabus is now ready, and in addition to theoretical talks a series of practical demonstrations will be given during the session. Further particulars are obtainable from the Secretary at the above address.

The Secretary of the Worthing Camera Club, Mr. L. Douthwaite, of 41, St. Lawrence Avenue, Worthing, will be pleased to hear from any amateur photographers in the district who would like further information regarding the club.

The return to "winter time" brings with it an increased demand for indoor entertainment, and amateur cinematographers will be well advised to write to G.B. Equipments, Film House, Wardour Street, W.1, for lists of their new films. The G.B.E. Library Catalogue of over 100 pages contains a list of up-to-date films from which to select many hours of happy entertainment or instruction. This is obtainable either direct or through a dealer, price 1s. We have also received a copy of the Third Edition of Gebescope 16-mm. Sound on Film Library List of Titles, which contains a large list of film titles to suit every occasion, and also gives full information regarding conditions of hire and a Library Membership Application Form. Any who are interested in this particular phase of cinematography should apply to The Librarian, G.B. Equipments, Ltd., at the address given above.

"My Typist," is the title of the latest prizewinning print in the Wallace Heaton Novelty Competition. This print is by Elizabeth Hargreaves, 2, Carlingford Road, London, N.W.3, to whom the weekly award of 21s. has been made. Full particulars regarding these competitions for readers of "The A.P." will be found each week in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue.

The series from No. 1 to 61 included all standard chemical and optical formulae and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulae issued by the leading manufacturers of plates, films and papers.

These facts and formulae are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½ x 3½ x 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulae." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

97. Makers' Formulæ: Developers for Ilford Papers—(3)

ID-25. Clorona Warm-Tone M.Q.

Metol	10 grs. (0.8 grm.)
Sodium sulphite (anhydrous)	110 grs. (12.5 grm.)
Hydroquinone	30 grs. (3 grm.)
Sodium carbonate (anhydrous)	80 grs. (9 grm.)
Potassium bromide	30 grs. (3 grm.)
Water up to	20 oz. (1,000 c.c.)

If crystallised sulphite or carbonate is used, take 220 grs. (25 grm.) of each.

This developer gives warm-black tones on Clorona in about 1½ minutes. Slightly warmer tones are obtained by increasing exposure and adding extra bromide. For still warmer tones, formula ID-23 is to be preferred.

ID-24. Clorona Warm-Tone Developer.

Chlorquinol or Aduril	60 grs. (6.8 grm.)
Hydroquinone	60 grs. (6.8 grm.)

Sodium sulphite (anhydrous) 550 grs. (62.5 grm.)

Sodium carbonate (anhydrous) 410 grs. (46.5 grm.)

Potassium bromide 6 grs. (0.7 grm.)

Water up to 20 oz. (1,000 c.c.)

If crystallised carbonate and sulphite are used, take 1,100 grs. (125 grm.) of each.

This developer gives a full range of colours from warm-black to red. Coldest tones are obtained by 1½ minutes' development with the undiluted solution; for red tones increase exposure 7 times, dilute the developer 30 times, add 12 grs. (0.6 grm.) of potassium bromide to each 1 oz. (25 c.c.) of stock developer, and develop for 20 minutes. For intermediate tones, give smaller increase in exposure, use the developer less diluted, and add less bromide than for red tones.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Focal Length and Exposure.

Am I right in thinking that a lens of short focal length requires less exposure time than a long-focus lens at the same aperture? If so, can you inform me how the length of exposure varies with the focal length of the lens?

R. H. (Lancashire.)

For all practical purposes exposures are the same for lenses at the same *f*/number whatever their focal length. The only consideration that may arise is that a wide-angle lens of short focus may include near foreground which is dark or has heavy shadows. This foreground may be missed altogether by the longer focus lens. But even in cases such as this the difference made is a very slight one, and bears, as you can see, no necessary relationship to the focal length as such.

Reflection from Lens Mount.

I enclose a negative which has a very distinct ring in the centre of it. It was developed by a D. & P. firm, but the other negatives on the roll do not show this defect.

P. T. (London.)

The probability is that the mark on your negative was caused by direct sunlight on the inner side of the lens mount. That it did not appear on the remaining negatives on the strip is attributable to your not having taken them against the light. Your lens mount should be reblacked, and we should recommend you to use a lens-hood in future for all such subjects as this.

Mottled Prints.

Can you explain the mottled appearance of the enclosed gaslight prints? It often occurs when printing from under-exposed negatives, even though the negatives in question give unmounted prints on P.O.P.

C. E. M. (Manchester.)

Judging from the appearance of your print, and assuming that the marks are not on the negative, we should say that the result is entirely due to uneven development. You must take care that

the developer covers the whole surface of the print at once, and that it is kept gently moving during the development period. If, as is possible, you are not reducing your exposures as much as the thinness of the under-exposed negatives requires, and are rushing the prints into the fixer to prevent them from getting too dark, you have conditions in which uneven development is much more likely to occur than when developing the more correctly-exposed prints from fully-exposed negatives.

Developing $3\frac{1}{2} \times 2\frac{1}{4}$ Films.

I have just bought a tank for $3\frac{1}{2} \times 2\frac{1}{4}$ films, and am in doubt as to what developer to choose. I understand the question of grain is very important, as I shall certainly want to make enlargements. Should I use a fine-grain developer such as Sease III, or are these not suitable for any but miniature films? W. R. B. (Aberdeen.)

The special fine-grain developers such as Sease III are not in the least necessary for $3\frac{1}{2} \times 2\frac{1}{4}$ films, but the semi-fine-grain developers, such as the well-known D.76 formula, should in our opinion be used, and we would recommend you to use either this developer or an M.Q.-borax formula made up by yourself. Unlike the true fine-grain developer, M.Q. borax demands no extra exposure, and by using it you will have the satisfaction of knowing that, if all else is right, you will be able to make quite large prints from comparatively small portions of a negative.

Cross Front.

Cameras are sometimes described as having a "cross front," which I believe means that the front will slide sideways. The use of a rising front has often been discussed in "The A.P.," but I cannot see the use of a cross front.

A. A. (Wolverhampton.)

A cross front is fitted to cameras that have to be turned on their side for horizontal pictures, in which position it becomes a rising front, and is used

for the same purposes. A cross front, as such, is so nearly valueless a movement that it is not fitted to cameras which, through having a reversing back, are used the same way up for both vertical and horizontal pictures.

Spots on Film.

Can you tell me the cause of the spots on the enclosed negatives? They appear to be on the reverse (celluloid) side of the film, and although there are quite a number of these spots on the roll from which the enclosed negative was taken, another film (of different make) developed at the same time is completely free from them.

C. S. (Gateshead-on-Tyne.)

We think the spots to which you refer will show less than you expect in an enlargement, particularly if the enlarger uses a diffuser and not a condenser.

So far as we can see, the spots appear either to have been caused by pressure upon the back of the film, or to be faults in the celluloid itself, and in view of the latter possibility we suggest that you refer the matter to the makers of the film.

Actinometer Meter.

Recently I went to buy some fresh sensitive paper for an actinometer-type exposure meter, and was told that meters of this sort were designed for ordinary non-colour-sensitive plates, and were completely unsuitable for modern panchromatic films. Is this true, please? S. B. (Smethwick.)

To the extent that while the film is sensitive to light of all colours, the paper is sensitive to blue light only, the statement is true. But so long as you use the meter by normal daylight of approximately constant colour, the measurement of the intensity of the blue light made by the meter will serve very well as a measurement of the total intensity of light of all colours. The meter will therefore indicate accurate exposures. But if you try to use it in a very yellow light, artificial or otherwise, the deficiency of blue will slow the response of the paper far more than that of the film, and the meter will indicate much too long an exposure. It is to compensate for this sort of error that panchromatic films are often allotted two different speed-numbers, one for daylight and a second much higher figure for artificial (yellow) light.

An Artist's Camera.

I am an artist and require a camera to help in painting children, still-life, and general purposes. To be useful the pictures must be very sharp and full of detail, and not too small. Exposures will mostly be made indoors. Would a $\frac{1}{4}$ -pl. reflex camera, which I could buy for about £10, be suitable?

R. L. (London.)

The objection to a quarter-plate reflex camera is that the focal-plane shutter is by no means ideal for giving the comparatively long exposures you would require in some cases. As it seems probable that all the work you need can be done in a leisurely manner we think you might try a quarter-plate hand or stand camera, so that you could take advantage of the focussing screen to secure the necessary arrangement and definition. A camera of this sort, with a sufficiently good lens and shutter, should be obtainable for about half the price you name.

STOCKTAKING SALE AT DOLLONDS 73 LORD ST. LIVERPOOL, 2

DOLLOND & AITCHISON LTD.

ESTD. 1750

Opticians to H.M. Government.

Telephone: Bank 4927.

Projectors

9.5 Pathe Kid. Good condition. Cost £2 15s. **£1 5 0**
 9.5 Pathe Aca. Good condition. List £1 17s. 6d. **£1 7 6**
 9.5 Pathe Kid, resistance, super attachment. Good condition. Cost £3 12s. 6d. **£1 15 0**
 16-mm. Agfa Movector 16C, 100-watt, built-in resistance. Good condition. **£3 17 6**
 16-mm. Bronze Kodascope C, resistance, case. Good condition. Cost £18 18s. **£9 10 0**
 16-mm. Ensign 100-B. Good condition. Cost £17 10s. **£10 10 0**
 9.5 Pathe 200-B, transformer. Good condition. Cost £17 17s. 6d. **£13 10 0**
 9.5 Pathe 200-B, resistance. Very good condition. List £16 15s. **£13 10 0**
 16-mm. Kodascope D, 300-watt, resistance, etc. Very good condition. List £20 **£14 17 6**
 16-mm. Ensign Super 16, 200-watt, reverse, stills, case. Good condition. Cost £45 **£17 19 6**
 9.5 and 16 mm. Bolex Paillard A, 250-watt, resistance, case. Very good condition **£18 17 6**
 16-mm. Kodascope B, self-threading, resistance, case. Good condition. **£19 17 6**
 9.5 and 16 mm. Bolex D.A., 400-watt, 40-mm. Meyer Kinon, also 25-mm. Hermagis lens, 1,600-ft. attachment, case, resistance. Good condition. **£22 17 6**
 16-mm. Siemens, 200-watt, case. Good condition. List £36 **£25 0 0**
 16-mm. Siemens Standard, 250-watt. Good condition. **£39 10 0**
 16-mm. Kodascope L, resistance, 2 cases. Good condition. List £77 2s. 6d. **£50 0 0**

Ciné Cameras

9.5 Alief, f/2.8 Trioplan. Fair condition. **£2 17 6**
 9.5 Pathe Motocamera H, f/3.5 lens. As new. List £5 5s. **£4 7 6**
 9.5 Pathe Motocamera de Luxe, f/3.5 lens. Good condition. **£4 10 0**
 9.5 Cine-Nizo, f/2.8 Cassar, 2 speeds. Good condition. **£7 10 0**
 16-mm. Zeiss Kinamo S10, f/2.7 Tessar, very compact (takes 33 ft. film). Good condition. **£7 10 0**
 9.5 Dekko, Ross f/1.9, case. Good condition. Cost £11 16s. **£7 19 6**
 16-mm. Ensign, f/2.8 Cinar, 3-speed, case. Fair condition. **£8 17 6**
 9.5 Pathe Motocamera de Luxe, 1-in. Meyer Plasmart f/1.5. Good condition **£9 17 6**
 16-mm. Ensign Kinecam 6, f/2.8 Cinar, case. Good condition. List £18 18s. **£11 10 0**
 16-mm. Magazine Cine-Kodak, f/1.9 lens, case. Good condition. List £40 **£32 10 0**
 16-mm. Bell-Howell Filmo 70D, 1-in. Cooke f/3.5, also 1-in. Cooke Speed f/1.8, also 3½-in. Cooke Tele f/3.3, turret head, 7 speeds, case. Good condition. **£49 17 6**

Talkies

17.5-mm. Pathoscope Sound-on-Film Home Talkie, complete with amplifier and loud speaker. Good condition. List £60 **£25 0 0**
 "S.P." Talkie, Sound-on-Film, 2 speeds, 2½-watt amplifier, 300-watt lamp, loud speaker. Good condition. **£25 0 0**

Ciné

Accessories

Kodak Jay-Nay Projector Stand. As new. List £1 12s. 6d. **£1 2 6**
 20-mm. Dallmeyer Projection Lens, for Pathe 200-B. Good condition. List £3 3s. **£1 10 0**
 40×30 Lumaplak Glass Bead Screen, with chromium centre stretcher. Good condition. List £2 7s. 6d. **£1 10 0**
 Pathe Large Folding Screen P211, 4 ft. 7 in. × 3 ft. 3 in., on stretchers and stand. Very good condition. List £2 17s. 6d. **£2 0 0**
 50-mm. Meyer Lens for Siemen's Projector. Good condition. List £5 **£2 10 0**
 Ensign Cine Pan Tripod. Good condition. List £7 15s. **£5 10 0**

Leica

Frame Finder Rasuk. Good condition. List £1 10s. 6d. **£1 1 0**
 Pigskin Case (for Model II Weston Meter, etc.). Good condition. List £3 15s. **£1 17 6**
 Auxiliary device Behoo. As new. Cost £2 16s. 6d. **£2 5 0**
 Printing-board Feluk. Good condition. List £3 12s. **£2 9 6**
 5-cm. Elmar f/3.5 Lens. Good condition. List £8 10s. **£5 17 6**
 9-cm. Elmar f/4 lens, Elang. Good condition. List £11 17s. **£8 17 6**

Roll-Film

Reflex

3½×2½ Ensign Speed, f/4.5 Aldis Uno. Good condition. **£4 10 0**
 2½×2½ Zeiss Ikonflex I, f/4.5 Novar, case. Good condition. List £9 2s. 6d. **£5 12 6**
 3½×2½ Ensign Speed, Aldis-Butcher f/3.4, case. Very good condition. List £11 8s. **£6 19 6**
 Rolleicord, f/4.5 Triotar, Compur, case. Good condition. **£7 10 0**

Unclassified

Ensign Spotlight, 2 masks, focussing lens. As new. Cost £1 17s. 6d. **£1 5 0**
 Photoeop Exposure Meter. Good condition. **£1 17 6**
 Ombrux Exposure Meter. Good condition. List £3 7s. 6d. **£2 5 0**
 Weston 650 Leicameter. Good condition. List £5 19s. **£3 17 6**
 15-cm. Plaubel Anticamcor f/2.9 Lens in iris mount, with flange. Good condition **£6 19 6**

Roll Film

2½×1½ Nettel Piccolette, f/6.3 anastigmat, Dervall shutter, case. Fair condition. **12s. 6d.**
 2½×1½ Apem de Luxe, f/7.7 Kershaw anastigmat, 3-speed. Fairly good condition. **15s. 0d.**
 3½×2½ Ansco, f/6.3 anastigmat, Bionic 1/10th to 1/200th sec., T. and B. Fair condition **£1 10 0**
 3½×2½ No. 1 F.P. Kodak, f/6.3 Kodak anastigmat, Kodex shutter. Fair condition **£1 10 0**
 24×36 mm. Kodak Bantam Miniature, 53-mm. Kodak anastigmat f/6.3, optical finder, case. Very good condition. **£1 12 6**
 3½×2½ Ensign Selfix I, Ensar f/7.7. Very good condition **£1 15 0**
 3½×2½ Ensign Selfix, Ensar f/4.5. Good condition. Cost £3 15s. **£2 5 0**
 3½×2½ Agfa Standard, f/6.3 anastigmat, 5 speeds, leather case. Very good condition. **£2 7 6**
 3½×2½ Ensign Carbine, f/4.5 anastigmat, Compur, plate back, 3 slides. Good condition. **£2 7 6**
 8 or 16 on 3½×2½ Voigtlander Bessa, body release, f/6.3 Voigtar, delayed Pronto, leather case. Very good condition. List £3 15s. 6d. **£2 9 6**
 3½×2½ Kodak 620, f/6.3 Kodak, leather case. Good condition. List £4 1s. 6d. **£2 15 0**
 16-on-3½×2½ Welta Perle, Welta f/6.3, delayed Pronto, optical finder. Good condition. **£2 17 6**
 3×4 cm. Zeiss Baby Ikonta, Novar f/4.5, Dervall shutter, purse case, Proxar lens. Good condition. List £4 5s. **£3 2 6**
 3½×2½ Zeiss Ikonta, Dominar f/4.5, Telma shutter, leather case. Fair condition. **£3 5 0**
 3×4 cm. Foth Derby, f/3.5 lens, case. Good condition. List £5 5s. **£3 7 6**
 3½×2½ Ensign Carbine No. 6, Zeiss Tessar f/4.5, Compur, leather case. Good condition **£4 15 0**
 3½×2½ Kodak Six-20, f/4.5 lens, Compur, case. Good condition. Cost £7 16s. **£5 5 0**
 4½×2½ Kodak Six-16, f/4.5 lens, delayed Compur, case. Very good condition. List £8 **£5 10 0**
 3×4 cm. Foth Derby, f/2.5 lens. Fairly good condition. List £7 8s. 6d. **£5 10 0**
 3×4 cm. Voigtlander Perkeo, f/3.5 Skopar, Compur, soft case. Good condition **£5 17 6**
 4½×3½ Kodak Six-16, Zeiss Tessar f/4.5, delayed Compur, leather case. Good condition **£7 10 0**
 8 or 16 on 3½×2½ Kodak Regent, f/4.5 Tessar, Compur 1/400th, coupled range-finder, case. As new. List £20 **£15 17 6**

Plate

4.5×6 cm. Ica, 7.5-cm. Zeiss Icar f/6.3, 3-speed, 6 slides, F.P. adapter, case. Good condition. **£3 0 0**
 9×12 cm. Etui, 13.5-cm. Trioplan f/4.5, Ibsor shutter, 3 slides. Good condition **£3 3 0**
 4½×3½ Cameo, 13.5-cm. Lukos f/4.5, Compur, 3 slides, F.P. adapter. Good condition **£3 3 0**
 9×12 cm. Nettel Donata, double extension, 13.5-cm. Doppel anastigmat f/6.3, Compur, 3 slides, F.P. adapter. Good condition. **£3 7 6**
 4.5×6 cm. Zeiss, 7.5-cm. Dominar f/4.5, Compur 1/300th, 6 slides, F.P. adapter. Fair condition. **£3 19 6**
 9×12 cm. Etui, double extension, 13.5-cm. Xenar f/4.5, Ibsor 1 to 1/150th sec., 4 slides, F.P. adapter. Good condition **£4 7 6**
 3½×2½ Zodel, double extension, 10.5-cm. Salex f/3.8, Compur, 3 slides, F.P. adapter, leather case for outfit. As new **£5 5 0**
 4.5×6 cm. Goerz Tenax, 7.5-cm. Dogmar f/4.5, Compound 1/250th sec., 6 slides, F.P. adapter, case. Good condition **£5 17 6**
 4.5×6 cm. Ica Bebe, 7.5-cm. Zeiss Tessar f/4.5, speeds 1/3rd, 1/5th, 1/10th, 1/25th, 1/50th, 1/100th sec. and Time, 6 slides, filter, case. Good condition **£6 2 6**
 3½×2½ Wirgin, 11.5-cm. Zernar f/3.5, delayed Compur, 6 slides, F.P. adapter, case. Good condition. **£6 10 0**
 9×12 cm. Zeiss Donata 277/7, double extension, 13.5-cm. Tessar f/4.5, Compur, 4 slides. Very good condition **£6 19 6**
 3½×2½ Adams' Verto, 7-in. Ross Combinable f/5.5, speeds 1/2, 1/4, 1/16th, 1/32nd, 1/64th, 1/120th sec. T. and B., F.P. adapter, Rollex roll-film holder, 3 D.D. slides, lens hood, case. Good condition. **£7 19 6**
 4.5×6 cm. N. & G. Baby Sibyl, 3-in. Sibyl Cooke f/4.5, 6 D.D. slides, F.P. adapter, case. Good condition. **£10 10 0**
 8½×6½ Ica Jewell, double extension, interchangeable lens mount, 21-cm. Zeiss Tessar f/4.5, Compound shutter, 4 D.D. slides, F.P. adapter, case. Very good condition **£19 17 6**

Focal-plane

4.5×6 cm. Ica Minimum Paimos, 8-cm. Zeiss Tessar f/4.5, 6 slides, F.P. adapter. Good condition. **£6 17 6**
 4½×3½ Nettel Deckrullo, 16.5-cm. Zeiss Tessar f/2.7, 1 to 1/2,000th sec., T. and B., 3 D.D. slides, F.P. adapter. Good condition. **£14 17 6**

Reflex

4½×3½ T.-P. Ruby, revolving back, 7-in. Euraplan f/6.5, focal-plane 1/10th to 1/500th sec., 1 D.D. slide, F.P. adapter. Fair condition. **£3 15 0**
 4½×3½ Zodel, revolving back, 5½-in. Cooke f/4.5, 3 D.D. slides, case. Good condition **£3 15 0**
 3½×2½ T.-P. Victory, revolving back, 5-in. Wray Lustrar f/5.9, 2 slides, F.P. adapter, case. Fair condition. **£3 17 6**
 3½×2½ Apem, reversing back, 5-in. Cooke Apem f/4.5, focal-plane 1/25th to 1/1,000th sec., F.P. adapter, 1 slide. Fair condition. **£4 10 0**
 3½×2½ Ensign Special, revolving back, 5½-in. Cooke Luxor f/4.5, 6 slides, leather case. Good condition **£6 15 0**
 9×12 cm. Mentor (Folding), 15-cm. Zeiss Tessar f/4.5, speeds 1/8th to 1/800th sec., 4 D.D. slides, F.P. adapter, leather case. Good condition **£8 17 6**
 4½×3½ Artist, revolving back, 15-cm. Heliar f/4.5, self-capping, 1/12th to 1/700th sec., T. and B., 3 D.D. slides, F.P. adapter, leather case **£9 2 6**
 3½×2½ Newman & Guardia, double extension, revolving back, 5½-in. Meyer double Plasmart f/4 (8½-in. f/8), self-capping 1/12th to 1/800th sec. and Time, 3 D.D. slides, F.P. adapter, case. **£10 17 6**
 3½×2½ Mentor, 13.5-cm. Zeiss Tessar f/4.5, also 2½-in. Ross Telenevative lens, 3 D.D. slides, F.P. adapter, roll-film adapter, to single slides, case. Good condition. **£11 15 0**
 4½×3½ Kodak Graflex, 18-cm. Tessar f/4.5, 3 D.D. slides, lens hood, case. Good condition **£13 17 6**
 4½×3½ T.-P. Junior Special, 6½-in. Cooke f/2.5, 12 slides, F.P. adapter, case. Good condition. **£15 10 0**
 9×12 cm. Zeiss Miroflex, 16.5-cm. Tessar f/4.5, 6 slides, F.P. adapter, roll-film holder 9×12 cm., also one for ½-pl. Good condition. **£19 17 6**
 3½×2½ N. & G. (Folding), 5½-in. Cooke Aviar f/4.5, 3 D.D. slides, F.P. adapter, case. Good condition. **£19 17 6**
 4½×3½ Soho, revolving back, 5½-in. Dallmeyer Pentac f/2.9 also 12-in. Dallon Tele. f/5.6, 3 D.D. slides, F.P. adapter, magazine for 12 plates, filter, case, tripod. Good condition **£19 19 0**

Enlargers

Exakta, for use with Exakta camera lens, horizontal or vertical, for negatives 4.5×6 cm., enlarges to 12×10 in. As new. List £4 10s. **£2 19 6**
 Kodak "Home" (for negatives half-V.P. to 9×12 cm.), enlarges to 14×11 in. Good condition. List £5 12s. 6d. **£4 4 0**
 Ensign Model VI, for 4½×3½ in. negatives and smaller. Good condition. Cost £7 10s. **£4 15 0**
 Peeling and Van Neck, Vertical, 9×12 cm., with postcard size holder, 5.3-in. Dallmeyer f/4.5. Good condition **£7 10 0**

FULLY EQUIPPED MINIATURE CINÉ THEATRE AT THIS ADDRESS

WE HAVE A LARGE STOCK OF NEW PROJECTORS, ETC.

Any item sent on five days' approval against cash or C.O.D. Good exchange allowance.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

FOR USE Flashlight Johnson's FLASHPOWDER

NO SPECIAL APPARATUS NECESSARY.

NO PREVIOUS EXPERIENCE REQUIRED.



1/- carton contains
sufficient powder for
8 or 10 exposures,
also full directions.

Obtainable of all dealers.

Manufactured by

Johnson & Sons

Manufacturing Chemists Ltd.

Hendon, London, N.W.

BRIGHTER PHOTOGRAPHY

By DAVID CHARLES, F.R.P.S.

PRICE

2/6 net

By post 2/9

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint.

From all leading Booksellers, or direct from the Publishers :
ILIFFE & SONS LTD., Dorset House, Stamford St., London, S.E.1

20/10/37.
"The Amateur Photographer."
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 30th.

20/10/37.
"The Amateur Photographer."
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 30th.

20/10/37.
"The Amateur Photographer."
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Saturday, October 30th.

20/10/37.
"The Amateur Photographer."
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

20/10/37.
"The Amateur Photographer."
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

JUST PUBLISHED

THE COMPLETE 9.5mm. CINEMATOPHOTOGRAPHER

By Harold B. Abbott

CLOTH BOARDS
Size 7½" x 5", 260 pages

PRICE 5/- net
By post 5/4

From all leading Booksellers, or
direct from the Publishers

Because of advances in film technique this book supersedes the author's former successful book "Motion Pictures." The beginner can take it up and find everything he needs to know in order to make successful pictures.

How to choose a 9.5-mm. ciné camera ; how to expose correctly ; what to take and how to take it ; full instructions on developing and printing ; methods of planning ; editing, titling and trick effects ; the art of projection ; methods of operation, screen and picture sizes ; giving an efficient show ; all these are explained in detail.

There are nearly 100 illustrations. The book, packed with useful information, is a comprehensive course of instruction in amateur cinematography.

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS in these columns is:—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 25 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

5×4 Gandolfi Folding Hand or Stand Camera, double extension, rising and swing front, revolving back, 8-in. Ross Combinable single lens f/11, iris mount, extra lens panel, 1 book-form D.D. slide; as new, £5.

31×2½ Voigtlander Prominent Roll Film Camera, coupled range-finder, direct finder, fitted Heliar f/4.5, Compur D.A. shutter, 1 to 1/250th; good order, £8/10.

1-PLATE Mentor Press Focal-plane Camera, 4 direct finder, quick-wind focal-plane shutter, 1/8th to 1/1,300th, fitted Meyer Trioplan f/3, focussing, 6 D.P. holders, F.P. adapter, sky filter and leather case, £15.

31×2½ Wirgin Folding Pocket, double extension, 32 reversible and wire frame finders, rack rising and cross front, fitted Wirgin Zeranar f/4.5, Compur D.A. shutter, 1 to 1/200th, cable release, 5 slides, leather case; as new, £6.

BUSCH Mahogany Optical Lantern, long bellows, extension by rack, large Russian-iron light-chamber, fitted 6-in. Model V lantern objective in focussing jacket, 200/250 watt lamp, slide carrier, linen sheet, travelling case, £3.

5×4 Tropical Model Marions Soho Reflex, long extension by rack, rack rising front, sky-shade, deep triple detachable hood, revolving back, focal-plane shutter to 1/800th, fitted 8-in. Cooke Series II f/4.5, soft-focus lens, 6 book-form D.D. slides, F.P. adapter, leather case; fine order, £25.

31×2½ Newman and Guardia Square Reflector 32 Reflex, full double extension, rack rising front, sky-shade, deep hood, revolving back, focal-plane shutter to 1/800th, fitted Ross Combinable, cable release, 3 D.D. slides, F.P. adapter, leather case, £15.

KODASCOPE 8 Model 30 Projector, complete in box, £7/10.

1-PLATE Ensign Roll Film Camera, rising and 4 cross front, reversible finder, fitted Aldis-Butcher anastigmat f/4.5, Compur shutter, £2/5.

1-PLATE Goetz Tenzor Folding, rack rising and 4 cross front, reversible finder, fitted Tenaxiar f/6.8, speeded shutter, 3 slides, £1.

1-PLATE A.P.E.M. Press Focal-plane Roll Film Camera, rising and cross front, direct finder, focal-plane shutter to 1/800th, fitted A.P.E.M. anastigmat f/6.4, focussing, £3/15.

MODEL B Cine-Kodak, taking 100 or 50 ft. films, fitted f/6.5 lens, overhead finder, £1/10.

WANTED to Purchase for cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

HAYHURST.—Northern Camera Exchange, Nelson, for Big Bargains and Liberal Allowances. [0008]

CAMERAS, Enlargers, Binoculars, new models Rolleiflex, Rolleicords, 200 others; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9062]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathoscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9066]

MAIDSTONIAN.—Your depot for Compass, Rolleiflex, Robot, Leica, Pathe, Hire Purchase and Part Exchange.—Stonham, Bank St., Maidstone. [9172]

LEICA IIIa, Summar f/2, scarcely used, £31; Wide-angle Elmar, £6/10; Filters: green 12/6, yellow 1 12/6; Sixtus Light Meter, 70/-; Box 3682, c/o "The Amateur Photographer." [9365]

SANDERSON ½-pl., f/4.5 Ross, 1/300th, slides, F.P. adapter, tripod, etc., 2 Photoflood Matelux lamps and stands, complete dark-room equipment, £10, or offer.—Northcroft, North St., Nazeing, Essex. [9384]

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed

Notes being untraceable if lost in transit should not be sent as remittances.

& Co.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

MOUSLEY'S.—Agfa Compur, month old, f/4.5, £5; exchanges.

MOUSLEY'S.—Magnaprint Enlarger, autofocus up to half-V.P. negs., £9/10.

MOUSLEY'S, 309, Witton Rd., Birmingham, 6, for guaranteed cameras. [0032]

ALLENS.—3×4 Baldi, Meyer f/2.9, Compur, £6/10; Reflex Korelle, Radionar f/3.5, ever-ready case, as new, £10/7/6; Super Ikonta, for 8 or 12 on 1a film, f/4.5 Tessar, £11/10.

ALLENS.—Dallmeyer Superlite 76-mm. Projection Lens, £3/10; Pathe 9.5 Motocamera B, 5 chargers and case, £3/10; Complete Cine-Craft Titling Outfit, 22/6; Super Ikonta II, Tessar f/3.8, case, filters, lens hood, £21/5.

ALLENS.—6×6 Automatic Rolleiflex, Tessar f/3.5, E.R. case, £18/10; Plate Back, 19/6; 2 Slides, 23/-; Cine Film Attachment, complete, £2/17/6; Duto Soft Focus Lens, 15/6; 9.5 Specto Projector, £10/10.

ALLENS.—Dekko 9.5 Cine, Dallmeyer f/1.9, £7/10; 3½×2½ Optochrom Tank, 22/6; Ikonta 16-on-2B, Novar f/4.5, Rapid Compur, case and filter, £6/7/6; 4×4 Automatic Praxidos Enlarger, f/3.5, and various masks, £12/10.

ALLENS.—Ensign Selfix, Ensar f/4.5, Trichro, £2/10; Leica Model II, Elmar f/3.5, ever-ready case, £19/15; Leica Model II, Hektor f/2.5, reproduction device, ever-ready case, £22/15.

ALLENS.—Contax II, Sonnar f/2, as new, case, £41; Contax I, f/2.8 Tessar, slow speeds, £20/10; Rolleicord II, shop-soiled, Triotar f/4.5, £12/10; Ikoflex II, Tessar f/3.5, £16/10; Agfa Speedex O, f/3.9, as new, £4.

ALLENS.—All types of modern Miniature Cameras, purchased outright, send your outfits along for quotation.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

CAMERAS AND LENSES

1-PLATE Outfit, particulars, stamp.—L. Atkin, 39, Lyon St., Shaw, Lancs. [9373]

CONTAX Model I, f/2 Sonnar, as new, E.R. case, £28.—Brown, Rosehill, Wellingborough. [9375]

LEICA IIIa, chromium, f/2 Summar, case, used few times only, £28; Leica III, chromium, Summar f/2, E.R. case, £25.—Box 3738, c/o "The Amateur Photographer." [9376]

DOLLY V.P. Roll Film, f/3.5 Meyer, Compur, good condition, £3/10; Ikoflex, latest model, f/4.5, £7/10; Voigtlander Prominent, coupled range-finder, £13/10; write for bargain list second-hand cameras and material catalogue.—City Photo Works, Southampton. [9377]

PILOT Reflex, 3×4 cm., f/3.5 Tessar, new this year, £10.—Green, 129, Willows Lane, Accrington. [9378]

FINE Up-to-date 6×13 Heidoscope Stereoscopic Outfit; sacrifice for quick sale.—Box 3740, c/o "The Amateur Photographer." [9379]

ROBOT, f/2.8 Tessar, with E.R. case and lens hood; all as new; first offer £20 or over secures.—Box 3741, c/o "The Amateur Photographer." [9380]

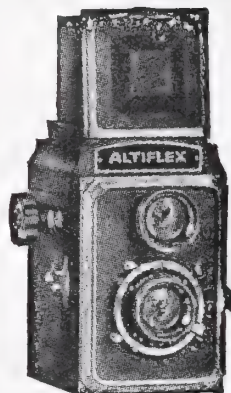
£4/19/6 Zeiss Cocarette 3½×2½ Roll Film, Tessar f/4.5, delayed-action Compur; also Justopht Exposure Meter, 10/6.—Arthur Henwood, 8, Tamworth Avenue, Woodford Green, Essex. [9385]

FOR Sale.—Reflex Boxform Special T.P. Ruby, 4½×3½, good condition, offer.—Write, Wright, 16, Edward Rd., Southampton. [9386]

LEICA IIIa, Summar f/2, E.R. case, perfect, Sixtus Meter, for sale.—Box 3747, c/o "The Amateur Photographer." [9388]

ZEISS Miroflex 9×12 cm., Tessar f/3.5, f=16.5 cm., 8 slides, leather case; exceptional condition throughout; bargain, £24/15; inspection London only, appointment.—Newman, 73, Mildmay Rd., Islington, N.1. [9399]

R. E. SCHNEIDER



"ALTIFLEX"
2½ × 2½ in. The
only genuine
REFLEX
TWIN - LENS
CAMERA
where best
value is incor-
porated in
lenses and
shutter.

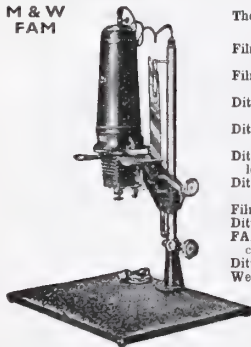
With f/4.5 lenses in
PRONTOR D.A. £7 9 6
Also f/3.5 and COMPUR
shutter.

WRITE FOR FREE
LITERATURE.

Specification.—Reflex twin, matched lenses, 12 exposures 2½ × 2½
on 2½ × 3½ roll film. Lever focussing, depth-of-focus scale, reflex
hood with magnifier. Leather-covered metal body.

THE WORLD'S PREMIER M & W ENLARGERS—30 Years of Specialisation.

M & W
FAM



The world's most comprehen-
sive range.

Filmars 0, 3 × 4 cm.	£7 9 8
Filmars 1, 4 × 4 cm.	£9 13 6
Ditto, to take Leica lens	£6 6 0
Ditto, to take Contax lens	£8 8 0
Ditto, to take Kine-Ekakta lens	£6 12 6
Ditto, to take Robot lens	£6 12 6
Filmars 6, 6 × 6 cm.	£11 8 6
Ditto, 6 × 9 cm.	£17 17 0
FAM (fully automatic), 6 × 6 cm.	£18 18 0
Ditto, 6 × 9 cm.	£21 0 0
Wega, 9 × 12 cm.	£25 0 0

and all professional models.

"FRAMEX"

AUTOMATIC SELF-TIMER

An ingenious instrument, which, when attached to your camera, releases the shutter automatically about 15 seconds after being set in motion, it so enables you to **TAKE YOUR OWN PHOTO** or to include yourself in your groups.

4/6 7/6 12/6

15,000 CAMERAS MODERNIZED



for
£1:1:0
Each

WHY NOT
YOURS?

"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush. 3½ × 4½
"KARMA" (combined range and view finder).... 32s. 6d.

FOR GEKA CAPSULES



"ARKA"
NEW MODELS
SYNCHRONISERS

(For Flash bulbs and
Geka capsules).



The improved synchroniser is firmly, but detachably mounted on your camera. These precision instruments are made for Leica, Contax, Rolleiflex and Rolleicord, Super Ikonta and all Compur shutters.

The Arka is used by thousands of press photographers on account of its unrivalled precision and simplicity.

27s. 6d. or 32s. 6d. Aluminium Reflector, 6s. 6d.

R. E. SCHNEIDER (Dept. 9)

46, FARRINGDON ST., LONDON, E.C.4 Tel. HOL. 2167

CAMERAS AND LENSES

A GFA Speedex 0, f/3.9 Solinar, Compur, £3/17/6;
Portrait Attachment for same, 6/6; ¼-pl.
T.P. Reflex, f/4.5 Cooke, revolving back, 6 slides,
£5/10; Selfix 20, f/7.7, 25/-; Six-Twenty Duo Kodak,
16 on 3½ × 2½, f/4.5, 3-speed shutter, £3/5; Magna-
print Vertical Enlarger 3½ × 2½, f/6.3 condenser,
as new, £6/6; Cine-Kodak BB, f/1.9, filter set,
leather case, £14/10; Autokinecam, f/1.3 Dallmeyer,
case, £14; Dallmeyer Wide-Angle f/3.5, for
standard cine, £2/2; Cine-Kodak 8-mm. f/1.9,
unscratched, £9/17/6; Dekko Motor Driven Pro-
jector, £4; Kodascope 8-30, £6/6; Kodascope
Model C, 16-mm., resistance, £7/10; all on
approval against cash; part exchanges; modern
cameras wanted.—L. Mansley, 277, Harehills
Lane, Leeds, 8.

CONTAX II, f/2 Sonnar, E.R. case; cost £52/15;
perfect and as new; bargain at £41.—Below.
LEICA IIIa, f/2 Summar, recently purchased for
£43; carefully used; guaranteed bargain, £33.
—Below.

T.-P. Junior Reflex 3½ × 2½, case, F.P. adapter,
filter; perfect condition, cost £16/10, accept
£9/10. Bargains: Voigtlander Range-finder Bessa,
f/3.5, with E.R. case, £13/10; N. & G. Baby
Roll Film Sibyl, pigskin case, f/4.5 Cooke lens,
£14/10 (cost £22); Super Ikonta 530/16P, f/2.8
Tessar, E.R. case, absolutely as new, £22/10 (cost
£30/5); all as new, part exchange, extended credit
terms.—Below.

"CHAMPLIN 15" Developer.

MADE to the original and authentic formula
by firm of expert chemists, 3/6 per bottle to
make 20 oz. developer, postage 6d.—B. Salter & Son,
34, Castle St., Shrewsbury. [9387]

75/- Vest Pocket Ernemann, f/4.5 Ernoplust,
shutter 1/300th sec., rising and cross
front, 4 slides, F.P. adapter and leather case.—
Box 3749, c/o "The Amateur Photographer." [9392]

SUPER Sport Dolly, 16-on, f/2.8 Tessar, Compur
S Rapid, plate back, slides, leather case, filter,
as new, £12; Retina, latest, filters, £7/10;
Sixtus, £3/10; Ensign V/1 Vertical Enlarger,
3½ × 2½, £5, cost £7/10; all as new and perfect.—
Jenkins, Isley, Sundridge, Kent. [9398]

LEICA III, f/2 Summar, faultless condition, £26.
—Ward, 78, Portland Place, W.1. Welbeck
1972. [9400]

DOLLY, 8 or 16 V.P., f/3.5 Trioplan, Compur;
as new, £4/10—Cross, 18, Second Avenue,
Wellington. [9401]

CONTAX Outfit, with Sonnar f/2 and 8.5-cm.
Zeiss Triotar f/4, 4 filters, hood, cassettes,
ever-ready case, Magniphot Enlarger, developing
tank; list £78; accept £37.—Moorhouse, Huddersfield.
[9403]

SUPER Ikonta 2½ × 2½, f/2.8 Tessar, Albada finder,
filter, £18.—C. E. Kille, Minehead. [9405]

ROLLEICORD, f/3.8, in beautiful condition,
R with E.R. case, £9/10; Leica II, black, f/3.5
Elmar and E.R. case, as new, £18/10.—Below.

SUMMAR f/2 Lens, as new, £14; Slow-speed
Attachment for Leica I or II, 30/—Below.

LATEST Compass Camera, one month old only,
definitely as new, £20.—Below.

ROLLEIFLEX, one month old, as new, £20.—
R. Milton & Milton, Ltd., 31, Church St.,
Stoke-on-Trent. [9406]

IKOFLEX I, f/4.5 Novar, in Klio D.A. shutter
to 1/175th, 2 pairs supplementary lenses,
extension hood, case; cost £10/16; as new, £5/10.
—Hague, 89, Outwood Lane, Horsforth, Leeds. [9407]

LEICA IIIa, Summar f/2, E.R. case, cassette, 2
filters, lens hood, £30; Latest Chromium
Elmar 9-cm. f/4, £8/10; Nickel Vidom View-
finder, in leather case, £3; Negative Viewer,
Natra, £1/1; all perfect.—6, Newborough, Scar-
borough. [9408]

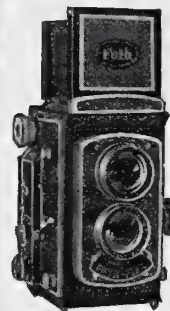
IKOFLEX II, f/3.5 Tessar, Compur, 1 to 1/500th,
supplementary lens to 18 in., leather case;
perfect condition, £13/10.—Wilson, Rowbury, Grove-
lands, Hailsham, Sussex. [9409]

PATHE 200-B and resistance, as new, £13;
Pathe Camera, Zeiss lens, many extras, £5/10;
Miniature, f/2 Xenon, as new, £10.—Brooklyn,
Lansdowne Avenue, Romiley, Cheshire. [9410]

£12 or nearest, 3½ × 2½ T.-P. Junior Special,
Pentac f/2.9, 3 slides, F.P. adapter, magni-
fier, case; perfect.—Helenbank, West Newforth,
Fife. [9412]

DALLMEYER 4½ × 6 cm. Baby Speed Reflex,
Pentac f/2.9, F.P. 1/10th to 1/800th, 1 D.D.
slide, F.P.A., wire release, leather case; perfect
condition, £15; would consider exchange Modern
Miniature, cash adjustment.—Hatfield, 34, Clivedon
Rd., Highams Park, E.4. [9413]

EXAKTA B, Multispeed, f/3.5, ever-ready case;
cost £20/10; as new, £13/10.—41, Revell Rd.,
Norbiton. [9414]



The
**Foth-
Flex**

With focal-plane
shutter, speeded
from 2 to 1/500th
sec.

Fitted with delayed-action movement
on all speeds. Takes 12 pictures
2½ × 2½ in. on standard 3½ × 2½ in.
roll film. Focussing magnifier. Num-
bering device.

With f/3.5 Foth anastigmat lenses.

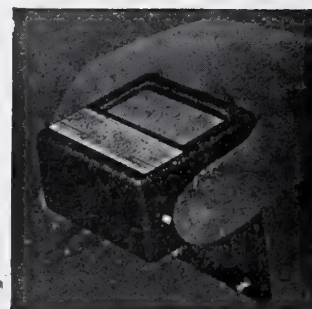
£10.7.6

Send for lists to Sole Importers:

PEELING & VAN NECK LTD.

4/6, Holborn Circus,
London, E.C.1

THE REX ELECTRIC EXPOSURE METER



The REX Electric Exposure Meter represents the highest achievement yet attained in the scientific measurement of light values for photographic purposes and is, without doubt, the most sensitive meter available. This super sensitivity is obtained by employing a large size photo-electric selenium cell which is built into the lower portion of the meter body and thus eliminates top light and is fully protected when the instrument is not in use. Unlike other meters, therefore, it is unnecessary to shield the cell during very intense light conditions.

Consider the following points and ask for a demonstration of this amazing meter:—

- ★ Extreme light sensitivity under ANY conditions without the use of any auxiliary attachment.
- ★ The calibrated scale covers the widest possible range. From 13° to 31° Scheiner, for lens apertures from f/1.4 to f/32, and for speeds from 1/1,000th second to 30 minutes.
- ★ The photo-electric cell is protected from all overhead light.
- ★ Suitable for either still or cine work. Compact and neat, measuring only 2½ × 2½ × 1½ in.

PRICE, complete with real pigskin ever-ready case £5:0:0

For further particulars, write to the Sole Importers and Distributors:—

THE NORSE TRADING CO. (London) LTD.
37, RATHBONE STREET, LONDON, W.



EVERY PAILLARD PROJECTOR PASSES THIS TEST

Before leaving the works, every Paillard projector has a section of unused film run through it 500 times. This film is then critically examined under the microscope for any signs of wear or scratching. Only projectors which can pass this test without any signs of film wear are allowed to leave the works. This is typical of the care that goes into every stage in the construction of a Paillard projector and explains why it can project a film scores of times without leaving any trace of wear.

Give your films a better showing on a Paillard-Bolex projector. There is a wide range of models to choose from and at the new reduced prices they are really wonderful value for machines in the "top-notch" class.

Ask your dealer for a demonstration, and judge by performance.

DO YOU KNOW THAT YOU CAN GET A PAILLARD-BOLEX 16-mm. PROJECTOR FOR £39:0:0?

The G16 is a super high-power projector similar to the famous G3, but for one film size only. Ask your dealer for details.

paillard

BOLEX

Write for details to Dept. A.P.

CINEX LIMITED, 70, High Holborn, London, W.C.1

CAMERAS AND LENSES

SUPER Ikonta, 16-on, f/3.5 Tessar, normal Compur, supplementary lens, leather case; excellent condition, £10/10.—Box 3753, c/o "The Amateur Photographer." [9419]

45×107 Glyphoscope, 6 slides, flexible release, transposing frame, 3-in. double condenser, 15/-.—W. J. Batts, Street, Ashstead, Surrey. [9425]

3-IN. Anastigmat Aldis f/7.7, 15/6; 2½-in. Cooke f/8.1, 45/-; hundreds of lenses for all photographic purposes.—Below.

CONDENSER Lenses, ½-in. 10/- pair, mounted 14/-, 5½-in. 16/-, 5½-in. 17/-, mounted 22/-; all sizes ½ to 10 in., some 7-9 in. sizes, slightly chipped, cheap; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [9415]

PROXARS, two sets (six lenses) for Heidoscope; list £8/10; would fit Rolleiflex; what offers?—Box 3752, c/o "The Amateur Photographer." [9418]

CINEMATOGRAPH APPARATUS

ILLUSTRA Super Projectors have sprocket feed and maltese cross movement, super lens of high standard, will give a large picture from accumulator or all mains, fitted for super reels of 300 and 400 ft.; prices, Accumulator Model, 99/-; Projection Mains Model, £5/10; Motor Drive Model, £7/7.

A 16-mm. Model is available of same design at same prices.

MANY other bargains are available: Projectors and Cameras from 21/- to £99; Films, all kinds, 9, 16 and 35 mm.; Screens from 5/-; liberal exchanges arranged; inspection invited.

ILLUSTRA ENTERPRISES, 159, Wardour St., London (facing Gaumont's); not merely a shop, a warehouse packed with movie equipment! Demonstrations daily. [9424]

BUY Your Camera from Cyril Howe; two years to pay; you get it now.

THAT goes for Projectors, too; we offer full market value for your present apparatus in part exchange for new.

CYRIL HOWE, leading West of England Credit Dealers, Cheap St., Bath. [9391]

£20 Worth Pathe Cine Equipment, including double-claw Projector, Motocamera B, films and accessories; perfect condition, 10 gns.—Prince, Three Ways, Felpham, Sussex. [9372]

200-B, resistance, ammeter, case, spare reels, splicer, patcher, etc.; as new, £12/10.—McKelvey, 154, Union Rd., Oswaldtwistle. [9411]

EUMIG P. III Projector, 9.5-mm., 250-watt, Meyer Kinox f/1.6 lens, still pictures, optical framing, 3 weeks' old, owner changing to 16-mm., cost £18/18, accept £13/15; also Dittmar Cine Camera, f/2.9 Cassar, 9.5-mm., 30-ft. model, cost £12/12, accept £8/10.—Box 3755, c/o "The Amateur Photographer." [9416]

KODASCOPE Projector, K 50 model, with resistance and extra lamp; cost over £100; cash bargain, £25.—Box 3751, c/o "The Amateur Photographer." [9417]

BOLEX G916 Projector, cost £45, takes 9.5 and 16 mm. films, 500-watt lamp, still and reverse, 15 films; new condition, £22 cash, or exchange Miniature camera.—Box 3754, c/o "The Amateur Photographer." [9420]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

"SERVICE" BARGAINS

Hire-purchase terms any article value not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

3½×2½ Icarette, rising front, f/4.5 Tessar, delayed Compur, 2 filters and L/case. As new..... **£9 7 6**
4½×2½ Carbine, Aldis f/4.5, Compur shutter **£3 10 0**
4×4 cm. Leica-Foth Vertical Enlarger, with condenser, f/3.5 anastigmat lens, large baseboard. As new **£6 0 0**
1-pl. 9×12 cm. Miraphot Automatic Vertical Enlarger, Novar f/6.8, with baseboard..... **£6 7 6**
Leica Model I, f/3.5 Elmar, range-finder and purse **£9 10 0**

3½×2½ Ensign Autorange, f/4.5 Ensign anastigmat, Trichro speeded shutter and case..... **£5 7 6**
3½×2½ Ensign Autorange, f/4.5 Ensign, Mulchro speeded shutter and case..... **£6 6 0**

V.P. Baby Sibyl Roll Film, f/4.5 Zeiss Tessar, N. & G. Precision shutter, leather case. Nice condition **£7 7 0**

5×4 Premo Folding, double extension, R.R. lens, Automat shutter, 3 D.D. slides, case..... **£1 10 0**

5×4 Graflex Reflex, f/3.5 Cooke anastigmat, 4 D.D. slides, F.P. adapter and case..... **£9 9 0**

3½×2½ Acme, double extension, f/7.7 Velos anastigmat, Acme speeded shutter, 3 slides, F.P. adapter..... **£1 12 6**

3½×2½ Saxelex Murer Reflex, f/4.5 anastigmat lens, 6 slides and camera case..... **£3 10 0**

3½×2½ T.-P. Horizontal Ruby Reflex, f/4.5 Dallmeyer lens, 3 slides, roll-film holder..... **£5 18 6**

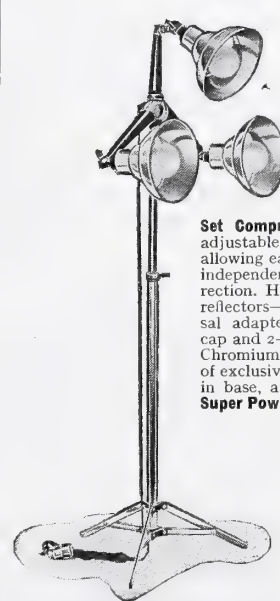
3½×2½ Ensign Tropical Roll Film Reflex, f/7.7 Aldis T. and B. shutter..... **£1 10 0**

1-pl. T.-P. Reflex, f/2.9 Plaubel Anticomar lens, 5 slides..... **£7 18 6**

6-in. f/5.6 Dallmeyer Dallon Telephoto, Exakta fitting and lens hood. As new..... **£6 0 0**

Model II Reflex-Korelle, f/3.5 Zeiss Tessar lens, filter, hood, all in L/case. All as new..... **£17 19 6**

3-in. f/2.8 Wray Anastigmat Lens, in sunk mount **£5 17 6**



**THE
CHROMORA
PHOTO-LIGHT
TRIPLE
UNIT SET**
**AMAZING IN
BRILLIANCE!
ASTOUNDING
IN VALUE!**

Set Comprises: 3 ultra-modern adjustable action Lighting Units, allowing each light to be operated independently in any desired direction. Hand-polished high-speed reflectors—18 ft. of flex, Universal adapter plug (both bayonet cap and 2-pin fittings). 6 ft. 6 in. Chromium Tripod extension stand of exclusive design with flex guide in base, and three "Chromora" Super Power Lamps (any voltage).

British Made

58/6

or 6 equal payments 10/6 per month.

Complete with 6 ft. 6 in. Extension Tripod Stand and 3 "Chromora" Lamps.

Additional "Chromora" Lamps 2/- Each All voltages.

Art brochure and full instructions with every set.

Phone: Holborn 0664 (3 lines).

Established 1889

**The Service
Company Ltd.**

289, HIGH HOLBORN, LONDON, W.C.1

NEW!

Just Arrived from the Continent

Do you want a 35-mm. Camera with Range-finder, Lens and View-finder controlled by one lever and all working together at all distances? A 35-mm. camera with Shutter release on body and a film transport system that prevents overwinding; one finished in best leather and chromium plate?

No! the price is not £30. It is £14/10/0 with f/2.9 Trioplan, or £19 15/0 with f/2.8 Tessar. Compur shutter speeded to 1/300th in each case.

If you are thinking of changing over to miniature photography, this is the golden opportunity to obtain a guaranteed precision camera at a price previously unheard of for such an array of desirable features.

It is small and beautifully finished, apart from the highly-priced miniatures we consider it to be unbeatable in its performance. Come along for a demonstration or drop us a line. Deferred terms and part exchange with pleasure.

A SELECTION of SECONDHAND MINIATURES GUARANTEED IN EVERY WAY.

Contax II, f/1.5 Sonnar, with E.R. case. Indis-tinguishable from new. Cost £68.....	£49:10:0
Exakta Model B, f/1.9 Primoplan, slow speeds and D.A., with E.R. case. Cost £40 10s.....	£30:15:0
Leica IIIa, f/2 Summar, with E.R. case. Cost £44 8s. As new.....	£32:10:0
Foth-Derby Model II, f/3.5 Tessar, F.P. shutter, with f/5.6 Dallon, 4-in. Telephoto, Zeiss filter, lens hood, E.R. case. Almost new. Cost £20.....	£13:13:0
Rhode L, f/4.5 Novar, Dervall, used once only. Cost £3 5s.....	£6:0:0
Nagel 18-on-V.P., f/2.9 Radionar, Compur to 1/300th sec. Perfect. Cost £8 10s.....	£4:0:0
Etc., Etc.	

Pelling & Cross

Wellbeck 9882. 85, BAKER ST., W.1 Business: 9 a.m.—7 p.m.

GO TO GALLOWAYS FOR EVERYTHING FOR

WINTER PHOTOGRAPHY LANTERNS, ENLARGERS, PHOTOFLOOD LAMPS, FLASH OUTFITS, ETC.

EXCHANGES A SPECIALITY.

VICTORIA SQUARE BIRMINGHAM Opposite G.P.O. Phone: MID. 5670

★ JUST IMAGINE!!! ★

A few shillings a week and that Contax or Super Ikonta is yours—your own camera will cover the first payment—no harsh formalities and personal attention to everyone. Why not write to-day.

Phone: EAST 0732.

BRADSHAW'S 51 HYDE ROAD, GORTON, MANCHESTER

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

ACCESSORIES

RONDINAX Tank, 23/-; Super Junoplex Tank, R 21/-; Avo Meter, 36/-; all perfect.—Fox, 39, Monmouth, Hayes, Middlesex. [9883]

DALLAN Plate, Film, Tank, 1-pl., cost 37/-; used once, 27/6.—Miss Wight, Mordiford, Hereford. [9423]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cam-eras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel. Holborn 5696. [0012]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

EXCHANGE.—F/3.5 Foth-Flex for Vauxhall Minicar or similar; sell, £6/10.—Harper, 13, Packington Rd., Acton, W.3. [9368]

GRAFLEX 1a wanted before January; salesmen note.—Griffiths, 41, Rocky Lane, Liverpool, 6. [9374]

UNUSED Bingscope Projector, 9.5, complete fittings; exchange for enlarger.—Rees, 101, Tewkesbury St., Cardiff. [9381]

WANTED.—Model III Chromium Leica Camera and Leica accessories for cash, must be perfect and reasonable.—Box 3748, c/o "The Amateur Photographer." [9389]

WANTED.—200-B's in good condition, also Bolex D.A.—Cyril Howe, Abbey Church-yard, Bath. [9390]

WANTED.—16-mm. Projector, £4 cash for best offered.—77, Water Rd., Reading. [9394]

ROBOT, wanted f/3.5 Meyer-Primotar, good condition, cash.—Elliott, The Warren, Harpenden, Herts. [9396]

WANTED.—Leica III, f/3.5, in exchange for Reflex-Korelle Ila, f/3.5 Tessar, as new.—H. C., Plant House, Holcombe, Bury. [9397]

WANTED.—Baby Ikonta or Baldi, Compur, fast lens.—41, Stanley Rd., Teddington. [9404]

WANTED.—British Journal Photographic Almanacs 1930-1937; offers to—Swapp, Stone-haven, Kincardineshire. [9421]

WANTED.—Enlarger, vertical preferred, for 2 1/2 square and 3 1/2 x 2 1/2, low price essential.—Denver, Butts Green Rd., Hornchurch. [9422]

MATERIALS

PHOTOGRAPHIC Materials, superb in quality, keenly priced, Plates, Mounts, Flat and Roll Films, Mounts, Chemicals; Books on every branch of photography, etc.; interesting money-saving lists and samples free.—Kimber of Brighton, Photographic Works, 105, Queen's Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces; First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3 1/2 x 2 1/2, 1/- 72 sheets, 1/10 gross; 4 1/2 x 2 1/2 and 1-pl., 1/9, 2/9 gross; 1-pl., 1/6 36; whole-plate, 2/6 36. [0026]

NOW IN STOCK THE NEW IIA

Reflex Korelle

fitted f/3.5 Radionar £18:1:0

„ f/2.9 Radionar £19:2:0

„ f/3.5 Tessar £23:15:0

INTERCHANGEABLE LENSES

4 1/2" f/4.5 Xenar £7:15:0

5 1/2" f/4.5 Xenar £8:15:0

6" f/5.6 Dallon £9:9:0

6" f/5.6 Cooke £10:10:0

WRITE FOR DETAILS.

PHOTO-OPTICS LTD
32, Lord Street, LIVERPOOL 2.

BEST RESULTS with difficult work!

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
LEAMINGTON SPA.

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3 1/2 x 2 1/2, 8 exposures, 1/2—No. 116 (2 1/2 x 4 1/2) 1/6—4 1/2 x 3 1/2—5 1/2 x 3 1/2 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- 1/2 dozen—8 1/2 x 6 1/2 enlargements, 4/- dozen, 2/9 1/2 dozen—6 1/2 x 4 1/2 enlargements, 2/6 dozen, 1/6 1/2 dozen; extra charges for assorted negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

SALE

Items selected at random from the thousands of guaranteed second-hand BARGAINS now being offered at exceptionally low cash prices. Every item fully GUARANTEED, under which we will allow FULL CREDIT within one month from date of purchase if for any reason it is desired to return same. BUY with confidence that BARGAIN you are looking for—NOW.

N. & G. Baby Sibyl, f/4.5 Tessar, 6 S., F.P.A. List #21 \$4 13 9
 3 1/2 x 2 1/4 T.P. Duplex Triple Extension Reflex, f/4.5 Cooke, 3 D.D., F.P. adapter, case. List #23 10s. \$6 19 6
 3 1/2 x 2 1/4 Ensign Roll Film Reflex, f/4.5 Tessar. \$5 19 6
 3 1/2 x 2 1/4 Zeiss Palinos, f/4.5 Zeiss Tessar, 3 slides, F.P. adapter, case. List #21 \$10 19 6
 3 1/2 x 2 1/4 Kodak Reagent, f/3.8 Xenar, D.A. Compur, coupled range-finder. Unsold. List #22 10s. \$16 17 6
 3 1/2 x 2 1/4 Illia Chromium Leica, f/2 Summar. List #43. \$31 10 0
 16-mm. Keystone 750-watt Projector, motor drive and rewind, stills and reverse, resistance and case. List #24 14s. 6d. \$26 2 6
 5-cm. f/1.5 Meyer Plast Lens, for Leica. \$20 17 6
 3 1/2 x 2 1/4 Ihagee Roll Film, f/4.5 anastigmat, Compur, plate back. List #12 12s. \$28 18 9
 2 1/2 square Carbine, f/4.5 Aldis, Compur. \$28 16 3
 3 1/2 x 2 1/4 Reitzschel Roll Film, f/4.5, Compur, plate back, 3 slides. Cost #28 5s. \$18 18 9
 3 1/2 x 2 1/4 Ensign Self, f/3.8 anastigmat, List #2 13s. \$2 3 9
 3 1/2 x 2 cm. Goldi, f/2.9 Zeconar, Compur. \$15 18 9
 3 1/2 x 4 cm. Dolly, f/3.5 Trioplan, Compur. \$29 19 6
 V.P. Tenax, f/4.8 Celor, 6 S., F.P.A., case. \$27 19 6
 3 1/2 x 2 1/4 Etui, f/4.5 Tessar, Compur, F.P.A. \$27 19 6
 1-pl. Kilmix D.E., f/4.5 Aldis, Acme, 3 S. \$39 18 9
 16-mm. Viteco Projector, 100-watt, motor drive, resistance and case. List #31. \$28 18 9
 16-mm. Keystone Projector, 500-watt, motor rewind, reverse, stills, resistance and case. List #25. \$18 15 0
 9.5-mm. Dekko Camera, Dallmeyer 1-in. f/1.5 and 3-in. f/4. Telephoto, case. As new. List #21. \$12 15 0
 Model II Zeiss Ikon, f/3.5 Zeiss Tessar, Compur Rapid. As new. List #20 10s. \$14 19 6
 3 1/2 x 2 1/4 Agfa Speedex Record, f/4.5 anastigmat, in Prontor II D.A. shutter. As new. List #25 6s. \$21 19 6
 Ensign Midget 33. As new. List #33s. \$39 19 6
 Goetz Roll Film Tenax, f/4.5 Dogmar, Compur \$29 19 6
 N. & G. Sibyl, f/4.5 Zeiss Tessar, 6 slides and case \$4 19 6
 Ensign Midget 55. As new. List #55s. \$11 19 6
 1-pl. Mentor Folding Reflex, f/4.5 Tessar, F.P.A. \$27 19 6
 3 1/2 x 2 1/4 Dallmeyer Speed Camera, f/2.9 Dallmeyer Pentac, 3 D.D. slides, F.P. adapter, leather case. \$18 18 9
 3 1/2 x 2 1/4 Ensign Self 20, latest 1937 dual size model, f/4.5, Mulchro shutter. As new. List #4 15s. \$21 19 6
 3 1/2 x 2 1/4 N. & G. Folding Reflex, f/2.9 Dallmeyer Pentac, 3 D.D. slides and case. \$19 18 6
 3 1/2 x 2 1/4 Ihagee Folding Reflex, f/4.5 anastigmat, 3 slides, F.P.A. and case. \$19 18 6
 5 x 4 Ensign Reflex, f/4.5 Goetz Celor. \$39 18 9
 3 1/2 x 2 1/4 Ensign Autorange, f/4.5 coupled range-finder, f/4.5 Ensign lens in Mulchro shutter. As new. List price \$8 10s. \$5 19 6
 9.5-mm. Dekko Camera, variable speeds, f/2.8 Cinar lens, in focussing mount. As new. \$15 19 6
 9.5-mm. Patheoscope Motocamera de Luxe, f/3.5. Cost 10 10s. \$19 19 6
 9.5-mm. Patheoscope Ace Projector, variable resistance. As new. List #37s. 6d. \$1 7 6
 16-mm. Victor 750-watt Model 21 Projector, in walnut carrying-case, reverse drive, automatic device preventing any possibility of damage to films being projected, rheostat speed control, automatic and hand-gears rewind, complete with special arms accommodating up to 1,000-ft. reels. Condition as new. Cost #53. \$29 17 6
 16-mm. Kodascope Model C 100-watt Projector \$25 19 6
 Avo II Photo-Electric Cell Meter. As new. \$2 3 9
 Drem Cinephot Meter. \$4s. 8d. \$2 3 9
 20-mm. Dallmeyer Superlite Lens, for Patheoscope 200, new condition, projects picture nearly double size. Cost #4 4s. \$2 12 6
 15-mm. Dallmeyer f/1.5 Wide-Angle Speed Anastigmat, in micrometer focussing mount, standard 1-in. thread for Dekko, Ensign Cameras, etc. List #10 10s. \$7 12 6
 1-in. Taylor-Robson f/2.8 Celor Lens, foc. mount \$11 17 6
 3-in. f/4 Dallmeyer Telephoto Lens, in focussing mount, 1-in. standard fitting, suitable for Dekko, Ensign, etc. New condition. List #5 5s. \$3 15 0
 4-cm. f/2 Zeiss Biotar Lens for Contax, chromium. As new. List #20. \$10 19 6
 Paillard Sound-on-Disc Talking Outfit, suitable for 16-mm. Projector, complete with amplifier, etc. In perfect order. Overhauled by Cinex. Cost #55. \$8 15 0
 3 1/2 x 2 1/4 Dallmeyer Speed Camera, f/2.9 Pentac, 3 D.D.S., F.P.A., case. \$18 18 9
 Patheoscope Lux Projector, with resistance and carrying-case. \$11 15 6
 9 x 12 cm. Ica Folding Reflex, f/4.5 Zeiss anastigmat, 3 D.D.S., F.P.A., and case. \$6 19 6
 3 1/2 x 2 1/4 N. & G. Sibyl, f/4.5 Xpres, 2 D.D.S., F.P.A. \$7 18 9
 3 1/2 x 2 1/4 N. & G. Folding Reflex, f/2.9 Pentac, 3 D.D.S. and case. \$29 18 6
 1-pl. Pressman Reflex, f/4.5, 6 S., F.P.A. \$28 18 6

THE CAMERA CO.
 330, Vauxhall Bridge Road, Victoria, S.W.1.
 TELEPHONE: VICTORIA 5482 and 5483
 52, Cheapside, E.C.2. TELEPHONE: CITY 5682

MATERIALS

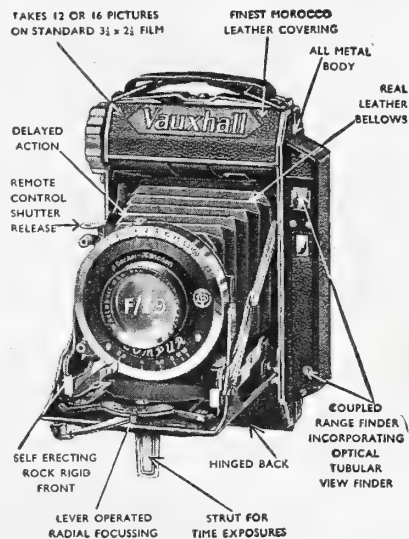
KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.
 KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.
 KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.
 KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.
 KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.
 KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.
 KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.
 KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.
 KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.
 KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.
 KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20x16 6/3 dozen, 15x12 4/3; 12x10 7/3 36 sheets, 10x8 5/-; whole-plate 3/3, 9/6 gross; 1-pl. 2/-, 5/9 gross; 1-pl. 3/6, 4 1/2 x 2 1/2 3/6, 3 1/2 x 2 1/2 2/6 gross, 12 gross 21/6.
 KALTON Postcard Folders, heavy-weight, tuck-in, 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.
 KALTON Gaslight Paper: 1 1/2 x 2 1/2, 1/6 gross; 3 1/2 x 2 1/2, 1/6 72 sheets, 2/6 gross; 4 1/2 x 2 1/2 and 1-pl. 2/- 72 sheets, 3/6 gross; 1-pl. 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.
 KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous 3/- 100, 1/9 50.
 KALTON Plates: 1-pl. 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1-pl. 3 dozen 5/-, backed 5/9; 3 1/2 x 2 1/2, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.
 KALTON Roll Films, first quality, 8 exposures: 1 1/2 x 2 1/2, 9/- dozen; 3 1/2 x 2 1/2, 9/-; 2 1/2 x 4 1/2, 11/-; 6 exposures: 3 1/2 x 4 1/2, 18/-, 5 1/2 x 3 1/2, 21/-.
 KALTON Film Packs, H. & D. 350: 3 1/2 x 2 1/2, 3 packs 5/3; 1-pl. 3 packs 8/6.
 KALTON Flat Films, H. & D. 2,000 and 600: 1-pl. 3 dozen 5/-; Postcard, 4 dozen 8/9; 1-pl. 12/-, 33/- gross; 1/1-pl. 2 dozen 11/-.
 KALTON Panchromatic Flat Films, H. & D. 2,000: 3 1/2 x 2 1/2, 4 dozen 5/4; 1-pl. 3 dozen 5/3; 1-pl. 4 dozen 12/-.
 KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1 1/2 x 2 1/2 and 3 1/2 x 2 1/2, 10/- dozen; 2 1/2 x 4 1/2, 12/-; 6 exposures, 3 x 2, 8/6.
 KALTON Film Packs, H. & D. 2,700; 3 1/2 x 2 1/2, 3 packs 5/9; 1-pl. 9/3.
 KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.
 KALTON Chloro-Bromide, double weight: 10x8, 36 sheets 5/-; 1/1-pl. 3/3, 9/6 gross; 1-pl. 2/-, 6/6 gross. [0009]
 HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.
 HAYHURST.—Big Value Sample Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]
 ATTWOOD PHOTO WORKS, Hadleigh, Essex.
 A Phone, Hadleigh 58238.—Bargain Surplus Lines; Roll Films, British made: No. 20, 6 exposures, 6 spools 2/-, 620 size, 8 exposures, 3/6; No. 27 3/6; No. 16, 4/-; No. 29, 6 exposures, 3/-; free spool with orders over 2/6 in value; state size required.
 ATTWOOD Bromide Paper and Cardette, glossy, A normal and vigorous: 6 1/2 x 4 1/2, 72 sheets 2/6, gross 4/6, 5 gross 20/-; Bromide and Gaslight: 3 1/2 x 2 1/2, 1/6 gross, 6 gross 7/6.
 ATTWOOD Chemicals, finest quality: Amidol A 1/-, Metol 1/3, Hydroquinone 9d., Pyro 10d., Pot. Brom. 3d. ounce.
 ATTWOOD Postcards, superfine quality, bromide A and gaslight, glossy, satin, matt, normal and vigorous grades, singles and strips: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 11/6, 1,000 21/-.
 ATTWOOD Special Line Bromide Cream Natural A and Cream Silky Cardette and White Velvet Cardette, normal and vigorous: 1-pl., 72 sheets 1/6; 1-pl., 36 sheets 1/9.
 ATTWOOD Plates, ortho., speeds 300, 600 and A 1,200 H.D.: 3 1/2 x 2 1/2 1/6, 1-pl. 1/9, P.C. 2/3; 1-pl. 3/- dozen; anti-halo and backed, 1-pl., 1,200 H.D., 3/6 dozen, 4 dozen 12/-.
 ATTWOOD Flat Films, ortho.: 1-pl., 600 H.D., A 1/9 dozen; P.C., 600 and 2,000 H.D., 2/3; 1-pl., 600 and 2,000 H.D., 2/9 dozen, gross 25/-.
 ATTWOOD Mounts: 1-pl., white or brown, A paste-on, 25 2/3, 100 6/6; Whole-plate, 25 3/6, 100 10/6; 10x8 4/- dozen, 12x10 5/- dozen; Postcard Folders, green, grey and fawn: light-weight, 2/- 100; heavy-weight, 3/- 100.
 LL Post Paid; satisfaction guaranteed; catalogue A free.—Attwood, Hadleigh, Essex. [0025]

THE CAMERA YOU NEED AT THE PRICE YOU CAN AFFORD

40% lower priced than other cameras of similar specification. Over 1,000 sold on recommendations of satisfied owners alone—IT'S THE

VAUXHALL RANGE-FINDER MINICAM for £11:15:0 only

Yours for 20/7 down and eleven similar monthly payments.



VAUXHALL MINICAM OFFERS

you all the refinements of an expensive camera at a price you can afford. At the same time Vauxhall Minicams are manufactured with the same precision and quality of material as used for the most costly of photographic instruments.

WINTER PHOTOGRAPHY

The f/2.9 anastigmat lens alone makes the camera exclusive for its price, and is ideal for taking those indoor "shots" you have so often wanted to experiment with—Vauxhall will produce prints that will be a delight to yourself and your friends.

Remember, last year, those lovely Autumn landscapes you so often wished you could record—Vauxhall will bring the warmth of those golden tones to your snap album. Send for one of these remarkable cameras on 5 days' FREE approval against Full Deposit to value, or call and inspect.

Our CONFIDENTIAL Self-Financed Hire Purchase Terms make it possible for you to own this Camera without any noticeable call upon your purse. Our system is a confidential arrangement solely between you and us.

STANDARD MINICAM

(without coupled Range-finder)

With f/2.9 anastigmat, micrometer focussing mount, D.A. Compur shutter £6:19:6

Ditto, with unique radial focussing £7:19:6

Ditto, with Pronto D.A. shutter £5:19:6

Or 12 monthly payments of 12/3, 14/- and 10/6 respectively.

★ SEND FOR LEAFLETS ★
 TRADE SUPPLIED—USUAL TERMS

THE CAMERA CO.

330, Vauxhall Bridge Road, Victoria, S.W.1.
 TELEPHONE: VICTORIA 5482 and 5483
 52, Cheapside, E.C.2. TELEPHONE: CITY 5682

R.F.W. 6

NEW BOOK, "BRIGHTER PHOTOGRAPHY," JUST ISSUED. PRICE 2/6, BY POST 2/8.

Buy **EMPIRE** BRAND BROMIDE & GASLIGHT PAPERS

FIRST
QUALITY

BRITISH
Throughout.



Size.	6 Sheets	12 Sheets	36 Sheets	72 Sheets	144 Sheets
3½ x 2½	—	4d.	10d.	1/6	2/9
4½ x 3½	—	5d.	1/2	2/-	3/9
5½ x 3½	—	8d.	1/9	2/4	4/1
6½ x 4½	7d.	1/-	2/7	4/8	8/6
8½ x 6½	11d.	1/8	4/8	8/6	15/6
10 x 8	1/3	2/4	6/9	12/4	22/6
12 x 10	1/3	3/2	9/2	17/6	33/9
15 x 12	2/7	5/-	14/8	26/6	51/-
20 x 16	4/7	9/-	26/-	51/-	99/-

POSTCARDS, 2/9 100, 22/- 1,000.

GLOSSY, SEMI-MATTE, MATTE, Soft, Normal,
Vigorous and Extra-Vigorous.

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST
SOUTHAMPTON

RAINES Miniature Service DEVELOPING, PRINTING, ENLARGING

All orders receive the advantage of our
50 YEARS' photographic experience.

SEND FOR LIST.

RAINES & CO. (EALING) LTD.
THE STUDIOS, EALING, W.5

Phone: Ealing 3177.

PHOTOGRAPHIC SUPPLIES

PART EXCHANGE. HIRE PURCHASE.

Retina, f/3.5 Xenar, Shop-soiled only..... 28 2 6
Six-20 Duo, chromium, f/4.5 in Compur. New condition. Used
once only..... 27 19 6

BECKETTS
77-79, OXFORD ROAD, MANCHESTER.

Phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (6 p.m. Sat.).

ROBINSONS for

EXCEPTIONAL
ALLOWANCES
NATION-WIDE
SERVICE

CAMERAS
and CINÉ

MANCHESTER HOUSE, LOWESTOFT, S.

You can have a camera on easy pay-
ments spread over one or two years.
Confidential, no harsh enquiries, any-
thing taken in exchange. Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday. 4d.

MATERIALS

ALLEN'S.—Super Gaslight (the Quality Paper),
2/1 gross, post 4d.; 12-gross 21/-, post and
packing 1/-.

ALLEN'S.—Trade Card for Finishers' List and
A free testing samples.—168, Oldham Rd.,
Manchester, 4. Closed 7 p.m. [0092]

35-MM. Eastman Super X Panchromatic, for
miniature cameras; fine grain; perfect
condition, 25 ft. 2/9; 50 ft. 5/-; 100 ft. 10/-,
postage 3d.—Spivey, 165, Lynton Rd., Acton, W.3.
[9274]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Post-
card Enlargements, assorted, 2/- dozen;
per negative, 1/6 dozen, 12/- gross; surfaces:
matt, semi-matt, glossy.—Photo Works, 252, Old
Kent Rd., London, S.E.1. Rodney 4013. [0003]

POSTCARDS, 1/3 per dozen, same negative, singles
1½d. each, developing and printing, all
photographic work undertaken, trade specialists;
lists free.—Defoe Photographic Service, 157, Borough
High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your
Snapshots enlarged from any negative to
photo 7x5 in. on finest Royal Bromide, post
free 6d.; for 2/6 we develop and print 7x5 in.
your six or eight exposure film; for 1/6 we de-
velop and print your six or eight exposure film
as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3½ x 2½ 10d., post
free; Prints 1d.; Postcards 2d.—Downing, 6,
Brasenose Rd., Bootle, Liverpool. [9303]

TO Retailers and Boarding Houses, etc.—Why
not let us supply your views from your
own negatives? Postcards 9/- gross, 56/- 1,000,
B. & W. or sepia, glossy, semi-matt or matt;
samples on application.—The Golden Arrow
Commercial Photographers, Sea Rd., Boscombe,
Hants. [9369]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards
from small film or plate, retouching and
vignettes included.—Speight, 38, Gainsborough
Avenue, Oldham. [0017]

EXHIBITION Quality Enlargements, perfect finish,
by exhibition photographer, price list post free.
—E. Peacock, F.S.M.C., F.I.O., A.W.I.P.S., North-
gate St., Devizes, Wilts. [0021]

STATHAM'S Enlargements, all sizes: Postcards
1½d. each, 1/3 per dozen same negative; de-
veloping and printing 3½ x 2½ 1/-; lists free.—31,
and 31a, Somerset St., Brighton, 7. [0030]

ENLARGEMENTS of Quality, Postcard Printing,
etc.; price list free.—Slater, Sawtry, Hun-
tingdon. [7349]

GLAZED Enlargements: ¼-pl. postcard, 1/9 dozen,
assorted, 50 6/6; orders by post only.—
Thompson, Beverley, London Rd., Braintree. [9044]

SUPERIOR Enlargements from amateurs' nega-
tives, price list free.—Wilson, Tir-y-Coed,
Roewen, Conwy. [9212]

SOLVE Your Xmas Gift problem now; send a
Calendar; your favourite snap, enlarged,
coloured and mounted with greetings tab, size
10x8, 3/6 only; enclose negative and state
colours.—The Golden Arrow Commercial Photo-
graphers, Sea Rd., Boscombe, Hants. [9370]

10x8 Enlargements, 1/-; Sepia, 1/3; Oil-coloured,
2/3; Copying, 1/-.—Holmes, Studio, Shoe-
buryness. [9393]

PHOTOGRAPHS WANTED

NEGATIVES of New York, U.S.A., and South
America, views, people, etc., 1/- paid for
every negative retained.—Fox Photos Ltd., 6,
Tudor St., E.C.4. [9217]

VIEWS of Snowdon and District wanted for
reproduction as Postcards; state price.—
Harvey Barton & Son, Ltd., Bristol. [9273]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTO-
GRAPHY, 8, Nottingham Terrace, Marylebone
Rd., N.W.1. Principal, John H. Gear, Hon.
F.R.P.S. Individual instruction, elementary, ad-
vanced. [5872]



RUDY STARITA

was asked one day last
week (we hope the gen-
tleman in question reads
this):

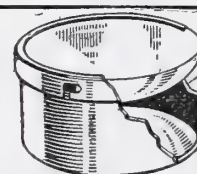
"HOW DOES YOUR
PERSONAL
SERVICE
DIFFER FROM MANY
OTHERS?" He replied—

"Because PHOTOGRAPHY IS MY HOBBY,
which makes customers FELLOW ENTHUSIASTS."

THE BARGAINS OF THE WEEK.

Filmars 101 Enlarger 4x4 cm., f/4.5 lens, condenser. As new £8 7 6
FAM 301, details as above, but automatic. £12 10 0
Ensign VII, for 6x9 cm. negatives, f/6.3, condenser. £8 5 0
Leitz Valoy, demonstration model. £8 10 0
Ensign AV/O Automatic, half-V.P., f/4.5. As new. £8 12 6
Zeiss Miraphot, for negatives up to 4½ x 3½ in., f/6.3, auto. focus,
enlarges x3½. Shop-soiled. £8 2 6
Above, without auto. focus. £7 2 6
Leica I, f/3.5 Elmar, case. Good condition. £9 5 0
Contessa Nettar, Tessar f/4.5, Comp., double ext., rise and fall, plate
and film pack adapters, case. £7 0 0
Dollina III, chromium, f/2.8, coupled, Compur Rapid. As new £15 19 6

★ REMEMBER **RUDY STARITA**
157, WARDOUR STREET,
LONDON, W.1
GERrard 3032.



CONDENSERS

Good Quality PLANO-
CONVEX LENSES AND
LACQUERED BRASS
MOUNTS AS SHOWN.

Suitable for Enlargers

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d. 1 9	s. d. 6 0
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4½ in.	6 in.	5 0	15 0
5 in.	8 in.	6 6	17 6
5½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.
THE MISCELLANEOUS TRADING CO. LTD.
134-5, High Holborn, London, W.C.1
(The Old British Museum Tube Station.)

BARGAIN CORNER

Zeiss Contax I, Tessar f/2.8..... £22 0 0
Zeiss Super Ikonta 530/15UCp, E.R. case..... £14 10 0
Kodak Regent, Tessar f/4.5, coupled range-
finder..... £13 10 0
Zeiss Nettar, f/4.5, 5½/2DT..... £4 0 0
Kodascope 8-30 Projector..... 26 0 0
Zeiss Ikonta 3½ x 2½, Tessar f/3.8, Compur..... £9 0 0
Zeiss 16-mm. 100-watt Projector.... £11 0 0

MARTIN Chemist, SOUTHAMPTON

STANDARD

ELECTRIC DARK-ROOM
LAMPS Available in RED and
ORANGE, are the safest

and most reliable for dark-room illumination.
Voltage 200-250.

Postage 3d.

From your Local Dealer or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.

EVERY FRIDAY

4d.

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamages). Holborn 3126. [0062]

SITUATIONS VACANT

EXPERIENCED Mechanics and Improvers wanted for camera repairs; permanent full-time job to suitable applicants; apply stating age, experience and rate required to Peeling & Van Neck, Ltd., 6, Holborn Circus, E.C.1. [9371]

TO D & P
TRADE

FINISHERS

for Superior Quality Results insist on

OUR NEW  GASLIGHT
DE LUXE PAPER

3½ x 2½ SIZE is ONLY 2/- PER GROSS (for quantities).
Write for full details and range of samples

FREE FOR TESTING PURPOSES!

Price list contains all prices of this paper,
and also gives detailed particulars of

EVERYTHING for the FINISHER

Including D. & P. Order Pads, Showcards, Film Clips
Dishes, Films, Chromium and Ferrotypes Plates, etc., etc.

ALLENS 188, OLDHAM ROAD,
MANCHESTER, 4

OURS IS THE OLDEST, BIGGEST &
BEST CINE HOUSE in the COUNTRY

THIS IS WHY SO MANY SEND TO US.
WHY NOT YOU?

SHEFFIELD PHOTO CO., LTD.
6, NORFOLK ROW (Fargate), SHEFFIELD

For up-to-date service—modern
apparatus and expert advice

MIDLAND CAMERA Co. Ltd.

106 Granby Street
LEICESTER

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
CINÉ APPARATUS

Exchanges,
Generous Allowances.

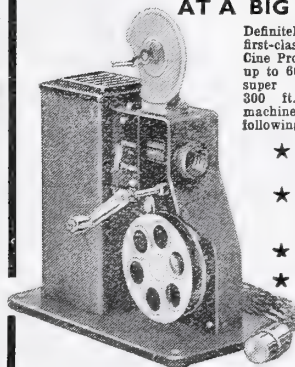
BOND STREET, LEEDS

You can have a camera on easy pay-
ments spread over one or two years.
Confidential, no harsh enquiries, any-
thing taken in exchange. Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.

GAMAGES

SECOND-HAND BARGAINS

VOIGTLANDER BRILLIANT, f/7.7 anas-
tigmat, 2½ x 2½..... £1:17:6
AGFA SPEEDEX MODEL O, f/3.9 lens,
Compur shutter. As new..... £4:5:0
3½ x 2½ ZEISS BEBE, f/4.5 Tessar,
F.P. adapter. Cost £12 10s..... £3:17:6
GOERZ TENAX 3½ x 2½, f/4.5 anastigmat,
3 D. slides, F.P.A. and case. Cost £14 10s.
f-PL. POPULAR PRESSMAN REFLEX,
f/3.4 Aldis, 6 D. slides and case. Cost £26..... £4:10:0
£12:7:6

NEW 9.5-mm. CINÉ PROJECTORS
AT A BIG DISCOUNT

Definitely not a toy, but a
first-class 9.5-mm. Home
Cine Projector. Made to take
up to 60 ft. of film (or, with
super attachment, up to
300 ft.) This remarkable
machine incorporates the
following features:

- ★ Adaptable for either
100-125 volts or 200-
250 volts A.C. or D.C.
- ★ 40 volts 15-watt lamp
gives a well-illuminated
picture up to 30
in. wide.
- ★ Double-claw, smooth-
running movement.
- ★ Completely self-con-
tained. Resistance
built in lamphouse.
- ★ Best hard brass
precision cut
gears..... 32/6

COMPLETE OUTFIT, consisting of
Projector, super attachment and screen.... £2:17:6

DELIVERED ON FIRST OF 9 MONTHLY PAYMENTS OF 7/-

CAMAGES, HOLBORN, LONDON, E.C.1 Phone: Holborn 8484

THE SCOTTISH Miniature Specialists

Specialise also in
PROJECTION LANTERNS
CINÉ

ENLARGING EPIDIASCOPES

Let us have a note of your
requirements and we will
tell you what is best to have.

J. B. WATSONS
3, FREDERICK STREET, and
13/15, SHANDWICK PLACE,
EDINBURGH

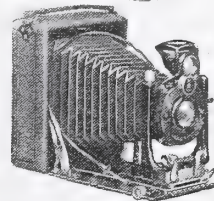
LONDON'S LARGEST STOCK of SECOND-HAND CAMERAS

SLIGHTLY SHOP-SOILED CAMERAS

3½ x 2½ Voigtlander Voigtar, f/6.3 Voigtar anastigmat lens,
3-speed shutter, 3 single plate-holders. List price £3 8s. 9d.
For..... £3 17 8
3½ x 2½ Voigtlander Voigtar, f/6.3 Voigtar anastigmat lens,
Ibsor shutter, speeds 1 to 1/125th sec., 3 plate-holders. List
price £6 1s. 6d. For..... £4 4 0
4½ x 3½ Voigtlander Voigtar, f/6.3 Voigtar anastigmat lens,
3-speed shutter, 3 plate-holders. List price £5 10s. For £3 15 0
4½ x 3½ Zeiss Ikon Tropical Adora, Carl Zeiss f/4.5 Tessar lens,
Compur shutter, 3 single plate-holders. Original price £24 10s.
For..... £15 15 0
9 x 12 cm. Plaubel Peco, double extension, f/2.9 Anticomar
lens, Compur shutter, 3 plate-holders, F.P. holder, leather case.
Original price £25. For..... £15 15 0
3½ x 2½ Ihagee Auto Ultrix, for roll film or plates, f/6.3 anas-
tigmat lens, 3-speed shutter, 3 plate-holders and focusing screen.
Original price £3 10s. For..... £3 18 6
4.5 x 6 cm. Roland Miniature Camera, giving 16 exposures on
2½ x 3½ in. film, f/2.7 Plasmat anastigmat lens, delayed action
Compur shutter. List price £28 15s. For..... £21 0 0
3½ x 2½ Ensign Autorange, f/4.5 Ensign anastigmat lens, Pronto
shutter speeds 1 to 1/150th sec. List price £3 10s. For £3 10 0
24 x 36 mm. Dollina, f/2.9 Radionar anastigmat lens, Rapid
Compur shutter. List price £10. For..... £3 0 0
24 x 36 mm. Dollina No. 2, f/2.9 Radionar lens, Compur shutter,
speeds 1 to 1/300th sec. List price £13 7s. 6d. For..... £10 10 0
Altissa Roll Film Camera, giving 12 exposures on 2½ x 3½ film,
f/8 objective, Time and Instantaneous shutter. List price
30/- For..... £1 1 0
Ensign Maltex I, f/2.8 Carl Zeiss Tessar lens, focal-plane
shutter, speeds 1 to 1/500th sec. Original price £26 10s. For
£19 10 0

DE LUXE QUALITY CAMERA FOR

4½ x 3½ in. PLATES
OR FILM PACKS



Double extension, rising
front, brilliant view-finder,
focussing screen fitted
with hood, Carl Zeiss f/6.3
Triotar lens, Compur shut-
ter, speeds 1 to 1/250th
sec., including two plate-
holders. Price only
£3:12:6

Extra Plate-holders, 2/6 each.

Ihagee Ultrix, self-erecting front, takes standard size 3½ x 2½
films, 8 exposures, brilliant and wire-frame finders, f/4.5 Ihagee
anastigmat lens, in helical focussing mount, Compur shutter,
speeded 1 to 1/250th sec. Offered at..... £5 15 0
Ditto, with Promator II shutter, 1 to 1/250th sec., also with
delayed action..... £4 18 6
6 x 6 cm. Pilot 6 Roll Film Reflex, f/4.5 anastigmat lens, shutter
speeds 1/25th, 1/50th and 1/100th. Original price £5 5s. For
£3 18 6
Ditto, with f/3.5 anastigmat lens. Original price £7 10s.
For..... £5 5 0
3½ x 2½ Plaubel Roll-Op, f/2.8 Anticomar lens, Compur shutter.
List price £21. As new..... £16 10 0
4½ x 2½ Super Ikonta, Carl Zeiss f/4.5 Triotar lens, Kilo shutter,
speeds 1/5th to 1/100th sec. List price £14 5s..... £11 18 6
9 x 12 cm. Ihagee Sports, focal-plane shutter, Carl Zeiss f/4.5
Tessar lens, 3 single plate-holders. List price £36. For £25 0 0
6 x 6 cm. Korelle Reflex, f/3.5 Victor anastigmat lens. List
price £10 10s. For..... £8 8 0
6 x 6 cm. Foth-Flex Reflex, f/2.5 anastigmat lens, focal-plane
shutter, speeds 1/25th to 1/500th sec. List price £13 10s. For
£10 10 0
6 x 6 cm. Korelle Reflex, f/3.5 Radionar anastigmat lens. List
price £12 12s. For..... £10 0 0
Zeiss Ikon Contaflex, f/2.8 Sonnar anastigmat lens. List price
£71 17s. 6d. Shop-soiled only. For..... £50 0 0
Model A Exakta Reflex, Carl Zeiss f/2.8 Tessar lens. List
price £23..... £16 17 6
Model C Exakta Reflex, Carl Zeiss f/3.5 Tessar lens, focussing
screen, 3 plate-holders. List price £28 10s. As new..... £21 0 0
Model B Exakta Reflex, f/1.9 Primoplan anastigmat lens.
List price £39 10s. As new. For..... £30 0 0
Instalment Terms: Add 5 per cent (1/- in £)
for 12 monthly payments.

Write for Instalment Order Form.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND, WC2

BELL'S BARGAINS**A CHOICE PIECE**

Cinclair's Una 4-pl. Brass-bound Mahogany Universal Outfit triple extension, revolving back, Ross 1/3.5 Combinable anastigmat, N.S. Perfect shutter, 3 finest D.D. slides, F.P. adapter de luxe hide case. All as new. £18 0 0

BELL'S 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle.)
Kodney 3773. Close 1 o'clock Thurs.

**PART EXCHANGE
HIRE PURCHASE****George Childe Ltd.**

Miniature and Cine Specialists.
54, ALBION PLACE, LEEDS, I.

Phone: 28261. Open all day Saturday.

EVERY DAY we DESPATCH
High-class Developing and Printing.

All Films Developed 4d.; Printing, 3½×2½ 1/- doz.; 4½×2½ 1/6 doz.; Postcards 2d each; Large Prints, 7×5, 6d.; 3½×2½ Enlargements from Miniature Negatives 1/6 doz.

VERARD Studios, 91 Lupus St., SW1

GET IT FROM F. E. JONES
New and Second-hand Cameras
BEST POSSIBLE ALLOWANCES.
Give us a call, or send for lists.
3, Breeze Hill, LIVERPOOL, 9

Masseley Showcard Outfit. Half-price £65 0 0
3½×2½ Nettel, f/3.5 Tessar. New. £27 0 0
3½×2½ Nettel, f/3.5 Nettel. New. £17 6
3½×2½ Cameo, D. ex., Aldis f/4.5, Compur, case £4 17 6
3½×2½ T.-P. Reflex, f/2.5 C. Aviar, F.P.A. £13 17 6
Kodak Regent, and case. Unused. £15 0 0
Kodascope B, resistance and case. £30 0 0

Cash or H.P. Terms.

LINDSAY'S, 3, CASTLE STREET, DUNDEE

**MATHER'S for
CAMERA EXCHANGES**
BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.
Send for Photographs List.

Tel.: BLackfriars 8133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, **MANCHESTER**

PHOTO SUPPLIES

Kodak Model D Projector. £15 15 0
Ensign 100-B Projector. £12 10 0
Gebescope Model B Talkie. £75 0 0

ALL IN NEW CONDITION—DEFERRED TERMS.

T. P. MARTIN, M.P.S., 21, High St., Cardiff.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

FLOODLIGHT REFLECTOR**FOR INDOOR PORTRAITS**

This Floodlight Reflector can be used of any ordinary electric light system, no special wiring is necessary. The light given by a Nitraphot Lamp in conjunction with the Floodlight Reflector is extraordinarily intense; yet it is soft and well diffused. Well-exposed negatives can be obtained with an exposure of 1/5th second with a lens aperture of f/4.5.

The light from a pair of these Floodlight Reflectors is sufficient for using a cine camera indoors. One Reflector used on a tripod can be adjusted to any height up to six feet, while a second Reflector can be placed elsewhere to balance light or shade as desired. With these Reflectors the light can be made to fall upon the subject from above, from below, or from the side, and enables the amateur to experiment with various modes of illumination in his own home.

FLOODLIGHT REFLECTOR.
Complete with switch, 9-ft. flex with wall plug and lamp-holder adapter. Price 25/-

Extra 9-ft. Extension Flex. 5s. 0d.
Diffuser, extra. 2s. 6d.
200-watt Nitraphot Lamp, extra. 7s. 6d.
500-watt Nitraphot Lamp, extra. 20s. 0d.
(Please state voltage when ordering.)
Nitraphot Exposure Meter. 1s. 6d.
Metal Telescopic Tripod, with adjustable centre pillar; can be raised to 6 ft. The legs cannot spread. Nickel plated throughout. Price 25s. 0d.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND, WC2**LEWISHAM
SPECIAL BARGAINS**

Contax II, Sonnar f/2, E.R. case. As new. £38 0 0
Sonnar f/4, 13.5, coupled for Contax. £16 10 0
Super Ikonta II, 2½×1½, Tessar f/3.5, latest model. As new. £17 10 0
Range-finder Bessa, Heliar f/3.5, E.R. case, soft purse, lens hood, extra filter Cost £23 6s. As new. £16 16 0
Leica III, f/2.5 Hektor. As new. £25 0 0
Super Sports Range-finder Dolly, f/2.8 Tessar, Model C. As new. £15 15 0
Wiggin 3½×2½ D.E. Plate, f/2.8 Trioplan, roll-film adapter and slides. Good condition. £5 10 0
Ideal 3½×2½, f/4.5 Tessar, Compur shutter, F.P. adapter and slides. £5 17 6
Photocop Exposure Meter. As new. £2 10 0
Part Exchanges. Send your requirements and let us quote you.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13
Phone: LEE GREEN 0632.

EXCEPTIONAL ALLOWANCES
when purchasing new apparatus including:—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLEN'S 168, OLDHAM ROAD, MANCHESTER, 4

SAVILLE'S**GUARANTEED BARGAINS**

Automatic Rolleiflex 8×8, f/3.5 Tessar. Absolutely as new. £18 10 0
Popular Pressman 4-pl., f/4.5 Tessar, 9 slides, roll-film holder and leather case. Very good order £7 2 6
Bolex Projector G.916, for 9.5 and 16 mm. films, 500-watt lamp and resistance. £31 0 0
Leica IIIa, chromium, f/2 Summar. £34 10 0
Dollina III, f/2 Xenon and Compur Rapid. As new. £17 17 6
Ensign Autorange, f/4.5 Ensar and Mulchro shutter. Very little used. £5 19 6
Foth-Flex Reflex 2½×2½, f/3.5 anastigmat. Very good order. £7 17 6

THE NEW ROLLEIFLEX

In stock for immediate delivery. We are making exceptional allowances on used apparatus in part exchange for this wonderful camera. Write for details and quotations.

Hire Purchase. Approval. Part Exchange.
4, GOODRAMGATE, **YORK** Tel. 2700.

**LET US MAKE HIGH QUALITY
HAND-COLOURED PRINTS
FROM YOUR BEST COLOUR FILMS**

4-pl. size, mounted 4s. 0d., unmounted 3s. 0d. Negative Free. Same prices from your own negative (but send instructions or film for colour guide). No cheap tinting. We guarantee to copy the original accurately. Give us a trial.

COLORCO, Shelley House, Victoria Rd., FRESHWATER, I.O.W.

**TURNER'S
CAMERA EXCHANGE
NEWCASTLE**
2 Pink Lane. Phone: 22653

FOR
ALL the
LATEST
MINIATURES

SEE THE**NEW ROLLEIFLEX**

AT

M'KECHNIE'S 5 CASTLE STREET, EDINBURGH, 2
Miniature Camera Specialist

UNUSED.

During our Sale we have a few Contax I, with Zeiss Tessar f/2.8, ½ sec. to 1/1,000th, latest fittings, cartons burst only. List £33 15s. Sale £25, New. (Ever-ready Case FREE with each order.) 7 days' approval willingly. Write now. EDWIN GORSE, 86, Accrington Road, Blackburn.

**Get your
Rolleiflex or Rolleicord
from****DINNING'S**

Generous allowance for your present camera.

95, FOWLER STREET, SOUTH SHIELDS

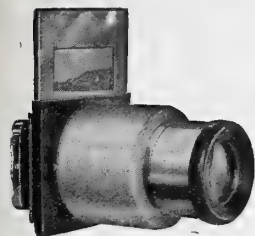


PLEASE GIVE A LITTLE
MORE THIS YEAR

REMEMBRANCE DAY

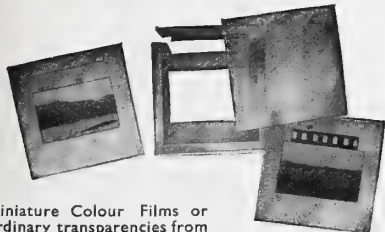
COLOUR SCOPERA NEW DEVICE FOR VIEWING
MINIATURE COLOUR FILMS

Made with Leica, Contax, Retina, etc., Cameras



The Achromatic lens of the Colour Scoper gives a highly magnified image (2½ times) showing every detail of miniature colour films or transparencies from miniature negatives.

Price £1:1:0

TRANSPARENCY FRAMES

Miniature Colour Films or ordinary transparencies from 24×36 mm. negatives can be quickly prepared for viewing in a Colour Scoper by mounting them in Colour Scoper Metal Transparency Frames.

Twenty-five in box, 15s. 0d.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, WC2
Electrodrem**The Perfect Exposure Meter**

FOR USE WITH ANY CAMERA



To estimate exposures in these days of super-sensitive films, and of extra large aperture lenses, requires a life-time's experience—far better to use an Electrodrem Drem Exposure Meters are a revelation to students of photography, and altogether there are now over 500,000 in use throughout the world.

ELECTRODREM
Range of daylight exposures 8 minutes to 1/1,000th of a second.

PRICE £3:15:0

Leather Case, 5/-.

Special models for the Leica and Cine Cameras.
From all dealers.

DREM PRODUCTS LTD.

17, Bedford Street, Strand, London

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

SALANSON LTD.*"Best in the West"***NEW OR SECOND-HAND ENLARGERS**

NOW IN STOCK

Zeiss Miraphot, from.....	£8 2 6
Zeiss Magniphot.....	£10 0 0
Zeiss Ikomat.....	£19 17 6
Leitz Focomat.....	£16 6 6
Leitz Valoy.....	£9 11 6
Ihagee Lumimax (6×6 cm.).....	£13 0 0
Exakt (3×4 cm.).....	£14 0 0
Exakt (6×6 cm.).....	£19 17 0
Vertex, from.....	£6 6 0
Ensign, from.....	£4 15 0
T.-P. Perfecta (no lens).....	£6 3 3
Lancaster Diffusa, f/6.3 anastigmat, horizontal.....	£3 5 0

USED BARGAINS

½-pl. Horizontal Enlarger (no lens).....	£2 17 6
½-pl. Ensign Horizontal Magnaprint, f/6.3 lens.....	£5 12 6
6×6 cm. Rajah Vertical Enlarger, f/4.5 anastigmat.....	£8 17 6
½-pl. Zeiss Miraphot, f/6.8 Novar.....	£6 7 6

HIGHEST EXCHANGE ALLOWANCES.

Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF
INDEX TO ADVERTISERS:

LONDON.		page
Ilford Ltd.	.. .. .	Cover i and iv

E.C.		page
Camera Co., The	.. .. .	19
City Sale & Exchange (1929) Ltd.	.. .. .	2, 3
Dollond & Aitchison Ltd.	.. .. .	13, 24
Gamage, A. W., Ltd.	.. .. .	21
Peeling & Van Neck, Ltd.	.. .. .	16
Schneider, R. E.	.. .. .	16

W.C.		page
Amateur Cine Service Ltd.	.. .. .	6
Cinex Ltd.	.. .. .	17
Dollond & Aitchison Ltd.	.. .. .	13, 24
Ensign Ltd.	.. .. .	10, 11
Drem Products Ltd.	.. .. .	23
Hunter, R. F., Ltd.	.. .. .	7
Kodak Ltd.	.. .. .	Cover ii
Lewis, R. G.	.. .. .	7, 9
Miscellaneous Trading Co. Ltd.	.. .. .	20
Sands Hunter & Co., Ltd.	.. .. .	21, 22, 23
Service Co., Ltd., The	.. .. .	17
Westminster Photographic Exchange Ltd.	.. .. .	5

W.		page
Dollond & Aitchison Ltd.	.. .. .	13, 24
Garner & Jones, Ltd.	.. .. .	7
Heaton, Wallace, Ltd.	.. .. .	Cover iii, 1
Norse Trading Co., Ltd.	.. .. .	16
Pelling & Cross, Ltd.	.. .. .	18
Raines & Co. (Ealing) Ltd.	.. .. .	20
Starita, Rudy	.. .. .	20
Westminster Photographic Exchange Ltd.	.. .. .	5
Zeiss Ikon Ltd.	.. .. .	8

N.W.		page
Johnson & Sons (Mfg. Chemists) Ltd.	.. .. .	14

S.W.		page
Camera Co., The	.. .. .	19
Dollond & Aitchison Ltd.	.. .. .	13, 24
Everard Studios	.. .. .	22
"Robot"	.. .. .	4
Westminster Photographic Exchange Ltd.	.. .. .	5

S.E.		page
Bell's	.. .. .	22
Cobb, Leslie	.. .. .	22

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

BIRMINGHAM.		page
Coronet Camera Co.	.. .. .	12
Galloways	.. .. .	18
BLACKBURN.		page
Gorse, Edwin	.. .. .	22
BRISTOL.		page
Salanson, H., & Co., Ltd.	.. .. .	23
BROMLEY, KENT.		page
Amateur Cine Service Ltd.	.. .. .	6
CARDIFF.		page
Martin, T. P.	.. .. .	22
Salanson, H., & Co., Ltd.	.. .. .	23
DUNDEE.		page
Lindsay's	.. .. .	22
EDINBURGH.		page
McKechnie, J. C.	.. .. .	22
Watson, J. B.	.. .. .	21
FRESHWATER, I.O.W.		page
Colorco	.. .. .	22
LEAMINGTON SPA.		page
Granville Gulliman & Co. Ltd.	.. .. .	4, 18
LEEDS.		page
Childe, George, Ltd.	.. .. .	22
Pearson & Denham (Photo) Ltd.	.. .. .	21

LEICESTER.		page
Midland Camera Co., Ltd.	.. .. .	21
Osborne & Campion	.. .. .	18

LIVERPOOL.		page
Jones, F. E.	.. .. .	22
Photo-Optics, Ltd.	.. .. .	18

LOWESTOFT.		page
Robinson's Cine and Photographic Service	.. .. .	20

MANCHESTER.		page
Allens Photographic Stores	.. .. .	21, 22
Beckett, G. E., & Co.	.. .. .	20
Bradshaw's	.. .. .	18
Mather, E., & Co., Ltd.	.. .. .	22

NEWCASTLE-ON-TYNE.		page
Turner, J. H.	.. .. .	22

SHEFFIELD.		page
Photo Trading Co., Ltd.	.. .. .	20
Sheffield Photo Co., Ltd.	.. .. .	21

SOUTHAMPTON.		page
Martin	.. .. .	20

SOUTH SHIELDS.		page
Dinning's Camera Exchange	.. .. .	22

STECHFORD.		page
Criterion Ltd.	.. .. .	1

YORK.		page
Saville, John, & Sons	.. .. .	22

MULTIPLE BRANCHES.		page
Dollond & Aitchison Ltd.	.. .. .	13, 24

STOCK TAKING SALE

CASH—OR EXCHANGE

Roll Film

Ensign Midget, pouch. *Good condition.* Cost £1 13s. **17s. 6d.**
 16-on-3½ × 2½ Agfa Clack, Igenar f/8.8, built-in filter, leather case. *As new.* List £2 2 6
 4½ × 2½ Contessa Nettel, f/6.3 anastigmat, Dervall 3-speed, case. *Very good condition.* **£1 10 0**
 3½ × 2½ Contessa Nettel, Conastigmat f/6.3, Dervall 3-speed. *Fair condition.* **£1 12 6**
 3½ × 2½ Tropical Ensign Carbine 4, Aldis Uno f/6.3, 3-speed, pigskin bellows, oxidised metal body. *Good condition.* **£2 0 0**
 3½ × 2½ Zeiss Nettar, f/7.7 lens, 2-speed. *Shop-soiled.* Cost £2 12s. 6d. **£2 0 0**
 2½ × 1½ V.P. Kodak Special, f/5.6 Kodak, Diomatic shutter. *As new.* **£2 10 0**
 3½ × 2½ Zeiss Nettar, 1936 model, Nettar f/6.3, delayed 3-speed. *Shop-soiled.* Cost £4 17s. 6d. **£3 10 0**
 16-on-3½ × 2½ Kodak Duo, f/4.5 lens, 4-speed, case. *Very good condition.* Cost £6 9s. **£3 15 0**
 3½ × 2½ Ensign Carbine 6, Ensar f/4.5, Compur, rising front, frame finder, red window cover. *Very good condition.* **£3 17 6**
 3½ × 2½ Enolde, f/4.5 Zeiss Tessar, in Compur, coupled rack focussing to patent telescope finder. *Good condition.* **£4 10 0**
 2½ × 1½ Voigtlander Brilliant, f/4.5 Skopar, Compur, E.R. case. *Excellent condition.* List £6 5s. **£4 10 0**
 3½ × 2½ Zeiss Nettar 515/2DT, f/4.5 Nettar, delayed Telma. *Shop-soiled.* Cost £5 10s. **£4 10 0**
 3½ × 2½ Kodak Series III, Zeiss Tessar f/4.5, Compur, leather case. *Good condition.* **£4 10 0**
 16-on-3½ × 2½ Wirgin Baký, Cassar f/2.9, delayed Compur, pouch. *Good condition.* List £6 17s. 6d. **£4 10 0**
 3½ × 2½ Streamlined Ebner, Meyer Trioplan f/4.5, Compur 1/300th, (reinforced bakelite body). *As new.* Cost £10 15s. **£4 10 0**
 3 × 4 cm. Voigtlander Perkeo, Skopar f/4.5, Compur. *Good condition.* Cost £10 17s. 6d. **£5 5 0**
 8 or 16 on 3½ × 2½ Wirgin, self-erecting Laack f/3.9, delayed Compur, frame finder, case. *Excellent condition.* **£5 5 0**
 2½ × 1½ N. & G. Baby Sibyl, Zeiss Tessar f/4.5, filter, case. *Good condition.* **£6 17 6**

Plate

9 × 12 cm. (and ¼-pl.) Etui, Dagor f/6.8, Compound 1/250th sec., 4 slides, ¼-pl. F.P. adapter. *Good condition.* **£1 12 6**
 3½ × 2½ Nagel 10, f/6.8 Nagel anastigmat, 3-speed, 6 slides, F.P. adapter. *Good condition.* **£1 17 6**
 3½ × 2½ Etui, Radionar f/4.5, Ibsor shutter, F.P. adapter. *Good condition.* **£3 15 0**
 9 × 12 cm. (and ¼-pl.) Ica Ideal, double extension, 13.5-cm. Doppel anastigmat f/6.8, Compound 1/250th sec., tilting back, F.P. adapter, 3 slides, leather case. *Very good condition.* **£3 17 6**
 3½ × 2½ Agfa Standard, f/4.5 Helostar, Compur, 3 slides, F.P. adapter, yellow filter, case. *Very good condition.* **£4 10 0**
 9 × 12 cm. Tropical Unnamed, 15-cm. Steinheil Unofocal f/4.5, Compur, mahogany and brass body, beautifully made, pigskin bellows, 4 slides, Panchro filter, lens hood, case. *As new.* **£4 17 6**
 4½ × 3½ Continental Unnamed, double extension, 13.5-cm. Zeiss Tessar f/4.5, delayed Compur, 6 slides, F.P. adapter, developing tank, case. *Excellent condition.* **£5 17 6**
 3½ × 2½ Ica Bebe, Tessar f/4.5, Compur, 3 slides, F.P. adapter. *Good condition.* **£6 15 0**
 3½ × 2½ Adams' Vesta, ¼-in. Ross Xpres f/4.5, Compound 1/200th, 2 D.D. slides, F.P. adapter, Riteway roll-film holder, 2 filters, 2 cases. *Good condition.* **£8 17 6**
 3½ × 2½ Certo Certotrop, double extension, Xenar f/2.9, delayed Compur, detachable lens and shutter, Rollex roll-film holder, 3 slides. *Very good condition.* Cost £19 12s. 6d. **£9 17 6**

Unclassified

Ensign Photospot No. 1, 150-watt lamp, 230-volt. *Good condition.* List £2 12s. 6d. **£1 12 6**
 Westminster Enlarging Easel, adjustable sizes to 15 × 12 in., all angles. *As new.* Cost £3 15s. **£2 5 0**
 Electro Bewi Exposure Meter. *Good condition.* List £4 10s. **£3 3 0**
 Lancaster Cresco Enlarger, for Leica size negatives, 24 × 36 mm., 3-in. Dallmeyer f/4.5, enlarges up to 10 × 8 in. *Good condition.* **£4 10 0**
 Ensign Magnaprint Enlarger AVO, for 35-mm. film. *Good condition.* Cost £8 15s. **£6 0 0**
 3½ × 2½ Zeiss Nettel Focal-plane 870/3L, Tessar f/3.5, 3 D.D. slides. *As new.* **£21 0 0**

Reflex

4½ × 3½ Ensign Popular Pressman, reversing back, 5½-in. Aldis-Butcher f/4.5, 9 slides, case. *Fair condition.* **£4 0 0**
 3½ × 2½ T.-P. Victory, revolving back, 5½-in. Cooke f/4.5, 6 slides, F.P. adapter, case. *Good condition.* **£4 0 0**
 4½ × 3½ Zodel, revolving back, 6-in. Ross Xpres f/4.5, 3 D.D. slides, roll-film holder, case. *Good condition.* **£8 10 0**
 4½ × 3½ Dallmeyer Press, revolving back, 6-in. Dallmeyer Press f/3.5, 3 slides, case. *Very good condition.* List £15 15s. **£9 0 0**

Ciné Cameras

9.5 Coronet, f/3.9 lens. *Good condition.* **£1 15 0**
 9.5 Campro, Combined Camera and Projector. *As new.* **£2 15 0**
 16-mm. Geyer, Zeiss Triotar f/2.9, hand and motor drive, case. *Fair condition.* **£4 0 0**
 9.5 Pathe Motocamera de Luxe, f/3.5 lens. *Good condition.* **£4 15 0**
 9.5 Dekko, f/3.5 Dallmeyer. *Good condition.* Cost £7 15s. 6d. **£4 17 6**
 9.5 Dekko, Taylor-Hobson f/2.8. *Shop-soiled.* Cost £9 6s. 6d. **£8 10 0**
 16-mm. De Vry, f/3.5 lens, 2 speeds. *Good condition.* **£8 12 6**
 16-mm. Cine-Kodak B, f/3.5 lens. *Good condition.* **£6 12 6**
 16-mm. Zeiss Kinamo S10, f/2.7 Tessar, case. *Good condition.* **£6 12 6**
 9.5 Miller, f/2.9 Dallmeyer, variable speeds. *Good condition.* **£7 0 0**
 8-mm. Cine-Kodak 8-20, f/1.9 lens. *Very good condition.* Cost £15. **£9 17 6**
 8-mm. Keystone 8, f/1.9 Dallmeyer, case. *As new.* Cost £16 16s. **£12 10 0**
 16-mm. Ensign Super Kinecam, 1-in. Cinar f/1.5, also 2-in. Dallmeyer f/1.9, also 4-in. Dallmeyer Tele f/3.5, 5 speeds, turret head, case. *Very good condition.* Cost £65 **£35 0 0**

Roll-Film Reflex

2½ × 2½ Zeiss Ikonflex I, Novar f/4.5. *Shop-soiled.* Cost £8 5s. **£5 17 6**
 2½ × 2½ Rolleicord II, f/3.5 Triotar, Compur. *As new.* **£14 10 0**
 2½ × 2½ Korelle II, f/2.9 Radionar, focal-plane 1 to 1/500th sec. *As new.* Cost £17 17s. **£14 14 0**

Projectors

9.5 Pathe Kid, resistance, super attachment. *Very good condition.* Cost £3 10s. **£2 0 0**
 9.5 Dekko, hand turn, case. *As new.* Cost £3 10s. **£3 0 0**
 9.5 Alef Bilcin 171. *Shop-soiled.* Cost £4 15s. **£3 10 0**
 9.5 Pathe Home Movie, double claw, resistance. *Very good condition.* Cost £6 15s. **£3 15 0**
 9.5 Pathe Imp, resistance, motor, super attachment. *Shop-soiled.* Cost £7. **£5 5 0**
 9.5 Pathe Home Movie, double claw, double resistance, B motor, super attachment, colour disc. *Fair condition.* **£5 15 0**
 16-mm. Kodascope C, resistance, case. *Good condition.* **£6 0 0**
 8-mm. Kodascope 8-30. *Good condition.* Cost £9 9s. **£6 15 0**
 9.5 Pathe Home Movie, double claw, C motor, motor rewind, super attachment. *Good condition.* Cost £12. **£6 17 6**
 9.5 Pathe 200-B, resistance. *Very good condition.* List £16 15s. **£12 10 0**
 16-mm. Victor 3, 250-watt, case. *Very light weight. Very good condition.* Cost £65. **£17 10 0**
 16-mm. Kodascope D, resistance. *Good condition.* Cost £25. **£17 15 0**

Talkies

16-mm. Gebescope, silent model, convertible to sound. *As new.* Cost £57 10s. **£37 10 0**
 16-mm. Gebescope A, Sound-on-Film, reversing prism, complete. *As new.* **£60 0 0**

Cine Accessories

Pathe Dual Resistance, and ammeter for Home Movie. *Good condition.* Cost £1 4s. 15s. 0d.
 48 × 36 in. Self-erecting Screen, case. *Good condition.* **£1 2 6**
 1-in. Cinar f/3.5 lens for Dekko or similar camera. *Good condition.* **£1 10 0**
 Ensign Universal Splitter for 8, 9.5, 16 mm. and sound film. *Very good condition.* Cost £2 15s. **£1 15 0**
 24 × 18 Self-Recta Screen, box. *Good condition.* **£2 0 0**
 2-in. Wray Tele f/4.5 Lens, for Miller or Dekko camera. *As new.* **£2 5 0**
 Cinecraft Tripod, panorama and tilting head. *Good condition.* List £4 4s. **£2 12 6**
 Ensign Animator and Titler, complete with lamps and letters. *Good condition.* Cost £6 17s. 6d. **£4 17 6**

Roll Film

3½ × 2½ Kodak 620, f/4.5 lens, delayed Compur. *Very good condition.* Cost £7 7s. **£5 15 0**
 3½ × 2½ Tropical Ensign, f/4.5 Zeiss Tessar, delayed Compur, pigskin bellows, rising front, frame finder. *Good condition.* **£5 15 0**
 16-on-3½ × 2½ Zeiss Ikonta, 520/16 FCP, Novar f/3.5, Compur Rapid 1/500th. *Very good condition.* List £9 10s. **£7 15 0**
 16-on-3½ × 2½ Kodak Six-20 Duo, Tessar f/3.5, Compur, case. *Very good condition.* List £12 5s. **£8 17 6**
 16-on-3½ × 2½ Zeiss Super Ikonta 530, f/3.5 Tessar, Rapid Compur 1/500th (not body release), E.R. case. *Good condition.* Cost £18 15s. **£14 0 0**
 8 or 16 on 3½ × 2½ Voigtlander Rangefinder Bessa, f/3.5 Skopar, delayed Compur. *As new.* Cost £18 15s. **£15 0 0**

Tanks

Optochrom, for 3½ × 2½ roll film. *Good condition.* Cost £1 15s. **£1 0 0**
 Agfa Rondinax, for 3½ × 2½ film. *Very good condition.* List £1 13s. **£1 5 0**

Lenses

7-in. Ross Petzval Portrait f/8, rack focussing, flange. *Good condition.* **17s. 6d.**
 5½-in. Cooke f/4.5, for 3½ × 2½ T.-P. reflex. *Fair condition.* **£1 10 0**
 16.5-cm. Rodenstock f/4.5, Compur. *Good condition.* **£2 10 0**
 13.5-cm. Goerz Dogmar f/4.5, in focussing mount. *Good condition.* **£3 5 0**
 Chromium 5-cm. Elmar f/3.5. *As new.* List £8 14s. **£5 10 0**

We have a fine selection of new Cameras, Projectors and Accessories, also M. & W. Filmarex and Ensign Enlargers at this address.

9.5 Ciné Library Service (for personal shoppers only), 1/- per night per reel

Our annual sale prices are below present values and cannot be repeated. Any item sent on five days' approval against cash or C.O.D.

DOLLONDS OF PINNER RD. HARROW

DOLLOND & AITCHISON LTD.

ESTD. 1750.

537, Pinner Road, North Harrow, Harrow.

Telephone: Pinner 2780.



GREAT END-OF-SEASON SALE of CINE APPARATUS

THERE'S A SAVING OF POUNDS FOR YOU ON ANY OF THESE INSTRUMENTS

Amateur Photographers! You can now afford to own a complete cine outfit. This great bargain clearance enables you to buy cine camera and projector at even less than one piece of apparatus would usually cost. Sooner or later you'll have to start home movies—what a chance to do it NOW. Don't miss it—prices are rising; by next spring similar outfits will cost you many pounds more. Send cash with your order now. You can have anything on 5 days' approval against full cash deposit. The extremely low sale prices do not permit of deferred payments or exchange allowances. All apparatus costing £10 or more is supplied with a printed three-year guarantee.

CINÉ PROJECTORS

7160. Siemens Superlux 16-mm. Projector, 375-watt lamp, motor rewind, illuminated anemeter, 1/1.4 lens, forward, reverse, still, 16 lbs carrying case. Cost £75. £52 10 0

8076. Kodascope Model L Projector, 2-in. 1/1.6 lens, 750-watt lamp, carrying-case. Cost £70. £47 10 0

8287. Pathscope Kid Projector, complete with resistance, super attachment. Cost £28.64. £2 5 0

7415. Dekko 9.5-mm. Cine Projector, hand turned, case. Cost £3 15s. £2 17 6

7960. Pathscope Imp Projector, super attachment. Cost £5 10s. £3 12 6

7817. Kodascope Model B Projector, Series K, 250-watt lamp, anemeter, pilot lamp, complete with resistance and case. Cost £35. £17 10 0

7171. Pathe 9.5-mm. Home Movie Cine Projector, resistance and box case (single claw). Cost £7 2s. 6d. £4 17 6

8543. Pathscope Baby Home Projector, hand drive, double claw, with resistance. Cost £7 2s. £4 4 0

8488. 9.5-mm. Alef Alescope Projector, with Pathscope super attachment. Cost £5 3s. 17s. 6d.

7092. Paillard-Bolex 9.5-mm. Cine Projector, Model P.A., 250-watt lamp, motor driven, pilot light, resistance. Cost £25. £18 18 0

8675. Kodascope Model D, 300-watt lamp, complete with resistance. Cost £30. £16 17 6

8778. Pathe 9.5-mm. Home Movie Cine Projector, resistance, anemeter, super attachment, the whole is mounted and contained in a special built oak case, motor driven. Cost £13 15s. £8 10 0

8660. Siemens Home Projector, 200-watt lamp, forward and reverse. Cost £32 10s. £25 10 0

8706. Paillard-Bolex Model C 16-mm. Projector, 250-watt lamp, motor driven, resistance, carrying case V.L. Cost £28 5s. £18 10 0

8431. Kodascope Model A Projector, 250-watt lamp, motor driven, with resistance. Cost £39 19 19 0

8446. Ensien Silent 16 Cine Projector, Type J1 100-watt lamp, motor driven, with resistance. Cost £14 14s. £7 7 0

6320. Kodascope C 16-mm. Cine Projector, 100-watt lamp, still device. Cost £18 18s. £9 9 0

4021. Pathe 9.5-mm. Home Movie Cine Projector, double claw, motor, super attachment, resistance, case. Cost £13 2s. 6d. £7 7 0

6740. Bell & Howell 120 Filmosound 16-mm. Cine Projector, sound-on-film projector, 750-watt lamp, complete in two units comprising projector, amplifier and speaker. First-class condition. Cost £191. £134 10 0

43315. Marshall Sound-on-Film 16-mm. Projector, incorporating the Bell & Howell standard model machine with 750-watt lamp, fan cooling and 2-in. projection lens, for silent or sound films. Shop-soiled only and in perfect condition. Cost £125. £89 10 0

8849. Standard Geoscope Model B 16-mm. Sound Projector, 200-watt lamp, suitable 200-250 volts A.C. current. Excellent condition, lately Overhauled by G. B. Cost £155. £87 10 0

8843. Geoscope Model D, as new, super 16-mm. sound projector, 375-watt lamp, 15 watts undistorted output, incorporating the Siemens Superlux projector with special Astro lens, giving light efficiency of 250 lumens, complete with amplifier, speaker and cable, suitable for 200 to 250 volts A.C. Cost £204. £145 0 0

8842. Geoscope Model C 16-mm. Sound Projector, 250-watt lamp, 8 watts undistorted output, incorporating the standard Siemens projector with light efficiency of 180 lumens, complete with amplifier, speaker and cables, suitable for 200 to 250 volts. In perfect condition. Cost £175. £82 10 0

CINÉ CAMERAS

6668. Ensien Simplex-Pockette 16-mm. Cine Camera, 1/2.9 anastigmat lens, 2 speeds 50-111, cassette loading, case. Cost £25. £11 17 6

5827. Bell & Howell Filmo Straight 8 8-mm. Cine Camera, 1/2.5 lens, 4 speeds. Cost £19 13s. £12 12 0

8801. Bell & Howell Double Eight 8-mm. Cine Camera, 1/2.5 anastigmat lens. Cost £22 10s. £16 16 0

8487. 35-mm. De Vry Cine Camera, 2-in. 1/2.9 Dallmeyer Pentac lens, focussing on gate, 100-ft. capacity, motor and hand turn, leather case. Cost £32 10s. £9 9 0

9156. Bell & Howell Eyemo Cine Camera 8 16, 1/2.5 Cooke lens, with leather carrying-case. Cost £84. £52 10 0

7430. Ensien Super Kinecam 16-mm. Cine Camera, turret head, 1/3.5 lens, 8, 16, 32 and 64 speeds. Cost £40. £17 17 0

7578. Ensien Super Kinecam Sixteen, Dallmeyer Speed anastigmat lens 1/1.5 (focussing), turret head, 5 speeds, with carrying-case. Cost £50. £24 10 0

7872. Ensien Auto Kinecam Type B Cine Camera 16-mm., 1-in. 1/1.5 Dallmeyer Speed anastigmat lens, leather carrying-case. Cost £25. £9 17 6

7490. Ensien Auto Kinecam Type B, Cine anastigmat 1/2.5 lens, 16-mm. Cine Camera, with velvet-lined case. Cost £18 18s. £6 17 6

7745. Coronet Cine Camera 9.5-mm., 1/3.9 anastigmat lens, single speed. Cost £3 15s. £2 7s. 6d.

8460. Campro Cine Camera and Projector, 9.5-mm. Cost £3 3s. £2s. 6d.

6353. Bell & Howell 70A Filmo 16-mm. Cine Camera, 1/3.5 Cooke lens, speeds. Cost £54. £11 17 6

4449. Bell & Howell Filmo 70 16-mm. Cine Camera, 1/1.8 lens, 8 and 16 speeds, case. Cost £59 10s. £14 15 0

6293. Bell & Howell 75 16-mm. Cine Camera, 1/3.5 lens. Cost £20. £7 17 6

7634. Cine-Kodak Model B, 1/1.9 25-mm. Kodak anastigmat lens, with black leather case. Cost £36 17s. 6d. £11 17 6

7951. Cine-Kodak Model B, 1/3.5 lens. Cost £25. £3 15 0

7829. Cine-Kodak Model BB Cine Camera, 1/3.5 lens, with black leather case. Cost £12 6s. £7 17 6

8690. Zeiss Kinamo 16-mm. Cine Camera, Tessar 1/2.7 lens. Cost £24. £3 17 6

8408. 16-mm. Victor Cine Camera, Model 3, 1-in. 1/3.5 Cooke Cinema lens, 3 speeds and hand turn, tan case. Cost £27 10s. £7 7 0

8422. Pathscope 9.5-mm. Cine Camera, 1/3.5 lens. Cost £5 6s. £2 17 6

8499. 9.5-mm. Alef Cine Camera, 1/3.5 Laack Rathenow lens. Cost £10 15s. £2 17 6

8634. Siemens Model B 16-mm. Cine Camera, 1/2.8 lens, speeds 8, 16 and 64, cassette loading. Cost £25 10s. £16 16 0

8659. Siemens Model C Cine Camera 16-mm., 1/1.5 20-mm. Meyer anastigmat lens, 4 speeds, leather case. Cost £52 10s. £32 10 0

8399. 9.5-mm. Pathe de Luxe Motocamera, 1/3.5 anas. lens, tunnel finder. Cost £10 10s. £3 3 0

6628. Ensien 16-mm. Cine Camera, 1/3.5 lens, normal and half-speeds. Cost £13 15s. £4 15 0

8087. Zeiss Movikon 16-mm. Cine Camera, 1/1.4 Summar lens, 4 speeds, delayed action, reverse, etc., coupled range-finder, case. Cost £100 17s. 6d. £67 10 0

FREE LISTS!

There's a separate one for each of your needs—new cine apparatus, new still apparatus, bargains, enlargers, minicamera facilities, film library, etc. Send 2d. postage for the one you need.

GET YOURS NOW—CASH ONLY—FIRST COME, FIRST SERVED!!!

Further bargains for which no list is issued can be seen in our second-hand bargain store at 1a, Avery Row, W.1

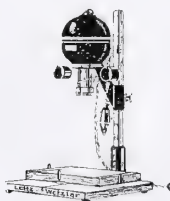
ALL THE LATEST AND BEST IN STOCK ON OUR 2-YEAR TERMS

'MIXED GRILL'

Visit our Galleries at 127, New Bond Street, and see the interesting Exhibition of Beautiful Photographs by E.H. Heilmann, A.R.P.S.

Come and spend a really enjoyable hour. It's open all through October

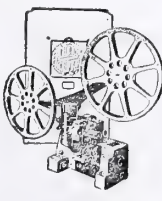
—FREE!



LEITZ 'VALOY'

Suitable for negatives up to 3 1/4 in. With baseboard and 20-in. upright. Projector head with large-size lamp-house. 75-watt bulb in centring mount for direct connection to the mains. Without lens, but with helical movement to take Leica lens or special enlarging lens. £9:11:6

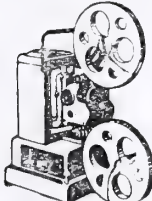
15 monthly payments of 13/5.



FILMSOUND '138'

Single case, 16-mm. sound-on-film projector, 1,600 ft. capacity, light in weight. Provides theatre quality reproduction of both sound and picture. Will project your own silent films as well as sound library films. £138

24 monthly payments of £6 3 8.



'BOLEX' G.916

For both 9.5 and 16 mm. Films. This machine is entirely gear driven, there being no belt whatever. With Dallmeyer 2-in. projection lens, including all accessories, to project both sizes of film, and 11-in. 1/2.5 lens. £45

24 monthly payments of 40 4.



KODASCOPE 'EE'

With dual purpose case, which is handy for carrying purposes and also acts as a substantial vibration-proof base when the Kodascope is in action. There is also a 30-in. tilting device for accurate centring. Provided with 300-watt lamp. With 11-in. 1/2.5 lens. £32:10:0

24 monthly payments of 29 2.



SIEMENS 'SIXTEEN-9'

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12-28 pictures per sec., motor rewind. Single-picture device. Silent take-up. Self-contained resistance. Centring device and safety switch. £59:10:0

24 monthly payments of 53 4.

PROJECT YOUR LEICA SIZE COLOUR OR BLACK AND WHITE TRANSPARENTS ON A SIEMENS OR FILMO PROJECTOR.

The new 25-mm. attachment is now available at Bond St., it is easily attached and shows your Leica or similar size pictures in tremendous proportions on the cine screen. The price of the attachment for Siemens projectors is £7 0 0. For Filmo a special lens is needed (price £2), in addition to the attachment, which costs £8. Let us give you a demonstration.

Phone: MAYFAIR 7511 (8 lines).

THE LEADING "MINICAM AND CINECAM" SPECIALISTS. (NINE LONDON SHOPS.)



WALLACE HEATON LTD., 127, NEW BOND ST., LONDON, W.1

Also City Sale and Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

NIGHT TIME



*—the right time
for new effects*



Photograph by
Angus Basil

For Roll Film Cameras

SELO

**HYPERSENSITIVE
PANCHROMATIC
ROLL FILM**

For Plate Cameras

ILFORD

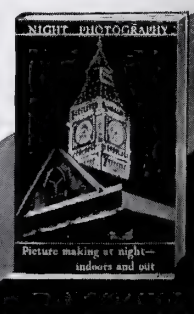
**HYPERSENSITIVE
PANCHROMATIC PLATES**

Haven't you noticed how everyday scenes and subjects take on a different, fascinating aspect after dark? Those lamp-light reflections on rain-listening roads—the noble façades of floodlit buildings—if only you could capture them with *your* camera . . . You can to-night—thanks to Selo Hypersensitive Panchromatic Roll Film and Ilford Hypersensitive Panchromatic Plates. Such is their remarkable speed that almost every street or square presents its opportunity for a perfect picture. Indoors, too, you can make charming studies of home life and really natural portraits. It's all so simple and so original.

Made in England by
ILFORD LIMITED, ILFORD, LONDON

FREE

—this invaluable book "NIGHT PHOTOGRAPHY — Picture Making at Night—Indoors and Out." 32 pp. of clear information, illustrations and diagrams.



Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, November 3rd, 1937.

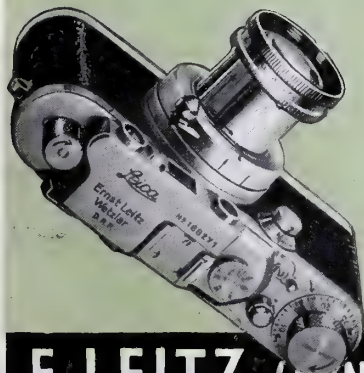
No. 2556.



PHOTOGRAPHS *by* CANDLE LIGHT

WITH THE

Leica



When the November fogs make outdoor pictures impossible—there are still many hours of pleasure to be enjoyed by taking indoor photographs with the Leica. Interchangeable lenses with apertures as large as f/1.5 allow of snapshot exposures in the most primitive lighting conditions.

"Leica News and Technique," a bi-monthly illustrated journal, is distributed free of charge to all Leica users in Britain who register their camera number with us. A specimen copy is gladly sent free of charge on request.

Ask any good class dealer for a demonstration, or write to us for full descriptive literature.

E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON.W.1

Watch this page each week

KODAK

NEWS

Shots after dark . . .

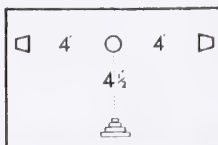
Yes, *anyone* can do it—with any camera that will take Brief Time exposures. Once you have got your lighting equipment—and 2 Photofloods and 2 "Kodaflector" reflectors can be bought for a total cost of 11/-—there is almost no limit to the variety of home subjects at your command. Load your camera with Kodak S.S. Pan. film—particularly sensitive to artificial light—and you can give very brief time exposures, or even snapshots with a fast lens camera.

Night Photography is **Simple, Fascinating, Inexpensive** with

KODAK SUPER SENSITIVE PANCHROMATIC FILM and the KODAK NIGHT PHOTOGRAPHY AIDS

Ask your Kodak dealer for the fully illustrated booklet, "How to take Pictures at Night"—or write to Mr. A. P. Taylor, Dept. 57b,

KODAK LIMITED, KODAK HOUSE,
KINGSWAY, LONDON, W.C.2.



How this picture was taken:

2 Photofloods in "Kodaflectors";

Kodak S.S. Pan. film; f3.5, 1/25th second.



PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



"SHIPS AND THE SEA"

SEND IN YOUR ENTRIES NOW FOR THIS WALLACE HEATON COMPETITION

It doesn't need us to tell you what beautiful pictures you can make for this section of our Competition. The open sea, the fishing boats, the net-mender, the forest of masts in the harbour, beautiful sunsets over angry waves. Every thought of the sea creates an idea for a competition entry. As long as you are an amateur you stand an equal chance of winning a prize with the rest of the competitors—but, remember, it's the excellence of the photography that counts.

ANY AMATEUR MAY ENTER USING ANY CAMERA OR MATERIALS

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA or MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE, MOUNTED OR UNMOUNTED (not less than 8x6 unmounted is recommended).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.) Copyright of the £25 prize-winning photograph and negative

becomes the property of Wallace Heaton Ltd. without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules etc., is a condition of entry.

A selection of the best entries will be held back at the close of the competition for exhibiting in our galleries prior to their return.

Last week's prize-winner—"Ships and the Sea" Competition: J. K. Neale, Northcliff, Penarth, Glam., with snap entitled "Fair Wind."

ADDRESS YOUR ENTRIES TO "SHIPS AND THE SEA" COMPETITION,

WALLACE HEATON LTD., 127, NEW BOND ST., LONDON, W.1

WALLACE HEATON COMPETITION. COUPON

to be affixed to each entry. Valid until Competition closes on December 31st, 1937.

Enclosed is my entry for

"....."

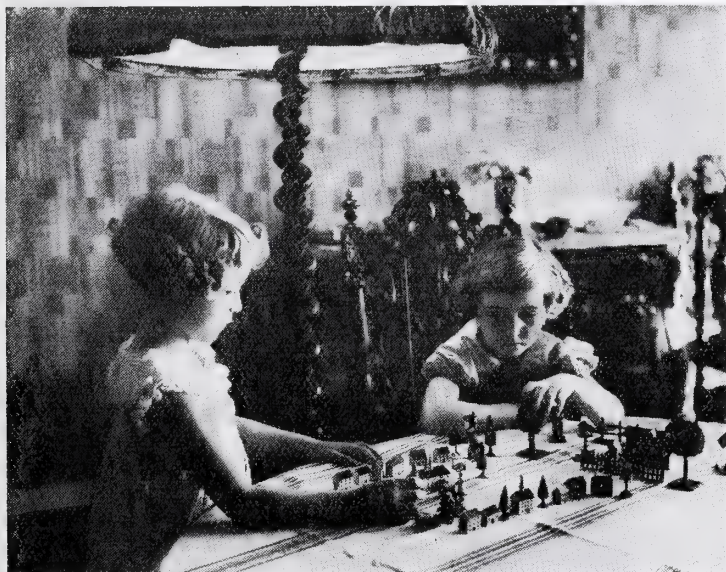
Competition. I agree to the rules and conditions.

Camera used.....

Signed.....

£25
FIRST PRIZE.

21/-
WEEKLY PRIZE



P Panchromosa Special Roll Film has similar properties to Panchromosa but is slightly slower and possesses extremely fine grain. It gives negatives capable of considerable enlargement.

for Indoor work Panchromosa

Panchromosa Roll Film is ideal for work under artificial light. Its panchromatic emulsion in such circumstances has the high speed of 30° Scheiner, making short exposures possible. For outdoor work Panchromosa has a speed of 28° Scheiner.

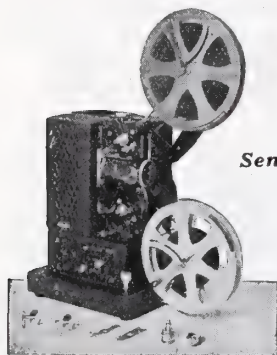
Gevaert

Gevaert Ltd.,
Walmer Road,
London, W.14

YOU DO A "GOOD DEAL"

-A BIGGER STOCK-A BIGGER VARIETY-BIGGER EXCHANGE-

Send for our Free Catalogue—TELL US WHAT YOU ARE INTERESTED IN—THE PRICE YOU CAN



SIEMENS "SIXTEEN-9"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single-picture device. Silent take-up. Simple threading. Self-contained resistance. Centring device and safety switch. You can't go wrong in choosing Siemens.

Cash price **£59 : 10 : 0**

24 monthly payments of 53/4.

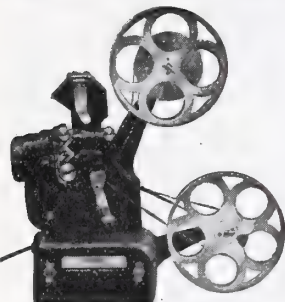
CORONET MODEL 2 9.5-mm. PROJECTOR

Sprocket drive. Brilliant flickerless pictures. Silent running. Geared rewinds 5-1 ratio, rewinding in a flash. Combined lamp and wall plug. Takes 30, 60 or 400 ft. reels without adjustment. 1-in. anastigmat projection lens. Any voltage 100/250 A.C. or D.C. With motor drive and super attachment.

Cash price **£9 : 17 : 6**

15 monthly payments of 13/7.

Call if you can and see a demonstration of the latest projectors in our model theatre.



EVERY PAILLARD-BOLEX PROJECTOR IN STOCK!

G.916. For both 9.5 and 16 mm. films. This machine is entirely gear driven, there being no belts whatever. With Dallmeyer 2-in. projection lens, including all accessories to project both sizes of film, and 110-volt, 500-watt lamp..... **£45 : 0 : 0**

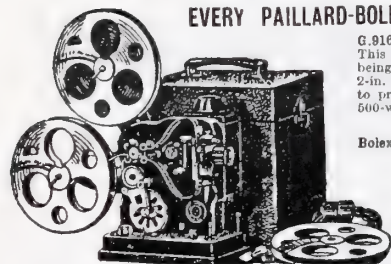
Cash price

Bolex G.III, for 8, 9.5 and 16 mm. films.

Cash price **£52 : 10 : 0**

Bolex D.A. (as illustrated) for 9.5 and 16 mm. films. Cash price **£29 : 17 : 6**

Any model on 24 monthly payments.



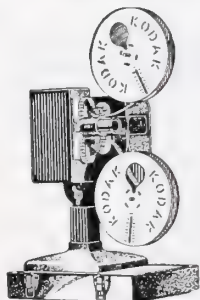
"KODASCOPE" MODEL EE

With handsome dual-purpose case, which is not only handy for carrying purposes, but also acts as a substantial vibration-proof base when the Kodascope is in action. There is also a 30-in. tilting device for accurate centring. Provided with 300-watt lamp, this model is available with a choice of six interchangeable lenses. Models supplied for either A.C. or A.C./D.C. circuits. With 1 1/2-in. f/2 lens.

Cash price **£32 : 10 : 0**

24 monthly payments of 29/2.

If you want the best home entertainment—send now for our film library lists. We have every film worth having.

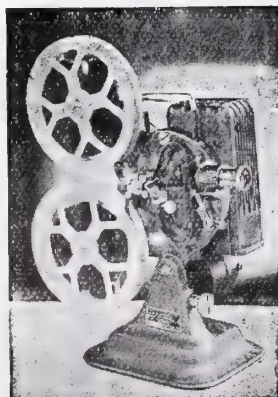


500-watt KEYSTONE PROJECTOR

Including splicing outfit, reel, brush, etc., universal motor drive, f/2.5 lens, finely ground and polished, capacity 400 ft., die-cast construction, Hi-gear motor rewind, knob swivel device for tilting.

Cash price **£27 : 10 : 0**

24 monthly payments of 24/8.



IF IT'S NEW—WE HAVE IT!

NEW! PATHESCOPE "S" 9.5-cm. DE LUXE PROJECTOR

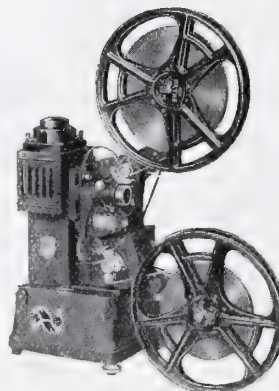
For 300-ft. and 800-ft. Reels. Sprocket Fed.

A high-class home cinema built on professional lines. Made of high-quality die castings, the "S" is run by a non-commutator, synchronous motor which ensures very smooth running at a speed of either 16 or 24 pictures per second and is guaranteed not to cause radio interference.

Fitted with a high efficiency, low voltage, high amperage 200-watt lamp (15 volts, 13 amps.) and is transformer fed to avoid an increase in current consumption from the mains. The lamphouse remains cool throughout projection. The guideway and the presser pad are easily accessible for thorough inspection and cleaning, while, following projection, the 800-ft. of film can be rewound by motor—33 minutes' projection without changing reels. Built-in pilot lamp. Arrangement of the optical system ensures steady, flickerless projection and incorporates a racking device.

For use on all A.C. mains from 110 to 250 volts. Cash price **£30 : 0 : 0**

24 monthly payments of 26/11.

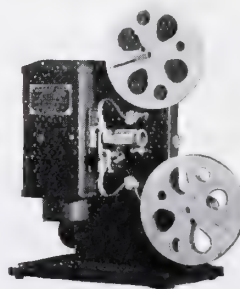


NEW! 'KODASCOPE' 50-R 8-mm. PROJECTOR

A new, improved projector for 8-mm. films. The extra-powerful 200-watt lamp gives an exceptionally brilliant picture measuring 30 x 22 in. when the Kodascope is placed 14 1/2 ft. from the screen, or 40 x 30 in. at 19 ft. The projector can be used on any circuit by means of small interchangeable plug-in resistances. Fast motor-driven rewind, large cooling fan and sturdy construction are among its features.

Price, including 1-in. lens and accessories..... **£13 : 13 : 0**

24 monthly payments of 12/3.



A MESSAGE FROM OUR MANAGING DIRECTOR

"In co-operation with the managers of City Sale and Exchange Ltd., the greatest care has been taken to see that anything new is first for sale at each of the nine London shops which I control. I leave you in their trustworthy hands, fully assured that you will receive first-hand expert assistance and advice on whatever instrument may be concerned."

Wallace Heaton



Not many firms, if any at all, can show you such a wonderful range of minicams as ours. We have every accessory, too. Any minicam costing £10 or more can be yours to use on payment of the first of 24 monthly instalments.

BRITAIN'S LARGEST RETAIL PHOTOGRAPHIC ORGANIZATION

CITY SALE &

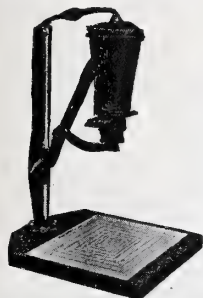
Also at 13, THE ARCADE, LIVERPOOL ST., E.C.; and WALLACE HEATON LTD.,

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

BETTER AT CITY SALE SHOPS!

ALLOWANCES-A BETTER METHOD OF EASY PAYMENT DEALING

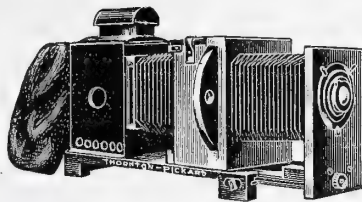
AFFORD TO PAY-WE WILL SUPPLY THE VERY INSTRUMENT TO GIVE YOU EVERY SATISFACTION



ENSIGN MAGNAPRINT

For all miniature negatives Ensign Midget, half-V.P., Leica, Contax and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2 1/2-in. condenser. Enlarges Ensign Midget and half-V.P. to all sizes from 2 1/2 x 3 1/2 in. to 1 1/2 x 1 1/2 in.; other sizes in proportion.

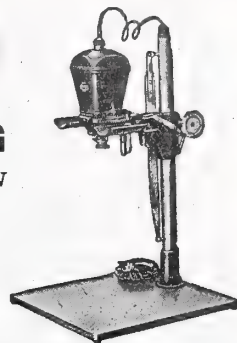
Cash price **£9:10:0**
15 monthly payments of 13/4.



T.P. IMPERIAL ENLARGER

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner. Models for 1-pl. and 1-pl. sizes. Imperial, without lens, 1-pl.

Cash price **£5:15:6**
15 monthly payments of 8/1.



M & W FAM ENLARGER

Pan III for roll films and plates up to 6 x 6 cm. Double anastigmat f/4.5 9-cm. lens with iris stop, exchangeable against additional lens 5.5-cm. focal length, with manual focussing. Condenser, with 100-watt opal lamp. Dual control, rise and fall and fine focussing. Cash price **£18:18:0**
24 monthly payments of 17/-.

NEW 36-page ENLARGER CATALOGUE

The most comprehensive list ever published.

Get it at once from any City Sale branch!
FREE and POST FREE.

WHEN WE SAY A THING

—is guaranteed—we mean that if it does not meet with your entire satisfaction, and it is returned within five days of the purchase date, we will refund cash in full.

FULLY GUARANTEED 'SECOND-HANDS'

Model III Leica Leica, coupled f/3.5 Elmar, filter, l/case £23 0 0
Model III Coupled Leica, chromium, f/2 Summar, filter, ever-ready case £32 10 0
9-cm. f/4 Elmar, coupled for Leica £8 17 6
F/3.5 Elmar Wide-angle, coupled for Leica £5 17 6
3 1/2 x 2 1/2 or 16-ex. on 3 1/2 x 2 1/2 Voigtlander Prominent, coupled range-finder, f/4.5 Heliar lens, D.A. Compur, l/case £14 10 0
Compass Camera, f/3.5 Kern anastigmat, purse, As new £17 10 0
S.S. Balda, f/2.5 Trioplan, Compur shutter £9 9 0
6 x 6 Automatic Rollei-flex, f/3.5 Zeiss Tessar, high-speed Compur, plate back, screen, 2 slides, pair Proxars, 2 filters, lens hood, purse and case £25 0 0
1-pl. Latest T.P. Artist Enlarger, all-way carrier, Wray obj., electric fittings. As new £7 10 0
Latest Focomat Automatic Enlarger, condenser, electric fittings. As new £12 17 6
3 1/2 x 2 1/2 Ensign Autorange, f/4.5 Ross Xpres, Compur shutter £8 17 6
1-pl. T.P. Enlarger, 5 1/2-in. condenser, f/6 Giorno anas., electric fittings. As new £5 5 0
1-pl. Salex de Luxe Enlarger, long ex., all-way carrier, f/6.8 Panorthostigmat lens, electric fittings, enlarging easel, with making device. Fine outfit. As new £7 7 0
3 1/2 x 2 1/2 Zeiss Miraphot Vertical Enlarger, f/4.5 Zeiss Tessar lens, graduated base easel, electric fittings £7 7 0
Zeiss Super-Nettel, coupled range-finder, f/3.5 Tessar, ever-ready case £12 17 6
Model IIa Korelle Reflex, f/3.5 Zeiss Tessar, l/case. Unsold £18 18 0
16-ex. on 3 1/2 x 2 1/2 531 Super Ikonta, f/3.5 Zeiss Tessar, Rapid Compur, purse, As new £17 10 0
16-ex. on 3 1/2 x 2 1/2 Balda, f/3.5 Trioplan, Compur, l/case £6 6 0
3 1/2 x 2 1/2 A.P.M. Reflex, f/4.5 Cooke lens, 6 slides, roll-holder, case £4 17 6
3 1/2 x 2 1/2 T.P. Horizontal Compact Reflex, f/4.5 Dallmeyer anastigmat lens, 3 slides, F.P.A. £5 17 6
Latest Ensign Multix, f/7.9 Ross Xpres, 2 filters, ever-ready case. Unsold £23 10 0
16-mm. Kodascope Projector, 200-watt lamp, spool-boxes, resistance £15 10 0
Bell-Howell Filmo 16-mm. Cine Projector, 250-watt lamp, adjustable resistance, tilting device £15 15 0
200-B 9.5-mm. Pathe Home Movie, with adjustable resistance £13 7 6
3 1/2 x 2 1/2 Super Ikonta, f/2.8 Zeiss Tessar lens, ever-ready case £22 10 0
Latest Karat Camera, with purse, £4 4 0
1-pl. Abbeylea Enlarger, 8 1/2-in. condenser, f/4.5 obj., carrier, etc. £8 7 6

Model I Leica, f/1.5 Plasmat lens, detachable range-finder and case £25 0 0
4 x 3 Baby Ikonta, f/3.5 Tessar, Compur £27 17 6
4 x 3 Foth-Derby, f/3.5 anastigmat £4 2 6
4 x 3 Baby Kolibri, f/4.5 Novar, Telna D.A. shutter £3 2 6
16-on-3 1/2 x 2 1/2 520 Ikonta, f/3.5 Zeiss Tessar, Rapid Compur shutter £9 17 6
Vest Pocket Kodak, Rapid Landscape lens. Cost £1 5s. £3 2 6
3 1/2 x 2 1/2 Nagel, f/4.5 anastigmat lens, Pronto speeded shutter £2 12 6
3 1/2 x 2 1/2 Icarette Roll Film, f/4.5 Tessar, delayed-action Compur £7 10 0
3 1/2 x 2 1/2 Agia Speedex, f/4.5 anastigmat, D.A. Compur. As new £5 2 6
3 1/2 x 2 1/2 Voigtlander Roll Film, f/4.5 Skopar, Compur shutter, speeded from 1 to 1/250th sec. and Time £3 12 6
Six-16 la Kodak, Twindar lens. As new £1 7 6
1-pl. Kodak Special, f/4.5 anast., detachable shutter £4 2 6
3 1/2 x 2 1/2 Zoidel Double Extension, f/4.5 anast., Compur shutter, 6 slides, F.P.A., leather case £3 15 0
3 1/2 x 2 1/2 Carbine Plate and Roll Film Camera, f/6.3 Aldis-Butcher, Betax speeded shutter from 1 to 1/100th sec. and Time, focussing screen, 3 slides £9 5 0
3 1/2 x 2 1/2 Sibyl, f/4.5 Dallmeyer Serrac, fully-speeded shutter, rising and cross front, 6 slides, F.P.A., leather case £8 15 0
3 1/2 x 2 1/2 Etnil, 12-cm. f/4.5 Zeiss Tessar, D.A. Compur shutter, double extension, 6 slides, leather case. As new £3 15 0
1-pl. Tenax, f/6.8 Dagor, Compound shutter, double extension, 3 double dark slides and leather case £3 7 6
1-pl. N. & G. Sibyl, f/4.5 Zeiss Tessar, rising front, 6 slides £6 6 0
5 x 4 Sanderson Hand and Stand, f/8 Ross Goerz anast., Unicorn fully-speeded shutter, 6 double slides £3 17 6
3 1/2 x 2 1/2 Ensign Roll Film Focal-plane Reflex, f/4.5 Aldis lens £4 17 6
3 1/2 x 2 1/2 Graflex Revolving Back Reflex, f/4.5 anast., changing-box for 12 plates, F.P.A. £6 15 0
3 1/2 x 2 1/2 Mentor Boxform Reflex, f/3.5 Goerz Dogmar lens, long double extension, revolving back, shutter speeded to 1/1,300th and Time, 4 double dark slides £10 10 0
1-pl. Soho Reflex, f/4.5 Aldis anast., shutter speeded from 1/10th to 1/800th sec. and Time, 3 double plate-holders and leather case £8 2 6
45 x 107 Ica Folding, f/4.5 Domnar anast., shutter speeded from 1 to 1/300th, reflex finder, focussing screen, 3 slides. New condition £8 6 0

1-pl. Abbeylea Enlarger, f/5.6 Ross anastigmat lens, revolving carrier, 3-focus lamp, Largodrem meter, complete with record enlarging easel £13 10 0
Model III Ica, chromium, f/2 Summar lens, complete in ever-ready case £32 10 0
Model III Leica Camera, chromium, f/3.5 Elmar anastigmat, ever-ready case £22 10 0
6 x 6 cm. Rollei-cord II, f/3.5 Zeiss Triotar lens, complete in ever-ready case £14 7 6
6 x 6 cm. Rollei-flex, f/3.5 Zeiss Tessar anastigmat, Compur Rapid shutter, complete in ever-ready case £18 18 0
3 1/2 x 2 1/2 Adams' Vesta Camera, f/4.5 Ross Zeiss lens, 3 slides, F.P.A., leather case £6 17 6
520 Zeiss Ikonta Roll Film, f/3.5 Zeiss Tessar lens, Compur Rapid shutter, complete in leather case £9 12 6
Model B V.P. Multispeed Exakta Camera, f/3.5 Thaege anastigmat, complete in ever-ready case £15 17 6
3 1/2 x 2 1/2 M. & G. Sibyl Plate Camera, f/4.5 Ross Xpres lens, 3 D.D. slides, F.P.A. and leather case £7 7 0
3 1/2 x 2 1/2 Ensign Selfix Camera, 8 or 16 pictures, f/4.5 Ensar anastigmat, delayed-action Compur shutter £4 17 6
3 1/2 x 2 1/2 V/11 Ensign Magnaprint Enlarger, f/6.3 Ensign anastigmat, complete £7 17 6
3 1/2 x 2 1/2 AV/11 Ensign Magnaprint Enlarger, f/4.5 Dallmeyer enlarging anastigmat, complete £10 17 6
3 1/2 x 2 1/2 Ensign Autorange Camera, 8 or 16 pictures, f/4.5 Zeiss Tessar anastigmat, delayed-action Compur shutter, complete in leather case £10 17 6
3 1/2 x 2 1/2 Voigtlander Roll Film, f/3.5 Voigtar anastigmat, delayed-action Compur Rapid shutter, complete in leather case £7 19 6
V.P. Reflex Focal-plane, f/1.8 Ernstar anastigmat, self-capping shutter, 6 slides, F.P.A. and leather case £13 17 6
1-pl. T.P. Imperial Horizontal Enlarger, f/6.3 Aldis anastigmat, complete with electric fittings, double condenser £6 7 6
1-pl. Salex Junior Horizontal Enlarger, no lens, complete with electric fittings and condenser £3 17 6
1-pl. T.P. Artist's Enlarger, f/4.5 Cooke anastigmat, complete with electric fittings and condenser £11 18 6
Ensign Midget Camera, automatic model, f/4.5 Dallmeyer anastigmat, complete £7 19 6
Leitz Valoy Enlarger, complete with electric fittings £7 19 6

DO YOU HANDLE YOUR CAMERA CAREFULLY?

So do the customers who have sent us these second-hand outfits in part exchange. They're all in well-cared-for condition and are absolutely reliable.

Whole-plate Square Bellows Field and Studio, Dallmeyer f/6, double extension, 2 slides and tripod £9 15 0
6 1/2-in. Ross Zeiss Protar f/6.3 Anastigmat, iris £3 0 0
3 1/2 x 2 1/2 Miroflex Folding Reflex, Carl Zeiss Tessar f/4.5, 6 slides, F.P.A., soft leather case. New condition £25 0 0
9.5-mm. Mains Model 200-B Projector, motor drive. Splendid order £11 11 0
8-mm. Cine-Kodak, f/1.9 anastigmat, motor drive £10 10 0
Newton Episcopes complete with electric fittings, without lens. Cost £36 £11 17 6
1-pl. Mentor Focal-plane, Carl Zeiss Tessar f/4.5, focal-plane shutter and 3 slides £16 15 0
1-pl. Horizontal Enlarger, f/6.8 anastigmat, 5 1/2-in. condenser, roomy light-chamber. New condition £5 5 0
3 1/2 x 2 1/2 Salex Folding Pocket, f/3.8 anastigmat, Compur shutter, 6 slides and case £5 5 0
V.P. Model A Exakta, Carl Zeiss Tessar f/2.5, focal-plane shutter and ever-ready case £17 17 0
16 on 3 1/2 x 2 1/2 Zeiss Super Ikonta, Carl Zeiss Tessar f/3.5, Compur shutter, complete in case £14 10 0
Ensign Opticscope Projection Lantern No. 8, Aldis Uno Projection lens, electric fittings, complete with carrier and case. New condition £7 7 0
3 1/2 x 2 1/2 T.P. Reflex, Carl Zeiss Tessar f/4.5, focal-plane shutter, revolving back, 6 slides, F.P.A. and case £29 10 0
3 1/2 x 2 1/2 Salex Reflex, Salex f/4.5 anastigmat, focal-plane shutter, speeds to 1/1,000th, 3 slides, F.P.A. £3 3 0
3 1/2 x 2 1/2 Ensign Selfix Roll Film, Ensar f/4.5, Mulchro shutter, in new condition, taking 8 and 16 pictures £3 18 6
3 1/2 x 2 1/2 Ensign Autorange Roll Film, Ensar f/4.5, Mulchro fully-speeded shutter, coupled range-finder. New condition £6 12 6
Compass Miniature Camera, f/3.5 anastigmat, coupled range-finder and case. As new £18 10 0
3 1/2 x 2 1/2 Ensign Selfix Roll Film, Ensar f/4.5, Compur sector shutter, focussing. New condition £5 5 0
2 1/2 in. square Rollei-cord, Carl Zeiss Triotar f/3.5, filter and leather case. As new £12 15 0
3 1/2 x 2 1/2 Ebnar Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter. New condition £7 7 0

54 LIME STREET
LONDON, E.C.3 Mansion House 0180

84 ALDERSGATE ST
LONDON, E.C.1 Phone: NAT. 0591

59/60 CHEAPSIDE
LONDON, E.C.2 Phone: CITY 1124/5/6

90/94 FLEET ST
LONDON, E.C.4 Phone: CENT. 9391

EXCHANGE (1929) LTD.

NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 1a, AVERY ROW, W.1; and 43, KENSINGTON HIGH ST., W.8.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



Everything New and
Popular in stock, for the
Miniaturist and Movie
Maker.

EASY PAYMENTS.
APPROVAL.
PART EXCHANGES.

INTRODUCING Mr. CLICK, ^{The} A.C.S. CAMERA MAN

Our symbol of cheerful Personal Service and a square deal

Whether by phone, post or visit, you will receive cheerful attention, with sound technical unbiased advice.

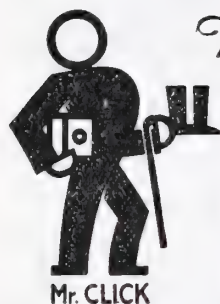
CURRENT BARGAIN SELECTION:

MINICAMERAS.

Night Exakta, f/1.9 Meyer Primoplan.....	£29	10	0
Exakta C, Multi-speed, f/3.5 Tessar.....	£21	0	0
Kine-Exakta, f/2.8 Tessar.....	£29	0	0
Dollina II, f/2.9 Cassar.....	£8	17	6
Super-Sport Dolly, Range-finder C, f/2.8 Xenar.....	£12	10	0
Super-Sport Dolly, f/2.8 Xenar, Model C.....	£9	9	0
Baby Dollina, f/4.5 Certo.....	£4	4	0
Retina, f/3.5 Xenar, Compur, purse case.....	£7	10	0
Welta, f/2.9 Meyer, Compur, 16 on V.P.....	£7	7	0
Ikonta, f/4.5 Tessar, 16 on 120.....	£7	7	0
Baby Sibyl, f/4.5 Tessar, 4½ × 6 cm., F.P. adapter.....	£6	15	0
Zeiss Kolibri, f/3.5 Tessar, and case.....	£7	10	0
Reflex-Korella I, f/3.5 Victor, ex. tube and case.....	£10	17	6
Krauss Peggy I, f/3.5 Tessar.....	£9	17	6
Krauss Peggy II, chromium, f/2.8 Tessar, E.R. case.....	£16	16	0
Agfa Karat, f/6.3, 35-mm.....	£3	17	6
Baby Ikonta, f/4.5 Novar, 16 on V.P.....	£3	3	0

CAMERAS.

Kodak Regent, f/4.5 Tessar, and case.....	£14	10	0
Ensign Autorange, f/4.5 Ensar.....	£7	7	0
Dallmeyer Speed, f/2.9 Pentac, 3 slides, F.P. adapter, case, 3½ × 2½.....	£10	10	0
Zeiss Miroflex, f/4.5 Tessar, 9 × 12 cm., 6 slides, F.P. adapter, case.....	£19	10	0
Zeiss Miroflex, f/4.5 Tessar and 9-in. f/5.6 Tele, 3½ × 2½, 6 slides, case.....	£25	0	0
Contessa Nettel, f/4.5 Tessar, 4½ × 6 cm., 6 slides, roll-film body and case.....	£7	7	0
Plaubel Makina I, f/2.9 Anticomar, 3½ × 2½, slides and F.P. adapter.....	£8	8	0
Mentor Sports Reflex, f/4.5 Meyer, 3½ × 2½, 6 slides.....	£9	17	6
Agfa Standard, 3½ × 2½, f/6.3.....	£2	17	6
Agfa Record, f/4.5 Apotar, 3½ × 2½, Compur.....	£4	17	6
Zeiss Cocarette, f/4.5 Tessar, 3½ × 2½.....	£6	6	0
Soho Precision 3½ × 2½, Zeiss Proxar 22-cm., Zeiss wide-angle 8.5-cm. on panel, Zeiss Proxar 29-cm., 3 double dark slides, F.P. adapter, Rite-way holder, leather case for extra lenses. Cost £55. As new.....	£35	0	0
N. & G. Sibyl, f/4.5 Ross Xpres, ½-p., 9-speed shutter. New condition.....	£12	12	0



AMATEUR CINE SERVICE LTD.

52-4 WIDMORE RD., BROMLEY, KENT - RAVENSBORNE 0156-7

6 GRAYS INN RD., LONDON, W.C.1 - HOLBORN 9894-5

Achieve professional standard
with the 'EXAKT' enlarger

The simple, speedy enlarger with
fool-proof automatic focussing

Here's an enlarger that trade-workers throughout the country are installing—a sure sign of its efficiency. The Exakt is an instrument that would bring joy to any amateur to possess—it's so easy to use, so accurate, and by no means expensive. You haven't experienced the real thrill of perfect enlarging until you have used an Exakt. Ask your dealer to give you a demonstration. Its easy ingenious focussing is absolutely fool-proof—an enlarging scale and focussing scale are set at the same figure and perfect sharpness is instantly obtained. The mechanism is so rigidly constructed that the perfect focussing cannot accidentally alter, however big a batch of work you are doing. Special value is attached to the interchangeability of lenses, but a STEINHEIL-CASSAR f/4.5 is supplied as standard equipment with all models. The Exakt is supplied in four sizes, for all size miniature negatives up to 9 × 12 cm., at prices ranging from £14.

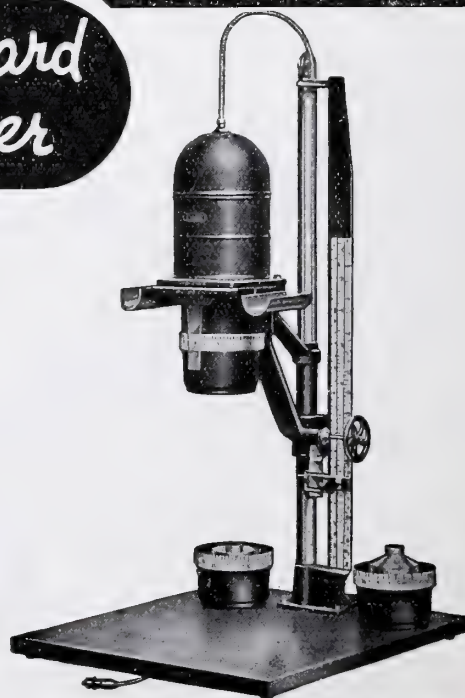
A user writes:

"The solid construction, combined with the excellent lens and the faultless electrical equipment, makes this instrument a product of which the firm has every right to be proud."

D. K.

Fuller particulars and name of nearest stockist from the Sole Importers:

R. F. HUNTER LTD., "Celfix House,"
51, GRAY'S INN RD., LONDON, W.C.1 Phone: Hol. 7311/2.



See it at your
dealer's to-day!

A Small Corner of the Window (only)!

That is all that we can show you in this space. To cover the whole WESTMINSTER Stocks—remember each separate one of the "Four Westminsters" is fully complete in itself—would take many pages and a very long time to look through and read. But whatever you may need in Things Photographic—Ciné and Still—you can be sure of getting at the WESTMINSTER; on the fairest, simplest, safest EXTENDED PAYMENTS Terms available.

The NEW ROLLEIFLEX

In this new model the 6×6 cm. ROLLEIFLEX for 12 pictures on usual 3½×2½ spool becomes more than ever automatic, revealing a still higher standard of optical and mechanical perfection. Only one action is now needed to—

(1) set the shutter; (2) safeguard against either blank or double exposures; (3) to give delayed action. There are also amongst other improvements new controls for shutter speeds and lens apertures, with magnified readings. The reflex hood is fitted with larger magnifier and there is a double magnifier and additional mirror for eye-level use. Lens is f/3.5 Tessar, with Compur Rapid shutter speeded to 1/500th sec.

Price £31:5:0

12 monthly payments of 54/8, 24 of 27/4.

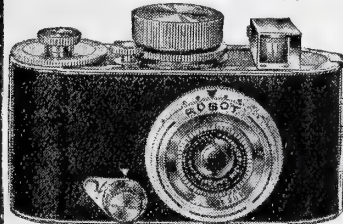


ROBOT

The Camera that does everything for you

An entirely new and original camera of novel design and ultra-modern features. More completely automatic than any camera yet devised. Takes 48 square pictures on usual 35-mm. cine film, with daylight loading and removal of whole or part of film, film winding and shutter release simultaneously, and permitting automatically up to 24 exposures in rapid succession, with one movement only, if desired. Special "zonal" focussing system, taking place of range-finder. Shutter closely graduated 1 to 1/500th sec. With f/2.8 lens. £29:10:0

12 monthly payments of 51/8, 24 of 25/10.



Interchangeable Schneider Tele-Xenar f/5.5

£10:0:0

With f/3.5 lenses from £23 10 0

ROLLEICORD Ia New Popular Model

A high-grade camera with "a name behind it," offering all the advantages of the twin-lens design at a most attractive price. Gives the usual Rolleicord picture 2½ square (12 on normal 3½×2½ spool) and comprises most of the noted Rolleicord features. With f/4.5 Zeiss Triotar anastigmat, Compur shutter, 1 to 1/300th sec., T. and B. automatic film winding, metal body with leatherette covering.

£12:10:0

12 monthly payments of 21/11, 24 of 11/-.

THE

WESTMINSTER
PHOTOGRAPHIC EXCHANGE LTD.
111, Oxford St., W.1

'Phone and 'Grams

GERRARD 1432.

FILMAREX & 'FAM' Vertical ENLARGERS

F/4.5 anas., one-hand lever, rise and fall with automatic locking. Model 1, 4×4 cm., enlarges 2 to 10 times linear, complete with condenser. £9:13:6

12 monthly payments of 16/11, 24 of 9/6.

Model 3, 3½×2½ £17:17:0

12 monthly payments of 31/3, 24 of 15/8.

"FAM" (Automatic)

F/4.5 anastigmat, 4×4 cm. £14:14:0

12 monthly payments of 25/9, 24 of 12/10.

Ditto, 6×6 cm. £18:18:0

12 monthly payments of 33/1, 24 of 16/7.

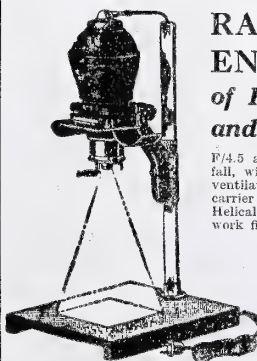
KINE-EXAKTA

Takes standard 24×36 mm. 36-exposure film. Shutter setting and film transport at one winding. Speeds 1/1,000th to 12 secs. Easily interchangeable lens mount, bayonet fitting. Built-in provision for dividing film, allowing separate development of any number of exposures.

With Tessar f/2.8 £38:10:0

12 monthly payments of 67/5, 24 of 33/9.

With other lenses from £27 10 0



RAJAH ENLARGERS of Precision Design and Construction

F/4.5 anastigmat, one-hand lever rise and fall, with automatic locking. Large, well-ventilated lamp-house. Universal negative carrier for either strip or single negatives. Helical micro focussing, orange cap. Metal work finished in attractive grey lacquer.

Model 0, 4×4 cm., enlarges 2 to 8 times linear, complete with condenser. £8:8:0

12 monthly payments of 13/8.

Model 11b, 6×6 cm., 2 to 7 times linear, double condenser. £11:10:0

12 monthly payments of 20/2

Also for 6½×9 cm.

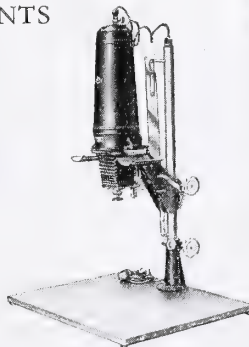
also

81, STRAND, W.C.2
TEMPLE Bar 9773-4.

24, CHARING X RD.,
TEMPLE Bar 7165. W.C.2

119, VICTORIA ST.,
VICTORIA 0669. S.W.1

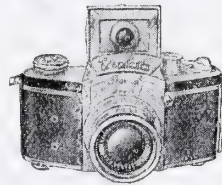
The 'FAM'



SPECIAL MODEL

Filmarex Special Model for Leica and Contax negatives, without lens, but fitted to take 5-cm. camera lens £6:6:0

12 monthly payments of 11/1.



● You'll find them most ATTRACTIVE!

A fine list of BARGAINS at 111, Oxford Street, W.1

36×24 mm. Leica Model IIIa, chromium finish, f/2.8 Summar lens, focal-plane shutter, 1 to 1/1,000th sec. New condition, latest model. £35 10 0
6×6 cm. Bantam Primarflex Reflex, for films and plates, f/3.5 Zeiss Tessar, focal-plane shutter. New condition, latest model. £28 17 6
36×24 mm. Kine-Exakta Reflex, for use with cine film 35-mm., f/2.8 Zeiss Tessar, focal-plane shutter, multi-speed, also delayed action. New condition, latest model. £29 17 6
6×6 cm. Voigtländer Super Roll Film Reflex, f/3.5 Skopar, Compur shutter, 12 pictures on 3½×2½ film. New condition, latest model. £13 15 0

3×4 cm. Ensign Midget Model 33, As new, latest model. £1 4 9

3×4 cm. Ensign Midget Model 35, f/6.3 anastigmat lens. As new, latest model. £2 2 6

Bantam Kodak, f/2 Ektar, in Rapid Compur. As new, latest model. £22 10 0

3×4 cm. Ensign Double-Eight, f/4.5 Ensar, 3-speed shutter, 16 on V.P. film. As new, latest model. £2 15 0

3×4 cm. Baldax, f/4.5 Vidanar, in 3-speed shutter, 16 on V.P. film. As new, latest model. £2 18 9

3×4 cm. Baldina, f/2.9 Meyer Trioplan, in Rapid Compur, 16 on V.P. film. As new, latest model. £3 17 6

Vest Pocket Agia Speedex No. P, f/3.5 Solnar, in Compur shutter. As new, latest model. £4 3 6

Vest Pocket Kodak Series III, f/5.6 anastigmat, in Dioniac shutter. As new, latest model. £2 2 6

6×6 cm. Super Ikonta II, f/2.8 Zeiss Tessar, in Compur shutter, coupled range-finder, 11 pictures on 3½×2½ film. As new, latest model. £21 17 6

36×24 mm. Kodak Retina II, f/3.5 Zeiss Tessar, in Rapid Compur shutter, with case, 36 exposures on 35-mm. film. As new, latest model. £11 17 6

36×24 mm. Agia Karat, f/6.3 lens, in 3-speed shutter, 12 pictures on 35-mm. film. As new, latest model. £4 2 6

6×6 cm. Zeiss Ikon Ikonta, f/3.5 Zeiss Tessar, in Rapid Compur shutter, 12 pictures on 3½×2½ film. New condition, latest model. £9 17 6

6×6 cm. Ensign 220, f/4.5 Ensar, in Prontor II shutter, 16 or 12 pictures on 3½×2½ film. New condition, latest model. £24 7 6

6×6 cm. Ensign 220, f/4.5 Ensar, in 3-speed shutter. New condition, latest model. £2 17 6

4½×6 cm. Zeiss Ikon Ikonta, 530, f/3.5 Novar, in Rapid Compur, 16 pictures on 3½×2½ film. New condition, latest model. £7 5 0

3½×2½ Agia Speedex, f/4.5 Apotar, in Compur shutter. New condition, latest model. £5 2 6

3½×2½ Voigtländer Range-Finder Bessa, f/3.5 Helomar, in Compur shutter. Latest model, new condition. £12 17 6

3½×2½ Voigtländer Bessa, f/6.3, in 3-speed shutter. Latest model, new condition. £2 17 6

3½×2½ Zeiss Ikon Super Ikonta 530 Model, f/4.5 Tessar, in Compur shutter. New condition, latest model. £14 17 6

3½×2½ Zeiss Ikon Super Ikonta 530 Model, f/3.8 Tessar, in Compur shutter, also for 16 pictures 4½×6 cm. New condition, latest model. £17 5 0

4½×2½ Zeiss Ikon Super Ikonta, f/4.5 Zeiss Triotar, in K50 shutter. New condition, latest model. £5 17 6

6×6 cm. Altiflex Reflex, f/4.5 Victor, in 4-speed shutter, 12 pictures on 3½×2½ film. New condition, latest model. £4 12 6

6×6 cm. Foth-Flex, f/3.5 Foth lens, focal-plane shutter, 12 pictures on 3½×2½ film. New condition, latest model. £17 17 6

6×6 cm. Voigtländer Brilliant Model I, f/4.5 Skopar, in Compur shutter. New condition and latest model. £4 12 6

6×6 cm. Rolleicord Model II, f/4.5 Zeiss Triotar, in Compur shutter, 12 pictures on 3½×2½ film. New condition, latest model. £11 7 6

2½×1½ Exakta Roll Film Reflex, Model B, f/2.8 Zeiss Tessar, focal-plane shutter. New condition, latest model. £22 10 0

36×24 mm. Zeiss Ikon Super Refel, f/3.5 Zeiss Triotar, focal-plane shutter, 36 pictures on 35-mm. film. New condition, latest model. £13 10 0

Many of the above sent with pleasure on 7 days' approval against cash deposit.

● Call, write, or 'phone GERRARD 1432



Visit the
Exhibition of
CONTAX PICTURES
at the
Engineers' Hall,
Dawson St., Dublin.
NOV. 2-6.

Do you know what this is ?

The illustration shows the arrangement of levers (patented) on the Compur shutter used with the Super Ikonta II for $3\frac{1}{4} \times 2\frac{1}{4}$ " pictures. These levers work in conjunction with the interlocking arrangement on the camera and prevent unintentional double exposures.

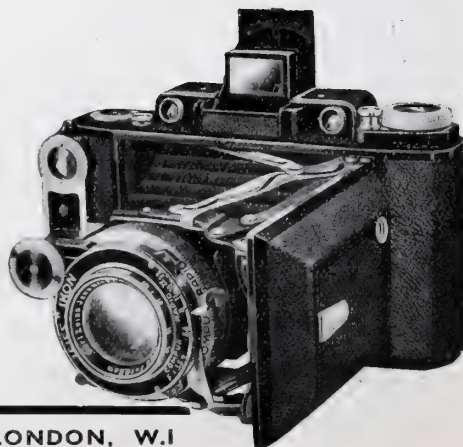
When the shutter release on the camera body is pressed, the lever "A" actuates the release lever "B" on the shutter. Then the exposure takes place, after which the lever "A" springs back to its usual position and the locking device "C" falls forward in front of it, so that the shutter release cannot be operated again until the shutter has been reset and the film wound on.

Of course, intentional double exposures for special effects, e.g., trick photography, can easily be made by pressing lever "A" with the finger, or by using a wire release.

The Super Ikonta, illustrated, is equipped with Zeiss Tessar f/3.8, Compur Rapid shutter to 1/400th second, and focussing is performed by coupled distance meter. Other models providing somewhat similar advantages for $2\frac{1}{4} \times 1\frac{1}{4}$ " and $2\frac{1}{4} \times 2\frac{1}{4}$ " pictures are also available.

SUPER IKONTA

Our interesting book "Miniature camera advantages, but with large size negatives" tells you all about the Super Ikonta. Write for a free copy, or ask your dealer for a demonstration.



ZEISS IKON LTD., 11, MAIDSTONE HOUSE, BERNERS STREET, LONDON, W.1

THE AMATEUR PHOTOGRAPHER

& CINEMATOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, NOVEMBER 3RD, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2556.

THE Miniature Camera Group filled the hall at Russell Square to the doors at the first meeting of its winter session. Never was there such an eager crowd as those who have taken up the miniature. The subject was colour work, and the exponents of Kodachrome and Dufaycolor attended to proclaim the respective merits of their processes. The fact that one is a subtractive process and the other an additive took a little off the edge of competition, and the two exponents struck up something of an alliance against those who complained of colour results because they were not as yet quite the last word. One speaker said he had exposed both these materials, but he would not care to show more than twenty per cent of his results, and his complaint was that the manufacturers did not give enough guidance. To this one of the exponents, apparently with the assent of the other, replied spiritedly that manufacturers took it for granted that advanced photographers—amongst whom must certainly be counted miniature camera workers—were persons of high intelligence, who liked to experiment for themselves, and if the manufacturers told them everything they ought to do, where, then, was the experiment?

Progressive Dealers.

A few years ago the number of photographic dealers who stocked expensive apparatus might almost be counted on the fingers of both hands. To-day the list of actual stockists of high-class miniatures and ciné apparatus that appears each week in our Index to Advertisers, arranged in town order, covers nearly every county in the Kingdom. Nowadays, readers in

TOPICS of the Week



NOVEMBER THE FIFTH.

*An article on Firework Photography
appears on another page in this issue.*

all parts of the country can actually examine and compare different models of up-to-date cameras within a short distance of their own homes, and enjoy facilities on the spot for service, exchanges and, if required, hire-purchase terms. Furthermore, this modern type of dealer is, of necessity, fully acquainted with the intricacies of both apparatus and processes, vastly different from many dealers of a decade or so ago, some of whom had little knowledge and less interest in photography beyond receiving films for D. & P. work. We welcome this trend in affairs, and the more these progressive dealers in photographic goods become known to our readers the better for the continued and sustained interest in all-the-year-round photography.

"How I Wonder What You Are!"

The 33rd Traill Taylor Lecture delivered last week by the Astronomer Royal on photography as an aid to the exploration of the universe was a most fascinating affair—so fascinating that the gentleman who was to propose a vote of thanks acknowledged that he felt himself dazed and unable to frame his sentences. Dr. Spencer Jones began by describing how photography had supplanted visual observation in the measurement of stellar distances. Previously, over very many years, only thirty or forty star distances had been worked out, but when photography came in for this purpose the pace quickened immeasurably, and five hundred such distances are worked out every year. It is odd to think that the nearest star is photographed by light that has been travelling through space for three and a quarter years. Still more odd to think that the most distant star clusters are being

photographed by light that has taken 125 million years to journey from its source in unthinkably remote universes to the photographic plate—that in fact the light was nearing the end of its journey to the earth before man appeared on this planet. Dr. Spencer Jones paid a high tribute to the makers of photographic plates for their emulsions which met the exacting requirements of the astronomer. The advances in modern astronomy would never have been possible but for specially fast plates with high threshold sensitivity, which had no use save in these astronomical applications.

Praise, Faint and Otherwise.

The familiar trial of those who are shown any new work in the presence of its author is to find words to convey a reasoned appreciation, no gush, no refuge in clichés, but a discerning criticism. How often has this happened with a friend's photographs! Of course, following the historic example in which a bachelor and a baby were concerned, one could say, "Well, that is a photograph!". Thereby one has satisfied the demand to speak the truth and has not hurt anybody's feelings. Some new ways of doing it were suggested by the

comments made on the occasion of the private view of Mr. Epstein's two-and-a-half-ton "Consummatur Est." Lady Oxford, for example, after a brief inspection, came away remarking, "I can say nothing—nothing." That is a form which may be generally commended. It is non-committal, and yet it suggests, especially by the repetition of the word "nothing," a soul overcharged with emotion. The proud producer of the work can suppose that it was admiration, his enemies the reverse, and all are satisfied. But the opportunity is not given to all critics to voice their opinions so ambiguously.

"The Amateur Photographer" EXPOSURE TABLE—November

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 9 to 10 a.m. or from 2 to 3 p.m. double these exposures. From 8.30 to 9 a.m. or from 3 to 3.30 p.m., give treble or more.

SUBJECT.	Ultra-Rapid.	Extra-Rapid.	Rapid.	Medium.	Ordinary.	Slow and Process.
Open seascapes and cloud studies	1/250 sec.	1/150 sec.	1/100 sec.	1/50 sec.	1/25 sec.	1/15 sec.
Open landscapes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes	1/150 "	1/75 "	1/50 "	1/25 "	1/15 "	1/8 "
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes	1/75 "	1/50 "	1/25 "	1/15 "	1/8 "	1/4 "
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes	1/50 "	1/25 "	1/10 "	1/8 "	1/4 "	1/2 "
Buildings or trees occupying greater portion of picture	1/15 "	1/8 "	1/4 "	1/2 "	1 "	2 secs.
Portraits or groups taken out of doors, not too much shut in by buildings	7/8 "	1/4 "	1/2 "	1 "	2 secs.	4 "
Portraits in well-lighted room, light surroundings, big window, white reflector	1/2 "	1 "	1 1/2 "	3 secs.	6 "	10 "

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above.

ROLL AND PACK FILMS.

Ultra-Rapid.	Rapid.	Medium.	Ordinary.
AGFA I.S.S. and Isochrom roll and pack, Isopan I.S.S. (35-mm.).	NURO Nuro.	AGFA Isopan FF and Isochrom FF (35-mm.).	AGFA New Agfacolor (35-mm.).
ENSIGN Ultrachrome.	PERUTZ Perpanic and Neo-Persenso.	GEVAERT Special and Panchromosa-Microgran (35-mm.); Panchromosa-Special roll and pack.	
GEVAERT Superchrome Express and Panchromosa 28 roll and pack.	SELO and F.G. Selochrome roll.	GEVAERT Superchrom 35-mm.	
KODAK S.S. Pan. roll and pack; Super-X (35-mm.).	STANDARD roll.	KODAK Regular and Panatomic roll; Panatomic (35-mm.).	
LUMIERE Super-Lumichrome.	VOIGTLANDER Bessapan F.	PERUTZ Perorto.	
MIMOSA Extrema.	ZEISS IKON Standard Speed; Contax Panchrom 26.	SELO Selochrome (35-mm.); F.G. Pan. (35-mm.).	
NURO Superchrom.		ZEISS IKON Contax Panchrom 24.	
PERUTZ Peromnia and Persenso roll and pack; Peromnia (35-mm.).			
SELO H.S. Pan. roll and pack; Selochrome roll and pack.			
VOIGTLANDER Bessapan and Illustra.			
WESTMINSTER roll.			
ZEISS IKON Orthochrom and Panchrom roll and pack.			
Extra-Rapid.			
AGFA Isopan and Isorapid roll and pack; Isochrom F and Isopan F (35-mm.).			
BARNET Sensichrome.			
CORONET Midget and Vogue.			
ENSIGN Ortho.			
GEVAERT Regular roll and pack; Panchromosa 24 (35-mm.).			
GRANVILLE Paper film.			
KODAK S.S. Pan. (35-mm.); Verichrome roll and pack.			
LUMIERE Lumichrome.			
MIMOSA Panchroma.			

PLATES AND CUT FILMS.

Ultra-Rapid.	Rapid.	Medium.	Ordinary.	Slow and Process.
AGFA Isochrom and I.S.S. Portrait films; Ultra-Special, Press, Isochrom and I.S.S. plates.	AGFA Chromo-Isolar plates.	CRITERION Spec. E.R., Iso E.R.	BARNET Ordinary and Rapid Pan. Process plates.	AGFA Direct Duplicate film.
BARNET U.S. Pan., Super-pan. Press, Super-Press and Super-Iso plates.	CRITERION Enelite and Press plates.	ILFORD Commercial Ortho. film; Screen Chromatic plate.	CRITERION E.R. and Ordinary.	BARNET Process, Process Ortho., Fine-Grain Ordinary and Process Pan.
EASTMAN S.S. Pan. and Portrait Pan. films.	GEVAERT Sensima and Ortho. Sensima plates.		GRANVILLE Ordinary.	GRANVILLE Process.
GEVAERT Superchrome film; Ultra-Panchro 8,000, Superchrom R., Ultra-Press Ortho., Isomax and Super-Press plates.	GRANVILLE Special Rapid.		ILFORD Rapid Process Pan., Ordinary, Chromatic, Infra-Red (with filter).	ILFORD Process, Half-tone, and Fine-Grain Ordinary.
ILFORD Hyperchromatic and H.S. Pan. films; H.S. Pan., Golden Iso-Zenith and Double X-Press plates.	ILFORD F.G. Panchro. and Portrait Medium Speed films; S.R. Pan., Special Rapid, Autofilter, Anti-Screen and Rapid Chromatic plates.			
Extra-Rapid.				
AGFA Isopan Portrait film; Isorapid, Chromo-Isorapid and Isopan plates.				
BARNET Portrait film; X-L Super-Speed, Soft Pan. and Super-Speed Ortho. plates.				
CRITERION 700 Iso.				
EASTMAN Par-Speed film.				
GEVAERT Ultra-Pan. and High-Speed films; Ortho-Sensima Fast plate.				
GRANVILLE Negative Card; Ultra-Rapid Iso and Quickiso plates.				
ILFORD Portrait Ortho. Fast film; S.G. Pan., Record, Iso-Record, Zenith 650, Iso-Zenith and Press Ortho. plates.				

Using FASTER FILMS and PLATES

Shorter days and weaker light turn

the attention of the amateur photographer to faster materials. The following article gives some useful hints upon this topical subject.

THE present time of the year sees many photographers changing over to faster plates or films. The lighting conditions out of doors are less favourable to instantaneous exposures, and in these days few photographers wish to carry a tripod. There is also the desire to carry on photography indoors, or to experiment with the many subjects to be found out of doors under artificial lighting at night. Many workers, however, especially beginners, are disappointed with their first attempts with super-rapid material, through lack of attention to essential points.

Sensitivity.

One of the first points that the user of these materials, particularly those of panchromatic type, needs to grasp is that high speed is secured by making the emulsion sensitive to certain light rays. For example, the light which emanates from a gas-filled electric bulb is composed of a considerable proportion of red rays. The highest-speed panchromatic material is made very sensitive to these rays, and for that reason very short exposures are possible with them.

This is why most makers give two speed numbers for their super-speed panchromatic films and plates, the higher rating being for artificial illumination, and indicates that the material is highly red-sensitive.

It is sometimes asked whether panchromatic material is more rapid by daylight than that of the same marked speed of orthochromatic type. Actually, the difference under normal daylight conditions is very small, and will only be noted if there is a definite coloration in the light, as for example towards sunset, when the lighting has a very pronounced red tint. It is under these conditions that the panchromatic plate or film retains its speed, while that of the less sensitive type becomes relatively slower.

In the case of subjects obscured by mist the panchromatic emulsion, used in conjunction with a deep filter, will penetrate haze or mist and render detail that could not be secured with the other type. Another point with

regard to the consideration of the speed of the different material, is that filter factors are lower with panchromatic plates and films, yet at the same time provide superior correction.

The Camera.

With regard to the use of the very fast material it is necessary to pay some attention to the camera. It is realised that these plates or films are very sensitive, and it is necessary for the apparatus to be in first-class order. Cases of mysterious fog on negatives occasionally occur that can be traced to defective light-trapping of the velvet of the plate-holders. These may be quite satisfactory when slower plates are used, but there may be a distinct indication of fog when super-rapid panchromatics are employed. It is also necessary to expose the plate-holders to light as little as possible.

In the Dark-room.

It is perhaps hardly necessary to point out that these plates or films demand great care in the dark-room, if the negatives are to be free from fog or veil. The user of panchromatic material must make up his mind to dispense with light, because even a safelight cannot be used without some risk. Again, a light that may be safe when used with care for lower-speed panchromatics is not what its name implies when material of greater speed is exposed to it.

The same applies when using orthochromatic films or plates of high speed after using slower material of the same type. The safelight may not be equally safe with materials of the higher speed. It is best to screen the plates or films by interposing the body between the light and the dark-room table on which operations are conducted, the light source being behind the photographer's back.

Exposure.

It must be realised that high speed in photographic material is secured at some cost in latitude, and in order to secure the best results it is necessary to ensure correct exposure. The best course is to use an exposure meter,

and over-exposure must be avoided, as this will result in a flattening of the high-lights. For many subjects at this time of year over-exposure is not likely, but it must be guarded against when working out of doors during bright sunny periods of the day.

For out-of-door subjects it is better not to use the fastest panchromatic material, except when the lighting conditions are very poor. The reason for this is that many of these plates or films give soft contrast, and this may be undesirable for some winter subjects. The best course is to use ortho plates or films giving negatives of the vigorous type. Many of the super-rapid panchromatics are intended for studio portraiture, and are not so well adapted for daylight exposures. The films intended for small or miniature cameras are of a rather different type, and all of these will give sufficient contrast, if properly used.

Development.

Those photographers who use a tank for development, and a developer based upon a time and temperature system, will find that most super-speed material is placed in a class for which longer development is indicated. If development is conducted by inspection the worker must be careful not to under-develop. A peculiarity of the super-fast plate or film is that development proceeds normally up to a certain point, and if the plate or film is fixed at this stage the negative almost certainly will be weak in contrast. It has been suggested in some cases the speed that the makers claim is lacking, but the fault is often that of the photographer through neglecting to give full development.

The "miniature" worker will doubtless use one of the fine-grain developers for his films, and the same course may well be recommended for the user of larger sizes as well. It is known that the super-rapidity is secured at the expense of fine grain, and when it is thought that enlargements of some size are wanted, fine-grain development is advocated. This will also serve to avoid under-development, if used for a fixed time.



A blaze of rockets over the sea. F/8, fast Pan. film.

FIREWORKS will be in the forefront of the minds of many people, young and old alike, on the evening of November the Fifth. For those photographers who like to exercise their skill all the year round and do not treat photography merely as a summer hobby, the Guy Fawkes night festivities provide an opportunity for striking outdoor subjects that should not be missed.

Fireworks, seen photographically, can produce some very beautiful results and make very effective night pictures. They do not call for elaborate photographic apparatus, or even for great skill or experience on the part of the photographer. Any kind of camera may be used, even the simple box type, provided that a fast film is employed. Since most fireworks give a coloured light panchromatic films generally give the best results, but any of the 'chrome

films, which are also very sensitive to certain colours, may be used if preferred.

The secret of success for this type of exposure is "time exposure." For all ordinary sorts of fireworks, such as rockets, roman candles, etc., a good result can only be obtained by giving a time exposure, though certain elaborate set pieces in which there is rapid movement may call for an instantaneous snap. In general, therefore, a tripod or some other form of steady support for the camera will be required.

The most difficult part of the whole business is undoubtedly the choice of position in which to set up the camera,

Firework

A TOPICAL SUBJECT FOR
EVERY CAMERA USER



Rockets, maroons and roman candles. Time exposure, f/11, fast Pan. film.



A variety of fireworks taken on one film during a prolonged exposure. F/8, Pan. film.

since it will be obvious that this has to be done in advance by guesswork before the fireworks are let off. When photographing a small garden display at home this does not present much difficulty. But when taking pictures from a distance of a large-scale public show, the problem is greatly magnified by the limitations imposed by the situation in which the display is being given.

Having chosen roughly the position from which it is desired to "shoot," it is a good plan to watch the flight of the first few fireworks in the view-finder of the camera, so that the position may be changed if it is found that the fireworks appear too small, or, alternatively, if

Photography

By ROBERT W. NEWBY.

the camera has been set up too close. A direct-vision view-finder is the most suitable for this purpose.

If it is not possible to find the ideal position it is usually better to have the whole spread of the firework well within the picture, even if it appears small, than to be too close and see only a portion, since the appropriate part of the picture can always be enlarged afterwards.

When choosing a vantage point, the direction of the wind should be taken into consideration. The best results are obtained with the wind blowing the fireworks sideways across the picture. At all costs avoid having the smoke blown towards you.

Once the camera has been set up in the most suitable position all that remains is to wait for some likely items on the pro-



Falling points of light registering as graceful curves. Box camera, f/11, shutter open for 1 minute.

is plenty of latitude with this type of subject, however, and although there is, of course, an absolutely correct exposure for every occasion, double or half this exposure will in nearly all cases yield a fairly satisfactory negative.

When making the exposure take several photographs on the same film, without, of course, moving the camera, so that the picture creates the impression of a big display.



Firework display at the Paris Exhibition.

gramme in order to make the exposures. The aperture should be set at the largest possible if a simple camera such as a box is being used. This is generally about f/11. If a faster lens is available f/8 may be used with advantage for the brighter types of fireworks, while others less brilliant may require an even larger aperture if possible. Since time exposures are to be used the lens stop is the only variable and no hard and fast rules for the choice of this can be laid down, but must of necessity be left to the judgment of the photographer. There



The grand finale. All these fireworks were released at once.

Readers' Hints, Tips and Gadgets

A COMBINED PAPER-HOLDER AND MASKING DEVICE.

THE combined bromide-paper holder and mask described here costs only a few pence to make, but is a very efficient piece of apparatus.

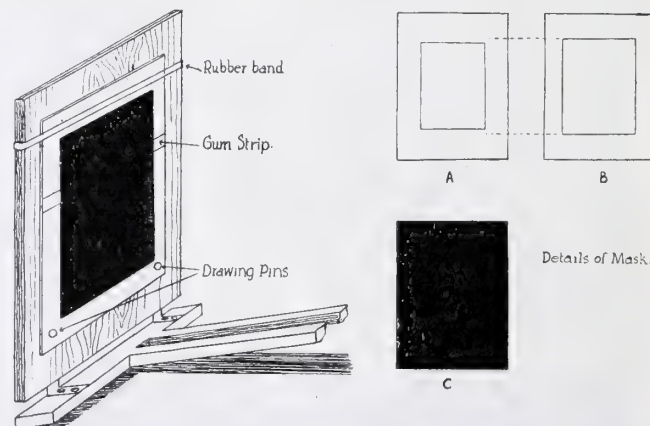
It is intended for use on the enlarger easel, as shown in the diagram, and is held in place by drawing-pins at the base and a strong elastic band at the top. Removing an exposed sheet of bromide paper and inserting an unexposed one is done in a second when this holder is used, and uniform white borders round the print are produced with ease and certainty.

The back of the holder marked C in the diagram is a piece of stiff strawboard, and this should be cut to such a size that it fits comfortably on the enlarger easel and leaves a good space all round. A and B are the same size as C but are cut from card about the thickness of ordinary postcards. When the holder is in use the paper is held in the opening cut in card B, and it is a good plan to mark this card for cutting by laying a piece of bromide paper (of the size that is to be used) in the centre and marking round it with a pencil. This will ensure that the paper will slip easily into place when the holder is completed. Card A forms the mask, and the size of the piece cut from its centre will determine the width of white border left round the prints.

When cards A, B and C have been cut, the holder is ready for assembling. This is done as follows: Cover one side of card B with glue, lay it down on card A and put under pressure. When the glue is firmly set, draw a line at right angles to the base and about three-quarters of the way up, and cut completely through both cards with a sharp knife. Leave the top portion on one side and cover card B with glue, place on card C and again put under pressure and leave to set. Place the top part

of cards A and B in the original position and fix with gummed strip as shown in diagram.

The holder is now complete, and can be fixed to the enlarger easel with drawing-pins and an elastic band as shown. To insert a sheet of bromide paper, lift the elastic band and let

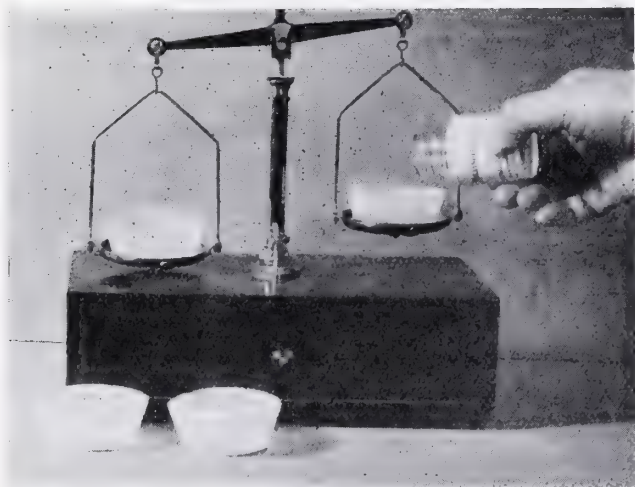


ENLARGER EASEL. Showing mask in position.

the hinged part of the front cards fall down. Slip the paper down into position behind the mask, lift the hinged portion of the front cards back, and secure again with the elastic band.

W. R. HINDLE.

WHEN WEIGHING CHEMICALS.



THOSE amateurs who weigh out their own chemicals usually make a practice of putting a slip of paper on each pan of the scales—one to ensure cleanliness and prevent chemical corrosion of the metal, and the other, of equal size and thickness, to justify the weight. It is not always easy to find clean paper of the right kind just when it is wanted, and sometimes one may be forced to use expensive stationery for the purpose. The paper usually has to be small, and it is often found that certain substances, particularly crystals, will slide or bounce off when shaken out of the bottle. Some small improvement may be effected by folding the paper twice (crosswise) so that it forms a shallow receptacle, but this means additional time and trouble, and is not very satisfactory. The ideal method, I have found, is to use small paper baking cases as sold for confectionery work. Being machine-made, they are absolutely equal in weight. While they are small in area, and so go on to the pan easily, they are deep enough to hold a large quantity of the chemical, none of which can be lost or spilt as with a flat paper. Each item should be weighed in a fresh case, and put aside in its correct order as given in the formula. When the cases have been emptied of their contents they should be destroyed, thus eliminating any risk of contaminating one chemical with another. These cases are easily obtained, and the cost is negligible.

F. BAGLEY.

PACKING PRINTS FOR POST.

THERE are times when every photographer sends prints by post. Suitable card for protecting these prints is not always quickly available. As most photographers use writing pads, it is useful to know that the card backing the pad is of a very useful size. If the pad is the usual 8vo size, the card on which it is mounted very neatly protects a half-plate print, while if the pad is 4to size the card will be found to protect a whole-plate print. Save the cards on which your writing pads are mounted as they may prove very useful. And don't forget that every packet of bromide paper contains at least one sheet of cardboard to protect its contents.

J. R. MENZIES.

NON-SLIP SQUEEGEEING.

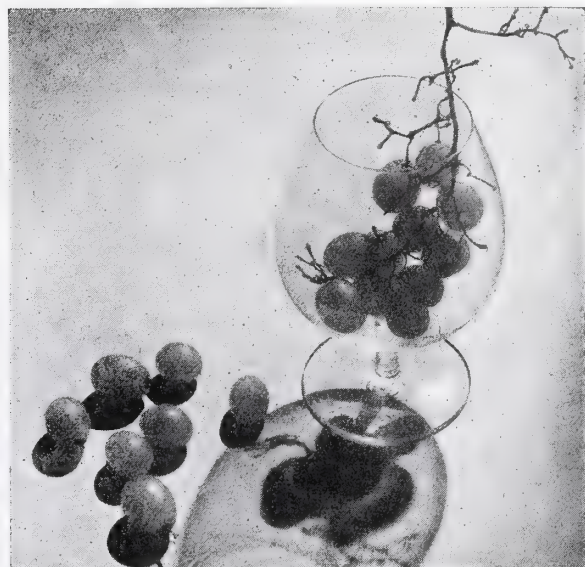
IF, when squeegeeing, you find that prints show a tendency to slide over the glazing plate, try the following very simple system:—

Position the prints on the plate, cover them with four to six thicknesses of newspaper and squeegee lightly to remove excess liquid. Replace the newspaper by a single sheet of blotting-paper a little larger than the glazing plate. Fold the protruding blotting-paper round the edges of and under the glazing plate. It is then possible to squeegee vigorously on top of the blotting-paper without the prints slipping. The blotting-paper, if dried after use, can be used a very large number of times.

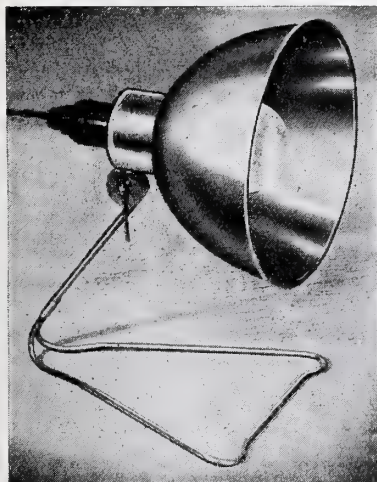
D. C. F.

Only Grapes and Glass...

but good lighting and
composition make a
perfect indoor picture



Ensign INDOOR LIGHTING EQUIPMENT



MULTIFLOOD OUTFITS

**BRILLIANT LIGHT JUST
WHERE YOU WANT IT.**

These outfits enable the intense light from "Photoflood" lamps to be concentrated on the subject. The reflector is mounted on a universal joint which enables the light to be projected in any direction—upwards, downwards or sideways. The wire stand will stand or hang anywhere.

MODEL 1. Outfit includes stout cardboard reflector, fitted with bakelite lampholder, 6 ft. of flex and plug, and universal head stand. Complete in box (without lamp).....**6s. 6d.**

MODEL 2 (illustrated). Outfit includes strong aluminium reflector, fitted with bakelite lampholder, 6 ft. of flex and plug, and universal head stand. Complete in box (without lamp).....**10s. 6d.**

LAMPS. Osram Photoflood Lamp **2s. 6d.**

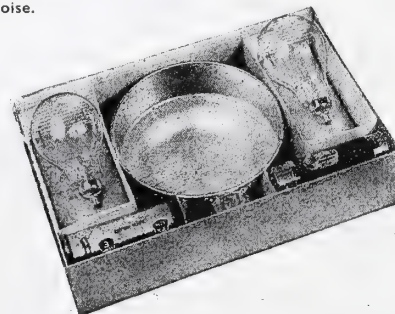
PHOTO FLASH-BULB OUTFITS

Operated from an ordinary torch battery. Ensure instantaneous pictures without smoke, smell or noise.

COMPLETE OUTFITS with Philips Photoflux Bulbs.

No. 0. Complete with 2 small size flash-bulbs, Silverlite folding reflector, torch, battery and test bulb.....**5s. 6d.**

No. 1. Complete with 2 small size flash-bulbs, torch, battery, test bulb and Multiray metal reflector.....**12s. 6d.**



SYNCHRO-FLASH OUTFITS

A simple means of ensuring perfect flashlight pictures. Both the shutter of the camera and the flash-bulb are controlled by the camera-release. Easily fitted. For operation with flash-bulb or flash-powder.

Illustrated below is the **Model No. 1 Powder Outfit**, for use with flash-powder only. Fitted with a reel of fusewire, which makes the preparation for firing the powder speedy and simple.....**27s. 6d.**

Other Models from.....**11s. 6d.**

THE NEW SUPER ACTINIC GEKA ELECTRO-FLASH LAMP OUTFIT



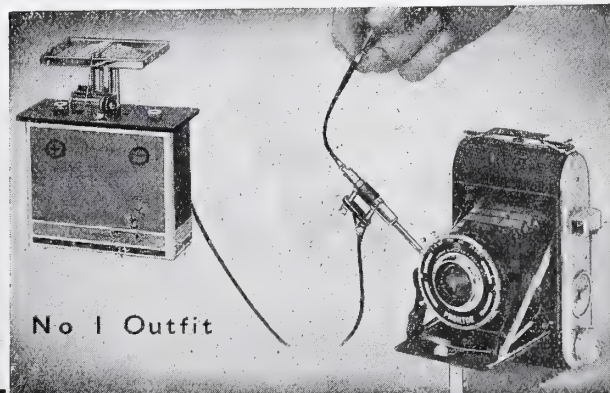
Flash-powder is contained in capsules which are screwed into the holder carrying a small battery. The open end of the capsule is closed with "Cellophane," the fuse being buried in the powder and is fired by a switch in the handle, fitted with a sliding cover to prevent premature ignition.

The flash is instantaneous, and highly actinic, while only a trifling puff of smoke is emitted, clearing in a few seconds.

Complete Outfit, including holder, tray, battery, 2 capsules and test bulb...**10s. 6d.**

Extra Capsules, in box of 3.....**2s. 6d.**

Ask your dealer for a copy of latest booklet "On the Art of Lighting for Indoor Photography," or write to **ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1**



No 1 Outfit

Greatest End of SUMMER SALE

ANY OF THESE FOR £1 only

2248. 5×4 Goerz Folding Tenax, double extension, Goerz f/6.8 Synlar lens, Compound shutter, 4 single plate-holders.
 2258. 5×4 Folding Klimax, double extension, Aldis f/7.7 lens, 6 plate-holders and case.
 2259. 5×4 Adams' Identio, Ross f/6.3 Homocentric lens, 3 double plate-holders.
 2303. 4-pl. Folding Elito, f/8 Symmetrical lens, 4 single plate-holders.
 2310. 4-pl. Folding Tudor, double extension, f/8 Symmetrical lens, 3 double slides and case.
 2453. 4-pl. T.-P. Imperial Folding, f/7.7 Aldis anastigmat lens, 3 plate-holders and P.P. adapter.
 2810. 4-pl. Taxo, f/6.8 anastigmat lens, 3-speed shutter, 2 plate-holders.
 50238. 3½×2½ Ansco Roll Film, Achromatic lens.
 50033. 3½×2½ Junior Kodak, Achromatic lens.
 58915. Altissa Roll Film, 12 exposures on 2½×3½ spool, f/8 lens.
 50137. V.P. Ansco, f/5.8 Lustrar anastigmat lens.
 50560. Ensign Midget Roll Film Camera, all-distance lens.
 Rhaco Filter Sets, made of coloured optical glass which does not fade. Clip-on holder, and 3 filters, 2, 4, and 8×, complete in case. To fit on lenses 1½ to 2 in. List price 40s.

ANY OF THESE FOR £2 only

5441. 3½×2½ N. & G. Sibyl, Zeiss f/6.3 Tessar lens, 6 plate-holders.
 5449. 3½×2½ Dallmeyer Snapshot, for film packs only, f/6 anastigmat lens.
 3090. 4-pl. Folding Klimax, double extension, Aldis f/7.7 anastigmat lens, P.P. holder and case.
 3558. 4-pl. Adams' Identio, Ross Zeiss f/6.3 anastigmat lens, F.P. holder and case.
 37089. V.P. Roll Film Ernemann, f/6.8 anastigmat lens, 3-speed shutter.
 40109. 2C Series III Kodak, f/6.3 Kodak anastigmat lens, Diomatic shutter.
 45745. 4-pl. Ross Twin Lens, Ross Zeiss f/8 anastigmat lenses, Union shutter, F.P. holder.
 3608. 5×4 Sanderson, 6½-in. Beck Orthostigmat lens, Union shutter, 4 plate-holders.
 38749. No. 2 Ensignette de Luxe, f/6.3 Cooke anastigmat lens, 3-speed shutter.
 50492. V.P. Kodak Series III, f/6.3 Kodak anastigmat lens.
 50512. 3½×2½ Roll Film Carline, f/7.7 Aldis Uno, plate back and 4 slides.
 10955. 4.5×6 cm. Salex Focal-plane, f/4.5 anastigmat lens, 6 plate-holders.
 12337. 45×107 mm. Verascope, Rapid Rectilinear lenses, changing-box for 12 plates.

ANY OF THESE FOR £3 only

2004. 4.5×6 cm. Goerz V.P. Tenax, f/6.8 Dagor lens, Compound shutter, 6 slides.
 2008. 4.5×6 cm. V.P. Tenax, f/6.3 Dogmar lens, Compound shutter, 6 slides.
 5060. C.D.V. Goerz Tenax, Goerz f/6.8 Dagor lens, Compound shutter, P.P. adapter.
 5012. 3½×2½ Voigt Folding, f/6.3 anastigmat lens, 3 plate-holders.
 2277. 10×15 cm. Goerz Tenax, double extension, f/6.8 Goerz Synlar lens, 3 plate-holders.
 2283. 10×15 cm. Voigtlander Folding, double extension, f/6.8 Radionar lens, Compound shutter, 12 plate-holders.
 2805. 4-pl. Sanderson Camera, 3 double book-form dark slides, leather case, no lens.
 2917. 5×4 Sanderson, Beck Aplanat f/7.7 lens, 3 double plate-holders.
 3462. 4-pl. Bedford Folding, double extension, f/6.3 Zeiss Triotar lens, Compur shutter, P.P. adapter.

ANY OF THESE FOR £3 only

3602. 4-pl. Leonar Folding, double extension, f/6.8 Goerz Dagor lens, Compound shutter, 3 plate-holders and P.P. adapter.
 37597. 3½×2½ Special Kodak, f/6.3 Kodak anastigmat lens, Veloxo shutter, speeds 1 to 1/300th sec.
 37954. 3½×2½ Roll Film Auto. Ultrix, f/6.3 anastigmat lens, focussing screen and 3 plate-holders.
 38469. 3×2 Nagel Vollenda Roll Film, f/4.5 anastigmat lens, Compur shutter, speeds 1 to 1/300th sec.
 40180. 1a Special Kodak, f/6.3 Kodak anastigmat lens, Kodamatic shutter.
 40389. 1a Folding Pocket Kodak, f/6.8 Goerz Dagor anastigmat lens, Compound shutter.
 40357. 1a Folding Kodak, f/6.3 Cooke anastigmat lens, Universal shutter.
 12320. 45 107 mm Verascope, Rapid Rectilinear lenses, changing-box and case.

ANY OF THESE FOR £4 only

5285. 3½×2½ Adams' Vesta, Ross Zeiss f/4.5 Tessar lens, Compound shutter, 6 plate-holders.
 5553. 3½×2½ Patent Etui, f/6.3 Radionar lens, 3-speed shutter and P.P. holder.
 5624. 3½×2½ Zeiss Bebe, f/4.5 Tessar lens, Compound shutter, 6 plate-holders.
 3574. 4-pl. Voigt Folding, f/6.3 anastigmat lens, 3-speed delayed-action shutter, 3 plate-holders.
 3589. 4-pl. Linhoff, triple extension, Dallmeyer f/6 Stigmat lens, Compound shutter, 12 plate-holders.
 40138. 1a Special Kodak, f/5.5 Zedellar anastigmat lens, Iso shutter, speeds 1 to 1/100th sec.
 39494. 3½×2½ Special Kodak, f/5.0 Kodak anastigmat lens, Kodamatic shutter.
 38321. 3×2 Voigtlander Roll Film, f/4.5 Heliar lens, Compur shutter, speeds 1 to 1/300th sec.
 40273. 1a Special Kodak, Carl Zeiss f/6.3 Tessar lens, Compound shutter.
 40363. 4-pl. Ensign Regular Roll Film and Plate Camera, Carl Zeiss f/6.3 Tessar lens, Compur shutter, 3 plate-holders and focussing screen.
 46558. 4-pl. Apem Reflex, reversing back, f/5.9 Wray Lustrar lens, 6 plate-holders.
 10918. 4-pl. Salex Focal-plane, f/4.5 anastigmat lens, 4 plate-holders and P.P. holder.
 10899. 4-pl. Zeiss Palmsos Focal-plane, Carl Zeiss f/6.3 Tessar lens, 3 double plate-holders.

ANY OF THESE FOR £5 only

2025. 4.5×6 cm. N. & G. Baby Sibyl, Dallmeyer f/4.5 Serrac lens, 3 double plate-holders, P.P. holder and case.
 2029. 4.5×6 cm. V.P. Goerz Tenax, f/4.5 Dogmar anastigmat lens, Compound shutter, 6 plate-holders.
 2824. Postcard Size N. & G. Sibyl, 6-in. Carl Zeiss f/4.5 Tessar lens, 6 plate-holders and case.
 3059. 4-pl. N. & G. New Ideal Sibyl, Zeiss f/6.3 Tessar lens, 6 plate-holders, P.P. holder.
 3533. 9×12 cm. Ihagee, double extension, rising and cross front, f/4.5 anastigmat lens, D.A. Compur shutter and P.P. holder.
 3550. 9×12 cm. Goerz Tenax, double extension, 6-in. Goerz f/4.5 Dogmar lens, Compur shutter, 6 plate-holders and P.P. holder.
 3576. 4-pl. Voigt Folding, f/6.3 Voigt anastigmat lens, Iso shutter, 3 plate-holders.
 36133. 3½×2½ Series III Kodak, f/4.5 Kodak anastigmat lens, Compur shutter.
 37325. 3½×2½ Ensign Auto. Speed, focal-plane shutter, Aldis Uno f/4.5 anastigmat lens.
 46721. 3½×2½ Junior Graflex Reflex, non-reversing back, Carl Zeiss f/4.5 Tessar lens, changing-box for 12 plates.
 46923. 3½×2½ T.-P. Victory Reflex, f/4.5 Aldis anastigmat lens, P.P. holder, leather case.

ANY OF THESE FOR £5 only

12251. 45×107 mm. Verascope, Carl Zeiss f/8 Tessar lenses, changing-box for 12 plates and leather case.
 12319. 45×107 mm. Goerz Tenax, f/4.8 Goerz Celor lenses, 3 double plate-holders and case.
 3551. 4-pl. Sinclair Una, Goerz f/6.8 anastigmat lens, Compur shutter, 3 plate-holders.
 7889. 9.5-mm. Pathe de Luxe Motocamera, f/3.5 anastigmat lens.

ANY OF THESE FOR £7:10s. only

3581. 8×12 cm. Ica Ideal, double extension, Carl Zeiss f/4.5 Tessar lens, Compur shutter, F.P. holder, case.
 2800. 4-pl. N. & G. Sibyl de Luxe, double extension, Ross Zeiss f/6.3 Convertible Protar lens, six plate-holders.
 3210. 9×12 cm. or 4-pl. Patent Etui, f/4.5 Radionar anastigmat lens, Compur shutter, 3 plate-holders.
 3371. Postcard Sanderson, Goerz f/6.8 Convertible anastigmat lens, Compur shutter, 6 plate-holders.
 3464. 4-pl. N. & G. New Ideal Sibyl, f/4.5 Ross Xpres lens, 6 plate-holders, P.P. holder, case.
 10423. 5×4 Goerz Anschütz, Goerz f/6.8 Dagor anastigmat lens, 3 plate-holders, leather case.
 10494. 10×15 cm. Goerz Anschütz, Goerz f/6.8 Dagor anastigmat lens, 3 double plate-holders, leather case.
 10749. 10×15 cm. Tropical Ernemann Focal-plane, Carl Zeiss f/4.5 Tessar lens, F.P. holder, case.
 10808. 4.5×6 cm. Zeiss Minimum Palmsos, Carl Zeiss f/4.5 Tessar lens, F.P. holder, case.
 45239. Postcard Ica Reflex, 7-in. Aldis f/3.4 anastigmat lens, 12 plate-holders.
 45589. 3½×2½ Folding Mentor Reflex, Carl Zeiss f/4.5 Tessar lens, 3 plate-holders, P.P. holder, case.
 45981. 3½×2½ Graflex Reflex, revolving back, f/6.3 Krauss Tessar lens, P.P. holder, case.
 45995. 9×12 cm. Folding Ensign Reflex, f/4.5 Cooke Aviar lens, F.P. holder, case.
 46455. 4-pl. Graflex Reflex, non-reversing back, f/4.5 Zeiss Tessar lens, 3 double plate-holders and P.P. adapter.
 12284. 45 107 Stereo Bioscope, f/4.5 Berthiot Stelloir anastigmat lenses, changing-box for 12 plates, leather case.
 12402. 45×107 Verascope, f/4.5 Krauss Tessar lenses, changing-box for 12 plates.

ANY OF THESE FOR £10 only

3129. Postcard Adams' Verrio, 6-in. f/5.5 Ross Combinable anastigmat lens, Graflex roll-film holder and leather case.
 3130. Postcard Sinclair Una, revolving back, Ross Zeiss f/6.3, Series VIIa Convertible Protar lens, Compound shutter, 6 double plate-holders and case.
 3372. 4-pl. N. & G. Ideal Sibyl, f/4.5 Ross Xpres lens, 12 plate-holders, P.P. adapter and leather case.
 45160. 5×4 N. & G. Square Reflector, 7½-in. f/4.5 Ross Xpres lens, Mackenzie adapter, 12 envelopes and case.
 46032. 4-pl. Mentor Folding Reflex, Carl Zeiss f/4.5 Tessar lens, 3 plate-holders and case.
 46142. 9×12 cm. Ihagee Folding Reflex, f/4.5 anastigmat lens, 12 single plate-holders, leather case.
 46321. 3½×2½ Ihagee Folding Reflex, Carl Zeiss f/4.5 Tessar lens, 6 plate-holders, P.P. holder and case.
 46322. 4-pl. Kodak Graflex, Model B, revolving back, f/4.5 Kodak anastigmat lens, P.P. holder and case.
 46699. 4-pl. N. & G. Front Shutter Reflex, Ross Zeiss f/4.5 lens, and 10½-in. Biss Tair f/7 Telephoto lens, 6 double plate-holders and case.
 10945. 5×4 Apem Focal-plane, f/4.5 Apem anastigmat lens, 6 double plate-holders and leather case.
 45337. 5×4 N. & G. Square Reflector, 6½-in. Carl Zeiss Protar f/6.3, 3 double plate-holders, leather case.

TERMS: FOR THESE SPECIAL OFFERS, CASH WITH ORDER ONLY, POST FREE.

SANDS HUNTER & CO. LTD

37 BEDFORD ST. · STRAND · W.C.2

"MINIATURE" NOTES

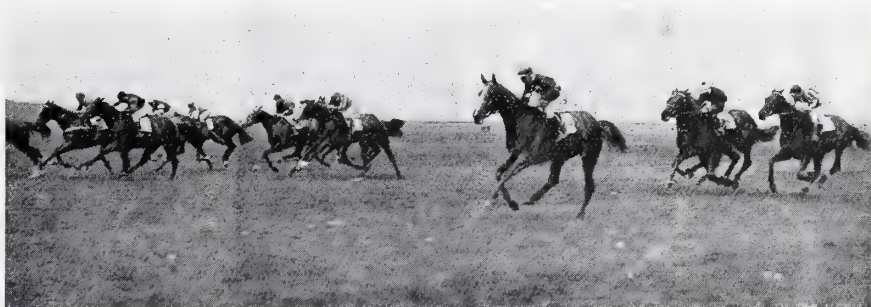
Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

AT the point-to-point meeting the miniature camera really comes into its own. For this type of work speed of shutter and speed of action are absolutely essential. The field teems with a multitude of pictures of varying types, and the rapidity with which a miniature camera can be switched from a high-speed racing picture to a more subdued study of people and surroundings makes it a boon to its fortunate owner.

The Miniature in Crowds.

Another benefit is its adaptability in crowds. At the best vantage-points there is seldom much elbow-room, and a camera that can be manœuvred with ease is a certain blessing.

Point-to-point races are often run in indifferent light, so the wide aperture is imperative for use with high shutter speeds. Even with $f/3.5$ and $1/500$ th second exposure it is useless to attempt



At the Point-to-Point

By DAPHNE BURTON.

and made more impressive. At the same time there is much less danger of finding, when the film is developed, that the horse has been taken at an instant when its outline is obscured by a tree or spectator, for the lower viewpoint tends to bring the horse and its rider against the sky.

A Dangerous Spot.

The water jump is sometimes a more difficult problem, for it is unwise to stand too near, as horses refusing do all sorts of unexpected things. One must keep a wary eye, too, for the riderless horse. For which reasons the low viewpoint is best got with

If the photographer can get to the races by himself he can spend the time between the events wandering happily around the bookmakers' quarters, getting a series of gloriously natural pictures. Nor should he miss the opportunities of the various tricksters at work, or the gambols of those gentlemen who beseech us to "find the lady" or to win an easy fortune in some other equally impossible manner.

Technical Points.

The careful choice of film is wise. Speed allied to good enlarging qualities is the most important factor to consider. For this type of work one can waive tone values and accurate shade renderings which demand panchromatic film on other occasions. A lens hood is a wise precaution but filters are not needed.

Focussing must needs be pretty accurate where the jumping is concerned, as the wide aperture required does not give much latitude in this respect. For the scenes around the bookmakers' stands or among the spectators choose the slowest speed and smallest aperture that the prevailing light permits.

Owners of cameras that are not fitted with a depth-of-focus collar should work out or look up their own scale and, copying it on to a small stiff card, carry it always with them. Messrs. Leitz publish tables that may be taken as valid for any 24×36 mm. or 3×4 cm. camera.



"WELL CLEARED, SIR!"

broadside views of the horses. With a little skilful wangling it is usually possible to get an angle view of the jumps which is pretty effective.

Another benefit of the high-speed shutter is to combat the enthusiasm of one's friends. They do not hesitate to give one a hearty slap on the back if their horse is first over the sticks, and camera or no camera one has to accept their enthusiasm with a smile.

High and Low Viewpoints.

An eye-level finder is another necessity, and height in the operator is an unqualified blessing, for work can be done over the heads of the surging crowds. But a high viewpoint is not always the best. In photographing a jump, it is often a good plan to kneel on the ground, or to use a reflecting (waist-level) finder and hold the camera low. By this simple and well-known device the height of the jump is exaggerated



NECK AND NECK.

a reflecting finder; one's position lends itself better to sudden dodging.

The best jumps to frequent for mass formation are the early ones. The riders have not spread out and the crowds are usually too lazy to walk so far. Get to the jump in good time to ensure a steady hand. A breathless dash across uneven fields is a frequent cause of camera shake, which is always more prevalent with a light camera than with a heavier one.



THEIR PRIVATE GRANDSTAND.

Stereoscopic Colour Projection

By BERNARD ALFIERI, Jun.

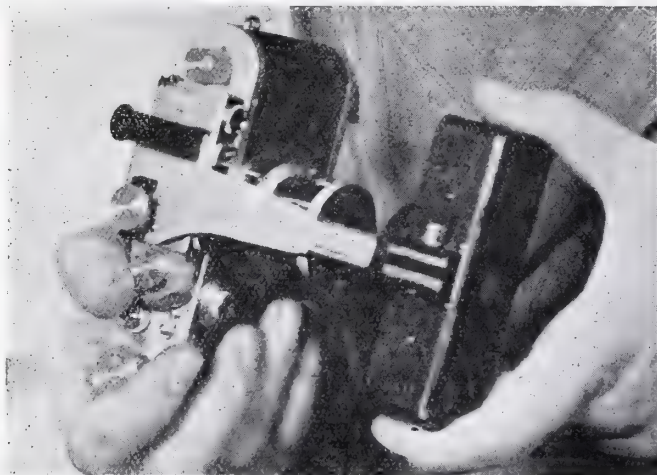


Fig. 1. Fitting the prismatic taking device to a Leica camera.

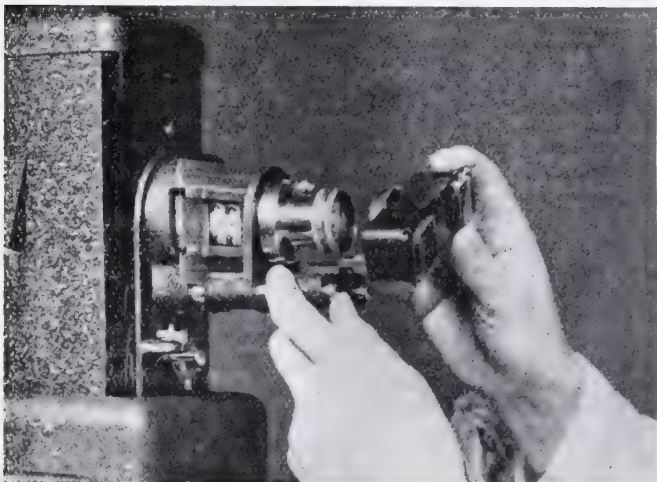


Fig. 3. Fitting the prismatic device to a Leitz projector.

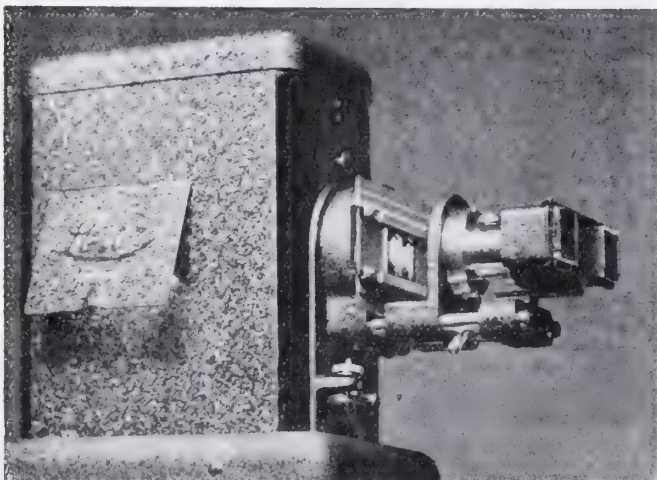


Fig. 4. The projector complete, showing the twin slide in the carrier and the polarising filters in position.

WITH the aid of new accessories that will shortly be available in this country, it will be possible for Leica users to take instantaneous colour photographs with their miniature camera, and to project them as coloured stereoscopic pictures. The taking portion of the apparatus is known by most miniature enthusiasts, and has



Fig. 2. Using the camera for taking a stereoscopic photograph.

been in use for some time. It consists of a prismatic device which is fitted in front of the lens of a Leica camera as shown in Fig. 1, the apparatus being used in the hand for instantaneous photographs as shown in Fig. 2. Where slow exposures are required the camera can be used on a tripod in the usual manner, but owing to the high speed of some of the modern colour films, it is often possible to make the exposure in the usual way. The prismatic device divides the area of the film into two, and duplicates the subject so that the paired images occupy the usual 24×36 mm. frame, each being roughly 18×24 mm. This device is obviously also suitable for black-and-white work.

Small slides are bound up from the paired images, and these are used in a special carrier which fits the standard Leica projector. In front of the lens of the projector a separate prismatic device is fitted as shown in Fig. 3. This splits up the projected image, so that each of the paired subjects is projected through a separate window.

These windows, which are clearly seen in the photograph of the complete projector, Fig. 4, are covered with small polarising screens with their vibration planes at right-angles to each other. Two overlapping images would be seen on the screen if viewed in the usual way, but to view the picture stereoscopically a pair of spectacles is worn, as shown in Fig. 5. The glasses of these are made from polarising screens, and the relative positions of the two glasses are arranged to coincide with the angle of the polarised images, so that each eye can only see one picture. In this way the two projected images are merged by the brain in the usual manner, resulting in the effect of a stereoscopic image. Unfortunately, if such pictures were projected on an ordinary white or cloth screen, the reflected light would be depolarised, but the use of a metal screen, or a screen with a metallic surface, overcomes this difficulty, and enables the pictures to be seen correctly.



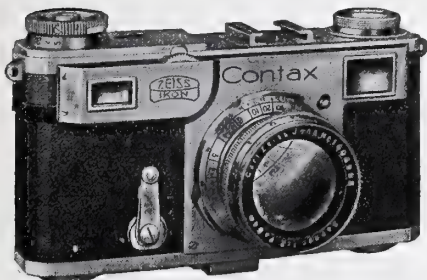
Fig. 5. The polarising spectacles through which the twin projected images are merged.

Modern Miniature Cameras

CONTAX MODEL II.

THE Contax II is an advanced camera of the "true miniature" type, taking up to 36 pictures, each 24×36 mm. in size, on a length of standard 35-mm. cine film. It has all the refinements associated with cameras of its class, including interchangeable lenses, coupled range-finder, and interlocked shutter and film-wind. The dimensions of the camera body, over all projections, are $5\frac{1}{2} \times 3\frac{3}{8} \times 1\frac{11}{16}$ in., the thickness being brought up to $2\frac{3}{8}$ in. by the 5-cm. f/2 Sonnar (in collapsible mount) fitted to the camera sent for review. The total weight of camera and lens is $26\frac{1}{4}$ oz.

The lens, which is instantly detachable, is fitted in a bayonet socket and locked by a spring. For focussing, the flange into which the lens fits is rotated by turning a small milled wheel on the top edge of the body, and the same action operates the range-finder. This is combined with the view-finder in such a way that the doubled image of an object incorrectly focussed upon is seen in a small yellow rectangle in the centre of the view in the finder. A focussing scale, with depth-of-focus collar, is provided, and at any setting of the



focussing scale it shows the depth available at all apertures. The long base of the range-finder—it runs practically from end to end of the camera—endows it with a very high accuracy; an error in focussing equivalent to less than half the depth of focus at f/2 is very readily detected by a blurring of the image.

A total of fourteen interchangeable lenses is available for the Contax, with focal lengths from 2.8 to 50 cm. All but the 2.8-cm., the 30-cm., and the 50-cm. lenses have focussing arrangements that couple automatically to the range-finder when the lens is slipped into the bayonet catch, giving a range of focal lengths from 3.5 cm. to 18 cm. with automatic focussing.

The Contax shutter is of the gear-braked focal-plane type, and has a metal blind. Speeds from $\frac{1}{2}$ to $\frac{1}{1,250}$ sec. are provided, and the shutter speeds are indicated, and may be set, either before or after winding. Delayed-action release, with a lag of about 12 seconds, is provided for self-portraiture. Winding the shutter automatically moves the film on and advances the counter, and the speed is set by rotation of the head of the same winding-knob, in the centre of which the shutter release is located. The combination of so many functions in one control contributes materially to keeping the camera free from a multiplicity of knobs. The release can be locked down by simply turning it; this has the dual effect of holding the shutter open if wound and set to "Bulb," and of enabling the film to be wound on continuously without setting the shutter.

For loading, the entire back of the camera takes off, allowing full access for cleaning to the whole path along which the film travels. Supplies of film for the camera can be obtained in three main forms; in the special Contax spool, in chargers of the kind standard for miniature cameras, or as bare film. The Contax spool consists of a core on which is wound a length of film terminated with opaque paper at each end, so that it can be loaded and unloaded in daylight without rewinding. Bare film, whether bought in ready-trimmed 36-exposure strips or in uncut lengths, must be loaded into the Contax cassette in the dark-room; the cassette can of course be put into the camera in daylight. Either in these cassettes, or the standard 36-exposure charger, the film must be rewound before being unloaded unless a cassette is used on the take-up side.

With a 5-cm. f/2 Sonnar, the Contax Model II cost £50 10s., but it may be had with a Tessar of aperture f/3.5 or f/2.8 at £40 10s. or £43 5s., or with an f/1.5 Sonnar at £65 15s. It may be obtained through any dealer, or from Messrs. Zeiss Ikon Ltd., of Maidstone House, 25-27, Berners Street, W.1.

Miniature Camera Gossip

By LANCELOT VINING.

MESSRS. S. MENDEL-SOHN, of

New York, write:

"We certainly would like to have the original of Miss June Taylor doing her aerial. Your signature on the print would enhance its importance to us as you are quite popular here, judging by the frequency with which our customers and friends tell us about your comments. . . . Your comment on the size of the Kalart and its being favoured by you for that reason is interesting to us, because we expect shortly to introduce a speed-gun which will be about half the size and have other interesting features not at present in the model you are using. . . . It will be considerably lower in price. We pass this news on to you, even before it has been released here. . . . Just as soon as one of the new speed-guns is ready, it will be rushed to you for trial and comment."



BALLET AT THE WESTMINSTER ICE CLUB. $\frac{1}{500}$ th sec. at f/2, I.S.S. film.

have very low roofs which bring the lights close to the ice surface compared with the other high arenas.

Exposures are best found by experiment, but the speed of the game calls for $\frac{1}{1000}$ th if the real incidents are to be illustrated. Try your $3\frac{3}{8}$ -in. lens if you have one, as I think you will like the size of figure it gives.

When it comes to skating exhibitions you will find that the professionals have the rink lights out and skate in the spots only, whilst the amateurs kill the effect of the spots by having the rink lights full on. The former method gives the best pictures.

Using the fastest pan. films, open up your lens, and when it comes to development try D.76 diluted 50 per cent.

Under the Arcs.

When the winter months and short days near at hand, I expect to renew my visits to the film studios. I find them intensely interesting, and there is always plenty to be learned from watching closely the way different types of sets and scenes are lit.

When the weather was at its worst this week, I wandered down to Pinewood and spent the day watching "Sailing Along" in the making.

I have never met a happier crowd on a set; Sonnie Hale was directing Jessie Matthews, Roland Young, Margaret Vyner, Alastair Sims and Peggy Novak, to name only a few of the stars on view.

Sonnie Hale came over directly I arrived, and told me he would fix up anything I wanted. I appreciated this, but I prefer to "snoop" about, as I find the interesting pictures are never the posed ones.



"HOLD THAT!" Sonnie Hale directing at the Pinewood Studios. $\frac{1}{500}$ th sec. at f/1.5, I.S.S. film.

It would seem I am famous at last!

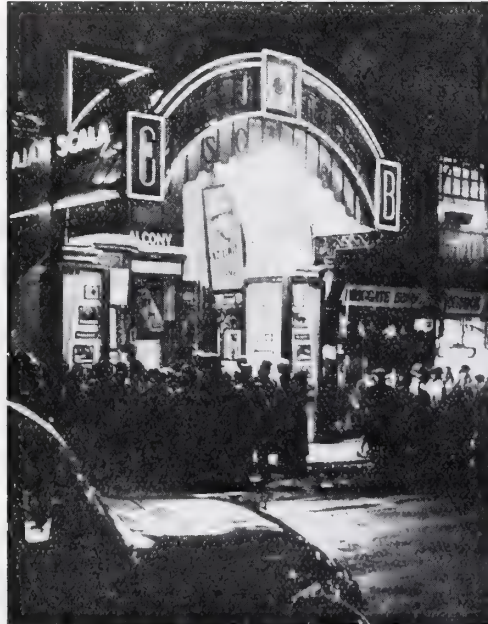
Skating Rinks.

Ice-hockey and skating exhibitions are with us again. Last year, at about this time, I placed the London rinks in order from a lighting point of view, and up to the present I have found no reason to alter the order. Streatham comes first, then Richmond (no ice-hockey matches), then Haringay and Wembley equal, with Earl's Court last; the first two

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

Round the Town by Night By A. BEALES.



WAITING FOR THE SECOND HOUSE.
1 1/10th sec. at f/3.5, I.S.S. film.

BESIDES fireworks, and the illuminations that accompany them, the beginning of November brings the realisation that the season of bright sunlight really is over, and the photographer begins to turn his attention to the possibilities of work by artificial light.

Night photography is one of the special fields of the high-priced miniature with its ultra-rapid lens, but the combination of modern panchromatic films, which have tremendous sensitivity to artificial light, with the fairly fast lenses of the moderately-priced miniatures enables these less expensive cameras to undertake outdoor photography at night.

Limitations.

It is necessary, of course, to refrain from attempting impossibilities, and the restrictions imposed by the lens aperture and the shutter speeds of the camera must be remembered and observed. The photographs illustrating this article were all taken with a 16-on-V.P. camera costing less than £10, fitted with an f/3.5 lens and a shutter speeded from 1 to 1/300th second. A fast panchromatic film was used.

Care is needed in using an f/3.5 lens for night photography. Exposures of 1/10th sec. and 1/5th sec. are often necessary and need a steady hand. With the shutter working at these speeds I have found it possible to hold the camera in the hand, but it is no easy matter. The photo-

graph of the queue waiting outside the cinema was taken with the camera held in the hand, but a support was found for the one-second exposure given to the fountain.

All sorts of supports can be improvised in the streets—a wall, a ledge, a post or a pillar-box, etc. A tripod is best avoided, as its use in the streets is inconvenient if the streets are at all busy.

Focussing by Scale.

Next, there is the problem of focussing. My miniature does not possess the blessing of automatic focussing, so I resort to actually measuring distances where it is possible to do so, and to judgment of distances that are impossible to measure. Judgment of distance improves with practice; this I obtain by estimating distances of all kinds on my walks to work, etc. Thirdly, I always use a lens hood for night photography. I find it very useful for cutting out "dazzle" from unwanted naked lights.

Well-lighted areas, such as entrances to cinemas and theatres, shop windows, and opensquares all provide opportunities to photograph not only lights and buildings, but people also, in queues, at shop windows, waiting for buses, etc. Such photographs can be taken at 1/10th sec. with an f/3.5 lens and a fast panchromatic film.

Night photography certainly has a fascination in which users of "cheap" miniature cameras should be eager to share.



THE FOUNTAIN AT NIGHT.
1 sec. at f/3.5, I.S.S. film.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

ANGLE OF VIEW.

What is the meaning of degrees of angles as applied to lenses? For instance, the Leica lens of 5-cm. is quoted as "angle 48°" and that of 13.5-cm. focus as "angle 90°." These figures convey nothing to me.

R. L. P. (Croydon.)

The angle of view included by a lens on a given size of film is the angle obtained by drawing a line the length of the diagonal of the film, placing opposite to it a point at a distance equal to the focal length of the lens used, and then joining the ends of the line to the point.

You will see that the longer the focal length of the lens the narrower is the angle thus formed. In the case of the Leica lens of 13.5 cm. the angle is quoted by the makers as 19°. It is certainly not 90°, or anything like it; this figure would imply a lens of extremely wide angle and consequently very short focus.

UNSHARP NEGATIVES.

I enclose an enlargement from a miniature negative, taken at 1/100th sec., with the camera focussed on infinity. You will see it is not really sharp anywhere, even in the distance. Can you tell me the cause of this, and how the fault could be put right?

S. B. (Battersea.)

It is probable that the adjustment of the lens in the camera is not quite accurate, and we suggest that you send your camera, with the negative from which you made the enlargement sent, to a competent camera-repairer to have the necessary readjustment made. If the camera was bought new quite recently, we think you should allow the makers to have an opportunity of commenting on the results you are obtaining.

AN OLD MINIATURE.

I have recently acquired an Ernemann V.P. focal-plane camera, with Dognar lens, apertures f/4.5, f/6.3, f/9, f/12.5, f/18 and f/25. The mount is marked 1:4.5 F=75 mm. D.R.P. Can you tell me what these figures and letters mean? And do I double the exposure for each successive stop-number? How do these stops compare with f/8, f/11, etc?

W. L. (Northenden.)

"F=75 mm." means that the focal length of your lens is 75 mm., and "1:4.5" means that the maximum aperture is f/4.5. You are correct in thinking that you should double the exposure each time you go to the next smaller stop. You can get the relative exposures by squaring the f/ numbers. Thus the square of 8 is 64, and the square of 9 is 81, so that with f/9 you require about one-third more exposure than with f/8.

The letters "D.R.P." on your lens only indicate that its construction, or some point in connection with it, is the subject of a German patent.

GRAIN.

I enclose a print, which is actually from so small a part of a 3x4 cm. negative that the whole projected to an image about 15x12 in. The film was a fine-grain one of speed 26° Scheiner, and it was developed in D.76, but I still think the grain excessive. Could you give me your opinion?

A. F. R. (London.)

We do not think that the image is more grainy than can fairly be expected in the circumstances. You are probably aware that minimising the grain in such circumstances is a matter that requires some care, and much depends on the temperature and on the degree of development reached. You will certainly get less grain than in your present negatives if you use one of the special fine-grain developers in place of D.76, and you should not overlook the fact that brief development followed by printing on contrasty paper leads to less grain than more prolonged development followed by printing on a soft paper.

CINE LENS FOR ENLARGING.

I have the opportunity of buying a 3-in. lens, which is the right focal length for my purpose, enlarging from 6x6 cm. negatives. This lens was originally used for projecting cine film. Is it likely to give satisfactory definition for enlarging?

H. J. B. (London.)

It is practically certain that the lens will be quite unsuitable for the purpose you suggest as it is not intended to cover so large an area. The projected image of your film would be sharp and bright in the centre, but would be unsharp, and probably dim and poorly illuminated, towards the edges. The lens might even fail to project any image at all of the outer margins of your negatives.

THAT SETTLES IT!

Our advertising must, perforce, continue in the same style as heretofore, but with one or two slight changes and the addition of a section for the advancement of general miniature camera knowledge. Whatever our private opinion may have been, the great majority of letters received in answer to our recent appeal has left us in no doubt at all as to the opinion of our many friends and customers—which, Mrs. Micklestonehaugh, does not indicate that our customers are not our friends.

Those who asked for it will find their "hints" section already well under way, and this will, of course, be a regular weekly feature. Any miniaturist, having discovered something which he feels will interest his contemporaries, is invited to communicate it to us, and, if suitable, it will be printed with the usual acknowledgment to its author.

Incidentally, we are acceding to one or two requests to spare our enemies, so long as our enemies spare us, for 'bless 'em. We are told, also, that our reputation is by now so well and widely known that all the necessary trumpet-blowing is being done by our satisfied customers. We are, therefore, treading henceforth on the soft pedal, and our voice will be as that of the softly cooing dove. Which, as we have already remarked, settles all that. So, good sirs, may Providence guide and guard both you and us until next week, when our allegorical ship will break out her hook once again, and, sailing over a sunny sea, will finally bring up at "Try 202 for Service!"

"202"—THE "MINIATURE" MAN'S MECCA!

MINIATURE NEWS AND TIPS DEPARTMENT.

The space below will in future be dedicated weekly to tips and to news (sometimes, we hope, exclusive) of recent developments and forthcoming innovations in the world of the miniature camera. We ask our readers and customers to collaborate with us by sending along, for the benefit of their fellow miniaturists, information which they may have and which they consider should be brought into the limelight under this heading.

THIS WEEK'S NEWS.—Coming, a new Kodak single layer emulsion miniature film. Already for the last two months on sale in Germany under the name of EF, the new film has a speed of 23° Scheiner, and is said to give results of exceedingly fine grain combined with excellent latitude.

THIS WEEK'S TIP.—Agfacolor, in artificial light, is most suitable for brilliantly-lit scenes. Average exposure—neon signs in Piccadilly Circus, 10 secs., f/3.5. Shop windows, etc., between 10 and 100 secs. Yellow, green and blue come out well, but red rather dull. Improved with light blue Pan-ortho, or Optochrome filter. Messrs. Agfa at present experimenting with new filter (No. 69) said to give almost perfect results, and to be ready shortly for the English market.

A GUARANTEE,

when issued by a firm that prides itself on its straightforward and honourable dealing, gives a feeling of security to the purchaser that it would be difficult to put into words. All miniature apparatus sold by us is guaranteed against any defect whatever for one year from date of purchase, and indefinitely after the expiration of that period against any inherent defect. So, when buying your next camera, why not "Buy 'Lewis' and Buy Safe!"

SPECIAL WIDE-APERTURE LEICAS FOR WINTER PHOTOGRAPHY

Leica IIIa, f/1.5 Xenon. As new..	£47 10 0
Leica IIIa, fitted latest f/1.9 Hektor. As new	£41 15 0
Leica I, fitted f/1.5 Plasmal. Practically as new	£15 10 0
Leica IIIa, f/2 Sonnar, E.R. case. As new	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new	£32 10 0
Leica III, black, f/2 Summar, E.R. case. As new	£31 10 0

LEICAS:

Leica II, chromium, f/3.5 Elmar. Indistinguishable from new	£22 15 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new	£19 10 0
Leica Model I, non-interchangeable, f/3.5 Elmar. Good condition	£8 10 0
7.3-cm. f/1.9 Hektor Lens, latest rectilinear focussing. As new	£19 17 6
Another, as above, but non-rectilinear. Excellent condition	£17 17 6
2.8-cm. f/6.3 Hektor, nickel. As new	£8 0 0
4-cm. f/1.5 Meyer Plasmal, for Leica. As new	£10 17 6
5-cm. f/1.9 Dallmeyer Super-Six, coupled for Leica	£9 17 6

LEICAS—contd.:

Leica Stereo Viewing Apparatus. As new..	£5 5 0
Leica Stereo Taking Apparatus. As new..	£5 5 0
Leica Chromium Short-base Range-finder. As new	£1 10 0
Universal Finder (black), Vidom.....	£3 5 0
10.5-cm. f/6.3 Leitz Elmar, coupled. Excellent condition.....	£6 19 6
9-cm. Elmar f/4, uncoupled. Good condition	£5 17 6

CONTAXES:

Contax Model III, f/2 Sonnar, E.R. case. As new	£52 10 0
Contax II, f/1.5 Sonnar, E.R. case. As new	£55 0 0
Contax II, f/2 Sonnar, E.R. case. As new	£39 10 0
Contax I, slow-speeds model, fitted new-type collapsible f/2 Sonnar. As new.....	£29 15 0
Contax I, slow-speeds model, f/2.8 Tessar. As new	£22 10 0
Contax I, slow-speeds model, f/3.5 Tessar. As new	£19 10 0

Special Finders for the Contax, all models:

Brilliant Finder 436/5.....	£1 10 0
Waist-Level Finder 436/2.....	£2 0 0
Wide-angle Finder, for f/8 Tessar, 432/3.....	£1 0 0
For Contax I only, Oblique Finder.....	£1 17 6
Plate Back and One Slide for Contax I.....	£3 0 0
Contameter, as new, Contax I.....	£6 10 0
Extra Slides for any Contax or Contaflex plate back	4s. 6d. each
Plate Back for Contaflex.....	£3 0 0
8.5-cm. f/4 Triotar for the Contax, any model. As new	£11 15 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Kodak Regent, f/4.5 Tessar, case. As new	£13 18 6
Dollina II, f/2 Xenon, Rapid Compur. As new	£15 15 0
Dollina II, f/2.8 Tessar, Compur. As new	£14 10 0
Dollina III, f/2.8 Xenar, Compur. As new	£14 17 6
Super Nettel I, f/3.5 Triotar. As new	£13 10 0
Super Nettel I, f/3.5 Tessar. As new	£15 15 0
Super Nettel I, f/2.8 Tessar. As new	£17 15 0
Ensign Autorange, f/3.8 Tessar, Rapid Compur. As new	£15 15 0
Ensign Autorange, f/4.5 Tessar, Compur shutter. As new	£9 9 0
Ensign Autorange, f/4.5 Ensar. As new	£6 18 6
Kodak Bantam Special, f/2 Ektar, Rapid Compur. As new	£21 5 0
Super Baldina, f/2 Xenon, R. Compur. As new	£16 10 0
Super Baldina, f/2.8 Tessar, R. Compur. As new	£15 10 0
Super Ikonta 530, f/3.5 Tessar, Normal Compur. case. As new	£13 15 0
Super Ikonta 530, f/3.5 Tessar, Rapid Compur. case. As new	£14 15 0
Super Ikonta 530, f/3.5 Tessar, new model with Albada finder and body release, with E.R. case	£15 15 0
Super Ikonta 530/2, f/4.5 Tessar. Excellent condition	£11 15 0
Ditto, but fitted with Rapid Compur shutter. Excellent condition	£12 15 0
Super Ikonta 531/2, f/3.8 Tessar, Rapid Compur. Albada finder, etc. As new	£19 10 0
Super Ikonta 530/16, f/3.5 Tessar. As new	£18 17 6
Super Ikonta 530/16, f/2.8 Tessar, new model with film wind stop, case. As new	£21 10 0

MINIATURE REFLEXES

SPECIAL OUTFITS

Primarflex, fitted 10.5-cm. f/2.7 Makro Plasmal, with pigskin case. Whole outfit cost £48. As new	£32 10 0
Primarflex, f/2.8 Trioplan, case. As new	£23 15 0
9-in. f/5.6 Dallon, for above. As new	£9 17 6
18-cm. f/3.5 Primotar, with case, for above. As new	£18 15 0
Kine-Exakta, f/3.5 Exaktar, 13.5-cm. f/4 Sonnar, chromium, 4-in. f/5.5 Ross Teleros (chromium), 5 Leitz extension tubes for portraiture and copying. Leitz lens hood. Cost £67. All absolutely as new	£45 0 0

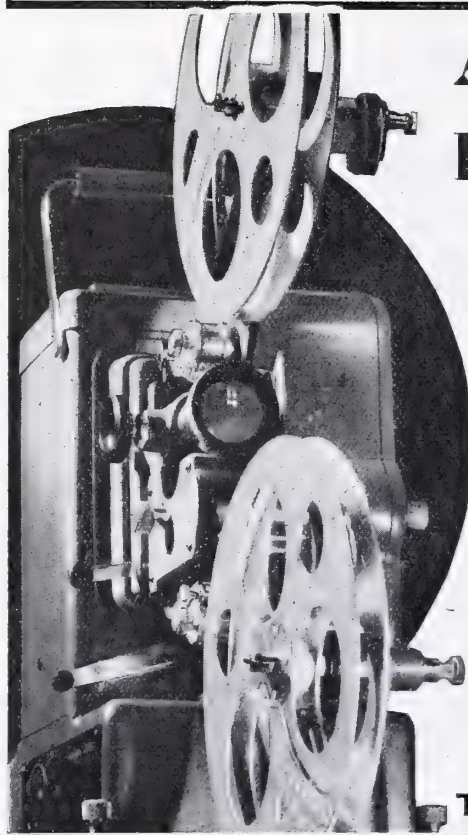
Kine-Exakta, f/2.8 Tessar, case. As new	£29 17 6
Reflex-Korelle I, f/3.5 Radionar. As new	£9 15 0
Another, as above, f/2.9 Radionar. As new	£10 15 0
Another, as above, f/2.8 Tessar. As new	£15 15 0
Reflex-Korelle II, f/3.5 Tessar. As new	£16 15 0
Lever-wind Multispeed Exakta Model B, f/2.8 Tessar, case. As new	£18 17 6
Another, as above, f/3.5 Tessar. As new	£17 17 6
Automatic Rolleiflex 6×6, f/3.5 Tessar, case. As new	£18 17 6
Another, as above, f/3.8 Tessar, case. As new	£14 17 6
Another, as above, f/4.5 Tessar. As new	£13 10 0
Rolleicord I, f/4.5 Tessar, case. Good condition	£7 10 0
Rolleicord I, f/3.8 Triotar. Practically as new	£10 10 0
Ikoflex I, f/4.5 Novar, Klio shutter, case. As new	£6 17 6
Ikoflex II, f/3.5 Triotar, E.R. case. As new	£12 17 6
Pilot Reflex, f/2.8 Tessar, Compur. Good condition	£12 15 0
Another, with f/3.5 Tessar. Excellent condition	£10 15 0
Voigtlander Brilliant, f/4.5 Skopar, Compur Rapid. As new	£5 0 0

MISCELLANEOUS CAMERAS:

New Chromium Model Retina, f/3.5 Tessar, case. As new	£10 17 6
Robot, f/2.8 Tessar, case. As new	£21 10 0
5-cm. f/5.5 Tele-Xenar for Robot. As new	£7 10 0
Compass, latest improved model.....	£19 17 6
Agfa Baby Speedex, f/3.9 Solinar, Compur. As new	£3 18 6
Retina, f/3.5 Xenar, Compur shutter. Excellent condition	£6 17 6
Miniflex, f/1.8 Astro Pantachar. Cost £19 10s. As new	£12 0 0
Nagel Rolloroy, f/2.8 Tessar, Compur. Excellent condition	£10 10 0
Baldax, f/3.5 Trioplan, Compur shutter.....	£5 18 6
Dolly, f/3.5 Trioplan, Compur shutter.....	£4 5 0
Virtus, f/4.5 Skopar. Excellent condition	£4 12 6
Vollenda, f/3.5 Radionar, Compur shutter. Good condition	£5 18 6
Ihagee Parvula, f/2 Xenon, Compur shutter. Good condition	£12 0 0

R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



A Paillard-Bolex 16-mm. projector for £39:0:0

Do you know that you can get a Paillard super high power projector for 16-mm. films with **totally enclosed gear drive**, at the remarkably low price of £39:0:0?

This is a real "top notch" projector, similar in design and construction to the famous Paillard-Bolex G3, except that it shows only one film size, 16 mm. Here is your chance to have a model from the 1938 Paillard range, incorporating all the latest improvements, including choice of **two or four blade shutter** at the turn of a knob, giving flickerless pictures for home use, or maximum illumination for screens up to 16 ft. wide. Ask your dealer for details.



Specification includes: Enclosed gear drive, giving great precision and silent running, choice of two or four blade shutter at the turn of a knob. Still picture device, very efficient cooling, reverse projection, separate motor and lamp switch, etc. Price with 500-watt lamp and resistance **£39:0:0**

All type G Projectors are guaranteed to be adaptable without mechanical alteration to sound-on-film talkies by means of the Paillard sound head, which is being shortly introduced.

Write for details to Dept. A.P.:—

CINEX LTD., 70, High Holborn, London, W.C.1

THE FINEST 16-mm. PROJECTOR VALUE OBTAINABLE

20 REASONS WHY AUTUMN PHOTOGRAPHY is easier with a

THREE MODELS

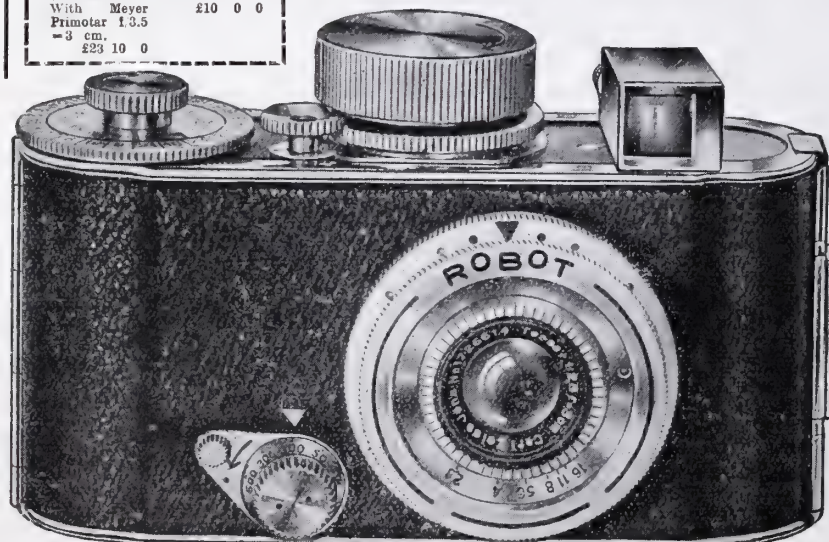
Interchangeable lenses.

With Zeiss Tessar f2.8=3 cm. £29 10 0	Interchangeable photo lens
With Zeiss Tessar f3.5=3 cm. £26 10 0	Schneider Xenar f5.5=5 cm. £10 0 0
With Meyer Primotar f3.5=3 cm. £23 10 0	

● This illustration is full size.

ROBOT

"THE CAMERA THAT THINKS FOR YOU"



- Shoots sequence pictures with machine-gun speed.
- Lens always in "ready" position — no withdrawing necessary.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focusing gives needle-sharp definition and supersedes rangefinders.
- Takes up to 50 exposures on Standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan" to colour film at any moment.
- With motor wound takes from one up to 24 exposures in quick succession, or singly.
- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives "Time" and from 1 sec. to 1/500th sec. — and all intermediate speeds.
- Weighs 14 oz. — just heavy enough to be held comfortably without risk of movement.
- Overall size only 4½ × 2½ × 2 in.
- Three viewfinders in one, including "right-angle" for "candid" work.
- Daylight-loading spools available.
- Camera has stainless steel body, covered black morocco.

'ROBOT' (H. E. J. Spearman, Sole Concessionaire for Great Britain and the I.F.S.)
53 & 54, HAYMARKET, LONDON, S.W.1

Telephone: WHItchall 2662-3

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

No. CDX.

Mr. P. B.
REDMAYNE.

"I COMMENCED photography about ten years ago, and at first used folding and reflex cameras, but for the past six years ninety per cent of my work has been done with a Leica, as I find this camera so convenient to handle and so economical to use. Processing a full reel of thirty-six pictures is infinitely less trouble than one film pack.

"I usually make use of Agfa F, because the speed is constant, and because the cassettes do not fog one or two pictures at the beginning of the reel, which is a common fault. I develop in Johnson's Fine-grain.



RYE.

P. B. Redmayne.

(From a bromoil transfer.)

For speed work I use Agfa I.S.S. or Kodak Super-X, developed in Atomal.

"I do not confine myself to any particular type of subject, but the majority of my exhibition pictures have either been child studies, genre subjects or studies of African life on the Gold Coast.

"After development each reel is strip printed and then filed. I subsequently experiment with a few of the pictures I like best; and for exhibitions I make either bromoil transfers or bromide enlargements. I regret that manufacturers do not give more attention to bromoil materials, particularly as it seems to be generally agreed that the papers to-day are not so satisfactory or so easy to work as those which were on the market five or ten years ago.

"Whereas I used to try to make many exhibition prints, I now experiment with perhaps half a dozen a year, and go in for quality rather than quantity. The storage problem alone after a few years makes this desirable. I always send a selection to an exhibition, for I find selectors and judges never agree with my opinion as to which are my best efforts.

"I regret that the tendency is for exhibitions to be composed almost entirely of 20x16 pictures, because this size requires very simple, poster-like treatment, and there are many subjects and processes which I think are best rendered in, say, 10x8 sizes, but pictures of this size rarely get good positions on the walls at exhibitions.

"Many writers have emphasised the importance of a perfect negative. To my mind this is much easier to make than to make the most out of it when enlarging.

"Personally, I believe the necessity for sunlight in pictures is over-rated. I am always struck by the number of photographers who insist on taking pictures in sunlight and printing them in sombre tones. If a photograph is taken in sunlight, it should be printed brightly. But there are many good pictures to be had on dull days; in fact I believe such studies are more inherently suitable for photographic reproduction, with its limited scale of tones, than bright sunlit scenes.

"Finally, I take *The Amateur Photographer* no less for its advertisements than for its articles."

(A further example of Mr. Redmayne's work is reproduced on one of the centre Art pages.)

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"HARMONY," by John H. Ahern.

PROVIDED it is adequately done, a simple subject always scores over one that is complicated. For one thing, a subject with a lot in it always takes a good deal of pulling together and almost invariably necessitates a certain amount of control, and, for another, a number of elements tends to obscure the pictorial motive.

With a picture in which the objects are limited, the intention is easily seen and its directness of statement usually lends it an appeal which is not only immediate, but one which is also inclined to stimulate a more sustained consideration, assuming, of course, that the theme is worthy.

And such, I think, is the case with "Harmony." Its simplicity is apparent. There are only the two ducks, a floating board, and a setting of water in various tones, the motive being an effect of light which is manifested in the reflections. Nothing could very well be more simple. The floating board is not very material, although it serves a purpose in breaking up the continuity of the ripples, and in so doing it lends interest to and diversifies the setting. It also, by means of the touches of light along its nearest edge, establishes a connection between the two principal elements of the subject material, the two birds in the upper reaches of the picture.

Of these, I would be inclined to regard the one near the centre line (1) as the chief, with the other (2) a close second. There does not, however, appear to be a great deal in it, for, while (1) has the stronger position, (2) is emphasised by the splash of adjacent light which affords a forceful contrast with its depth of tone. On the other hand (1) is somewhat stressed by the imitation provided by its reflection; but, whether the point regarding priority be conceded or not, there is little doubt but that the two together make an exceedingly effective group, and one

which dominates the picture in no uncertain fashion.

But these two objects, placed as they are, are in opposition to one another and need another element to introduce a sense of balance into the composition. The line of light previously referred to does soften the feeling of opposition, it is true, but more is needed to round off the arrangement and make it complete.

for that, although it is quite effective as a balance and admirably completes the composition, but, as well as this, it confers a sense of form.

That form is an inverted pyramid. Between (1) and (2) the touches of light almost make an actual line, and, with the introduction of (3) interconnecting lines are suggested between the two former and the latter, somewhat

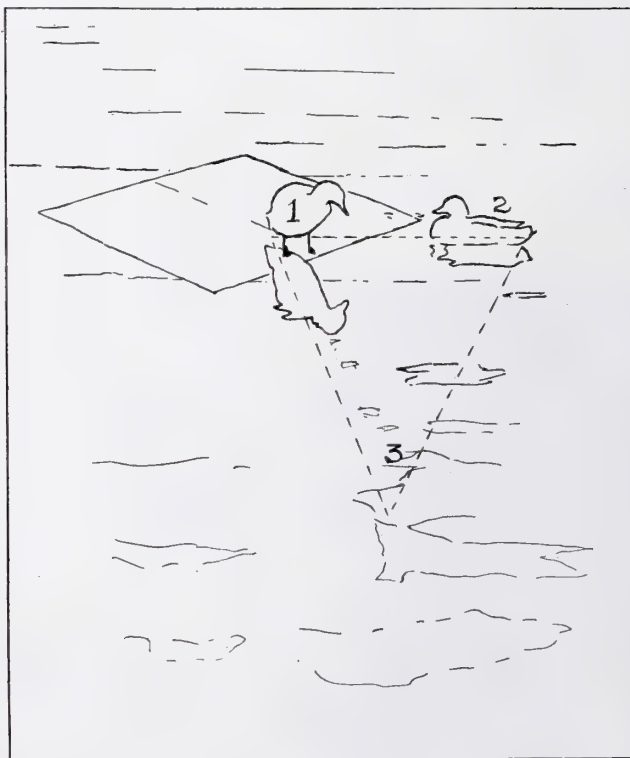
helped by one or two touches of light that occur between the extremes, as well as by the directional impulse suggested by the inclination of the reflection of (1). The formation is indicated in the accompanying sketch by dotted lines, and its strength and power of unifying the arrangement may be gathered therefrom. Incidentally, it may be mentioned that the inversion of the form does not involve any but a minor loss of strength, and all that that amounts to simply arises from the fact that, with the transference of the baseline, the feeling of stability is not enforced as it is when the formation is turned up the other way.

Stability, in this instance, is established by the greater weight of tone in the lower portion of the picture, and the emphasis which the pyramidal formation might have conferred is not needed. In the inversion, however, it not only unifies the arrangement, but brings out the effect of light as the pictorial motive,

besides which it is largely responsible for the impression of adequacy which the subject, despite its simplicity, manages to convey.

But we are also forced to the conclusion that the attainment of simplicity in a picture is not so simple as it might seem. It is easy enough to restrict the material, no doubt, but in order that it may tell effectively, it must be properly and intelligently designed, as it has been in "Harmony," and, with this very successful and satisfying example in mind, the method by which it can be done is indicated.

"MENTOR."



The two birds are in the upper portion of the picture, and, that being so, the natural place for the balancing accent must be in the lower. In this instance, the function is fulfilled by the patch of light in the neighbourhood of (3), but, were it not for the fact that this light, in conjunction with the smaller touches above, establishes the motive, almost anything—a smaller bird, a bit of floating wood or debris, or perhaps a water-lily—would do, provided, of course, it did not prove so assertive as to upset the priority of the group above. The point of light in question is not forceful enough



HARMONY.

(From the London Salon of Photography.)

BY JOHN H. AHERN.
(London.)



AT SCHOOL ON THE GOLD COAST.

(See article, "How I make my Exhibition Pictures.")

By P. B. REDMAYNE.



QUARTIER PILUSELLU.

By CHRIS. J. SYMES.
(*Birkenhead.*)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Rain, Margate."
By A. Trowbridge.

2.—"When Day is Done."
By D. J. McEwen.

3.—"A Halt by the Wayside."
By June N. Smith.

4.—"The Gossips."
By M. Copnall.

5.—"Into the Shade."
By D. W. Watson.

6.—"Sun and Shadows."
By Charles Baker.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

IN dealing with "Pictures in the Making" this week, I have discussed the value of simplicity, chiefly from the angle of arrangement and choice of material, but there is another aspect of simplicity, which is suggested by No. 1 of the prints reproduced on the opposite page—"Rain, Margate," by A. Trowbridge—and that is simplicity of tone.

Scale and Key.

Not that there was anything wrong with the scale of tone employed in "Harmony," but it did not deviate from the normal sufficiently to provide an occasion for comment.

No. 1, however, is treated in rather a high key; it has no darks of any significance, and, as a whole, it is composed of delicate shades of half-tone. It is as simple in its tonal scheme as the other was in its limitation of material.

Nevertheless, there is no lack of quality, nor, as far as this aspect is concerned, does the rendering seem lacking in strength. Moreover, there are comparatively large amounts of even, or nearly even, tone—the foreground and sky for example—which also contribute towards the impression of simplicity. In point of fact, I should say that they count as much as the delicacy of key; but, be that as it may, the uncomplicated nature of the tonal scheme is very valuable in enabling a feeling of luminosity—arising from the light in the sky—to be suitably conveyed.

That effect might be taken to be the pictorial motive and it is quite well expressed, but, in choice of subject material, the scope of the scene is rather too wide and the theme would get across just as well if half an inch were trimmed from each side, together with a quarter of an inch from the base.

Near and Far.

Trimming the print enables it to acquire just a bit more concentration and does not adversely affect the simplicity of the tonal scheme. No. 2, "When Day is Done," by D. J. McEwen, is of a different character, most of the subject matter being close at hand. A greater degree of contrast is therefore desirable, for things near at hand are, as a rule, seen in stronger tone than those at a distance.

But I do not think that so great a weight of tone is necessary as has been employed in this instance, for the figure, and most of the boat, are little removed from solid black. Compared with No. 1, the tones are harsh and uncompromising, and, putting it quite bluntly, the print has been made upon the wrong type of paper. It is much too vigorous and the only thing that is likely to afford any improvement is to reprint on another and softer grade.

It may be, perhaps, that under-exposure is a contributing cause, and, if so, the softer paper can do no more than mitigate the contrast. It could not be expected to provide modulation that did not exist in the negative; but, in the absence of the latter, it is impossible to say whether under-exposure be present or not.

Relative Exposures.

The difference between these two prints, however, brings home to us the need for increasing the exposure as the subject comes nearer. Given equal general illumination, a subject like No. 2 might easily need ten or fifteen times an exposure that would be enough for No. 1, and in view of the fact that No. 2 is seen against the light, more might possibly be required. There is no doubt, however, that it is definitely a subject that would be best rendered by a fast panchromatic film.

With No. 3, "A Halt by the Wayside," by June N. Smith, there is no visible evidence of a scanty exposure, and the presence of quite a measure of half-tone in the foreground seems to indicate an adequate allowance, but the absence of tone in the sky, particularly in the upper reaches, makes the impression seem rather bald and over-aggressive. If there had been a depth equivalent to the tone of No. 1, the suggestion would not be so apparent, and, to overcome the drawback, I would be inclined to suggest a gradual over-printing towards the top from just above the van.

Due allowance for the proximity of the subject also seems to have been made in the case of No. 4, "The Gossips," by M. Copnall, and the print contrast seems just about right. The figures, too, are very well caught, although I should have liked to see a

somewhat greater space between the one on the left and the wall of the arch, which almost seems to intervene.

Excluding the Sky.

That bit of bright tone at the top where the sky appears is inclined to draw the attention away from the figures, and, here again, I should try and lower it by means of local control.

No. 5, "Into the Shade," by D. W. Watson, surmounts the difficulty by excluding the sky altogether, and, in consequence, there is nothing to impair the interest of the group. The figures, however, are very near, and again are seen against the light. The probability is that some allowance has been made, for they are not without a measure of gradation in their darker tones, but the features are barely visible, and if it be desired to show them in fuller detail, the exposure given should have been very appreciably increased.

Something like eight to twelve times that given would be required, but, if the subject be retaken, I should recommend a greater viewing distance—a couple of yards would be enough—in order that the scale of the figures might also be reduced. The expedient would scarcely affect the exposure required, but it would provide a more spacious setting and avoid the present feeling of restriction.

Space and the Setting.

A similar sense of restriction arises in the case of No. 6, "Sun and Shadows," by Charles Baker, and a greater margin all round seems advisable, i.e., if it could possibly be obtained.

The suggestion of the title is well borne out in the print, nevertheless; although, had there been another shadow thrown right across the immediate foreground, leaving just a gleam between it and the shadow of the cart, the force with which the sunlight is depicted would have been enormously enhanced.

The probability of getting such a shadow, however, would seem to be extremely remote, for there is nothing in the print to provide an indication of anything of the sort, but the point is mentioned because the effect of an introduction of this nature would be profound—as may be imagined if it can be visualised. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

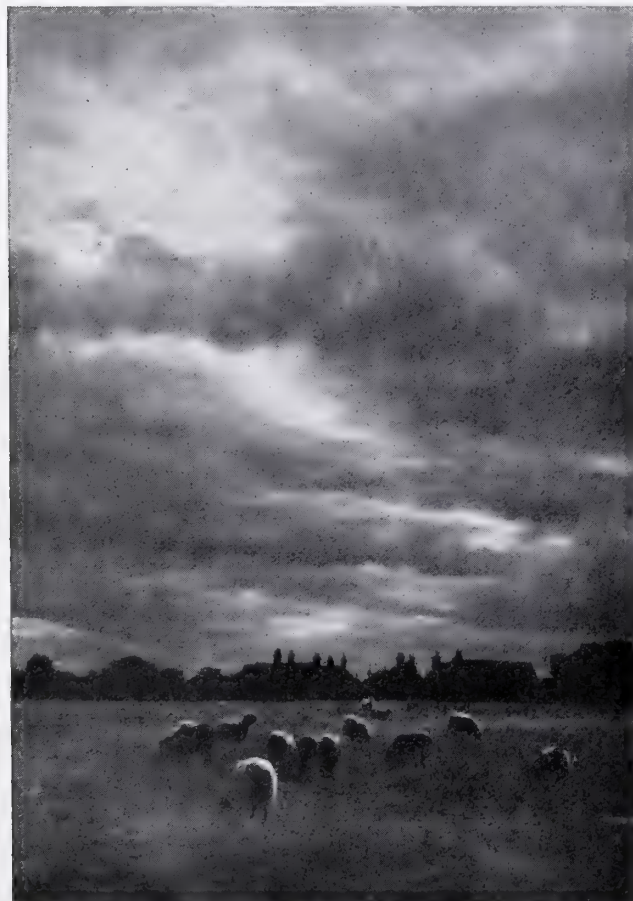
Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

PRINTS THAT ARE WORTH WHILE.

IN a provincial photographic magazine I have just read an extraordinary article entitled "Much Labour Lost, or the Exhibition Print." As far as I can understand it—which is not far—it holds up to ridicule and *dérision* all photography except the *ciné* variety. "The still photograph should only be permitted to exist as a relic of a past age," begins the author. "In a landscape," says he, "the tree is still, the clouds immobile, the torrent frozen, the cow's tail motionless, and the offending fly for ever transfixed." And then he goes on to describe the difference when the *ciné* film gives movement. Almost without alteration I can make some of his statements into a verse.

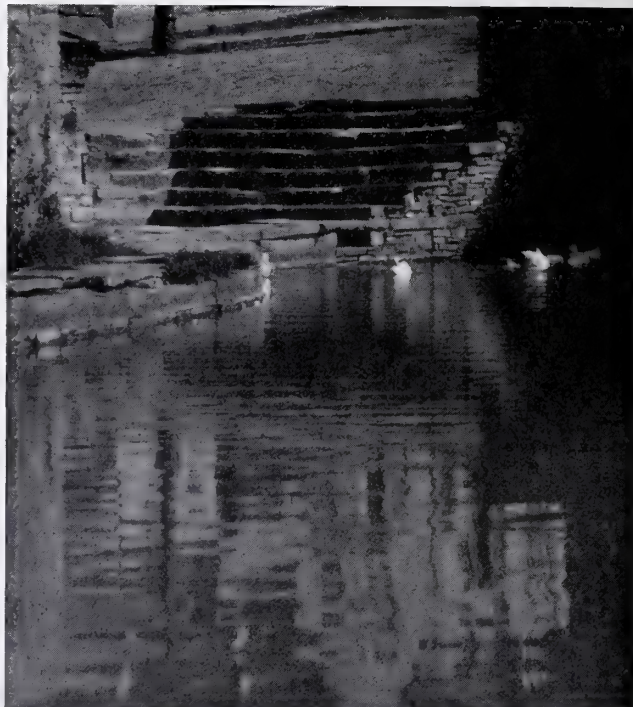
The torrent rushes madly on,
The clouds go rolling by,
And the cow is mad with frenzy
At the teasings of the fly.

What the author wants is movement, which he describes



ON THE COMMON.

Edgar Mills.



THE MILL POOL.

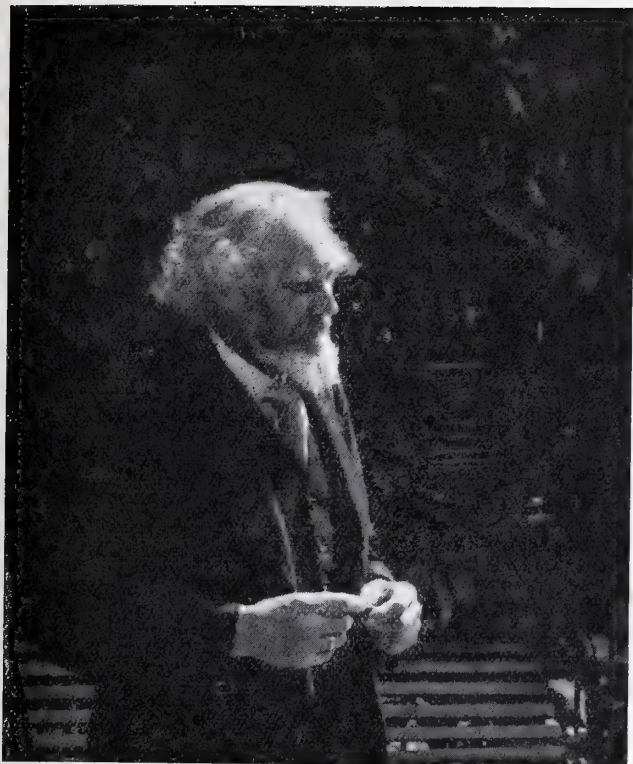
C. E. Blake.

as the essence of life. Consequently, I presume, there is no beauty in photographs, paintings and drawings, in sculpture, in architecture, because they don't "work." A Punch and Judy show is preferable to Rheims Cathedral, and the clock-work "Sleeping Beauty" at Madame Tussaud's to the Venus de Milo before she met with her accidents.

I have borrowed from a Beginners' Competition four prints which must be regarded only as relics of a past age, because they ought to show movement—and don't. The sheep on the common should wobble their tails, and the clouds should set sail. The ducks on the pool should duck, and the reflections wiggle-waggle. Anton Lang should show us a close-up of his teeth. The hikers should hike, and the blacksmith should exercise the muscles of his brawny arms and wave his large and sinewy hands.

Personally, I find these four prints, and thousands of others, satisfying and delightful. I am thankful that they keep still while I admire their restfulness and beauty. The labour spent on them was not lost, but amply rewarded. They are worth while.

I do not intend to retaliate on the author quoted by condemning all *ciné* films simply because so many are jerky, scrappy, puerile in conception, and horrible in execution. A film can be, and often is, a thing of great beauty and interest. Movement, action, and even sound and colour, are indispensable in certain circumstances.



ANTON LANG.

G. R. Webb.

But to me it seems childish to say that there can be no beauty or interest in the "still" photograph. Surely there is such a thing as imagination. Surely even the four prints here are more to us than spots of printer's ink on paper. I can hardly imagine the beginner ceasing to try to produce such prints merely because they do not move. Who wants them to move?

Many prints made by beginners (and others) are of course limited in their interest; but that does not mean that they are not worth making. I think it is worth while making a



THE BLACKSMITH.

I. G. Dewinter.

print even if it has interest for a single person only. All we need do is to avoid bothering other people to look at them. But such a print as "On the Common" has a wide appeal. Sunsets are very old-fashioned, like, say, love and music; subjects of this kind have been drawn, painted and photographed these many moons; and nothing in the print moves. Yet I like it; and I like the other subjects, too; and I think that they are the kind of thing we should look for and photograph whenever we get the chance; and they are not so rare either.

On the other hand, we might be moving in the right direction if we made a photograph of a church, and put a miniature clock in the tower so that we could see the hands move. I feel that even more could be done with photographs of a cow and a fly; but we had better leave them to the film people.

W. L. F. W.

Amateur Dry Mounting

MANY amateurs who do their own enlarging, and who require their prints to be dry mounted, hand this work over to the professional, believing that successful dry mounting can only be done with the help of a mounting press, an expensive and heavy accessory of the professional worker. Whilst such a press is a great convenience, it is seldom realised that an ordinary domestic electric iron can carry out this work quite successfully, if a few precautions are observed.

The most important point, upon which success depends, is the temperature of the iron, which must be neither too hot nor too cold. The correct working temperature is 170 degrees Fahr., and this can be gauged quite accurately by means of any mercury thermometer which registers up to 200 degrees or thereabouts. The bulb is pressed against the hot base of the iron, being moved from one end to the other, and the mercury will rapidly register the correct temperature of the metal. When this has been reached the current is switched

off, for the iron will retain its heat for a fair period. It is necessary, of course, to use an unmounted thermometer, otherwise it is impossible to bring the bulb in contact with the metal.

Mounting tissue can be bought, most economically, in large sheets, and a piece is cut off the same size as the print to be mounted (which, at this stage, is untrimmed). The print is then turned face down on some firm support (a drawing-board is ideal) and the tissue placed exactly over it. Taking care that there is no displacement, the tissue is touched in the centre with the toe of the hot iron, when the tissue immediately fuses to the print at this point.

The print is then turned over and trimmed to the required size, together with the tissue. To ensure that no "edging" of the tissue shows after the print is mounted, and this is frequently an objectionable feature with dry-mounted prints, the print and the tissue should be "undercut" with a sharp trimming knife. The mount on which the print is required to be fixed is then

placed on the support, face up, and the trimmed print adjusted to the exact position required. If a corner of the print is turned up while it is held in position and the tissue is then made to adhere to the mount at one spot with a touch of the hot iron, it will not shift when the complete mounting is undertaken. A clean piece of thin paper is now placed over the print and the final mounting proceeded with. To do this the hot iron is then taken and pressed very firmly on the print, starting at one end and moving slowly across the print with a deliberate action and considerable pressure. No harm will result through going over the print more than once, and a firmly and cleanly mounted print should result.

Should it be found that the tissue sticks to the mount but not to the print, the iron has been too hot; and if, on the other hand, the tissue sticks only to the print and not to the mount, the iron has not been hot enough, or the pressing has been insufficient, or too hurried.

C. T. WOOLLEY.

MAKING BETTER SNAPSHOTS-22

By DAVID CHARLES.

This article is the twenty-second of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. The fine distant lines against a white sky tend to disappear when normal exposure is made for the landscape.



Fig. 2. A short exposure reproduces the sky exceptionally well, and silhouettes the lines against it.



Fig. 3. Tilting the camera up from a nearer viewpoint produces an effect rather popular to-day.

SOME people profess a horror of pylons. To me, and I feel sure to many more, they have considerable fascination. The tendency of this age is towards the construction of buildings and of mechanical devices which shall be the acme of efficiency for the particular purpose of each. An aeroplane must be just that. It has not an ounce to spare for carrying "ornament," and as the flying machine increases in its efficiency, so it evolves from the ugliness of its early makeshift to undeniable beauty. The simplicity of a pylon is just one more example of an apparently simple steel construction built to withstand strains the immensity of which only the designer can really appreciate.

If one can delight in photography of primitive and decidedly inefficient cottages, ancient bridges and castle keeps, it seems illogical to rule out as "inartistic" a super-efficient device because it was built but yesterday! So let us defy false snobbery, and at the risk of being termed Philistines (which breaks no bones) set out to see what can be done photographically with a pylon.

Autumn Clouds.

At any rate this is just the right time of year for the experiment. For one thing there are so many days to give us that background of clouds against which the steel criss-cross looks all the more fascinating. For another reason the fear of under-exposure which prevents us from attempting so many other tempting subjects will now help us to get a pleasing effect. For what is the usual trouble when a glorious cloud effect surmounts

the more usual types of subject? Simply that in exposing for the subject the sky is inevitably over-exposed, and so "flattens out." The exposure which reproduces clouds at their best (filter or no filter) will under-expose the main subject and destroy its detail. But here we have a subject which is only black lines anyway, and so need not fear under-exposure.

A Fully-exposed Rendering.

At the top is a photograph taken one

early morning in summer with all the trees and weeds in full leaf. It was just a fancy of mine to contrast the untidiness of the foreground with the prim stateliness of the pylon beyond. A slight haze plus a little lack in depth of focus has caused the sky, in making the full exposure required for near-to weeds, partly to swamp the fine lines of steel.

The second view shows the same pylon (from a different spot) much later in the year. The short exposure has abolished all detail in the foreground,

but does one care for that? Would the picture be improved by "normal" exposure and a softer, lighter sky? I venture to think no one would suggest it. Now there are many kinds of pylon and many other types of structure which would look equally majestic against such skies as are prevalent nowadays. So those whose cameras are not designed for speed work on dull days can still find plenty on which to exercise their skill.

Choice of Films.

Of course it is well known that panchromatic film is the best for rendering clouds against a blue sky. But when, as here, there is no blue, but only varying shades of grey, those to whom the rather ugly word panchromatic still holds an element of mystery and fear need not worry. The "fast 'chrome" type of film, at one-and-twopence the No. 20 spool, will give them what they want.

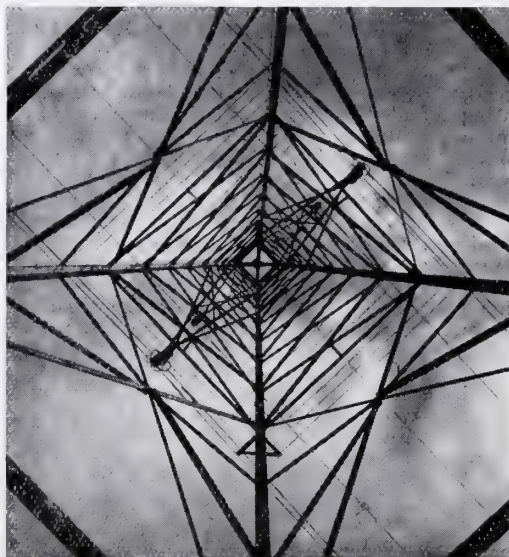


Fig. 4. Laying the camera centrally, lens upwards, on the ground, a small stop produces this interesting pattern.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, November 3rd.

Birkenhead P.A. "Thio-carbamide Slide-Making." Dr. R. L. Okell.
Birmingham P.S. (Ciné Section). "A Further Talk on Composition for Ciné Work."
Birmingham P.S. "Standardised Exposure in Film Work."
Borough Poly. P.S. "Second Print Competition."
Brighton and Hove C.C. "Paper Negatives." Geo. Crosby.
Carlisle and County A.P.S. "Portraiture." Robert Chalmers.
Cheltenham C.C. "Fine-Grain Development."
City of Belfast Y.M.C.A. C.C. "Dark-room Technique and Gevaluxe Printing."
Croydon C.C. "Whipsnade and Regent's Park Zoos." H. E. Isard.
Dennistoun C.C. "Snow Photography." S. Bridgen.
Edinburgh P.S. "Preserving the Past for Posterity." J. Wilson Paterson.
G.E. Mechanics' Inst. P.S. "Dry Mounting." P. E. Basden.
Hindsworth P.S. "Composition." J. W. Chaplin.
Hinchley and D.P.S. "Bromesko" Demonstration. P. H. Viner.
Ilford P.S. "Print Competition."
Leominster P.S. "Bromide Printing." H. Stubbington.
Letchworth C.C. "The Photographic Film." Agfa Photo Ltd.
Luton and D.C.C. "My Collection of Slides." T. Mathison.
Mountain Ash C.C. "Light and Lenses."
Northallerton and D.P. and C.S. "Ordinary Chrome and Pan. Photography."
N.W. London C.C. "Meeting at Hendon Town Hall."
Pontefract P.S. "Collection of Rollei-flex and Rollei-cord Lantern Slides."
Shropshire P.S. "Birds and Beasts." (Ciné Lecture). Mr. Vickers.
Solihull P.S. "Nature's Wonderland." H. Thompson.
South Essex C.C. "Collection of Lantern Slides." R. H. Lawton.
S. Suburban and Catford P.S. "The Private Life of a Roll Film Spool."
Streatham P.S. "Opening Evening."
Worcestershire C.C. "The Chained Library, Hereford." F. C. Morgan.
York P.S. "Yorkshire Fishes and Fishing Problems." S. H. Smith.

Thursday, November 4th.

Accrington C.C. "Here and There with a Camera." H. Swindlehurst.
Amateur Cinematographers' Association. "Discussion on Projectors." L. Bonser.
Armley and Wortley P.S. "Wild Life by the Waterside." A. Gilpin.
Ashton-under-Lyne P.S. "9.5 Ciné Photography." L. Gordon.
Aston P.S. "Table Top. Members."
Bayswater and Paddington P.S. "Competition Evening."
Birmingham P.S. "Lantern-Slide Making." Major F. C. T. Hadley.
Blyth and D.C.C. "Members' Prints."
Bolton C.C. "Finishing the Picture and Mounting." W. Whitworth.
Bradford P.S. "Pictorial Group Evening."
Bury P.S. "Warm Tones on Bromide and Gaslight Papers." G. Lee.
Camberwell C.C. "Spiders: their History and Habits." E. A. Robins.
Catbridge P.A. "Picture-Making by Photography." S. Bridgen.
Derby Railway Inst. P.S. "The Romance of the Gunpowder Plot." W. A. Clark.
Gateshead and D.C.C. "Practical Portraiture Night." T. Ambler.
Greenock C.C. "The S.P.F. Monochrome Slides."
Hampshire House P.S. "St. Albans." F. J. Jones.
Herefordshire P.S. "The Camera and the Eye—a Comparison." W. A. Grindley.
Hull P.S. "Advice for Beginners Evening."
Isle of Wight C.C. "Infra-Red."
Keighley and D.P.A. "Motion Pictures." A. G. Scott.
Kentish Town C.C. "Enlarging, Principles and Practice."
Liverpool A.P.A. "Rambling in Lakeland." T. A. Morice.
Loughborough P.S. "Famous Old Inns of England." H. Browning Button.
Medway A.P.A. "Mullum in Parvo." E. Issot.
Motherwell Y.M.C.A. C.C. "Print Criticism." Dan Dunlop.
Padiham and D.P.S. "Lantern-Slide Making." Messrs. Brown and Westall.
Rochdale P.S. "Ciné Display." H. Thomas.
Runcorn C.C. "Round the World with a Camera." T. Woods.
Singer C.C. "Gadgets and Formulae."
Smethwick and D.P.S. "Members' Print Competition."
Wakefield and D.C.C. "5,000 Miles with a Movie Camera." F. A. Jordan.
Welfare C.C. "Historic Northamptonshire Mansions." W. J. Playford.
Wimbleton C.C. "Lantern-Slide Making." P. A. Belcher.
Woolwich P.S. "London, from Tower Hill to Temple Bar." E. Yates.

Friday, November 5th.

Royal Photographic Society. Meeting of the Pictorial Group.
Bethnal Green C.C. "Illustrated Lecturettes." Messrs. Young, Hendy and Soames.
Blackburn and D.C.C. "A. C. Banfield's Portfolio on view."
City of Belfast Y.M.C.A. C.C. "Photographic Lecture." Mr. Clarke.
Dartmouth L. and D.S.P.S. "Print Competition."
Harrogate P.S. "Pictures of Sicily." A. Keighley.
Howard de Walden P.C. "Debate on Miniature Cameras."
King's Heath and D.P.S. "Speed Photography." E. S. Tompkins.
Leigh Lit. Soc. (Phot. Sec.). "Christmas Cards." C. H. West.
Leytonstone and Wanstead C.C. "Laugh, Learn, Laugh." C. Roberts.
Photomicrographic Society. "The Laboratory Technician." F. T. Pittcock.
Scarborough P.S. "Colour Photography of the Future." H. L. Kettle.
Southend-on-Sea and D.P.S. "Developers." T. H. Jones.

Saturday, November 6th.

Hampshire House P.S. "Processing Dufaycolor." F. B. Bowling.
S. Suburban and Catford P.S. "Annual Dinner."

Monday, November 8th.

Bexley Heath P.S. "Scenes Seen and Screened." A. R. Thomas.
Blackburn and D.C.C. "Some Masterpieces of Photography." J. Dudley Johnston.
Blackpool and Fylde P.S. "Enlarging." J. D. Gregson.
Bolton C.C. "Council Meeting."
Bournemouth C.C. "Architecture." A. Lantern Lecture with Slides.
Bradford P.S. "Bromesko" and One-Man Show. A. Greenwood.
Brighton and Hove C.C. "Informal Portrait Evening."

Monday, November 8th (contd.).

City of L. and Cripplegate P.S. "Architecture and Sunshine." E. R. Bull.
Darlington C.C. "Northern Counties Photographic Federation Prints, 1937."
Erdington and D.P.S. "Debate."
G.E.C. (Witton) P.S. "Northern Italy." P. G. Hopcroft.
Glasgow and W. of Scotland P.A. "Talk and Demonstration on Portraiture."
Hornchurch Evening Inst. P.S. "Demonstration of Tank Development."
Ipswich and D.P.S. "Summer Competition Prints."
Kidderminster and D.P.S. "Composition and Print Control." A. Gordon-Smith.
Kingston C.C. "Adventures with the Miniature Camera." P. W. Harris.
Lancaster P.S. "Lancashire and Cheshire Photographic Union Prize Slides."
Newcastle (Staffs) and D.C.C. "Architecture and its Relation to Human Life."
Oldham Equitable P.S. "Portraiture by Members."
Orford P.S. "Windmills." The Rev. W. H. W. Newman.
Shropshire P.S. "Composition and Print Finishing." M. C. Ecclestone.
Southport P.S. "Ciné Lantern Lecture."
Stourbridge Inst. P.S. "Final Entries for Exhibition."
Walsall P.S. "Miniature Cameras." J. N. Cockin.
Walthamstow and D.P.S. "Printing Papers." S. Bridgen.
Weymouth and D.P.S. "Debate among Members."

Tuesday, November 9th.

Royal Photographic Society. Annual Dinner.
Bath P.S. "Western Federation Folio of Lantern Slides."
Beckenham P.S. "Some Insects and Flowers." D. E. Kimmins.
Bedford C.C. "The River Ouse with a Camera." B. G. A. Snelson.
Belfast C.P.A. C.C. "The Amateur Photographer" 1935 Prize Slides.
Birmingham P.S. "Visits to Three Zoos." H. Wormleighton.
Blackpool and Fylde P.S. "A Cruise to the Southern Cross." T. Woods.
Bridge of Allan and D.P.S. "Making Shadows Move and Talk." J. Nairn.
Cambridge P.C. "Our Successful Expedition to Nanda Devi."
Eastbourne Camera and Ciné C. "Enlarging." E. T. Ranks.
Exeter C.C. "The Amateur Photographer" Prize Slides, 1936.
Grimsby P.S. "Agfacolor."
Hackney P.S. "The Choice of a Lens." J. Ainger Hall.
Halifax P.S. "Quality in Bromide Prints." J. P. Oakes.
Harpenden and D.P. and C.S. "Film showing E. H. Steichen at work in his Studio."
Harrow C.C. "Modern Development Papers."
Kendal P.S. "Beauty-Spots about Lancaster." J. Row.
Leeds P.S. "The Fintav Colour Process."
Leicester and Leicestershire P.S. "Bruges, City of Seven Wonders."
Leith C.C. "Pictorial Photography." J. Dudley Johnston.
Manchester A.P.S. "Rothenburg and Tauber and its Famous Festival Play."
Monklands P.S. "S.P.F. Portfolio."
Nelson C.C. "Bolton Priory and through the Woods to Barden." H. Moore.
Newcastle and Tyneside P.S. "Visit to Newcastle City Police Headquarters."
Newport (Mon.) C.C. "Members' Print Competition."
Norwood C.C. "Competition Evening. Pictorial Prints."
Nottingham and Notts P.S. "Criticism of Members' Prints." S. Bridgen.
Nuneaton P.S. "Photography in War." W. C. J. Williams.
Peterborough P.S. "Pictorial Photography." R. Chalmers.
Preston Scientific Society. "Egypt." H. P. Bishop.
Preston Scientific Society. "A Lift on the Road to Pictorialism." H. Brown.
Rugby P.S. "Stereoscopic Photography." K. C. Biggs.
Sheffield P.S. "Demonstration of Miniature Cameras."
Small Heath P.S. "Colour Mixing." J. W. Chaplin.
South Shields P.S. "Retouching." W. Maitland.
Stafford P.S. "Colour, what is it?" J. Eymer.
St. Bride P.S. "Lantern."
Stockport P.S. "Design in a Picture—Some Principles of Composition."
Vickers-Armstrong C.C. "The Roman Wall from Tyne to Solway." J. Wilkinson.
Warrington P.S. "Talk on Cameras." Oscar Harris.
Winchester P.S. "Demonstrations of Enlarging."
Willesden P.S. "Quality in Bromide Printing." C. B. Casson.
Wolverhampton P.S. "Fine-Grain Photography."
Worthing C.C. "Members' Instruction Night."
Yeovil P.S. "Ciné Film Display."

Wednesday, November 10th.

Battersea Mens' Inst. C.C. "Getting the Best Print from any Negative."
Bethnal Green C.C. "Talk on 'Still Life,' Demonstration in Club Studio."
Birkenhead P.A. "Kodak Lecture: 'Treatment of Bromide Paper."
Borough Poly. P.S. "The Isle of Purbeck (from Studland Bay to Lulworth Cove)."
Brighton and Hove C.C. "Highways and Byways of Hampshire." R. M. Fanstone.
Bury P.S. "Modern British Painting." S. D. Cleveland.
Carlisle and County A.P.S. "Monthly Print and Slide Competition."
Cheltenham C.C. "Colour." Members' Evening.
Croydon C.C. "Bromesko." R. Kerley.
G.E. Mechanics' Inst. P.S. "Members' Competition Evening. Prints and Slides."
Hall Green P.S. "Club Competition." H. S. Rowley.
Hindsworth P.S. "Wild Birds at Home." H. Wagstaff.
Hinchley and D.P.S. "Demonstration on Mounting." W. K. Beddingfield.
Ilford P.S. "Modern Aids to Indoor Portraiture."
Leek P.S. "A Chat on Landscape." S. Bridgen.
Leominster P.S. "Beginners' Night."
Letchworth C.C. "Lantern-Slide Making." N. J. Bowyer-Lowe.
Mountain Ash C.C. "One-Man Show." E. H. Griffiths.
Northallerton and D.P. and C.S. "Slide-Making." T. Ambler.
Partick C.C. "Print Competition and Criticism Competition."
Pontefract P.S. "Demonstration: Oil Reinforcement." E. G. Manley.
Rochdale P.S. "How to make up your own Solutions." H. Bamford.
South Essex C.C. "Photo-Aesthetics." Lecture by A. P. Morris.
S. Suburban and Catford P.S. "Zoo Personalities." C. Roberts.
Streatham P.S. "Portraiture by Artificial Light." H. Alfred Hayes.
Worcestershire C.C. "A Cornish Tour." G. H. Goodall.
Yeovil P.S. "Lantern Lecture: 'The Photo Film.'"
York P.S. "Lecturettes by Members."

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Making Enlargements from Sub-Standard Films

By H. A. ROBINSON.

THE making of good enlargements from single frames of sub-standard film (particularly 9.5-mm.) is by no means easy, unless the frame and other conditions are particularly good. But if the greatest care in selection and working is taken, such enlargements are feasible and quite satisfactory results can be obtained.

The factors tending to militate against the easy making of enlarged prints are:

1. Lack of sharpness.
2. Grain, structure or blemishes.
3. Unsuitable gradation.
4. The necessity of "over-enlargement" if a decent-sized print is to be secured.

Where Projection Scores.

None of these factors prevents good screen projection, since flaws, blemishes, etc., do not appear in the same position on successive frames and so are not detected by the eye. However, no such remedial effect can be relied on when making single enlargements on paper.

The first thing to bear in mind is that it is quite impossible to obtain satisfactory results if the definition of the frame in question is poor, so in selecting frames choose only those that are perfectly sharp and to this end examine each through a fairly high powered microscope. Grain cannot be dealt with at this juncture, but in selecting frames be very careful to avoid any possessing even the most minute flaw in structure or other blemish.

With regard to gradation, too "hard" and contrasty frames are not good, the best being those which, through suitability of lighting and subject, are full of detail and half-tones with no very dense or too transparent parts.

As you are in most probability working from a positive film, a negative must, of course, be made first.

Alternative Methods.

This can either be (a) an enlarged negative (made by placing the positive frame in the enlarger and projecting on to a suitable sensitive material of the desired size) from which contact prints are taken, or (b) a "size for size" negative obtained by contact with the positive, and from which an enlargement can be projected in the usual manner.

Any fine-grained developer should be used in making the negatives, but scrupulous cleanliness must be observed and care must be taken with the exposures. Modification in gradation can be effected within certain limits at this

stage; thus rather hard positives can be coaxed to yield softer negatives by giving a fairly generous exposure and curtailing the time of development, while if the original is soft the development of the negative will have to be prolonged. In this case the exposure should be kept down to the minimum or the resulting negative will be rather on the dense side, making long exposures necessary when printing or enlarging from it.

Choice of Process.

The enlarged negative method or size for size method can both give good results, and which is employed is greatly a matter of personal preference, but it should be noted that in the latter method so little film is used that a number of exposures can be made, and the best used. A very little difference in exposure often makes a great difference in result. Thus supposing that about two seconds was found correct, then it would be no harm to try one, a short two, a long two, and even three seconds. Upon development one negative will be found generally outstandingly better than the others.

The enlarged negative lends itself easier to modification—and also handwork—before making the contact prints.

To prevent grain and structure showing too much in the final print (given as it is through the enlarger) use a condenserless type of lantern. Give a generous exposure rather than otherwise, as this will tend further to cut out grain. Under-exposing and forcing are fatal. Rather a somewhat flat print than one with a bad attack of measles. In all cases use matt paper.

The Final Touch.

Now for the last step—spotting the print. This is a big point, and its remedial effect, if carefully done, cannot be over-estimated. The "tightening-up" effect resulting from careful application of the brush is truly remarkable.

If you have artistic ability a little more work can be put in, strengthening shadows, etc., but this should not be attempted unless you have the skill necessary to do the work really well. Although properly-applied hand-work can sometimes be the making of a print, hand-work that shows as such is always fatal to success.



Rough sea pictures of this type are now possible at frequent intervals all round the coast. They make striking ciné shots, especially if a strong foreground is included as in the above.

Screens for Lantern and Ciné Projection

THE projectors reviewed in the Ciné and Lantern Number last week, all alike require a screen upon which to show the picture. At one time a plain white sheet was considered adequate for all purposes, but the need for brighter pictures, especially in connection with the projection of 9.5-mm. and 8-mm. ciné films, has led to the production of screens of high reflecting power.

Where light is plentiful, the simple white screen remains unsurpassed, owing to its non-directional reflection, but where the need for making the most of the available light is felt, either a silver-surfaced or glass-beaded screen is preferred for its much higher efficiency. In the following paragraphs screens are divided into these three classes, and prices, sizes and sources of a number of screens of each type are given. Names of manufacturers or agents follow each entry; for their addresses reference should be made to the advertisement pages of this issue.

Opaque White Screens

V.I.S. CALICO SCREEN.

Plain calico screen, with eyelets or tapes for hanging. Sizes, 5×4 to 8×6 ft. Prices 13s. to 19s.

V.I.S. Projectors.

OPTISCOPE HOME SCREEN.

White fabric screen with opaque surface, mounted on rollers for storage. Has side stretchers to hold it stiff when erected. Arranged to stand or hang. Size 52×52 in. Price £2 5s.

Ensign Ltd.

ENSIGN OPAQUE SCREEN.

Opaque white canvas, on rollers, with cords and pulleys for rolling and unrolling. Can also be supplied with box into which it rolls away, this box to be fixed to wall or ceiling.

Sizes from 6 ft. to 12 ft. square. Prices from £2 12s. 6d. to £7 15s. without box, or £3 15s. to £9 10s. with box.

Ensign Ltd.

NEWTON CLOTH SCREEN.

Opaque cloth screen, painted white, complete with cords and pulleys. Sizes, 6×6, 8×8, and 10×10 ft. Prices £2 15s. to £5 10s.

Newton & Co.

NEWTON OPAQUE SCREEN

White opaque screen on spring roller, in box with side supports. Will stand without support at top. Sizes, 4 ft. to 8 ft. square. Prices £4 18s. to £8 15s.

Newton & Co.

Silver Screens

V.I.S. SILVER SCREEN.

Roller screen with straps and carrying handle. Stretchers extra if required. There is also a self-erecting model in case with carrying handle.

Sizes from 32×24 to 63×48 in. Prices, 10/- to £1 18s. 6d. Self-erecting model 32×24 and 40×30 in. Prices £3 and £3 10s.

V.I.S. Projectors.

KODASCOPE ROLLER SCREEN.

Silvered screen on fabric base, rolling up on wooden rollers. Fitted with side stretchers to hold screen flat. Sizes, 22×16 to 40×30 in. Prices 10s. to £1.

Kodak Ltd.

C.T. SILVER SCREEN.

Rollable screen, with rollers, batten and side stretchers. Sizes 18×12 in. to 72×54 in. Prices 10s. 6d. to £1 10s.

Cinema Traders Ltd.

ROLLER SCREEN, SERIES 102/113.

Rollable screen for hanging on wall, with side stretchers (as extra) if required for additional rigidity. Sizes, 24×20 in. to 102×70 in. Prices 15s. to £6 17s. 6d. Stretchers extra, 5s. 6d. to 12s. 6d. per set.

R. F. Hunter Ltd.

K.P. ROLLER SCREEN.

Silvered roller screen with side stretchers to ensure an even surface. Sizes, 36×30 to 60×48 in. Prices £1 5s. to £1 15s.

Pathscope Ltd.

SILVETTE RIGID SCREEN.

Rigid wooden screen with feet enabling it to be stood anywhere. Sizes, 24×18 to 40×30 in. Prices £1 7s. 6d. to £2 7s. 6d.

R. F. Hunter Ltd.

HILBERT PROJECTION SCREEN, TYPE I.

Rigid screen with special surface coated on unwarpable wood base, with metal protecting corners. Can be stood or hung. Sizes, 25×20 to 52×40 in. Prices, £1 10s. to £3 15s.

Sands Hunter Ltd.

PATHSCOPE SILVER SCREEN.

Silvered canvas on wooden rollers.

For picture 36×30 in. Price £1 10s., or with stretchers and stand, £2 12s. 6d.

Pathscope Ltd.

SELF-RECTA SCREEN.

Automatic-opening screen requiring only to be pulled out of containing box for use; needs no top support. Sizes, 27×20 to 52×40 in. Prices £2 5s. to £4.

R. F. Hunter Ltd.

PATHSCOPE FOLDING SCREEN.

Strong silvered canvas on rollers, with stretchers and stand. Size 55×39 in. Price £2 17s. 6d.

Pathscope Ltd.

HILBERT PROJECTION SCREEN, TYPE II.

Roller screen with the same special reflecting surface used for the Type I screen. Sizes, 40×30 to 80×60 in. Prices, £3 2s. 6d. to £8 2s. 6d.

Sands Hunter Ltd.

CELFIX SCREEN.

Portable self-erecting screen which automatically springs up into position when catch on carrying-case is released. Sizes from 27×20 to 96×72 in. Prices, from £3 10s. to £24.

R. F. Hunter Ltd.

PATHSCOPE LARGE SILVER SCREEN.

Silvered canvas screen on wooden rollers with side stretchers to hold it flat. Size 8×6 ft. Price £6 10s.

Pathscope Ltd.

Glass Beaded Screens

KEELITE EASEL SCREEN.

Rollable screen that can be hung on wall or stood on an easel. Sizes, 22×30 and 30×40 in. Prices, complete with easel, £1 5s. and £1 19s.

R. E. Schneider.

PATHSCOPE BEADED SCREEN.

Roller-type beaded screen with side

stretchers. Sizes from 36×30 to 60×48 in. Prices, £1 15s. to £4.

Pathscope Ltd.

SILVETTE RIGID SCREEN.

Rigid wooden screen with feet allowing it to be stood anywhere. Sizes, 24×18 to 40×30 in. Prices, £2 7s. 6d. to £4.

R. F. Hunter Ltd.

V.I.S. BEADED SCREEN.

Roller screen with straps and carrying handle. Stretchers are available if required. There is also a self-erecting model that packs away into a case. Sizes, roller type, from 40×30 to 63×48 in. Prices from £2 10s. to £6. Self-erecting models, sizes 32×24 and 40×30 in., £4 and £5.

V.I.S. Projectors.

CELFIX SCREEN.

Portable self-erecting screen automatically springing up into position for use when released from carrying-case, which also forms stand. Sizes, 27×20 to 96×72 in. Prices, £4 10s. to £30.

R. F. Hunter Ltd.

KEELITE BEADED SCREEN.

Semi-automatic quick-erecting screen which rolls up into tube mounted on tripod stand adjustable in height over wide range. Screen is merely pulled out of tube, when it stands flat and rigid. Picture sizes, 30×40 to 42×56 in. Prices from £4 17s. 6d. to £7 17s. 6d. complete with stand.

R. E. Schneider.

ATLANTA SCREEN.

Roller screen which is rolled into box, fixed to wall or ceiling, by pulley device. Sizes from 80×80 in. to 13×10 ft. Prices from £20 to £48.

R. F. Hunter Ltd.

SUPER CELFIX SCREEN.

Extra large beaded screen in case which also forms base for standing. Is wound into position by handle on a detachable upright. Sizes from 9×7 to 13×10 ft.; prices from £36 to £60.

R. F. Hunter Ltd.

A Remarkable Amateur Ciné Theatre

WE have recently had the opportunity of visiting what must be one of the most complete and efficiently contrived miniature ciné theatres yet built and equipped by an amateur. To carry out, personally, all the details of construction entailed in this production connotes not only mechanical and technical ability, but considerable enthusiasm, and these qualities the amateur in question, Mr. F. W. Bontor, evidently possesses in a marked degree. The theatre has been built in the long and high attic roof of his house in S.W. London. In the space at his disposal, in addition to the screen and proscenium, comfortable seating accommodation for over a score of people, at a good sighting distance from the screen, has been provided. The operating chamber containing the projector, and all light and sound controls, is entirely cut off from the auditorium, and beyond this again is a dark-room, which contains all that is necessary for the practical side of the production. It is ideally fitted to cope with every problem of ciné and miniature camera work.

In the little theatre itself an illusion of the size of the stage and proscenium, etc., is sustained by the appearance from below the stage level of what is

apparently a regular ciné organ, complete with organist. This is, of course, in miniature, and when it quietly rises into position the illusion is complete. An admirable musical number is given, during which a variety of coloured lighting effects come and go across the curtains shielding the screen. The organ and organist then sink from sight in the approved manner, and the curtains slowly open.

On the occasion of our visit an admirable programme of travel pictures taken in the West Indies and South America was projected, with a running commentary by the author, all of which, of course, came from the loud-speaker on the stage. The films were in full colour, and were the best collection of Kodachrome films we have seen recently. At the conclusion of the performance, the musical accompaniment that was being continued softly as a background, gained strength and the dimmed lights were turned on again—a most satisfactory display.

An investigation of the projection room showed an amazing number of gadgets, all perfectly arranged to control every phase of lighting and effect that one associates usually with the full-sized cinema. The music and sound were produced by a specially fitted

gramophone beneath the projector and, in addition, a microphone by the side of a sighting aperture enables a commentary to be given while the films are being projected and observed. The apparatus controlling the alteration of lights on the curtains, the coloured lights on the screen, and various other refinements, were entirely home-made and Meccano parts and three-ply played a large part in their construction. In addition, the theatre contained an air-conditioning apparatus to keep the room at a constant temperature.

The floors of the entire apartment, dark-room and approach lobby were all rubber-covered, and in every detail one realised the desire for perfection that actuated Mr. Bontor in his hobby. He is to be congratulated on his work, and he extends an invitation to any reader of this paper who is actually interested in a similar production. Needless to say, he is anxious that those who are merely actuated by curiosity or who just wish to see a display of films should not apply. He is seriously concerned with his work as an amateur, as it is one well within the reach of any other keen amateur cinematographer. Any applications to view this little ciné theatre should be sent care of The Editor of *The Amateur Photographer*.

Firework Photography for the Cinematographer

THE cinematographer will find an abundance of suitable material for filming at firework displays on "Guy Fawkes" night, and on other occasions at this time of year. Good motion pictures of fireworks are incredibly realistic in effect when projected on the screen. The technique in filming this type of subject must of necessity be different from that employed in taking "stills," since time exposures cannot be employed. The great difficulty is to procure sufficient exposure, but the large-aperture lenses obtainable even in moderately priced ciné cameras counter-balance this difficulty to a certain extent.

In general, satisfactory pictures can be obtained on fast panchromatic film,

using an aperture of $f/3.5$, with the camera running at half-speed (8 frames per second). This half-speed motion is doubly advantageous; in the first place it makes it possible to double the exposure for any given lens aperture, and, secondly, such a film when projected normally will naturally cause the fireworks to go through their evolutions at double speed, which greatly enhances the effect, and incidentally the progressive movement of the bright lines of the firework is better rendered.

If your camera has not variable speed, a larger stop than $f/3.5$ will generally be necessary, although the brilliant magnesium fireworks which give an intense white light will often give a good result at this aperture.

A method of photographing these displays that can be attempted by those who possess a ciné camera embodying an easy rewind mechanism is to expose the same length of film over again or several times at each following burst of rockets or other fireworks. The camera—on a tripod—remains in exactly the same position, particularly if there is some strong foreground object. The repeated exposures on the same film will then give the effect of a much greater show of fireworks, similar to that secured by the still camera exposed for a series on the same plate. R. W. N.

(Many of the points in the article on "Firework Photography" elsewhere in this issue can be applied to ciné work.—Ed.)

Exhibitions and Competitions CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars:

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in the issue of October 27.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Folkestone C.C. Exhibition of Photography.—Open, October 23–December 4. (A. J. Stewart, 25, Guildhall Street, Folkestone.)

Sixth Irish Salon of Photography.—Open, October 30–November 6. (The Hon. Secretary, 18, Morehampton Road, Dublin.)

Fourth Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

G.E.C. (Coventry) P.S. 4th Annual Exhibition.—Open, November 8–13. (C. W. Crowe, G.E.C. (Coventry) Photographic Society, General Electric Co., Ltd., Coventry.)

International Salon Oval Table Society, Inc.—

Open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

XIe International Fotosalon "Iris".—Open, January, 1938; last day for prints and entry forms, November 30, 1937. (F. Geeraerts, Brederodestr. 22, Antwerp, Belgium.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Aberdeen P.A. International Exhibition of Photographic Art.—Entries, January 15, 1938; open, February 5–26. (Miss Hilda N. Bailey, 63, Watson Street, Aberdeen.)

Nottingham and Notts P.S. 34th Annual Exhibition.—Entries, January 21; open, February 7–12. (T. G. Earp, 14, Brushfield Street, Hyson Green, Nottingham.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—

February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31; open, March 7–12. (H. D. J. Cole, 11, Woodlands Road, Ilford, Essex.)

City of London and Cripplegate P.S. Thirty-third Annual Photographic Exhibition.—Entries, Monday, February 7; open, March 7–12, 1938. (R. C. Dye, The Flats, Chesham Road, Wigginton, Tring, Herts.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23–26, 1938. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April, 1938. (Hon. Exhibition Secretary, H. V. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)

Scottish Photographic Federation 30th Scottish National Salon.—Entries, March 2; open, April 2–16. (Percy H. Cartwright, 52, High Street, Galashiels, Scotland.)

The Diafant Model I projector for miniature slides is a neat and workmanlike little instrument suited for the projection of colour transparencies as well as of slides in monochrome. The body is finished in black crackle enamel, and is very well ventilated. It contains a holder, with mirror reflector, for a 110-volt 250-watt tubular projection lamp of the pre-set focussing type, carried on a strong stirrup support that is fitted for lateral adjustment over the small range necessary. Between this lamp and the condenser is fitted a thick glass heat-resisting screen the back of which is freely accessible for cleaning. By removing four screws the entire front, carrying condenser, slide-carrier, and lens can be detached, enabling the front of the heat filter and the back of the condenser to be reached, while by undoing four bolts that hold the two halves of the slide-carrier together the whole of the rest of the optical system is exposed. The projector is normally equipped with a neat, quick-change carrier for slides 2×2 in., but this can be replaced by a special carrier for film positives in strip form which is available at an extra cost of only 15s. The lens

is fitted with a Parastigmat lens of aperture $f/4.5$, will throw an adequately illuminated monochrome picture up to 4 ft. 6 in. \times 3 ft. This model sells at £8 15s., resistance for voltages over 100 £1 12s. 6d. extra. Both projectors are obtainable from the sole British agents, Messrs. Sands Hunter & Co. Ltd., 37, Bedford Street, Strand, W.C.2.



up to 9×6 ft. from the usual 24×36 mm. transparency. Equipped for 110-volt mains, the projector costs £12 15s. without lamp, and a resistance enabling it to be used on mains of any voltage is available for £1 17s. 6d. The Diafant Model O, which uses a 100-watt lamp and

The 30th Scottish National Salon will be held in the Scottish Woollen Technical College, Galashiels, from Saturday, April 2nd to Saturday, April 16th, 1938. There are four sections: A, prints, confined to photographers resident in Scotland and to Scotsmen resident outside Scotland; B, prints, open to all workers; C, lantern slides, open to all workers; D, prints or slides of scientific or record interest, open to all workers. Entries must reach the Hon. Salon Secretary, Mr. Percy H. Cartwright, 52, High Street, Galashiels, by March 2nd, 1938, or the last day for receiving pictures at the gallery is March 9th, 1938. The entry forms are now ready and may be obtained by making application to the Hon. Salon Secretary at the address given above.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Nearly all the photographic societies in Great Britain have now resumed work in earnest for the winter, and we have been asked by the Secretary of the Liverpool Amateur Photographic Association, Mr. E. H. Austin, 14, Bluecoat Chambers, School Lane, Liverpool, to announce that he will be pleased to supply information regarding this society to any amateurs in Liverpool who are interested and wishing to derive the benefit of club membership.

The Hon. Secretary of the Polytechnic Photographic Society, 309, Regent Street, W.1, informs us that the club has now started its winter season with greatly increased facilities and is in a position to consider applications for membership. Two developing rooms, a printing room, two enlarging rooms, fitted with seven vertical enlargers and a Leica Focomat enlarger, are available for the use of members, in addition to the lecture room, which is fitted with lights for "still life," etc. Full details can be obtained from the Hon. Secretary, Mr. D. A. Feldman, 30, Ashworth Road, Maida Vale, W.9.

By an unfortunate error the name of the agents for the Ampro projectors for 16-mm. silent and sound film was incorrectly given in the reviews of projectors in last week's issue. Although they can be obtained from the firm mentioned, the actual importers of these instruments are Messrs. M. W. Dunscombe, Ltd., of 5, St. Augustine's Parade, Bristol, to whom all enquiries should be made, and we would ask readers who are keeping the Ciné and Lantern Number for reference to make the necessary correction.

It is with great regret we have to record the death of Mr. Walter Clutterbuck of Marsham Hall, Norwich. Mr. Clutterbuck was one of the older school of pictorial photographers, and his gum-bichromate prints were, in the past, well known at all the leading exhibitions. He exhibited at the old "Linked Ring" shows and was a member of the London Salon of Photography.

The Carlisle Camera Club, formerly the Carlisle and County Amateur Photographic Society, has now moved to new premises at 6, Finkle Street, Carlisle. The Hon. Secretary, Mr. W. T. Steel, will be pleased to hear from any intending members, who should write to him at Rowan Lea, Blackwell Road, Carlisle.

Mr. John Batten informs us that he has now been appointed Secretary of the Smethwick and District Photographic Society in the place of Mr. Newman. His address is 7, Marshall Street, Smethwick, Staffs, to which address all communications should be addressed in future.

Stolen from Simpson (Piccadilly) Ltd., 202, Piccadilly, W.1, a 16-mm. Ditmar photo-cell model camera, f/1.6 focussing lens, camera No. 939. Will any reader who may be able to assist in tracing the stolen article please communicate with the above address.

Messrs. Wallace Heaton are desirous of communicating with a gentleman who has sent them two postal orders in payment for a camera case, supplied on the 11th October. The writer sent no name or address.

The Winter Season of the Norwood Camera Club has just commenced and a very attractive programme, including many interesting lectures and demonstrations, has been arranged. The Club extends a hearty welcome to all photographers in the district, and a programme will be sent upon application to the Hon. Secretary, Mr. A. R. Goenner, 62, Woolstone Road, Forest Hill, S.E.23.

Readers will remember that at the end of last year we drew their attention to the "Vent-Axia Silent Six" Air Extractor, a silent ventilating fan for the dark-room. The makers, Messrs. Utilities (London) Ltd., Walton House, 1, Newman Street, London, W.1, inform us that they have now put on the market a Senior model, which is de-

signed for ventilating larger rooms for industrial purposes. The construction is bakelite throughout, and the model handles approximately 400 cubic feet per minute and can be supplied for either stale air extraction or fresh air intake. The cowl is specially designed to prevent draughts, or the hold-up of rotor speed, even when high winds blow directly on to it, and it is perfectly weatherproof. The motor, which is absolutely silent, is designed to run at two speeds, medium or fast, and it is operated by a switch, supplied with the unit, which enables the user to effect the change of speed at will. The "Vent-Axia Nine" is British-made throughout, and the price, complete with switch, is £8 8s.

On the 12th October one of our readers, Mr. R. Walker, of Ingleholme, Norton Way South, Letchworth, purchased one of the latest Rolleiflex cameras, valued at £31 5s. On the 16th inst. the camera was stolen, the owner thinks probably by a common thief, as it was dark at the time. As the thief will probably attempt to sell or pawn the camera we would ask readers and dealers to note the number, which is 569033, Lens No. 1992130.

In the new "Ships and the Sea" Competition, organised by Wallace Heaton Ltd., the guinea award has been made to Mr. J. K. Neale, Northcliff, Penarth, Glam., for his print entitled "Fair Winds." Particulars regarding these weekly competitions for readers of "The A.P." appear every week in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½ x 3½ x 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

98. Makers' Formulæ : Developers for Kodak Papers—(1)

D. 157. Kodak Special Developer.

Eion (Metol) .. 17½ grs. (2 grm.)
Sodium sulphite (anhydrous) .. 350 grs. (40 grm.)
Hydroquinone .. 70 grs. (8 grm.)
Sodium carbonate (anhydrous) .. 265 grs. (30 grm.)
Potassium bromide .. 4 grs. (0.4 grm.)
Water to .. 20 oz. (1,000 c.c.)

If crystallised sulphite and carbonate are used, take 700 grs. (80 grm.) of each.

For use, dilute with an equal volume of water. D. 157 is suitable for plates or films as well as bromide paper, and may also be used for Bromesko. It can be used for bromide paper without dilution if desired.

This developer is available in packet form.

D. 158. Velox Developer.

Eion (Metol) .. 28 grs. (3.2 grm.)
Sodium sulphite (anhydrous) .. 440 grs. (50 grm.)
Hydroquinone .. 120 grs. (13.3 grm.)
Sodium carbonate (anhydrous) .. 610 grs. (69 grm.)

Potassium bromide .. 8 grs. (0.9 grm.)
Water to .. 20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double the quantity shown above. If crystallised carbonate is used, take 1635 grs. (186 grm.).

For use, dilute with an equal quantity of water.

It is important that this developer, and no other, should be used for Velox, which should be developed for 30 to 40 secs. at 65° Fahr.

D. 158 is available ready-made in several forms.

D. 163. Amidol.

Sodium sulphite (anhydrous) .. 220 grs. (25 grm.)
Dolmi (Amidol) .. 55 grs. (6 grm.)
Potassium bromide .. 2 grs. (0.15 grm.)
Water to .. 20 oz. (1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.).

Use undiluted. Gives blue-black tones on bromide paper.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Scratched Condenser.

The convex surfaces of the condenser in my enlarger have become slightly scratched. I am told that repolishing is expensive; is there any cheaper way in which I can repair the damage?
C. P. S. (Exeter).

Before considering any question of repair you should find whether the scratches do any harm. It is more than probable that they will be so out of focus that they will leave no trace on the enlargement. But if they do, the interposition of a sheet of finely-ground glass between lamp and condenser, or, if there is room, between the condenser and negative, will probably conceal them completely. You should try also the effect of using an opal bulb in the enlarger; this alone may be sufficient to prevent the scratches from showing. Apart from repolishing, the only possible remedy for scratches is to run into them a line of clear, hard varnish, which you will have to apply with a finely-pointed brush.

Photographing Same Size.

If I get a camera with double extension, can I make life-size negatives of small objects provided I use only half the lens so as to get a bigger image?
W. H. (Bolton.)

By using one half only of a convertible lens you get a lens of longer focal length than normal, and so get larger images of distant objects. But even to focus a distant object you will need to use nearly the full double extension of the camera. To focus for nearer objects, the extra extension needed, over and above that required when the camera is focussed on infinity, will be about double that needed with the complete lens; evidently, the absolute maximum of extension of which the camera is capable will be reached when focussing on an object still at a distance of several feet or yards from the lens, and no closer approach to the subject than this is possible.

Using the complete lens at the same

distance, the extension required would be much less (probably about half), and though the image at this distance would be smaller than that given by the half-lens, the limit of extension no longer prevents closer approach. Going nearer, and extending the camera more, will result in rapid increase in the size of image, and the ability to focus at closer range with the complete lens will eventually enable a much larger image to be had than the half-lens could give at the nearest distance at which it can be used. For full-size reproduction, the extension of the camera must be double the focal length of the lens, and the object must be as far in front of the lens as the plate is behind it.

From all this it follows that though a long-focus lens gives the larger image from a fixed viewpoint, a short-focus lens gives the larger image for the same maximum camera extension through allowing closer approach to the object.

Bleaching a Background.

I wish to bleach out a "busy" background from an enlargement of a snapshot portrait and to make a new negative from this print. I have tried ferricyanide and hypo, but it leaves a stain. What would you recommend?
J. L. (Northwich.)

First, dissolve about 20 grs. of potassium iodide in 10 oz. of water, and then add sufficient iodine flakes to make the solution a deep port wine colour. Paint this over the part of the print to be removed. The paper will turn a deep blue colour. Wash the print, and then place it in an ordinary hypo fixing bath. Almost instantly the blue colour will vanish, and there will be no trace of the photographic image. If there should be any sign of it repeat the process. Finally, wash well and dry. For your first trials we recommend a waste print, as the removal of the background without allowing the solution to run over the figure requires a little skill and practice.

Address of Society.

Could you please let me know the name of the nearest photographic society to my address?
R. W. S. (Balham.)

Your two nearest photographic societies are the Streatham Photographic Society, of which the Secretary is Mr. D. F. Weare, of 89, Bedford Hill, Balham, S.W.12, and the Wimbledon Camera Club, the Secretary being Mr. H. R. Meier, 10, Woodlands, Raynes Park, S.W.20.

D.76.

Can you tell me the special virtue, if any, of D.76 developer, what it is, and where it can be obtained?
A. H. O. (Yorkshire.)

The special advantage of D.76 developer is that it gives a fine grain, and that no extra exposure needs to be given to the film. The developer also keeps well in solution for a considerable time, which is often convenient. Chemicals ready weighed out, and put up in powder form, are obtainable from Messrs. Kodak. The formula used by the makers was published in the issue of "The A.P." dated June 16th, 1937, in the "Facts and Formulae" series.

Care of Meter.

Is a photo-electric meter likely to be damaged by the rattling and bumping about it might receive in travelling by car?
J. A. T. W. (Bromley.)

The mechanism of a photo-electric meter is no less delicate than that of a wrist-watch, and is liable to suffer if jarred. We do not think, however, that there is the slightest possibility of damage to your meter by carrying it in a car provided that it is kept in your pocket, laid on the seat, or wrapped up in a duster. But it would be wise to protect it from the sudden sharp knocks that it might receive if laid on a hard surface.

Chemicals in Solution.

It has occurred to me that when mixing developers at home it would be more convenient to keep the various chemicals in concentrated solution, and to make up the formula by mixing measured volumes of solutions rather than by dissolving weighed amounts. Is there anything against this scheme?
H. V. D. (Cheshire.)

We would strongly dissuade you from attempting to keep your chemicals in the form of concentrated solution. Neither metol, hydroquinone, nor amidol will keep for any reasonable period in solution, though the first two will do so if the solution simultaneously contains sodium sulphite or metabisulphite. If you want to keep your chemicals in solution the best way of all is to store them in the form of ready-made-up developer.

Import Duties.

If I buy a second-hand camera abroad, should I have to pay duty on the new or only on the second-hand price? And would the duty be 33-1/3rd per cent in either case?
R. P. (Gloucester.)

An imported camera has to pay duty on its value, and we presume that, so long as you produce a receipt for its purchase, a second-hand camera would be valued by the Customs officers at the price paid for it. Whether new or second-hand the duty payable is 50 per cent of the value.

STOCKTAKING SALE AT 66a SEVEN SISTERS RD. HOLLOWAY

LONDON, N.7

Telephone: North 3573.

ROLL FILM

3×2 Ensignette. Fair condition. 8s. 6d.
4½×2½ No. 2c Kodak, R.R. lens, Kodex shutter. Good condition. Cost £3 3s.
2½×1½ V.P. Kodak, f/6.9 Kodak anastigmat, 2 speeds. Good condition. 12s. 6d.
3½×2½ Ansco, f/7.7 anastigmat, 4-speed. Fair condition. £1 1 0
Ensign Midget Model 33, case. As new. £1 2 6
3½×2½ Agfa Speedex, f/8 Igetar, 3-speed. Fair condition. £1 2 6
3½×2½ Ensign Carbine, Aplanat f/8, speeds 1 to 1/100th sec., T. and B., rising front. Fair condition. £1 3 6
4½×2½ No. 1a Kodak Junior, f/7.7 Kodak anastigmat, Kodex shutter, self-erecting. Good condition. £1 8 6
3½×2½ Contessa Cocarette, f/6.3 Conastigmat, Dervall 3-speed. Good condition. £1 9 6
3½×2½ No. 1 Pocket Kodak, f/6.3 anastigmat, Kodex shutter, screw focussing. Very good condition. £1 10 0
3½×2½ Agfa Standard, f/7.7 Agfa anastigmat, 5 speeds. Good condition. £1 10 0
3½×2½ Kodak Six-20, Doublet lens, Kodon shutter, leather case. Good condition. £1 12 6
4½×3½ Kodak Special, f/6.3 Zeiss Tessar, Compur, rise and cross. Fair condition. £1 13 6
5½×3½ Range-finder Focussing Model Kodak Special, f/6.3 Kodak, Velost shutter 1/300th sec., rising front. Good condition. £1 17 6
4½×2½ Ensign Carbine No. 14, f/4.5 Aldis-Butcher, Mulchro shutter, frame finder, rising front. As new £2 5 0
3×2 Krasus Rollette, f/6.8 Tessar, Compur 1/300th, frame finder. Fair condition. £2 10 0
3½×2½ Nagel Vollenda, f/4.5 Nagel, d.layed Pronto, case. Good condition. £2 15 0
4½×2½ Voigtlander, f/4.5 Skopar, Compur, frame finder. Good condition. Cost £10 3s. 6d. £2 19 6
4½×3½ Goerz Tenax, f/4.5 Dognar, Compur, rise and cross. Good condition. £2 19 6
3½×2½ Agfa Standard Tropical, f/4.4 Agfa, speeds ½ to 1/100th sec. Good condition. £3 10 0
3½×2½ Zeiss Cocarette, f/4.5 Tessar, Compur. Fair condition. £4 12 6
2½×2½ Zeiss Ikonta, 12 pictures on 3½×2½ film, Novar f/3.5, Compur. As new. List £9 10s. £8 8 0
36×24 mm. Beira, f/3.5 Xenar, Compur, 36 pictures on 35-mm. film, E.R. case. Good condition. Cost £13 10s. £8 8 0
3½×2½ Zeiss Ikon Icarette, f/4.5 Tessar, delayed Compur, rising front, double extension, plate back, 6 slides. Good condition. Cost £18 3s. 6d. £10 0 0

CINÉ CAMERAS

9.5 Pathe, f/3.5 lens, hand drive. Good condition. 18s. 9d.
9.5-mm. Pathe, Ca no motor, f/3.5 lens, case. Fair condition. £1 3 6
9.5 Coronet, f/3.9 lens. Fair condition. £1 12 6
9.5 Campro, Combined Camera and Projector. Shop-soiled. £3 5 0
9.5 Pathe Motocamera B, f/3.5 lens. Good condition. £3 10 0
9.5-mm. Alef Model B, Trioplan f/2.8, speeds 8 to 24. As new. £5 15 0

PROJECTORS

9.5 Pathe Kid, super attachment, resistance. Fair condition. Cost £3 12s. 6d. £1 19 6
9.5-mm. Ray, super attachment, all-voltage resistance. Shop-soiled. £2 2 0
9.5-mm. Pathe Home Movie, single claw, resistance. Good condition. £2 9 6
9.5-mm. Pathe Home Movie, double claw, resistance. Very good condition. £3 15 0
9.5-mm. Alef, Maltese cross movement, resistance. As new. £3 15 0
16-mm. Ensign Silent Sixteen, Mickey Mouse model, 100-watt 200-volt lamp, 400-ft. and 100-ft. reels, carrying case. As new. Cost £6 10s. £3 17 6
9.5 Pathe Imp, motor, super attachment, all-voltage resistance. Shop-soiled. Cost £7. £5 19 6

PLATE

4.5×6 cm. Klimax, 3-in. Aldis Uno f/7.7, 3-speed, 3 slides, F.P. adapter. Good condition. £1 0 0
3½×2½ Cameo I, 5½-in. Aldis-Butcher f/6.3, speeds 1 to 1/100th sec., T. and B., rise and cross, 3 slides, F.P. adapter, case. Good condition. £1 12 6
3½×2½ Goerz Tenax, Dogmar f/4.5, Compound 1/250th sec., T. and B., 2 D.D. slides, F.P. adapter, purse. Fair condition. £2 19 6
9×12 cm. Double Extension Goerz Tropical Tenax, 14.3-cm. Dagor (Convertible) f/6.8, Compound 1/250th sec., rise and cross, direct finder, 3 D.D. slides. Fair condition. £3 3 0
6½×4½ Ensign Sanderson, f/8 lens, T-P roller-blind, double extension, reversing back, rise, fall and swing front, 6 D.D. slides. Good condition. £3 7 6
4½×3½ Unnamed Double Extension, 12-cm. Excellor f/4.5, Compur, rise and cross, 3 slides, F.P. adapter. Good condition. £3 15 0
3½×2½ Agfa Tropical Standard, Agfa anastigmat f/4.5, speeds ½ to 1/100th sec., frame finder. 3 slides, F.P.A. Good condition. £3 15 0
4.5×6 cm. Goerz Tenax, 7.5-cm. Dogmar f/4.5, Compound 1/250th, 6 slides, F.P. adapter, filter, case. Good condition. £3 18 6
3½×2½ Nagel, Nagel f/4.5, Compur, double extension, rise and cross, frame finder, 3 slides, F.P. adapter. Good condition. £4 10 0

REFLEX

3½×2½ Ensign Speed Roll Film, f/4.5 Ensar, case. Good condition. £5 5 0
4½×3½ Ensign Popular, revolving back, 6-in. Ensign f/4.5, 6 slides, F.P. adapter, leather case. Fair condition. £5 5 0
3½×2½ Zodel, revolving back, 5-in. Zodelar f/4.5, sunk lens box, self-capping, 3 D.D. slides, leather case. Good condition. £5 12 6
4½×3½ T-P Junior Special, 15-cm. Zeiss Tessar f/4.5, revolving back, 3 slides, F.P. adapter, case. As new. Cost £18 5s. £8 17 6

Our sale prices are below present values and cannot be repeated.

Any item sent on five days' approval against cash or C.O.D.

DOLLONDS

DOLLOND & AITCHISON LTD.

ESTD. 1750

STOCKTAKING SALE AT 37 BOND STREET LEEDS, 1

Telephone: Leeds 25106.

ROLL FILM

3×4 cm. Zeiss Baby Box Tengor. Good condition. List 18s. 6d. £12 5 6d.
3½×2½ Ensign Tropical Carbine, 4½-in. Aldis Uno f/7.7, Betax ½ to 1/100th sec., leather case. Very good condition. £1 19 6
3½×2½ Ensign Carbine, f/4.5 Salexon, Mulchro, 7 speeds, frame finder, soft leather case. Fair condition. £2 5 0
2½×1½ V.P. Kodak Special, f/5.6 Kodak, Diomatic shutter. As new. £2 12 6
Voigtlander Brilliant, f/6.3 lens, E.R. case. As new. List £4 5s. £3 12 6
3½×2½ No. 7 Ensign Carbine, rise and cross movements, 4-in. Aldis Uno f/4.5, Mulchro shutter. Very good condition. Cost £6 10s. £3 17 6
3½×2½ Ensign Autorange, f/4.5 Ensar, Mulchro shutter. Shop-soiled. List £7 10s. £6 15 0
3½×2½ Kodak Six-20, f/4.5 Cooke, delayed Compur, case. Very good condition. Cost £10 10s. £6 15 0
12 also 16 on 3½×2½ Certo Super Sports, f/2.9 Trioplan, delayed Compur. Shop-soiled. List £8 15s. £7 12 6
3½×2½ Ensign Autospeed Focal-plane, f/3.4 Aldis-Butcher, coupled film and shutter wind, rise and cross, case. As new. Cost £16 15s. £3 8 0
3½×2½ Zeiss Ikonta, f/4.5 Tessar, delayed Compur, case. As new. £8 8 0
8 or 16 on 3½×2½ Zeiss Ikonta, f/3.8 Tessar, delayed Rapid Compur 1/400th, Albada finder, case. As new £10 7 6
16-on-3½×2½ Zeiss Super Ikonta 530, f/3.5 Tessar, Rapid Compur 1/500th. Shop-soiled. £15 17 6

MINIATURE

2½×1½ Planovista, 7.5-cm. Trioplan f/3.5, delayed Pronto, viewing lens and screen. Shop-soiled. Cost £8 15s. £6 6 0
36×24 mm. Kodak Retina, f/3.5 Xenar, Rapid Compur 1/500th, case. Shop-soiled. List £12 12s. 6d. £9 15 0
Compass, latest model, f/3.5 lens. As new. List £30. £22 10 0
Pocket Tripod, for Compass camera. Shop-soiled. List £2. £1 7 6
Zeiss Contax 1, Sonnar f/2, speeds ½ to 1/1,000th sec., collapsible lens hood, E.R. case. As new. List £44 3s. 6d. £31 10 0

PROJECTORS

9.5-mm. Ray No. 2, 1-amp. lamp, all mains, resistance. Shop-soiled 18s. 6d.
9.5 Pathe Imp, resistance. Shop-soiled. List £4 12s. 6d. £3 17 6
Bolex G916, for 9.5 and 16 mm. films, 2-in. Meyer Kinon f/1.6, also 1-in. Hermagis f/1.9 lens, 500-watt lamp, resistance, case. Very good condition. Cost £55 18s. 6d. £31 10 0

CINÉ CAMERAS

9.5 Coronet Model B, f/3.9 lens. Shop-soiled. List £3 15s. £2 15 0
9.5 Dittmar, f/2.9 Cassar, 2-speed and single-picture device. Shop-soiled. List £12 12s. £10 10 0
16-mm. Cine-Kodak K, f/1.9 lens, 2 speeds, takes 50 or 100 ft., case. As new. Cost £36 17s. 6d. £22 10 0

CINÉ ACCESSORIES

Pathe Resistance for Home Movie. Shop-soiled. £6s. 6d.
Pathe Resistance, with ammeter, for Home Movie. Good condition. 7s. 6d.
Drem Cine Exposure Meter. As new. 10s. 6d.
Pathe Stretchers, for silver screen. List P. 159. Shop-soiled. 10s. 6d.
Pathe Super Reels (ex library films) at 12s. 6d., 15s. 0d., and 17s. 6d. each.
Prinsen Exposure Meter. Shop-soiled. List £3 3s. £2 5 0

REFLEX

K.W. Roll Film, f/6.3 anastigmat, 3-speed. As new. £2 10 0
2½×2½ Reflecta Twin-lens, taking 3½×2½ roll film, f/4.5 lens, 3-speed. Shop-soiled. List £5 5s. £4 10 0
5×4 Adams Videx, 6½-in. Zeiss Protar f/6.3 (11½-in. f/12.5), rise and swing front, double extension, 2 D.D. slides, leather case. Good condition. £5 0 0
4½×3½ Ensign Popular, reversing back, 15-cm. Zeiss Triotar f/4.5, F.P. adapter. Fair condition. £5 5 0
4½×3½ Ensign (Folding), 13.5-cm. Zeiss Tessar f/4.5, 3 D.D. slides, 3½×2½ roll film adapter. Good condition. £6 17 6
10×15 cm. Curt Bentzin (Folding), 21-cm. Zeiss Tessar f/4.5, revolving back, 6 D.D. slides, F.P. adapter, leather case. Good condition. £8 15 0
5½×3½ Kodak Graflex B, 7½-in. Ross Xpres f/4.5, F.P. adapter, leather case. As new. £9 9 0
2½×2½ Foth Flex Model II Roll Film, f/2.5 Foth, delayed focal-plane, 2 to 1/500th sec. As new. £10 12 6
2½×2½ Korelle I Roll Film, 7.5-cm. Xenar f/2.9, E.R. case. As new. List £14 18s. £11 17 6

UNCLASSIFIED

Medium Filter, for Rolleiflex. Shop-soiled. 9s. 6d.
27-mm. Zeiss G.R.5 Filter, 27-mm. Shop-soiled. 9s. 6d.
Green Filter for Rolleiflex. Shop-soiled. 11s. 6d.
Zeiss Distar Lens (3×32). Shop-soiled. 12s. 6d.
Leica Filter, Fivoo. Shop-soiled. 15s. 0d.
Ensign Carbine Tank, for 3½×2½ roll film. Shop-soiled. 15s. 0d.
Ditto (2½×1½ size). 15s. 0d.
Light-weight Pocket Tripod. Shop-soiled. Three only at 15s. 0d. each.
Zeiss Proxar 1×57 (for 21-cm. Tessar f/4.5), case. Very good condition. List £2 1s. 17s. 6d.
Super Junoplex Tank, for 2½×1½ film. As new. List £1 15s. £1 1 0
Leica Right-angle View-finder, Wintu. Shop-soiled. £1 8 6
3½×2½ Zeiss Mirax Enlarging Attachment. As new. £2 2 0
Weston 650 Universal Exposure Meter. Shop-soiled. List £5 19s. £4 19 6
3½×2½ K. & G. New Special Sibyl, 4-in. Cooke f/4.5, F.P. adapter, 8 slides, case. Good condition. £6 0 0
13.5-cm. Xenar Tele f/4.5 lens (to fit Korelle). As new. List £8 15s. £6 15 0
12-in. Dallmeyer Popular Tele Lens f/6 (Tiger), 2 filters. Good condition. List £10 16s. £6 15 0
3½×2½ Etui, Radionar f/4.5, delayed Compur, 4 slides, F.P. adapter. As new. £6 15 0
9×12 cm. (and ¼-pl.) Zeiss Minimum Palomos Focal-plane, 15-cm. Tessar f/4.5, speeds 1/15th to 1/750th sec., rise and cross, 5 D.D. slides, screen, case. Good condition. £13 17 6

CAMERAS & APPARATUS AT WINTER PRICES

ROLL FILM

2½×1½ Agfa Speedex O, f/3.9 Solinar, Compur. As new. List £5 5s. **£3 17 6**
 4½×3½ Zeiss Lloyd, for roll film and plates, 13.5-cm. Dominar f/4.5, delayed Compur, Proxar, filter. Fair condition. Cost £10 12s. 6d. **£3 18 6**
 2½×1½ V.P. Kodak Special, Tessar f/4.5, Compur, case. Good condition **£4 12 6**
 35-mm. Dollina, f/2.9 Radianar. Good condition **£7 12 6**
 3½×2½ Nettel Duroll, double extension, Tessar f/4.5, Compur, plate back, 3 slides, F.P. adapter, 3 Distar lenses, case. Good condition. **£7 17 6**
 2½×1½ Exakta A, f/3.5 Tessar, case, filter. Good condition. Cost £20 12s. **£15 10 0**
 3½×2½ Folding Superfakta Roll Film Reflex, f/3.8 Tessar, filter. As new. List £27 10s. **£18 15 0**
 Zeiss Super Ikonta 530/16, 11 pictures 6×6 cm., f/3.5 Tessar, delayed Compur 1/400th. As new. List £25 7s. 6d. **£19 15 0**
 Leica III, f/2 Summar, E.R. case. Very good condition. Cost £42 **£32 0 0**
 Zeiss Contaflex, Tessar f/2.9, E.R. case. Very good condition. List £66 12s. 6d. **£39 10 0**

CINÉ

9.5-mm. Pathe H Motocamera, f/3.5 lens. As new. List £5 5s. **£4 12 6**
 16-mm. Eumig Projector, 250-watt lamp, case. As new. List £19 **£15 17 6**
 16-mm. Kodascope A, 200-watt lamp, resistance, case. Good condition. **£15 17 6**
 16-mm. Bolex Paillard Projector Model C, 2-in. lens, 250-watt lamp, resistance. Cost £27 17s. 6d. **£18 12 6**

FOCAL-PLANE

4.5×6 cm. Dallmeyer Speed, 3-in. Pentac f/2.9, 3 D.D. slides. Fair condition. Cost £18 18s. **£5 17 6**
 4.5×6 cm. Dallmeyer Speed, 3-in. Pentac f/2.9, 3 D.D. slides, F.P. adapter. Good condition. **£8 15 0**
 3½×2½ Zeiss Tropical Deckrullo, 12-cm. Tessar f/3.5, lazy-tong focussing, 2 slides, F.P. adapter, case. Good condition. **£13 17 6**
 3½×2½ Ernemann, Ernostar f/2, 3 D.D. slides, F.P. adapter, case. Very good condition. **£15 10 0**
 9×12 cm. Latest Model Zeiss Nettel Tropical, 15-cm. Tessar f/3.5, 3 D.D. slides, F.P. adapter, case. Good condition. Cost £71 17s. 6d. **£23 10 0**

Any item sent on five days' approval against cash or C.O.D.
 Good Exchange Allowance.

REFLEX

4½×3½ Kodak Revolving Back Graflex, Series B, 6½-in. Kodak f/4.5, roll-film holder. Fair condition **£6 7 6**
 4½×3½ Revolving Back Soho, 6-in. Dallmeyer Pentac f/2.9, F.P. adapter. Fair condition. Cost £50. **£10 17 6**
 3½×2½ Revolving Back Ernemann Folding, 13.5-cm. Ermon f/3.5, 3 D.D. slides, case. Very good condition **£11 17 6**
 3½×2½ N. & G. Folding, 4½-in. Ross Xpres f/4.5, 3 D.D. slides, case. Fair condition. Cost £50. **£15 17 6**
 9×12 cm. Zeiss Miroflex Folding, 15-cm. Tessar f/4.5, F.P. adapter. Good condition. Cost £41 5s. **£16 17 6**
 3½×2½ Zeiss Miroflex, 12-cm. Tessar f/4.5, F.P.A. Cost £38. **£17 17 6**
 6½×4½ in. T.-P. Duplex Ruby, 8½-in. Cooke Aviar f/4.5, 3 D.D. slides, F.P. adapter. Good condition. Cost £52 10s. **£17 17 6**
 3½×2½ Latest Model N. & G. Folding, 5½-in. Dallmeyer Pentac f/2.9, 3 D.D. slides, F.P. adapter, case. As new. Cost £50. **£26 17 6**

PLATE

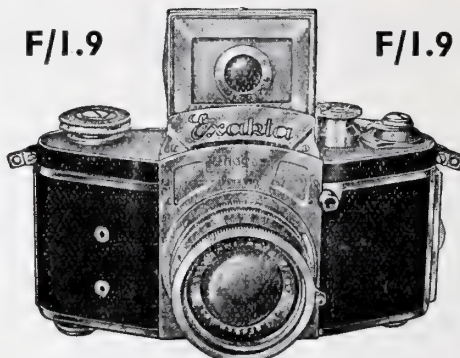
9×12 cm. Ica Cupido, self-erecting, Tessar f/4.5, Compur, 6 slides, F.P. adapter, case. Good condition **£3 15 0**
 4.5×6 cm. Ica Bebe, Tessar f/4.5, Compound shutter, 6 slides. Fair condition. **£4 12 6**
 3½×2½ in. Agfa Standard, f/4.5 Agfa, delayed Compur, F.P. adapter, case. Good condition. Cost £7 12s. 6d. **£4 12 6**
 2½×1½ N. & G. Sibyl, Ross Xpres f/4.5, F.P. adapter. Fair condition. Cost £19. **£6 7 6**
 3½×2½ in. Zeiss Trona, double extension, Tessar f/4.5, Compur, F.P. adapter, 3 slides, lens hood. Good condition. **£6 7 6**
 9×12 cm. Kodak Anca, f/4.5 Xenar, delayed Compur, 6 slides, F.P. adapter. Good condition. Cost £11. **£6 12 6**
 3½×2½ Etui, Tessar f/4.5, delayed Compur, 3 slides, F.P. adapter. Good condition. Cost £13 15s. **£6 17 6**
 3½×2½ Double Extension Etui, Tessar f/4.5, Compur, 2 D.D. slides, F.P. adapter, roll-film holder. Fair condition. Cost £12 17s. 6d. **£7 15 0**
 3½×2½ Makina I, f/2.9 Anticomar, Compur, F.P. adapter, filter. Good condition. **£8 17 6**
 4½×3½ Adams' Verto, revolving front, 5½-in. Ross Homocentric f/5.5 (9½-in. f/11), speeds 1/200th sec., 3 D.D. slides, F.P. adapter. Good condition. Cost £47. **£12 10 0**

NIGHT 'KINE-EXAKTA'

Hugo-Meyer "Primoplan," £45

F/1.9

F/1.9



A real **MINIATURE REFLEX** for all makes perforated Films
 24×36 mm. in cassettes or daylight-loading spools.

FOCAL-PLANE SHUTTER

Speeds: 1/1,000th sec. to 12 seconds, or delayed action,
 1/1000th sec. to 6 seconds.

PRECISION WORKMANSHIP. CHROMIUM FINISH.

Brilliant Focussing Screen, Magnifies Image Two Diameters.

Ask for New Price List No. 38.

GARNER & JONES LTD., POLEBROOK HOUSE,
 Golden Square, LONDON, W.1
 Phone: GERRARD 2300.

An Important New Book

Ready Shortly

PHOTOGRAPHY OF THE NUDE

By Marcel Natkin, D.Sc.

Full of practical instruction and advice on the technique and aesthetic principles of this exacting branch of photography. 32 plates contributed by Albin Guillot, Pierre Boucher, Man Ray, and Roger Schall. Undoubtedly the best book yet published on the subject. Size 7"×10½".

Price 5/- net (By Post 5/6)

By the same author.

PHOTOGRAPHY AND THE ART OF SEEING. Full of helpful hints and inspiration. A beautiful production. 10/6 (Post 11/-)
PHOTOGRAPHY BY ARTIFICIAL LIGHT. At Home, in the Street and the Theatre. A most impressive and fully illustrated manual. 2/6 (Post 2/10)

THE FOUNTAIN PRESS, 19, CURSITOR STREET, LONDON, E.C.4

DOLLONDS OF BOND ST.

DOLLOND & AITCHISON LTD.

28, Old Bond St., London, W.1

Telephone: Regent 5048/5049.

"The Amateur Photographer."
ADVANCED WORKERS' COMPETITION
 This Coupon to be affixed to back of print.
 Available till Tuesday, November 30th.

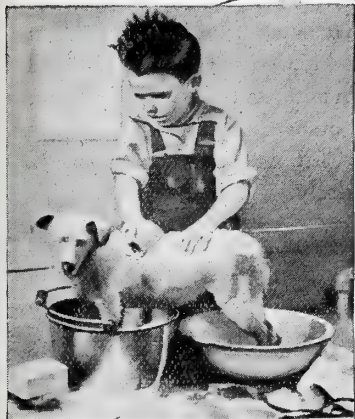
"The Amateur Photographer."
INTERMEDIATE COMPETITION
 This Coupon to be affixed to back of print.
 Available till Tuesday, November 30th.

"The Amateur Photographer."
BEGINNERS' COMPETITION
 This Coupon to be affixed to back of print.
 Available till Tuesday, November 30th.

"The Amateur Photographer."
PRINT CRITICISM
 This Coupon to be affixed to back of print.
 Available till Wednesday following date of issue.

"The Amateur Photographer."
ENQUIRY COUPON
 This Coupon to be affixed to each query.
 Available till Wednesday following date of issue.

NIGHT-SNAPS!



INSTANTANEOUS and perfect photographs—such as this—can be obtained quite easily—at any time—indoors—night or day—with the Mazda Photoflood Lamp. You can turn any room in your home into a real photographic studio and be sure of results equal to those possible in bright sunshine.



MAZDA PHOTOFLOOD LAMPS FOR INDOOR PHOTOGRAPHY

Mazda Photoflood Lamps cost 2/6d. each, voltages 100-110 and 200-250. They can be fitted into any ordinary lamp socket and have a rated life of 2 hours. As the lamp is switched on only for the actual exposure, this means that hundreds of photographs can be made from one lamp.

will enable you to record delightful and intimate studies of the kiddies or pleasant photographs of friends and family in your home surroundings. Ask for the special folder giving full particulars of Mazda Photoflood Lamps.

3733



THE BRITISH THOMSON-HOUSTON CO., LTD., CROWN HOUSE, ALDWYCH, LONDON, W.C.2.



INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS : 13, GRAY'S INN ROAD. Telephone : HOLBORN 5533



A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA.

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME.....

ADDRESS.....

A.P.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

35

USE Johnson's FLASHPOWDER FOR INSTANTANEOUS INDOOR PHOTOGRAPHY

**NO SPECIAL APPARATUS NECESSARY.
NO PREVIOUS EXPERIENCE REQUIRED.**



**1/- carton contains
sufficient powder for
8 or 10 exposures,
also full directions.**

Obtainable of all dealers.

Manufactured by

**Johnson & Sons
Manufacturing Chemists Ltd.
Hendon, London, N.W.**

THE CLOSING DATE

of the R. G. Lewis Exhibition of LEICA PHOTOGRAPHY, consisting of pictures taken in Arabia, is Saturday, November 13th. Until then the exhibition is open daily until 11 p.m. from 10 a.m., and on Sundays from 12 noon to 10 p.m. The Club is closed between 12 noon and 3 p.m. daily.

Those requiring catalogues and tickets are requested to write direct to R. G. Lewis, at 202, High Holborn, W.C.1, for them, and they will be sent free of charge by return. A telephone call to Holborn 4780, Chancery 7996, or Chancery 7997, will also bring the tickets to you by the following morning's post.

R. G. LEWIS, The Miniature Camera Specialist
202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

?

**What IS the
"NOVOREX"**

OUT THURSDAY NOV. 4th

The
**Wireless
World**

**NEW
READERS'
NUMBER**

Containing additional special articles for those who are beginning to take a more enthusiastic interest in radio. These articles give an up-to-date résumé of recent wireless developments and will specially benefit those who have not kept in close touch with wireless development during the summer months.

Price 4d.

**NOTE THE DATE—NOV. 4th
and be sure to get a copy**

ILLIFFE & SONS LTD.

GAMAGES

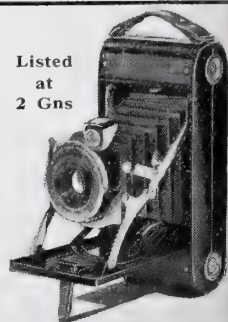
SECOND-HAND BARGAINS

EXAKTA MODEL A, Zeiss Tessar f/3.5, with E.R. case, and f/6.5 9-in. Dallmeyer Popular Telephoto lens in leather case. Cost £26.....	£19:17:6
ZEISS IKONTA 3½" 2½", Novar f/4.5 in leather case, and with filter. Cost £7 17s. Latest model. As new.....	£5:17:6
ZEISS TROPICAL ADORA, f/4.5 Tessar in Compur shutter. Cost £22 10s. An unparalleled bargain at.....	£12:17:6
ZEISS BEBE, f/4.5 Tessar, F.P. adapter. Cost £12 10s.....	£3:17:6
KODASCOPE 16-mm. PROJECTOR, with resistance. Cost £18 18s.....	£8:2:6
KEYSTONE 8-mm. PROJECTOR, with resistance.....	£9:5:0

SPECIAL PURCHASE of the famous "AJAX" CAMERAS

All brand new and guaranteed. An excellent 2½" x 3½" roll-film camera. Fitted with f/6.3 anastigmat lens in 3-speed shutter.

£1:9:6



★ **GAMAGES MAKE THE HIGHEST ALLOWANCE** for cameras, binoculars, telescopes, projectors, etc., in part exchange for other photographic apparatus, and give the easiest of easy terms.

GAMAGES, HOLBORN, LONDON, E.C.1 Phone: HOLborn 8484

MISCELLANEOUS ADVERTISEMENTS

NOTICES

THE CHARGE FOR ADVERTISEMENTS in these columns is—

12 words or less 2/6, and 2½d. for every additional word.

Each paragraph is charged separately and name and address must be counted.

The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders and Cheques sent in payment for advertisements should be made payable to ILIFFE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

ALLENS.—3×4 Baldi, Meyer f/2.9, Compur, £6/5; Reflex-Korelle, Radionar f/3.5, as new and ever-ready case, £10/17/6; Super Ikonta, for 8 or 16 on 1a film, f/4.5 Tessar, £11/10.

ALLENS.—Dallmeyer Superlite 70-mm. Projector Lens, £3/10; Pathe 9.5 Motocamera B, case and chargers, £3/10; Complete Cinecraft Tinting Outfit, 22/6; Super Ikonta II, Tessar f/3.8, case, filters, lens hood, £21/5.

ALLENS.—6×6 Automatic Rolleiflex, Tessar f/3.5, E.R. case, £18; Cine Film Attachment, complete, £2/17/6; 9.5 Specto Projector, £10/10.

ALLENS.—Dekko 9.5 Cine, f/1.9 Dallmeyer, £7/10; 3½×2½ Correx Tank, 15/6; Ikonta 16 on 2B, Novar f/4.5, Rapid Compur, case and filter, £6/7/6; Voigtlander Superb, Skopar f/4.5, E.R. case, £12.

ALLENS.—Ensign Selfix 8 or 16, Ensar f/4.5, Trichro, £2/10; Leica Model II, Elmar f/3.5, E.R. case, £18; Leica Model II, Hektor f/2.5, E.R. case, reproduction device, £21/10.

ALLENS.—Contax I, f/2.8 Tessar, slow speeds, £20; Rolleicord II (shop-soiled), f/4.5 Triotar, £12; Ikoflex II, Tessar f/3.5, £16; Agfa Speedex O, Solinar f/3.9, Compur, £3/17/6.

ALLENS.—For all types of Modern Miniature Cameras, generous exchange allowances.—168, Olcham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

SUPER Ikonta II, Tessar f/3.8, latest model, as new; cash wanted: sacrifice, £18.—Box 3822, c/o "The Amateur Photographer." [9491]

CONTAX II, Sonnar f/1.5, E.R. case, complete with lens hood, plate back, 4 D. slides, developing tank; cost £66; accept £38.—Fisk, 6, Museum St., Ipswich. [9492]

SUPER Ikonta 2½×1½, f/3.5 Tessar, Compur, £11/10.—66, Woodbourne Avenue, Streatham 5422. [9493]

VOIGTLANDER Bessa 3½×2½, Helomar photo lens, range-finder, f/3.5; as new, £12.—Yardley, c/o Brighty's, Abridge, Essex. [9494]

SIXTUS Exposure Meter, new, not used, £4/4.—Yardley, c/o Brighty's, Tobacconists, Abridge. [9494]

CONTAX II, Zeiss Sonnar f/2, complete in case; as new, £33.—12, Edgeworth Drive, Manchester, 14. [9499]

MINIFEX, f/1.8 Astro, Compur 1/300th; cost £19; £6/10.—E. A. Nicholas, 11, Balham Grove, Balham, S.W.12. [9501]

ROLLEICORD, f/4.5, ever-ready case, hood, filter; perfect, £8/10.—Collins, c/o Winarnis, Westwick St., Norwich. [9502]

GRAFLEX Reflex Roll Film 4½×2½, f/4.5, 1/10th to 1/1,000th; excellent condition, £7/7, or offer.—Pawley, Nilgiris, Gerrards Cross. [9508]

KODAK Six-20 Duo, f/3.5 anastigmat, Compur shutter, 1/300th, as new; cost £9/15; with stiff leather case and purse case, cloud filter, £7/7, or offers.—Box 3865, c/o "The Amateur Photographer." Deposit system. [9511]

4×4 Rolleiflex, f/2.8 Tessar, Compur 1/300th, leather case, insured, special lens hood, green filter in purse, Model I Avo meter; all perfect, £17/5, or exchange; deposit system.—Box 3868, c/o "The Amateur Photographer." [9513]

NO. 5 Cartridge Kodak, excellent condition, £2, or reasonable offer.—Miss Gordon, Boveridge, Cranborne, Dorset. [9515]

LEICA III, chromium, as new, f/3.5 Elmar, £21/10.—Brown, Hare and Hounds Inn, Minworth, Nr. Birmingham. [9516]

VAUXHALL Miniature, f/2.9 Cassar, Compur shutter, £5.—Mackrill, 76, Wellesley Rd., Slough. [9517]

ROLLEIFLEX 6×6, f/3.5, Compur-Rapid, E.R. case, self-timer, 2 Rolleiflex books, Duto soft-focus lens; cost about £29, for £17/10.—Byers, Bootmaker, Lockerbie. [9519]

EXAKTA Multispeed, f/2.8 Tessar, ever-ready case, tubes, filters, daylight tank; all as new, £23, or terms for Leica Summar.—Camera, 10, Green St., Victoria Park, E.2. [9520]

ADVERTISEMENTS for these columns are accepted up to FIRST POST on FRIDAY MORNING (previous to date of issue) at the Head Offices of "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, or on THURSDAY MORNING at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26b, Renfield Street, Glasgow, C.2.

The Proprietors are not responsible for clerical or printers' errors, although every care is taken to avoid mistakes.

For Particulars of Box Number Advertisements and Deposit System see previous issues.

CAMERAS AND LENSES

LEICA II, f/3.5, range-finder, case, £15; perfect. L.—Bennett, 14, Sunray Avenue, Tolworth, Surbiton. [9518]

MULTEX, latest, Ross Xpres f/2.9, E.R. case; best offer accepted; cost £26.—Whiteley, 55 Park Avenue, Grimsby. [9521]

ZEISS Kolibri, f/3.5 Novar, Compur, Avo meter, filter; complete, £7/5.—F. M., 214, Clyde Rd., Tottenham. [9525]

ROLLEIFLEX Automatic 6×6, Tessar f/3.8, leather case, filter, £11/10; approval.—Thompson, 1, Queens Rd., Cheltenham. [9526]

LEICA IIIa, f/2 Summar, E.R. case, chromium; as new; cost £44/10; bargain at £32.—Below.

CONTAX II, f/2.8 Tessar, absolutely as new, E.R. case, cost £45/4, bargain at £33; Another, but with f/2 Sonnar, perfect, £36/10.—Below.

SUPER Ikonta No. 130/LCP, f/3.5 Tessar, case; cost £19/15/6; guaranteed perfect; bargain at £15/10.—Below.

ZEISS Ikonta 3½×2½, f/4.5 Tessar; cost £12/17/6; gift at £5/10.—Below.

ROLLEIFLEX, f/3.5 Tessar, E.R. case, purchased 6 weeks ago for £26/10; bargain at £20.—Below.

LEITZ Projector for Leica films; perfect order and bargain at £5.—Below.

T-P. Reflex 3½×2½, leather case, adapter, filter, f/4.5 Cooke lens; cost £16/10; bargain at £9/10.—Below.

EXAKTA Model B, f/2.8 Tessar, E.R. case; cost £28/10; absolutely as new; bargain at £21.—Below.

COMPASS, new model, used few times only; as new; bargain at £21.—Below.

BEST part-exchange allowances; hire purchase terms.—B. Salter & Son, 34, Castle St., Shrewsbury. [9527]

CONTAX I, f/2.8 Zeiss Tessar, 1/25th to 1/1,000th; in perfect condition, complete with leather E.R. case, £20.—Page, 273, Wykeham Rd., Reading. [9528]

CONTAX I, f/2.8 Tessar, as new, £22/10; Dallmeyer Baby, f/2.9 Pentac, 3 double slides, F.P.A., case, £7/15; Agfa Speedex O, V.P., roll films, f/3.9 Solinar, Compur, as new, £3/17/6; Cine-Kodak Eight, f/1.9, unscratched, £9/17/6; Kodascope Eight-30, £6/6; Dekko Motor-driven Projector, super attachment, £4; Bewi Junior Exposure Meter, 14/-; approval against cash; part exchanges, modern cameras and accessories wanted.—L. Mansley, 277, Harehills Lane, Leeds, 8. [9529]

AMATEUR'S Camera Bargains: ½-pl. Ensign Reflex, f/4.5, slides, case, £31; T.-P. Puck, for stereo and single pictures, viewer, £1; ½-pl. Folding, f/8, 2 D.D. slides, case, 10/6; ½-pl. Box, f/7.7, 12 slides, case, 12/9; Watkins ½-pl. Tank, 8/6; Bee Meter, dishes, 3/6.—S. Gaw, Bangor, Down. [9530]

DOLLY 8 or 16 V.P., f/3.5 Trioplan, Compur, perfect condition, Ensign range-finder, filter, hood, cases, £4/10.—Hughes, 42, Wavertree Rd., Streatham. [9531]

DALLMEYER ½-pl. Reflex, f/3.5, 8 slides, roll adapter, £7; 12-in. Adon f/6, interchangeable, £3; approval.—Swinden, 59, Hunter Hill Rd., Sheffield. [9535]

ENSIGN Midget, f/6.3, purse; absolutely as new, £32/6.—Pates, 56, Northgate, Gloucester. [9541]

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

ZEISS Ikon Cocarotte 3½×2½, Dominar f/4.5, Derval shutter; as new, £2/15.

6×6 cm. Noviflex Roll Film Reflex, focal-plane shutter, 1/1,000th sec., Victor anastigmat f/3.5, rack focussing; very compact, in leather case, £9/15.

NAGEL Pupille 3×4 cm., 16 exposures, Leitz Elmar f/3.5, Compur shutter, in leather case, £8/15.

WANTED to Purchase for Cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

HAYHURST'S Annual Clearance Sale; hundreds of Bargains; call or write.

HAYHURST.—Contax II, f/2.8 Tessar, as new, £35; Super Ikonta 3½×2½, f/4.5, as new, £12.

HAYHURST.—Rolleiflex, £25 model, equal to new, £18; £25 6×6 Graflex, f/3.5 Tessar, shop-soiled only, £15.

HAYHURST.—Ensign Autorange, f/4.5 Tessar, shop-soiled only, £10; £16/10 Rolleicord, shop-soiled, £14.

HAYHURST.—Zeiss Ideal, f/4.5 Tessar, outfit as new, £8; £15 200-B Projector, soiled only, £12/10.

HAYHURST for Enthusiastic Personal Attention.—Northern Camera Exchange, Nelson, Lancs. [0008]

CAMERAS, Enlargers, Binoculars, over 200 bargains; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S.—Agfa Compur, month old, f/4.5, £5; exchanges.

MOUSLEY'S.—Magnaprint Enlarger, autofocus up to half-V.P. negs., £9/10.

MOUSLEY'S, 309, Witton Rd., Birmingham, 6, for guaranteed cameras. [0032]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9062]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathoscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9066]

MAIDSTONEANS!—Your depot for Compass, Rolleiflex, Robot, Leica, Pathe, Hire Purchase and Part Exchange.—Stonham, Bank St., Maidstone. [9172]

BUY Your Camera from Cyril Howe, two years to pay—you get it now.—Cyril Howe, Bath. [9489]

£5/10 Good Condition 2½×3½ Wirgin Plate Camera, f/2.9 Zeramar, Compur shutter, rising and cross front, 6 slides, roll-film holder, lens hood; "A.P." deposit system.—Box 3867, c/o "The Amateur Photographer." [9509]

GOOD!

THE NEW "SUPER BALDINA"

ADVERTISED BY US TWO WEEKS AGO IS THE FINEST THING EVER OFFERED IN 35-MM. PRECISION CAMERAS AT A POPULAR PRICE. WE ARE PLEASED TO REPORT THAT POPULAR OPINION IS BEARING OUT OUR JUDGMENT, AND WE HAVE BOUGHT UP THE ENTIRE FIRST SHIPMENT.

IT IS A 35-MM. OUTFIT WITH PARALLAX COMPENSATING VIEW-FINDER COUPLED TO RANGEFINDER, SHUTTER RELEASE ON BODY, AND RADIAL FOCUSING. THE COUPLED RANGE-FINDER IS PARTICULARLY EASY TO OPERATE, AND IT IS IMPOSSIBLE TO OVERWIND THE FILM (36 EXPOSURES ON USUAL LEICA SPOOL).

IT IS SMALL AND BEAUTIFULLY FINISHED. APART FROM THE HIGHLY-PRICED MINIATURES IT IS UNBEATABLE IN PERFORMANCE AND THE CHROMIUM AND LEATHER FINISH ENHANCE THE FEELING THAT ONE IS HANDLING A CAMERA WITHOUT A FLAW.

With 1/2.8 Zeiss Tessar..... £19 : 15 : 0

With 1/2.9 Meyer Trioplan..... £14 : 10 : 0

High Part Exchange Allowances, and Deferred Terms with pleasure. Come along or write us before stock is cleared.

SECOND-HAND BARGAINS

All Guaranteed Perfect.

Robot, f/2.8 Tessar, E.R. case, lens hood. Absolutely as new. Cost £31 14s. 6d. £21:0:0
 Contax II, f/1.5 Sonnar, E.R. case. Absolutely as new. Cost £68 £49:10:0
 Super Ikonta 530/16, latest model, 2 1/2 x 2 1/2, f/2.8 Tessar. Absolutely as new. Cost £28 12s. 6d. £20:0:0
 Rolleicord Model II, f/3.5 Triotar, Compur to 1/300th, E.R. case. List £17 10s. Excellent condition £12:10:0

Pelling & Cross

Welbeck 9682. 85, BAKER ST., W.1 Open until 7 p.m.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including :-

Leica, Super Ikonta,
 Rolleicord, Rolleiflex,
 Exakta, Makina,
 Super Nettel, Contax,
 Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS 165, OLDHAM ROAD, MANCHESTER, 4

EASTERN COUNTIES' FINEST SELECTION

Nation-wide Service for Ciné and Photographic Apparatus of every description.

LARGEST FILM LIBRARIES IN THE PROVINCES.

ROBINSONS
 Manchester House
 LOWESTOFT (S)

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

CAMERAS AND LENSES

BRADSHAW'S.—Cash Clearance Sale, all in new condition, every one guaranteed a bargain; no part exchanges.

ENGLISH Reflex 3 1/2 x 2 1/2, f/4.5 Cooke, 7 slides, £4; Selfix 20, f/4.5 Tessar, Compur, £5/17/6; Ikonta, 8 or 16 on, f/4.5 Novar, Compur, Albada finder, unused, £5/10; Marions Soho Press 3 1/2 x 2 1/2, f/4.5, 4 double slides, F.P. adapter, lens hood, hide case, £6/15; Goetz Anschutz 5 x 4, Dogmar f/4.5, Mackenzie slide and 5 envelopes, pneumatic release, £6/10; Baby Sibyl, Tessar f/4.5, 8 slides, F.P. adapter, hide case, £6/10; Wirgin, 8 or 16 on, f/3.8, Compur, top release, cost, £6/17/6, used once, £4/17/6; Another, similar, with f/4.5 and Prontor 8-speed shutter, £3/17/6; Nagel 3 1/2 x 2 1/2, f/4.5, Compur, Rhaco finder, £3/19/6; Kodak Six-20, f/6.3, 3-speed shutter, £2/7/6; Agfa Clack, 16-on-120, f/8, filter, 22/6; Agfa Karat, f/6.3, £3/17/6; Wirgin, 16-on-V.P., f/4.5, Vario, 39/6; Voigtlander Brilliant, f/6.3, 21/-; Selfix 220, 16-on-120, f/4.5, Prontor II, £3/17/6; Ensign Double-8, f/4.5, £2/5; Agfa Speedex 2 1/2 x 3 1/2, f/4.5, Prontor II, £3/15; la Contessa Nettel, f/6.3, and hide case, 29/6; la Kodak, f/6.3, and hide case, 25/-; Zeiss Miniature Tripod and case, 18/6; Zeiss Helios Meter, £2/19/6; Kodak Range-finder, 25/-; Dallan 6-plate Tank, 8/6; Optochrom Tank, 17/6; Contax Tank, 15/-; Multi-speed Exakta, Tessar f/2.8, filter, 2 tubes, hide case, £22/10; Coronet Cine Camera, f/3.9, £2/7/6; Pathe H Camera, f/2.5, hide case, £5/7/6; Deiko Camera, f/2.5, £5/5.

BRADSHAW'S, 61, Hyde Rd., Gorton, Manchester. Phone, East 0732. [9533]

SUPER Ikonta, latest model, Tessar f/4.5, Compur, Albada, body release, lens hood, filter, leather case, used twice, with Weston 650 meter; cost over £27; sell £18.—Cole, 5, Village Way, Ashford, Middlesex. [9536]

ZEISS Super Ikonta, 11 on 3 1/2 x 2 1/2, Tessar f/2.8, Compur, case, as new, cost £30, accept cash £20; also Leica Photometer, Filter and Tripod, offers?—D. Bull, 28, York St., W.1. [9540]

1937 1/2 Ensign Double-8, 16 on V.P., f/4.5, x2 filter, lens hood, 57/6; 3-in. Condenser, 5/-.—Wright, Mucklow Hill, Halesowen. [9542]

1-PLATE Reflex, Cooke f/3.5, 6 plate-holders, 4 filter, leather case; perfect, £12, or offer.—Castle, Orchard Bungalow, Riverwoods, Marlow. [9544]

F/1.5 Zeiss Contax, with ever-ready case; new condition, £42/10, or near offer.—James, Chemist, Maesteg. [9547]

4 x 3 Foth-Derby, f/3.5, pan. windows, F.P. 1/500th, filter, portrait attachment, zip case; perfect, £4/10.—G. Moon, 18, Rochester Terrace, London, N.W.1. [9548]

LEICA IIIa, chromium, f/2 Summar, pigskin E.R. case, No. 1 yellow filter, Soomp lens hood, wire release; listed £46/7/6; perfect, £30.—Photographer, 27, Sussex Gardens, W.2. Paddington 6460. [9551]

SUPER Ikonta, 2 1/2-in. square, f/2.8, latest model, E.R. case, all accessories, Sixtus meter, new Filmarex O enlarger, entire dark-room equipment, £43; listed £60; offers considered.—J. D. Goode, 9, Creighton Avenue, London, N.10. [9553]

MUNROE 1/2-pl. Hand or Stand Camera, 3 D.D. slides and leather case, 27/6; Mahogany 1/2-pl. Field Camera and 2 D.D. slides, 11/-.—Simpson, Woburn Rd., Blackpool, N.S. [9554]

CONTAX II, Sonnar F.N. lens, unused model, 1937, case, shops £50/10; for £40, or highest offer.—Wilkesden 2015. [9555]

IKONTA (latest), 16-on-2 1/2 x 3 1/2, f/3.5 Tessar, Compur Rapid, £8/10; Nikor Tank, 32/6; new; before 11 a.m., after 3 p.m.—B. MacDonald, 15, Upper Montague, W.1. Pad. 6149. [9556]

ROLLEICORD I, f/4.5 Triotar, Rexine case, R Alpha filter, sound condition, £6/18/6.—Trenouth, 8, Gaitres Avenue, Stockton Lane, York. [9558]

FOR Sale.—Kodak Retina, f/3.5 anastigmat, Compur-Rapid shutter, with leather case; as new; cost £12/12; accept £6/6.—Box 3885, c/o "The Amateur Photographer." [9560]

LEICA IIIa, f/2 Summar, E.R. case, unused, £30.—Box 3886, c/o "The Amateur Photographer." [9561]

LEICA II, black, Elmar, perfect, £20; deposit system.—Box 3887, c/o "The Amateur Photographer." [9562]

REFLEX-KORELLE II (slow speeds), f/2.9 R Radionar, ever-ready case; perfect, £12/15; Kodak 2 1/2 Daylight Tank, 7/6.—Box 3888, c/o "The Amateur Photographer." [9563]

LEICA III, without lens, cassettes, E.R. case, meter, Correx tank, Valoy enlarger; almost new, perfect, £32, or nearest offer.—Box 3890, c/o "The Amateur Photographer." [9566]

SALANSON LTD.

"Best in the West"

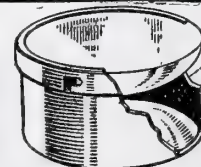
CAMERAS for DULL DAYS

Standard Leica (chromium), as new, f/3.5 Elmar, E.R. case and range-finder..... £15 15 0
 Model III Leica, f/3.5 Elmar, E.R. case £23 15 0
 Zeiss Contax I, f/2.8 Tessar, E.R. case £18 15 0
 3 x 4 cm. or V.P. Dolly, f/3.5 Trioplan, Compur, yellow filter..... £4 12 6
 530/16 Super Ikonta (as new), f/2.8 Tessar, Rapid Compur, E.R. case..... £25 5 0
 530 Super Ikonta, f/3.5 Tessar, Rapid Compur, E.R. case..... £14 17 6
 531 Super Ikonta II (as new), f/3.5 Tessar, R. Compur..... £18 17 6
 16-on-3 1/2 x 2 1/2 Weltur, f/2.9 Radionar, D.A. Compur..... £12 17 0
 3 1/2 x 2 1/2 Tropical Ensign (as new), f/4.5 Ensar, Mulchro..... £4 4 0
 2 1/2 x 2 1/2 Rolleicord II, f/3.5 Triotar, Compur, E.R. case..... £13 17 6
 3 1/2 x 2 1/2 Welta Superfecta, f/3.8 Tessar, Compur..... £18 17 6
 2 1/2 x 2 1/2 Zeiss Ikonoflex, f/4.5 Novar, Dervall £5 5 0

Deferred Terms Arranged.

HIGHEST EXCHANGE ALLOWANCES.

20, HIGH STREET, BRISTOL
 119, QUEEN ST., CARDIFF



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d. 1 9	s. d. 6 0
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4 1/2 in.	6 in.	5 0	15 0
5 in.	8 1/2 in.	6 6	17 6
5 1/2 in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.
THE MISCELLANEOUS TRADING CO. LTD.
 134-5, High Holborn, London, W.C.1
 (The Old British Museum Tube Station.)

PHOTO SUPPLIES

LANTERNS for HOME and SCHOOL USE
 SLIDES MADE FROM DUFAYCOLOR

ALL REQUISITES FOR THE CINÉ ENTHUSIAST

DEMONSTRATION THEATRE

T. P. MARTIN, M.P.S., 21, High St., Cardiff

SEE THE

NEW ROLLEIFLEX

AT

McKECHNIE'S 5 CASTLE STREET, EDINBURGH, 2

Miniature Camera Specialist

THE

SCOTTISH**Miniature Specialists****MULTIFAX ENLARGERS****1938 MODELS.** Our new models embody all the improvements that will be shown at the next Leipzig Fair.

These can be used vertically or horizontally and adjustment can be made for correction of perspective, and can be revolved round the pillar for making extra big pictures. The "Super" negative carrier on the Special 6.5x9 opens automatically yet will not fall out when apparatus is in horizontal position.

THE PRICES ARE:

The Ideal, for negatives up to 4x4 cm. £9 0 0
 The Special, 6x6 cm. £15 15 0
 The Special, 6.5x9 cm. £16 16 0

Lenses are interchangeable from 5.5 cm. to 10.5 cm.
 or you can use your own Miniature lens.

Larger models at £18, £25, £55.

These are splendid instruments and splendid value, and available from stock at

J. B. WATSON'S3, FREDERICK STREET, and
13/15, SHANDWICK PLACE,**EDINBURGH****LANTERNS
PROJECTORS
EPIDIASCOPIES**

— SCREENS —

Exchanges a Speciality.

SEE IT DEMONSTRATED AT

GALLOWAYS Photographic
Chemists
VICTORIA SQUARE Opposite G.P.O.
BIRMINGHAM Phone: MID. 5870.**ENLARGERS**

Leitz Valoy, 40-in. column, for own lens. £7 5 0
 T.P. Periscope 3½x2½, f/4.5 Dallmeyer. As new. £8 17 6
 Zeiss Miraphot 3½x2½, f/4.5 Tessar. As new. £8 5 0
 Zeiss Miraphot 4-pl., f/4.5 Tessar. £10 5 0
 Abberdale Horizontal, P.C., f/4.5 anastigmat. £8 10 0

F. E. JONES 3, Breeze Hill,
Liverpool. 9

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

CAMERAS AND LENSES

CONTAX II, Sonnar f/2, unused; cost £52/10; bargain, £35.—Apply Box 3894, c/o "The Amateur Photographer." [9564]

1-PLATE Maximar, Zeiss Tessar f/4.5, D.A. 4. Compur, D.E., 3 slides, F.P.A. Proxar, Distar, filter, lens hood, leather case, condition nearly new, £10; also Agfa V.P.K. Speedex, used 3 films only, £4; approval deposit.—Box 3889, c/o "The Amateur Photographer." [9565]

1-PLATE Regular Sanderson, late model, rack 4 rising front and wide-angle rack, Goerz Dagor f/6.8, Koilos shutter, 1 to 1/250th, 6 slides, leather case, excellent condition, £4/15; Optochrom Tank, 2½x3½, as new, £12/6; Dremoscope Extinction Meter, 7/6.—Box 3891, c/o "The Amateur Photographer." [9567]

£7 Saved.—35-mm. Coupled Range-finder Baldwin, f/2.8 Tessar, Compur, parallax-corrected, E.R. case; cost £19/15; unscratched, £12/15.—BCM/PROVIDENS, London, W.C.1. [9570]

13-IN. Ross f/5.4 Telephoto, hood; excellent condition, £5/10.—Ashby, Hyde, Fording-bridge, Hants. [9522]

3-IN. Anastigmat Aldis f/7.7, 15/6; 6½-in. Aldis f/7.7, 30/-; 8½-in. Dallmeyer Carfax, iris, f/6.3, 42/-.—Below.

CONDENSER Lenses, all sizes: 3-in. mounted 10/6; 4-in. unmounted 10/-; pair mounted 14/-; 5½-in. unmounted 16/-, 5½-in. 17/-, mounted 22/-; some 7-9 in. cheap, slightly chipped; all anastigmats repolished cheap; lists free stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [9546]

CONDENSER Lenses.—3-in. 4/-, 3½-in. 4/6, 4-in. 4/9, 4½-in. 5/6, 5-in. 7/-, 5½-in. 9/-, 6-in. 10/6; single lenses, post paid.—The Mogophot Company, 34, Hereford Rd., London, W.5. [9568]

CINEMATOGRAPH APPARATUS

ILLUSTRA Bargains include new 35-mm. Projectors which give big pictures from all mains or 12-volt accumulators; maltese cross movement, super lens, and supplied with two reels for 75/-.

95/- Pathe Home Movie, with auxiliary resistance and super-reel attachment.

16-MM. Projector for mains or accumulator, 99/-.

£12 Zeiss Monopol Standard 500-watt Projector; other projectors from 30/-.

PATHE 200-B Projector, in new condition, for £13; Screens from 5/-.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1, Oxford St. End, facing Gaumonts. Ger. 6889. Your inspection invited. One address only 1-5-9. [9571]

CINE Service, Modern Theatre, complete range of apparatus, technical staff, library facilities.

—Midland Camera Ltd., 106, Granby St., Leicester. [0052]

200-B Pathe Projector, with resistance or transformer, as new, £11/10; Ditmar 9.5 and 16 mm., latest model, cash or exchanges considered; Pathe Talkie Projector, first-class condition; what offers?—Radio, 47, Bath Rd., Kettering. [9490]

PATHE 200-B, 230 volts; perfect, £8/5.—Box 3871, c/o "The Amateur Photographer." [9505]

PATHE 9.5-mm. Cinema Camera, together with Projector, motor and super-reel attachment; cost £21/10; accept £10; as new.—F. H. M., 25, Haven Green, Ealing, W.5. [9514]

5/6 Complete 100-ft. 16-mm. Films, Mickey Mouse, Felix, Interest, etc.; 200-ft. Charlie Chaplin, 9/6; Ensign Carbine Tank, 2½x3½, 8/6.—Nettall, 170, Burbage Rd., S.E.21. [9569]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

MAKE Private Christmas Cards with 18-in. Supplementary Copying Lens, fits all cameras, with suggestions, 2/- post free.—Laurels, Little Hallam Hill, Ilkeston. [9550]

LANTERNS & ENLARGERS

ENLARGER, horizontal, 4-pl., mahogany, revolving and tilting, anastigmat f/5.8; perfect order, £4/18/6; Lantern, 15/-.—46, Hookfield, Epsom. [9538]

**SALE
BARGAINS**

AT THE

Service Coy.

16-on-3½x2½ Baldax, f/2.9 Trioplan, delayed Compur shutter. £6 17 6

16-on-3½x2½ Vauxhall, f/2.9 Radionar, delayed Rapid Compur. £5 7 6

16-on-3½x2½ Gem, f/2.9 Cassar, delayed Prontor II shutter, 8 speeds, T. and B. £4 15 0

4-pl. Ensign Reflex, f/4.5 Cooke lens, 3 slides, roll-film adapter and case. £6 19 6

3½x2½ Apem Reflex, f/5.9 Wray Lustrar lens, 3 slides. £3 19 6

5x4 Graflex Reflex, f/3.5 Cooke lens, 3 D.D. slides, F.P. adapter and case. £7 17 6

6x30 Monocular, eyepiece focussing. £1 15 0

Multi-speed Exakta, f/1.9 Primoplan anastigmat lens. £28 10 0

2½x2½ Brilliant, f/6.3 lens and leather case. £3 7 6

2½x2½ Brilliant, f/7.7 lens, E.R. case. £1 17 6

3½x2½ Cameo, double extension, f/4.5 Aldis, Compur shutter, 3 slides. £3 15 0

4-pl. Contessa, double extension, f/4.5 Zeiss Tessar, Compur shutter, 6 slides, F.P. adapter and leather case. £4 19 6

3½x2½ Ideal, double extension, f/4.5 Dominar, Compur shutter, 6 slides and case. £4 18 6

3½x2½ Enolde Roll Film, f/4.5 Enolde anastigmat lens, Vario shutter and distance finder. £2 7 6

Ensign Midget, f/6.3 anastigmat lens and purse £1 11 6

3x2 Ensignette, f/8 R.R. lens. £12s. 6d.

2½x2½ Reflecta Twin-lens Reflex, f/3.5 Trioplan, Compur shutter and E.R. case. £5 5 0

4.5x6 cm. Voigtlander Tropical, double extension, f/4.5 Heliar lens, Compur shutter, 2 slides, F.P. adapter, purses. £3 19 6

3½x2½ Wafer, double extension, f/4.5 Zeiss Tessar, delayed Compur, 3 slides. £7 7 0

CINÉ ENTHUSIASTS!*Now Ready.***"HOME MOVIE WORLD"**

A "Service" Publication.

Featuring 9.5-mm. Film Library. All Latest
 Movie Apparatus and Enlarging Equipment.
 SECURE YOUR COPY. Postage 2d.

SPECIAL CLEARANCE LINES.

3½x2½ Service Plates, 300 and 500 H.D., 3 boxes, post free. £2s. 6d.

V.P. Size Printing-Frames. Post free, three for 1s. 0d.

Photo-Stick Paste. Post free, five tubes for. 1s. 3d.

Leather Cases, for 16-mm. cine cameras, Ensign, Bell-Howell, etc. Worth 35s. Each. £14s. 6d.

Motor Unit for Ensign S.S. 50 Projector, with variable resistance. £2 7 6

No. 9 35-mm. Ensign Educational Projector, motor drive, 2 spools and fireproof boxes, all in self-contained metal fireproof case. £10 10 0

Oak Cine Cabinets, size 14 in. high, 21x9 in. Carriage 2s. extra. £8s. 6d.

New Carrying Cases for 200-B Projector, with compartments for resistance, films, etc. Carriage 2s. 6d. extra. Each. 10s. 6d.

16-mm. Films, 100-ft. Lengths (unsoiled): Silly Symphony; Fireworks; The Firemen; A Wild Ride; Nightmare; Zulu Jazz; Vaudeville; The Brownies; A Cheese Roll; The Gaol Breakers; Merry Elves; The Skeleton Dance; At Cock Crow. Post 4d. Each. 11s. 6d.

Or three for 32s. 0d., post free.

9.5-mm. Pathe Baby Projector, with variable resistance. £3 3 0

9.5-mm. Alef Projector. £15s. 6d.

16-mm. S.S. 100 Projector, with motor and variable resistance. £8 12 6

Phone: Holborn 0664 (3 lines). Established 1889

**The Service
Company Ltd.**

289, HIGH HOLBORN, LONDON, W.C.1

THE CHOICE OF 100,000 . . .

miniaturists, who have selected the Contax as the world's finest miniature camera. Write for a free copy of our 96-page book on the Contax . . . the miniature with a three years' guarantee.

**H. H. SHARLAND
CONTAX EXPERTS**



9-10, THAVIES INN,
LONDON,
E.C.1

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12x10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

LEICA Projector VIIIa, slide-changing magazine, slide printer, £10.—BM/BRON, London, W.C.1. [9487]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes, and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5636. [0012]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

RADIO, H.M.V. Distributors, short-wave specialists—your camera or cine taken in part exchange.—Harmony House, 116, Cambridge Rd., Southport. [0036]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

EXCHANGE.—Pilot Miniature Reflex, Zeiss Tessar f/2.8, excellent condition, for Kodak Regent.—Alexander, 12a, Leith Mansions, W.9. [9495]

WANTED.—Lantern Slide Projector, for Leitz Lenses (no lens required).—Box 3842, c/o "The Amateur Photographer." [9497]

WANTED.—Camera taking 35-mm. film, Kodak Retina preferred, cheap, full details.—Box 3870, c/o "The Amateur Photographer." [9498]

WANTED.—1-pl. Press Camera, with f/6.3 lens.—25, Grace St., South Shields. [9503]

WANTED.—Leica Projector, in good condition, no lens, Type VIIIa or VIIIb.—Wood, 3, Parkside, Halifax. [9504]

WANTED.—Cine-Kodak 8-mm., f/1.9 lens, state condition; lowest price.—Box 3869, c/o "The Amateur Photographer." [9506]

WANTED.—Albada, hood, Proxars, filters, for Super Ikonta 2½ square, f/2.8; also Leica III or IIIa, Elmar f/3.5, recent serial number.—Box 3866, c/o "The Amateur Photographer." [9512]

WANTED.—Super Ikonta, 2½x2½, lowest price.—Beard, Eldon Hall, Shildon, Co. Durham. [9523]

WANTED.—Bausch and Lomb 3-in. f/2 Lens and shutter for cash, also Mentor Three-Four, or Foth-Derby II.—Groves, St. Mary's Place, Shrewsbury. [9524]

WANTED.—Complete Condensers in cells; also Lenses in plain mounts, all types and sizes; give focal length.—Photo-Services, Ormskirk. [9537]

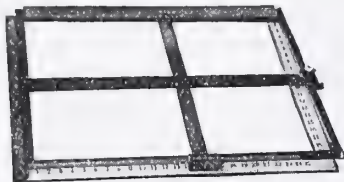
WANTED.—Valoy Enlarger, 32-in. column, printing board.—Burniston, Albert Rd., Barnoldswick. [9539]

WANTED.—Leitz Valoy or Focomat Enlarger, perfect.—E. P. Leigh, 21, York Street, London, W.1. [9549]

WANTED.—Good 1-pl. Enlarger, state if vertical.—E. Crisp, 3, Girtton Terrace, Sudbury, Suffolk. [9559]

WANTED.—Miniature Camera, preferably a Leica I.—Waghorn, Kitalic, Rainham Rd., Rainham, Essex. [9572]

"GNOME" Masking Frame



Ideal for use with any type of Enlarger. Entirely constructed of metal, base in white finish. The adjustable metal mask, marked in inches, gives a perfectly clean white border of varying width.

For all sizes up to 10 x 8 in. 22s. 6d.

For all sizes up to 12 x 10 in. 27s. 6d.

For all sizes up to 16 x 12 in. 49s. 6d.

For all further particulars write to:
THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1 Telephone: Museum 4142

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½ x 2½, 8 exposures, 1/2—No. 116 (2½ x 4½) 1/6—4½ x 3½ 1/3—5½ x 3½ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/12 dozen—8½ x 6½ enlargements, 4/- dozen, 2/9½ dozen—6½ x 4½ enlargements, 2/6 dozen, 1/6½ dozen; extra charges for assorted negatives. 20 x 10 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/10 each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

PHOTOGRAPHIC SUPPLIES PART EXCHANGE. HIRE PURCHASE.

Ikontex, f/4.5 Novar, Rapid Compur. Equa to new. Cost £10 15s. 6d. £8 17 6
Baby Ikonta, f/3.5 Novar, Rapid Compur. New condition. Cost £8 7s. 6d. £6 12 6

BECKETTS
77-79, OXFORD ROAD, MANCHESTER.

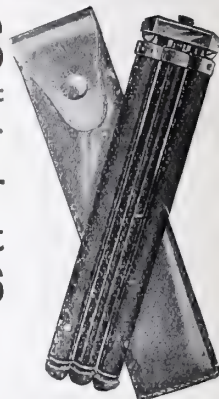
*phone: AkDwick 2232. Open 9 a.m. to 8 p.m. (6 p.m. Sats.).

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

B.K.D. POCKET TRIPODS

with rubber feet
and leather case.

Brass 26/-
Lightweight
32/6



Send for lists of
these and other
useful accessories
to

PEELING & VAN NECK, LTD.

4/6, Holborn Circus, London, E.C.

SPECIAL OFFER!!

FRENCH MANUFACTURER'S
STOCK OF

**8x26 MM. PRISMATIC
POCKET TELESCOPES**

with Case Complete **37/6** EACH
Post Free.
AT LESS THAN HALF USUAL PRICE

Weight 7 oz. Length 4½ in.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.
Telescope House
63, FARRINGTON ROAD, LONDON, E.C.1



WANTED — FOR CASH OR PART EXCHANGE

GOOD CINÉ APPARATUS
Also LEICA cameras.

Send full details:

SHEFFIELD PHOTO CO., LTD.
6, NORFOLK ROW (Fargate), SHEFFIELD

BELL'S BARGAINS

HIGH-CLASS SNIP

N. & G. Folding Reflex, 3½ x 2½, very light and compact, f/2.9 Dallmeyer Pentax, focal-plane to 1/500th, revolving back, focusing magnifiers, 4 double slides, 6 cut-film sheaths, 2 film-pack adapters. Very good condition. £17 10 0

BELL'S 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle.)
Rodney 3778. Close 1 o'clock Thurs.

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Cine Specialists,
54, ALBION PLACE, LEEDS, 1

Phone: 28261. Open all day Saturday.

NOW IN STOCK
THE NEW IIA

**Reflex
Korelle**

fitted f/3.5 Radionar £18 : 1 : 0
,, f/2.9 Radionar £19 : 2 : 0
,, f/3.5 Tessar £23 : 15 : 0

INTERCHANGEABLE LENSES

4½" f/4.5 Xenar £7 : 15 : 0
5½" f/4.5 Xenar £8 : 15 : 0
6" f/5.6 Dallon £9 : 9 : 0
6" f/5.6 Cooke £10 : 10 : 0

WRITE FOR DETAILS.

PHOTO-OPTICS LTD
32, Lord Street, LIVERPOOL 2.

'AKRISKOP'

FOCUSsing MICROSCOPE
for Vertical Enlargers.

The manipulation of the "Akriskop" is of the utmost simplicity. The eye-piece is first focussed for the user's sight, the instrument is then placed under the lens of the enlarger at about the centre of the surface on which the enlarged image is formed. On looking through the eye-piece at a portion of the image, the latter is seen highly magnified, the lens of the enlarger is now adjusted until the grain structure of the emulsion is plainly seen.

Price £3 3 0

SANDS HUNTER & CO. LTD. 37, Bedford St., Strand, London



Get your
Rolleiflex or Rolleicord
from
DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

Generous allowance for
your present camera.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.
KALTON, Manchester, 89, London Rd. Hours, 9 to 7; Wednesday, 1; please call.
KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.
KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen, 15×12 4/3; 12×10 7/3 36 sheets, 10×8 5/-; whole-plate 3/3, 9/6 gross; ½-pl., 2/- 5/9 gross; ¼-pl. 3/6, 4½×2½ 3/6, 3½×2½ 2/6 gross, 12 gross 21/6.
KALTON Postcard Folders, heavy-weight, tuck-in: 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.
KALTON Gaslight Paper: 1½×2½, 1/6 gross; 3½×2½, 1/6 72 sheets, 2/6 gross; 4½×2½ and ½-pl., 2/- 72 sheets, 3/6 gross; ½-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.
KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3½×2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures: 1½×2½, 9/- dozen; 1½×2½, 9/-; 2½×4½, 11/-; 6 exposures: 3½×4½, 13/-; 5½×3½, 21/-.
KALTON Film Packs, H. & D. 350: 3½×2½, 3 packs 5/3; ½-pl., 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600: ½-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ¼-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D. 2,000; 3½×2½, 4 dozen 5/4; ½-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/-.
KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1½×2½ and 3½×2½, 10/- dozen; 2½×4½, 12/-; 6 exposures, 3×2, 8/6.
KALTON Film Packs, H. & D. 2,700: 3½×2½, 3 packs 5/9; ½-pl., 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz. Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.
KALTON Chloro-Bromide, double weight: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ½-pl., 2/-, 6/6 gross. [0009]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Advertising offer, useful Gift Free with each order: Calendars, 1938, slip-in, 2B size, 2/6, 1a and ½-pl. 3/-, ½-pl. 3/6 dozen; Xmas Greeting Postcard Folders, 2/- 50, 3/6 100; Folder Mounts, attractive designs, ½-pl., Wedding and Portrait, 2/6 dozen.

ATTWOOD Bromide Paper and Cardette, glossy, A normal and vigorous: 6½×4½, 72 sheets 2/6, gross 4/6, 5 gross 20/-; Bromide and Gaslight: 3½×2½, 1/6 gross, 6 gross 7/6.

ATTWOOD Chemicals, finest quality: Amidol 10d., Metol 1/3, Hydroquinone 9d., Pyro 10d., Pot. Brom. 3d. ounce.

ATTWOOD Postcards, superfine quality, bromide and gaslight, glossy, satin, matt, normal and vigorous grades, singles and strips: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 11/6, 1,000 21/-.

ATTWOOD Special Line Bromide Cream Natural and Cream Silky Cardette and White Velvet Cardette, normal and vigorous: ½-pl., 72 sheets 1/6; ¼-pl., 36 sheets 1/9.

ATTWOOD Plates, ortho., speeds 300, 600 and A 1,200 H.D.: 3½×2½ 1/6, ½-pl. 1/9, P.C. 2/3, ½-pl. 3/- dozen; anti-halo and backed, ½-pl., 1,200 H.D., 3/6 dozen, 4 dozen 12/-.

ATTWOOD Flat Films, ortho.: ½-pl., 600 H.D., A 1/9 dozen; P.C., 600 and 2,000 H.D., 2/3; ½-pl., 600 and 2,000 H.D., 2/9 dozen, gross 25/-.

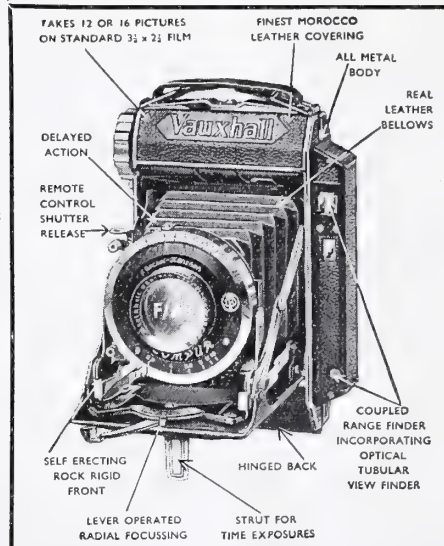
ATTWOOD Mounts: ½-pl., white or brown, paste-on, 25 2/3, 100 6/6; whole-plate, 25 3/6, 100 10/6; 10×8 4/- dozen, 12×10 5/- dozen; Postcard Folders, green, grey and fawn: light-weight, 2/- 100; heavy-weight, 3/- 100.

ALL Post Paid; satisfaction guaranteed; catalogue free.—Attwood, Hadleigh, Essex. [0025]

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and A free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

YOU
can afford a
VAUXHALL
De - Luxe Minicam



-40% Cheaper

than other cameras of similar specification.
Over 1,000 already sold by recommendation.

Confidential.
Hire-Purchase
self - financed

Our system is a confidential arrangement solely between you and us, on Terms that make no noticeable call on your purse.

SPECIFICATION

All-metal body, not bakelite, 2 picture sizes, 12, 2½-in. square, or 16, 2½×1½ in. F/2.9 Anastigmat lens of known quality. Coupled range-finder and lever radial focussing. Weight approximately 2½ oz. Convenient size, 5½×4×1½ in.

Vauxhall Coupled Range-finder Minicam, £11:15:0 with 1/2.9 anastigmat lens and radial focussing Standard Minicam (without range-finder), 1/2.9 anastigmat, micrometer focussing, D.A. Compur shutter... £6:19:6
Ditto, with unique radial focussing... £7:19:6
Ditto, with Prontor D.A. shutter... £5:19:6
Or 12 monthly payments of 20/7, 12/3, 14/- and 10/3 respectively.

TRADE SUPPLIED — USUAL TERMS
★ SEND FOR LEAFLETS ★

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: W. CROMBIE, 4425, AND 2483
52, Cheapside, E.C.2. TELEPHONE: CITY 5262

RFW 7

MATERIALS

PHOTOGRAPHIC Materials, superb in quality. Keenly priced. Plates, Mounts, Flat and Roll Films, Mounts, Chemicals; Books on every branch of photography, etc.; interesting money-saving lists and samples free.—Kimber of Brighton, Photographic Works, 105, Queen's Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

HAVILHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAVILHURST.—Big Value Sample Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

BURTS for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURTS Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURTS Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3 1/2 x 2 1/2, 1/- 72 sheets, 1/10 gross; 4 1/2 x 2 1/2 and 4-pl., 1/9, 2/9 gross; 4-pl., 1/6 36; whole-plate, 2/6 36. [0026]

35-MM. Eastman Super X Panchromatic, for miniature cameras; fine grain; perfect condition, 25 ft. 2/9, 50 ft. 5/-, 100 ft. 10/-; postage 3d.—Spivey, 165, Lynton Rd., Acton, W.3. [9274]

CALENDARS for 1938.—Attractive new designs. Sample Set, 20 Postcard size 4/3; 14 3 1/2 x 2 1/2; Date Tabs from 2/9 100; beautiful 28-page illustrated list free.—Crown Manufactory, Rotherham.

CHRISTMAS Card Folders.—Sample set 14 Postcard size, choice designs, tuck-in corners, 9d.; super quality Cards, assorted sample sets, 24 Postcard 3/-. 18 3 1/2 x 2 1/2; Adhesive Gilt Greetings, 2/- 100; large illustrated list and samples free.—Crown Manufactory, Rotherham. [9428]

ADHESIVE Christmas Greetings, 1/- 100; Postcard Folders, 2/6 100.—Harrowven's, 224, King St., Norwich. [9500]

ENLARGEMENTS

1/3 DOZEN, 9d., 6d., 3d., 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

EXHIBITION Quality Enlargements, perfect finish by exhibition photographer, price list post free.—E. Peacock, F.S.M.C., F.I.O., A.W.I.P.S., Northgate St., Devizes, Wilts. [0021]

S'ATHAM'S Enlargements, all sizes: Postcards 1 1/2d. each, 1/3 per dozen same negative; developing and printing 3 1/2 x 2 1/2 1/-; lists free.—31, and 31a, Somerset St., Brighton, 7. [0030]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slaters, Sawtry, Huntingdon. [7349]

GLAZED Enlargements: 4-pl., postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [9488]

SUPERIOR Enlargements from amateurs' negatives, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [9496]

10 x 8 Enlargements 1/-, Sepia 1/3; 1/- extra from prints.—Holmes, Studio, Shoeburyness. [9552]

8 1/2 x 6 1/2 Enlargements 6d.; Postcards 1 1/2d.; Leica, Contax specialist.—Fox, 4, Hawkes Rd., Mitcham. [9545]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

SITUATIONS WANTED

YOUTH (17) seeks position, studying photography evening technical school.—25, Torver Rd., Harrow. [9557]



RUDY STARITA

PERSONALLY attends to all callers on A. P. DAY
SOME CALL IT WEDNESDAY

BUT TO RUDY STARITA IT MEANS—AT HOME

(157, WARDOUR ST., LONDON, W.1)

TO HIS MANY CUSTOMER FRIENDS

Leica Model I, f/3.5 Elmar. Good condition....	£8 17 6
Agfa Karat, demonstration model.....	£3 17 6
Baby Ikonta, f/3.5 Novar. Unused.....	£7 7 6
Contessa Nettel, Tessar f/4.5, Compur, P. and F.P. adapters	£5 2 6
Agfa Karat. Almost new.....	£3 5 0
Zeiss Nettar, Tessar f/2.8. Used twice.....	£29 0 0
Keystone 750-watt Projector 16-mm. Unused.....	£23 0 0
Keystone 300-watt Projector 16-mm. Unused.....	£11 8 6
Kodak 608-mm. Projector, carrying-case. As new.....	£17 17 6
Model B Exakta, f/3.5 Tessar. As new.....	£18 18 0
Baby Ikonta, f/3.5 Tessar.....	£7 10 0
Eumig 8-mm. Projector, 250-watt. As new.....	£13 0 0

STARITA SINCERITY COMES TO YOU FROM
157, WARDOUR STREET, GERard 3032.
LONDON, W.1.

BEST RESULTS
with difficult work!

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
LEAMINGTON SPA.

BARGAIN CORNER

Kodak Bantam, Special Bictar f/2. As new.....	£20 0 0
Zeiss Super Ikonta 520, Tessar f/3.5.....	£13 10 0
3 1/2 x 2 1/2 Patent Etui, Tessar f/4.5, Compur.....	£5 10 0
T.-P. Rubyette, Dallmeyer f/4.5 and Dallon f/5.6 Telephoto, Stevens' screen, slides, case, etc. Wonderful outfit. As new.....	£12 10 0
Zeiss Contax II, Sonnar f/2, E.R. case, etc. Guaranteed bargain.....	£40 0 0
Zeiss Super Nettel, Triotar f/3.5.....	£13 10 0
Gebescope 16-mm. Talkie Model A. As new. Bargain.....	£60 0 0

MARTIN. Chemist. SOUTHAMPTON

MATHER'S for

CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLackfriars 6133. Telegrams: Semitised M/c

17, JOHN DALTON STREET MANCHESTER

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

POSTCARDS, 1/3 per dozen, same negative, singles 1 1/2d. each, developing and printing, all photographic work undertaken, trade specialists; lists free.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your A Snapshots enlarged from any negative to photo 7 x 5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7 x 5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3 1/2 x 2 1/2 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [9303]

FINE-GRAIN Monochrome Negatives from colour transparencies, including 4-pl. B. & W. Enlargement, 1/6; Negative only, 1/-—Coloreo, Freshwater, I.O.W. [9532]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

PHOTOGRAPHS WANTED

PHOTOGRAPHS of Cats and Dogs, suitable for Calendar reproduction; prints should be attractive and in no circumstance should a human figure appear; if your print is acceptable, you would have to lend us the negative for three weeks; we will pay 7/6 for the sole right to reproduce as Calendars, each subject accepted.

In no circumstance can any prints be returned if not accompanied by a stamped addressed envelope to cover full cost of postage.—Box 3880, c/o "The Amateur Photographer." [9534]

BOOKS, ETC.

10/- Full Set Newnes "Practical Photography and Amateur Cinematography."—Steel, 35, Embassy Court, Sheffield, 2. [9510]

MISCELLANEOUS

TRAVELLERS wanted for all counties for sale Photographic Lamps; liberal commission (only).—Box 3872, c/o "The Amateur Photographer." [9507]

PHOTOGRAPHS Coloured, miniatures; exhibitor R.A.—Miss Heyneman, 16, Barrington Rd., N.8. [9543]

Buy **EMPIRE BRAND**
BROMIDE & GASLIGHT PAPERS

	6	12	36	72	144
Size.	Sheets	Sheets	Sheets	Sheets	Sheets
3 1/2 x 2 1/2	—	4d.	10d.	1/6	2/9
4 1/2 x 2 1/2	—	5d.	1/3	2/-	3/9
4 1/2 x 3 1/2	—	6d.	1/4	2/4	4/1
5 1/2 x 3 1/2	—	8d.	1/9	3/2	5/8
6 1/2 x 4 1/2	7d.	1/-	2/7	4/8	9/6
8 1/2 x 6 1/2	11d.	1/8	4/8	5/6	15/6
10 x 8	1/3	2/4	6/9	12/4	22/6
12 x 10	1/8	3/2	9/2	17/6	33/9
15 x 12	2/7	5/-	14/3	28/6	51/-
20 x 16	4/7	9/-	26/-	51/-	99/-

POSTCARDS, 2/9 100, 22/- 1,000

GLOSSY SEMI-MATTE, MATTE, Soft, Normal, Vigorous and Extra-Vigorous.

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST
SOUTHAMPTON

CINÉ SERVICE

Modern theatre—complete range of apparatus—technical staff—library facilities.

MIDLAND CAMERA CO., LTD.
106, Granby Street, LEICESTER

STANDARD

ELECTRIC DARK-ROOM LAMPS Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. **2/6** Postage 3d.

From your Local Dealer or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES, CINÉ APPARATUS

Tele.: 22114. Exchanges, Generous Allowances.

BOND STREET, LEEDS

FOLKESTONE—CAMERAS

Including: LEICAS, IKONTAS, ROLLEIFLEX and ROLLEICORD. Also WESTON and OTHER METERS and ALL APPARATUS ACTUALLY IN STOCK.

See before you buy and get our best Exchange Allowance.

S. CUNNINGTON
9, BROADMEAD ROAD, FOLKESTONE

LEWISHAM BARGAINS

Contax II, Sonnar f/1.5, E.R. case. As new £52 0 0
Super Ikonta 2½×2½, Tessar f/2.8, E.R. case, GR5 filter. Used only once £21 10 0
Ikonflex, Novar f/4.5, Rapid Compur, leather case. List £11. As new £8 0 0
Voigtländer Superb, Heliar f/3.5, leather case. As new £14 14 0
Retina, Xenar f/3.5, purse. Nice condition £5 17 6
Super Sports Range-finder Dolly, Xenar f/2.8. Model C. As new £13 13 0
Kodak Duo Six-20, Kodak f/4.5 and shutter, case. As new £4 4 0
Kodak Duo Six-20, Kodak f/3.5, Compur, leather-lined case. Unsoiled £7 0 0
Dollina II, Cassar f/2.9, E.R. case. As new £10 10 0

Highest Part Exchanges. Hire Purchase.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: LEE GREEN 0632.

PERPLEX

The Universal Developing Tank, instantly adjustable for all sizes of roll films—from 35-mm. Leica (24 exposures) up to 2½×4½ in.



The only tank which accommodates all the above-mentioned size films. A product of the highest quality, constructed entirely of Bakelite—therefore proof against acids, almost unbreakable, and easy to clean.

NO APRON.

Price **25/-**

For catalogue of complete range of developing tanks, write to

THE NORSE TRADING CO. (LONDON) LTD.
37, RATHBONE STREET, LONDON, W.1

Masseley Showcard Outfit. Half-price **£65 0 0**
3½×2½ Nettar, f/3.5 Tessar. New.... **£27 0 0**
3½×2½ Nettar, f/3.5 Tessar. New.... **£7 17 6**
3½×2½ Cameo, D. ex., Aldis f/4.5, Compur, case **£4 17 6**
3½×2½ T.-P. Reflex, f/2.5 C. Aviar, F.P.A. **£13 17 6**
Kodak Regent, and case. Unused.... **£15 0 0**
Kodascope B, resistance and case. **£30 0 0**

Cash or H.P. Terms.

LINDSAY'S, 3, CASTLE STREET, DUNDEE

STONHAM & SON LTD.

H.P. Terms. Compass Leica Robot Rolleiflex, etc. Part Exchange.

70, BANK STREET, MAIDSTONE

COLOUR WORKERS!

WE CAN MAKE PERFECT HAND-COLOURED PRINTS FROM COLOUR TRANSPARENCIES

The colours are accurately copied by artists. Half-plate size, unmounted 4s. 0d. Whole-plate 5s. 6d. Mounted 6s. 0d. and 7s. 0d. Fine Grain Negatives Free. Money back if not satisfied.

COLORCO, Shelley House, Victoria Rd., FRESHWATER, I.O.W.

You can have a camera on easy payments spread over one or two years. Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

INDEX TO ADVERTISERS:

LONDON.		page
E.		
Ilford Ltd.	.. .. .	Cover iv
E.C.		
Broadhurst, Clarkson & Co.	.. .. .	18
Camera Co., The	.. .. .	19
City Sale & Exchange (1929) Ltd.	.. .. .	2, 3
Dollond & Aitchison Ltd.	.. .. .	11, 12, 22
Fountain Press	.. .. .	12
Gamage, A. W., Ltd.	.. .. .	14
Peeling & Van Neck, Ltd.	.. .. .	18
Sharland, H. H.	.. .. .	18
W.C.		
Amateur Cine Service Ltd.	.. .. .	4
British Thomson-Houston Co. Ltd.	.. .. .	13
Cinex Ltd.	.. .. .	10
Dollond & Aitchison Ltd.	.. .. .	11, 12, 22
Ensign Ltd.	.. .. .	7
Hunter, R. F., Ltd.	.. .. .	4
Kodak Ltd.	.. .. .	Cover ii
Lewis, R. G.	.. .. .	9, 14
Miscellaneous Trading Co. Ltd.	.. .. .	16
Sands Hunter & Co., Ltd.	.. .. .	8, 19
Service Co., Ltd., The	.. .. .	17
Westminster Photographic Exchange Ltd.	.. .. .	5
W.		
Dollond & Aitchison Ltd.	.. .. .	11, 12, 22
Garner & Jones, Ltd.	.. .. .	12
Gevaert Ltd.	.. .. .	1
Heaton, Wallace, Ltd.	.. .. .	Cover iii, 1
Leitz, E. (London)	.. .. .	Cover i
Norse Trading Co., Ltd.	.. .. .	18, 21
Pelling & Cross, Ltd.	.. .. .	16
Starita, Rudy	.. .. .	20
Westminster Photographic Exchange Ltd.	.. .. .	5
Zeiss Ikon Ltd.	.. .. .	6

N.W.		page
Johnson & Sons (Mfg. Chemists) Ltd.	.. .. .	14
S.W.		
Camera Co., The	.. .. .	19
Dollond & Aitchison Ltd.	.. .. .	11, 12, 22
"Robot"	.. .. .	10
Westminster Photographic Exchange Ltd.	.. .. .	5
S.E.		
Bell's	.. .. .	18
Cobb, Leslie	.. .. .	21

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

BIRMINGHAM.		
Galloways	.. .. .	17
BRISTOL.		
Salanson, H., & Co., Ltd.	.. .. .	16
BROMLEY, KENT.		
Amateur Cine Service Ltd.	.. .. .	4
CARDIFF.		
Martin, T. P.	.. .. .	16
Salanson, H., & Co., Ltd.	.. .. .	16
DUNDEE.		
Lindsay's	.. .. .	21
EDINBURGH.		
McKechnie, J. C.	.. .. .	16
Watson, J. B.	.. .. .	17
FOLKESTONE.		
Cunnington, S.	.. .. .	21
FRESHWATER, I.O.W.		
Colorco	.. .. .	21
LEAMINGTON SPA.		
Granville Gulliman & Co. Ltd.	.. .. .	13, 20

LEEDS.		page
Childe, George, Ltd.	.. .. .	18
Pearson & Denham (Photo) Ltd.	.. .. .	21
LEICESTER.		
Midland Camera Co., Ltd.	.. .. .	21
Osborne & Campion	.. .. .	18
LIVERPOOL.		
Jones, F. E.	.. .. .	17
Photo-Optics, Ltd.	.. .. .	19
LOWESTOFT.		
Robinson's Cine and Photographic Service	.. .. .	16
MAIDSTONE.		
Stonham & Son Ltd.	.. .. .	21
MANCHESTER.		
Allens Photographic Stores	.. .. .	16
Beckett, G. E., & Co.	.. .. .	18
Mather, E., & Co., Ltd.	.. .. .	20
NEWCASTLE-ON-TYNE.		
Turner, J. H.	.. .. .	14
SHEFFIELD.		
Photo Trading Co., Ltd.	.. .. .	21
Sheffield Photo Co., Ltd.	.. .. .	18
SOUTHAMPTON.		
Martin	.. .. .	20
SOUTH SHIELDS.		
Dinning's Camera Exchange	.. .. .	19
MULTIPLE BRANCHES.		
Dollond & Aitchison Ltd.	.. .. .	11, 12, 22

STOCKTAKING SALE

CASH—OR EXCHANGE

Roll Film

4½ × 3½ No. 3 Kodak, R.R. lens, T. and I. shutter. *Fair condition.* **5s. 0d.**
 4½ × 3½ No. 3 Kodak, R.R. lens f/8, 3-speed, rise and cross. *Very good condition.* **8s. 6d.**
 4½ × 2½ No. 2a Autographic Brownie, Meniscus lens, 3-speed. *Good condition.* **12s. 6d.**
 3½ × 2½ Autographic Kodak Junior, Meniscus lens, 2-speed. *Fair condition.* **15s. 0d.**
 4½ × 2½ No. 2a Brownie, R.R. lens, 3-speed, leather case. *Good condition.* **15s. 6d.**
 4½ × 2½ No. 1a Auto. Kodak, R.R. lens, 2-speed. *Good condition.* **18s. 6d.**
 2½ × 1½ V.P. Kodak, f/6.8 Kodak anastigmat, 2 speeds. *Good condition.* **£1 1 0**
 2½ × 1½ V.P. Kodak, f/6.9 Kodak anastigmat, focussing, 2 speeds. *Fair condition.* **£1 9 6**
 3½ × 2½ Ensign Carbine, f/8 lens, 3-speed, rising front. *Good condition.* **£1 9 6**
 3½ × 2½ Ernemann, f/6.8 Ernemann, 3-speed, case. *Good condition.* **£1 15 0**
 4½ × 3½ Goerz Tenax, 5½-in. Ensign anastigmat f/6, speeds 1 to 1/1000 sec., rising front, micrometer focussing. *Good condition.* **£1 15 0**
 4½ × 2½ No. 1a Kodak, f/6.3 Kodak, leather case. *Good condition.* **£1 17 6**
 3½ × 2½ Ensign Selfix 20, Ensar f/6.3. *Very good condition.* **£1 19 6**
 3½ × 2½ Continental, f/4.5 Meyer Trioplan, Vario 3-speed. *Good condition.* **£2 2 0**
 3½ × 2½ Voigtlander Bessa, f/3.5 Voigtar, 4 speeds. *As new.* List £3 12s. 6d. **£2 17 6**
 Voigtlander Brilliant, f/6.3 Voigtar. *Shop-soiled.* List £3 15s. **£3 0 0**
 12 or 16 on 3½ × 2½ film Ensign Selfix 220, Ensar f/4.5, Trichro 3-speed. *As new.* List £3 15s. **£3 3 0**
 3½ × 2½ Ensign, Luma anastigmat f/4.5, Compur. *Good condition.* **£3 10 0**
 4½ × 2½ Zeiss Icarette, Preminar f/4.5, Compur. *Good condition.* **£3 15 0**
 3½ × 2½ Certonet, 4½-in. Meyer Helioplan f/4.5, Compur, rising front, leather case. *Fair condition.* **£3 15 0**
 3½ × 2½ Ensign Carbine No. 6, Aldis f/4.5, Compur, rising front, red window cover, frame finder. *Good condition.* **£3 19 6**
 16-on-3½ × 2½ Baldax, f/3.5 Trioplan, Ibsor shutter, 1 to 1/150th sec. *Good condition.* **£4 4 0**
 3½ × 2½ Zeiss Nettar 515/2DT, Nettar f/4.5, delayed Telma. *As new.* Cost £5 10s. **£4 10 0**

Miniature

Ensign Midget. *Shop-soiled.* Cost £22s. **15s. 6d.**
 Ensign Midget 55, f/6.3 lens. *Very good condition.* **£2 3 6**
 3 × 4 cm. Foth Derby, f/3.5 lens, delayed focal-plane. *As new.* **£4 5 0**
 3 × 4 cm. Voigtlander Perkeo, Skopar f/3.5, Compur. *Good condition.* **£6 6 0**
 24 × 36 mm. Dollina, f/2.9 Radionar, Compur. *Shop-soiled.* Cost £9 5s. **£7 10 0**
 24 × 36 mm. Dollina II, f/2.8 Zeiss Tessar, Rapid Compur 1/500th, coupled range-finder, external focussing, automatic counting and film locking. *Shop-soiled.* Cost £18 18s. **£15 15 0**
 24 × 24 mm. Robot, f/2.8 Tessar. *Good condition.* **£23 15 0**

Roll Film

Voigtlander Brilliant, f/4.5 Voigtar, Compur. *Shop-soiled.* Cost £5 15s. **£4 12 6**
 3½ × 2½ Voigtlander Bessa, Voigtar f/4.5, delayed Pronto. *As new.* Cost £5 7s. 6d. **£4 12 6**
 3½ × 2½ Dallmeyer Pentax, f/2.9 Pentac, Compur, leather case. *Very good condition.* **£4 19 6**
 4½ × 2½ Kodak Six-16, f/4.5 Kodak, Compur, case. *Splendid condition.* List £8 7s. 6d. **£5 17 6**
 3½ × 2½ Zeiss Ikon Icarette, Tessar f/4.5, Ibsor 1 to 1/125th sec., rising front, leather case. *Good condition.* **£5 19 6**
 2½ × 1½ Goldi, 7-cm. Xenar f/3.8, Compur, self-erecting. *As new.* List £3 15s. **£6 15 0**
 16-on-3½ × 2½ Baldax, f/3.5 Meyer Trioplan, Compur. *As new.* Cost £7 12s. 6d. **£6 16 0**
 5½ × 3½ Range-finder Focussing Model No. 3a Kodak Special, 15-cm. Zeiss Tessar f/4.5, Compur, rising front, case. *Good condition.* **£6 19 6**
 3½ × 2½ Zeiss Ikon Icarette, Tessar f/4.5, delayed Compur. *Splendid condition.* **£6 19 6**
 3½ × 2½ Ensign Autospeed, Aldis f/4.5, focal-plane 1/15th to 1/500th sec., rise and cross, automatic film wind, leather case. *As new.* Cost £14 10s. **£7 7 0**
 3½ × 2½ Ensign Autorange AR/21P, Ensar f/4.5, delayed Pronto 1 to 1/150th sec. *Shop-soiled.* Cost £8 10s. **£7 10 0**
 3½ × 2½ Ensign Autorange, f/4.5 Ensar, Rapid Compur 1/400th sec. *Shop-soiled.* Cost £10 17s. 6d. **£9 17 6**
 16-on-3½ × 2½ Coupled Range-finder Focussing Model Weita Solida, Zeiss Tessar f/4.5, Compur, leather case. *As new.* List £17 2s. 6d. **£12 12 0**

Ciné Cameras

9.5 Pathe, Motrix motor, f/3.5 lens. *Fair condition.* **£2 0 0**
 9.5 Coronet Model B, f/3.9 lens. *As new.* List £3 15s. **£2 15 0**
 9.5-mm. Cine-Nizo Model F, f/3.5 Hermagis, 2 speeds. *Good condition.* **£3 10 0**
 9.5 Pathe Motocamera B, f/3.5 lens. *Good condition.* **£3 15 0**
 9.5 Pathe Motocamera de Luxe, f/3.5 lens, case. *Very good condition.* **£4 10 0**
 9.5 Miller, f/3.5 Dallmeyer. *Shop-soiled.* **£4 10 0**
 9.5-mm. Dekko, f/2.5 Taylor-Hobson lens, 3-speed. *As new.* List £8 12s. 6d. **£6 6 0**
 16-mm. Bolex, f/3.5 Hermagis, capacity 50 ft., leather case. *Good condition.* **£6 7 6**
 9.5 Dekko, f/1.9 Ross. *Shop-soiled.* **£9 9 0**
 15-mm. Siemens Model B, f/2.8 Busch, 3 speeds and single picture, 50-ft. cassette loading, leather case. *Good condition.* **£20 0 0**

Reflex

3½ × 2½ Ensign Roll Film Speed, 4½-in. Aldis-Butcher f/4.5, focal-plane 1/25th to 1/500th sec., leather case. *Good condition.* **£4 19 6**
 3½ × 2½ Mentor (Folding), 12-cm. Zeiss Tessar f/4.5, speeds 1 to 1/1,300th sec., 3 D.D. slides, leather case. *Fair condition.* **£6 6 0**
 4½ × 3½ Ensign, reversing back, 6-in. Ross Xpres f/4.5, self-capping 1/15th to 1/1,000th sec., 3 slides, leather case. *Good condition.* **£6 17 6**
 3½ × 2½ Revolving Back Kodak Graflex, 5½-in. Cooke f/4.5, focal-plane 1/10th to 1/1,000th sec. 3 D.D. slides, F.P. adapter, case. *Good condition.* **£7 7 0**
 4½ × 3½ T.-P. Special Ruby, revolving back, 5½-in. Cooke f/4.5, 3 D.D. slides, F.P. adapter. *Good condition.* **£7 7 0**
 4½ × 3½ Ensign Popular, 15-cm. Zeiss Tessar f/4.5, reversing back, 3 slides. *Good condition.* **£7 15 0**
 3½ × 2½ Ensign Special, revolving back, 5.3-in. Wray Lustrar f/3.2, 3 slides, leather case. *Very good condition.* **£8 15 0**
 3½ × 2½ T.-P. Junior Special, f/4.5 Cooke, revolving back, 3 slides. *As new.* List £12 **£8 19 6**
 3½ × 2½ Ensign Special, revolving back, 5-in. Cooke f/2.9, 3 slides. *Good condition.* **£9 18 6**
 2½ × 2½ Korelle Model II, 7.5-cm. Radionar f/2.9, focal-plane 1 to 1/500th sec. *Shop-soiled.* Cost £17 12s. **£15 15 0**

Unclassified

Ensign Midget Daylight Enlarger. *Good condition.* 10s. 6d.
 Zeiss Tripod Head, tilting and rotating. *Good condition.* 10s. 6d.
 40 × 30 in. Silver Screen, roller type. *As new.* **15s. 0d.**
 Set of Hermagis Lenses, in case, for close-ups 6½ ft., 3 ft., 20 in., sky filter. *Very good condition.* List £1 1s. 15s. 0d.
 Pathe Hand Generator for Home Movie. *Good condition.* 18s. 6d.
 Avo Exposure Meter. *Good condition.* Cost £2 17s. 6d. **£1 5 0**
 8½-in. Condenser, mounted. *Good condition.* **£1 15 0**
 5-in. Ross Homocentric f/6.3 Lens, in sunk mount. *Good condition.* **£1 19 6**
 Photocrop Exposure Meter, for cine and still, case. *Good condition.* **£2 5 0**
 Voigtlander Casket Kollinear, Series III, Nos. 2a, 3 and 4, for 13 × 18 cm., iris mount, comprising 358-mm., 262-mm., 224-mm., enabling various size images to be obtained from the same position. *Splendid condition.* **£2 10 0**
 180-mm. Goerz Dagor f/6.8, in focussing mount. *Fair condition.* **£2 10 0**
 4½-in. Meyer Helioplan f/4.5, in focussing mount. *As new.* List £5 18s. **£2 15 0**
 Leica Simple Enlarger, daylight or electric, 100-watt opal lamp, enlarges to postcard size. *Good condition.* Cost £6 15s. **£3 7 6**
 Sixtus Leicameter. *As new.* List £5 5s. **£4 10 9**
 6 × 6 cm. Rolleiflex Printer. *As new.* **£4 17 6**
 11-in. Dallmeyer Dallon Telephoto Lens f/6.5. *Good condition.* List £10 **£5 15 0**

Plate

4½ × 3½ Unnamed, R.R. lens, 3-speed, F.P. adapter, 2 slides. *Good condition.* **7s. 6d.**
 6½ × 4½ Unnamed Triple Extension Field, no lens, roller-blind shutter, 2 book-form D.D. slides, tripod. *Fair condition.* **£2 7 6**
 9 × 12 cm. Etui, 5.3-in. Dallmeyer Perfac f/6.3, Compur, 6 slides, leather case. *Good condition.* **£2 19 6**
 3½ × 2½ Etui, Radionar f/4.5, 3-speed, 3 slides. *Good condition.* **£3 12 6**
 3½ × 2½ Zeiss Ikon Ideal 250/3, double extension, rise and cross, 12-cm. Dominar f/4.5, delayed Compur, 3 slides, leather case. *Excellent condition.* **£6 17 6**

Projectors

9.5 Pathe Home Movie, single-claw, resistance. *Fair condition.* **£2 5 0**
 9.5 Pathe Home Movie, double claw, resistance. *Good condition.* **£2 15 0**
 9.5 Dekko. *Shop-soiled.* Cost £3 10s. **£2 15 0**
 9.5 Pathe Imp, motor, super attachment, resistance, carrying-case. *As new.* List £7 15s. **£5 17 6**
 16-mm. Kodascope C, 100-watt lamp, resistance to 250 volts, carrying-case. *Good condition.* **£6 19 6**
 16-mm. Ensign Mickey Mouse, 100-watt lamp, resistance, case. *Shop-soiled.* **£7 19 6**
 9.5 Pathe Home Movie, double claw, motor, super attachment, rewind, resistance. *Good condition.* **£7 19 6**
 16-mm. Ensign Silent Sixteen, 100-watt lamp, 2-in. f/1.8 lens, motor, resistance. *Good condition.* **£8 8 0**
 9.5-mm. Pathe 200-B, resistance. *Good condition.* List £16 15s. **£12 15 0**
 16-mm. Ensign Silent Sixteen, 250-watt, resistance, case. *Very good condition.* **£15 15 0**

Focal-plane

4.5 × 6 cm. Tropical Unnamed, 7.5-cm. Acomar f/4.5, speeds 1/20th to 1/1,000th sec., 3 slides, F.P. adapter, case. *Good condition.* **£4 19 6**
 6½ × 4½ Goerz Anschütz, 8-in. Aldis f/4.5, self-capping 1/15th to 1/1,200th sec., 3 D.D. slides, case. *Good condition.* **£6 19 6**
 3½ × 2½ Ernemann, 12.5-cm. Ernostar f/1.8, self-capping 1/20th to 1/1,400th sec., T. and B., 3 D.D. slides. *Good condition.* **£18 18 0**
 3½ × 2½ Zeiss Ikon Nettel 870/3, 12-cm. Tessar f/3.5, self-capping 1/10th to 1/1,200th sec., quick-action adapter, extra focussing screen, 6 slides, leather case. *As new.* List £40 **£27 10 0**

**MINIATURE
CINE
THEATRE
AT THIS
ADDRESS**

Our annual sale prices are below present values and cannot be repeated. Any item sent on five days' approval against cash or C.O.D.

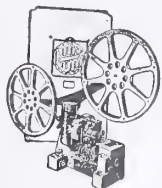
DOLLONDS OF LUDGATE HILL

DOLLOND & AITCHISON LTD.

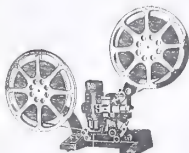
ESTD. 1750.

LONDON, E.C.4

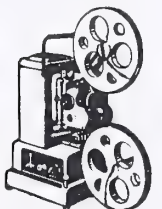
Telephone: City 1540.

**FILMSOUND 138**

Single case, 16-mm. sound-on-film projector, 1,600 ft. capacity, light in weight. Provides theatre quality reproduction of both sound and picture. Will project your own silent films as well as sound library films. **£138:0:0**
24 monthly payments of £8 3s. 8d.

**FILMO '129'**

Holds 1,600 ft. of 16-mm. film. Two-way tilt, manual frame, fast power rewind, forward and reverse mechanism, still picture device, adequate cooling. With 11.0 T.T.H. lens and 750-watt illumination, complete with carrying-case. **£63:0:0**
24 monthly payments of 38s.

**BOLEX G916 PROJECTOR**

For both 9.5 and 16 mm. films. This machine is entirely gear driven, there being no belts whatever. With Dallmeyer 2-in. projection lens, including all accessories to project both sizes of film, and 110-volt 500-watt lamp **£45:0:0**
24 monthly payments of 40s.

**FILMAREX M & W ENLARGER**

40 different models to choose from, all sizes, all prices, all lenses interchangeable. Filmarex 6-6 cm., one-hand lever, coarse and fine focussing, f/4.5 D. anastigmat. Condenser and orange cap, iris **£11 8 6**
Fam (fully automatic, no setting), 6-6 cm., Condenser, etc. **£18 18 0**
Any model on monthly payments.

A PERSONAL MESSAGE FROM WALLACE HEATON:

"I want to reiterate what I have said before. I am here at your service, willing and anxious to help every amateur photographer. Many have not yet taken advantage of my two-year easy payment plan. I want to tell them how easy, how free from irritating formalities, and how confidential it is. Take Home Movies, for instance, for 4- or 5- a week you can own a first-class instrument. Write to me personally, tell me what you can afford, and let me make a few suggestions of suitable machines. I want you to remember that I am here to help you."

Wallace Heaton

A SHILLING A DAY BUYS THE NEW Automatic ROLLEIFLEX ON WALLACE HEATON'S EASY TERMS

STUDY THE NEW FEATURES OF THIS AMAZING CAMERA:



Automatic film wind, which in one action automatically sets the shutter, prevents double or blank exposures, sets the built-in self-timer for delayed action.

Loading. No red window is fitted, for you merely load your film in the ordinary way, crank the transport handle like an ordinary cine camera, when the film automatically stops at No. 1 ready for the first exposure to be made and the number is registered in the counter window.

Exposing. After each exposure has been made, the film is wound for the next exposure—the shutter being set automatically at the same time. After the 12th exposure has been made, the film automatically releases itself and the film wound off and taken out of the camera in the usual way.

Self-Timer (built-in). As already explained above, is automatically set after each exposure, allowing a delayed-action period of 12 seconds. (The self-timer need not be used, but is already set for use if desired.)

Larger aperture finder lens, now f/2.8, giving, of course, a brighter screen picture.

Improved controls for manipulation of shutter speeds and lens apertures in the form of two milled discs which can be operated with the greatest ease whilst the camera is in the taking position.

Peep window in which are seen at a glance the shutter speeds and lens apertures with the camera in the taking position, shows the readings in magnified form by means of a cylinder lens over the peep window.

Reflex hood is fitted with large magnifier and for taking pictures at eye-level, the object is viewed through a mirror and double magnifier combined.

Depth of focus and focusing knob combined. Engraved exposure plate at back of camera.

Zeiss Tessar f/3.5 lens. Compur Rapid shutter speeded to 1/500th sec. and Bulb.

Embodies all the well-known Rolleiflex features, including 12 pictures 2½ - 2½ on a 3½ - 3½ roll film for 1-. Seeing your picture full size right way up all the time on the glass screen, etc., etc.

CASH PRICE . . £31:5:0
**24 MONTHLY
PAYMENTS of 28/-**

"AUTOMAX" (REG.) ENLARGEMENTS—3½" - 3½" from your ROLLEIFLEX negatives at 2 6 a dozen.

HOME-MOVIE DEMONSTRATIONS

We have London's most comfortable model theatre which is open to you to see and hear the latest home movies and talks. Experts are in attendance who will give you unbiased advice on your choice of apparatus. (Give us a call when in town, there is no obligation on your part. We stock every movie and talkie made by every good maker.)

10 SEPARATE LISTS

Miniatures, Accessories, Cine Apparatus, Used Borelins, D. & P. Services, Enlargers, Film Library (in separate list for 9.5-mm., silent, 16-mm., silent and 16-mm. sound-on-film.) Get the one you want to-day.

FREE FOR 2d. POSTAGE

THE LEADING "MINICAM" AND "CINECAM" SPECIALISTS



WALLACE HEATON LTD.

127, NEW BOND ST., LONDON, W.1

Also at 47, BERKELEY ST., W.1 and 43, KENSINGTON HIGH ST., W.8

Phone: MAYFAIR 7511 (8 lines). 1a, Avery Row, W.1; Also City Sale and Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and 13, The Arcade, Liverpool Street, London, E.C.

**GEBESCOPE Model B**

The 16-mm. Home Talkies outfit made by the famous American British Corporation. Equipment includes projector, amplifier and sound system of complete portable carrying case. Works off standard 220-volt A.C. and 110-volt D.C. **£135**
24 monthly payments of £5 18s. 3d.

**KODASCOPE MODEL EE**

With dual-purpose case, which is handy for carrying purposes and also acts as a substantial extension piece when the Kodascope is in action. There is also a 30-in. tilting device for accurate focusing. Provided with 200-watt lamp. With 110-volt **£32:10:0**
24 monthly payments of 29s.

**SIEMENS "SIXTEEN-9"**

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12-28 pictures per sec., motor rewind. Single-picture device. Silent take-up. Self-contained resistance **£59:10:0**
24 monthly payments of 53s.

**Leitz VALOY**

The 16-mm. Home Talkies outfit made by the famous German Leitz Corporation. Equipment includes projector, amplifier and sound system of complete portable carrying case. Works off standard 220-volt A.C. and 110-volt D.C. **£9:11:6**
15 monthly payments of 12s.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

NIGHT TIME



*—the right time
for new effects*



free

For Roll Film Cameras

SELO

**HYPERSENSITIVE
PANCHROMATIC
ROLL FILM**

For Plate Cameras

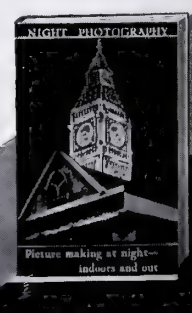
ILFORD

**HYPERSENSITIVE
PANCHROMATIC PLATES**

Photography doesn't end at sunset these days. Unique opportunities for unusual snapshots wait for you now after dark. Simply load your camera with SELO Hypersensitive Panchromatic Roll Film or Ilford Hypersensitive Panchromatic Plates — and picture-making by night becomes at once as "easy as daylight." Whether it's the lamp-post in the village street or the brilliant illuminations of a seaside promenade, you will get equally fine and *original* results—so outstanding is the speed of these remarkable plates and films. At home, also, you can have great fun making portraits of your family and friends—as well as snapping many gay incidents of domestic life.

Made in England by
ILFORD LIMITED, ILFORD, LONDON

—this invaluable book "NIGHT PHOTOGRAPHY — Picture Making at Night—Indoors and Out." 32 pp. of clear information illustrations and diagrams.



Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

"The Amateur Photographer and Cinematographer." Wednesday, November 10th, 1937.

The AMATEUR ^{4^D} PHOTOGRAPHER

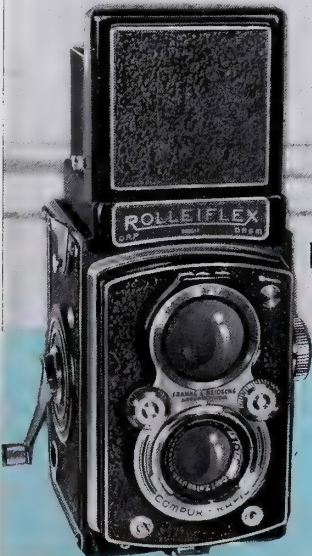
& CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, November 10th, 1937.

No. 2557.



This Rolleiflex Picture

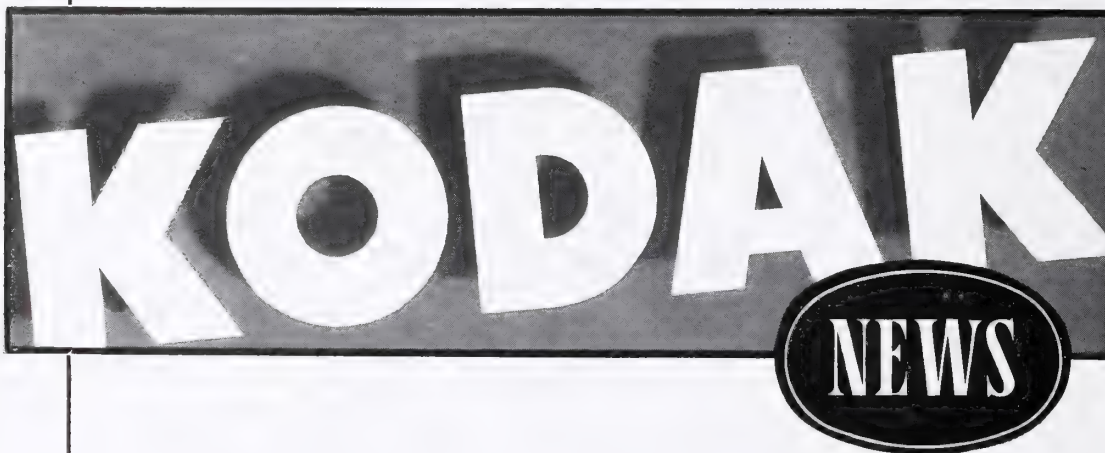
sparkling with life and vitality gives an idea of the perfection that can be easily attained by any Rolleiflex user. Rolleiflex has overcome the difficulties of an indeterminate atmosphere created by scintillating snow and ice. Thanks to the full-size picture on the focussing screen, the photographer was able to snap the figure in the 'exactly right' artistic pose. Rolleiflex gives you speeds up to 1/500th sec. to play with, and the F/3.5 Zeiss Tessar lens will do everything you ask of it. The new automatic model has advanced features which will put you right on the road to photographic success. It takes 12 pictures on $3\frac{1}{4} \times 2\frac{1}{4}$ 8-exposure roll film for 1/- and can be adapted for plates or 35-mm. film. It costs £31.5.0

Prospectus and address of nearest Stockist post free from the Sole Importers :

R. F. HUNTER LTD., "CELFIX HOUSE," 51, GRAY'S INN ROAD, LONDON, W.C.1

Phone : HOL. 7311/2

Watch this page each week



FINE and WARM

It is an interesting psychological fact that most people respond more readily to a photograph in warm tones than to one of the more conventional cold black variety. There is a certain appeal about the cheerful warm image, a subtle richness and glow, that catches the eye and flatters the subject and makes a genuine picture out of a snapshot.

Unfortunately, as you know, for certain technical reasons warm-toned pictures—more especially warm-toned enlargements—used to be more difficult to make than ordinary ones. That was, until “Bromesko” paper came along.

“Bromesko” made a clean break with tradition by being the *first warm-tone Bromide paper*.

The advantages of both kinds of papers are

united in “Bromesko.” On the one hand, warmth of tone and rare beauty of image. On the other, Bromide paper speed and ease of manipulation, economical Bromide prices. “Bromesko” is, in short, not only a new paper but a new kind of paper.

Whether you are entering some cherished enlargements for the club exhibition or simply having some pictures made for home decoration, try “Bromesko” and give your negatives the treat of their lives.

‘BROMESKO’

Assorted “Bromesko” Packets—the best way of trying out “Bromesko.” Three varieties of grade and surface in each 12-sheet packet. Size : 8½ in. by 6½ in. 3/- per packet. Four assortments. From your Kodak Dealer. Ask him for free “Bromesko” Booklet or write to Mr. A. P. Taylor, Dept. 57B.

KODAK LTD.

KODAK HOUSE · KINGSWAY · LONDON, W.C.2



AN "INDOOR" PHOTOGRAPHIC COMPETITION

FIGURE STUDIES & PORTRAITS

Here's a welcome competition—ideal for the long dull evenings. Try your hand at indoor portraiture (it's quite easy with two or three Photoflood lamps), or snaps of spontaneous indoor groups sometimes hit the target and make masterly studies. Start to-night and see what you can do. Of course, if you have any good outdoor figure studies or portraits you can send them in. You can use any camera or materials you choose. There's no entrance fee, but coupons found in these competition pages each week must be attached to your entries. Note, this competition is for amateurs only. All entries will be judged on their photographic excellence.

RULES AND CONDITIONS

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS only (full name, address, title of entry and coupon on back of each entry).

ANY MAKE OF CAMERA OR MATERIALS, DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE, MOUNTED OR UNMOUNTED (not less than 8 x 5 unmounted is recommended). SPOTTING ONLY TO REMOVE DEFECTS (no faking or retouching).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS (if a guinea prize-winner, for an extra guinea), OR RIGHT TO ONE REPRODUCTION, 10s. 6d.

Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd. without further payment.

£25

**FIRST
PRIZE**

Prizes are 21/- each week and 6 Certificates of Merit. £25 (twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry.

A selection of the best entries will be held back at the close of the competition for exhibition in our galleries prior to their return. Our gallery is always interesting, call and see it when in Town—free, of course.

21/-

**WEEKLY
PRIZE**

WALLACE HEATON COMPETITION

COUPON to be affixed to back of print. Valid until Competition closes on December 31st, 1937.

Enclosed is my entry for "....." Competition.

I agree to the rules and conditions.

Camera used

Signed

Last week's prize-winner in "Ships and the Sea" Competition: Graham Philip, 128, Westbourne Ave., Hull, East Yorks.

WALLACE HEATON LTD.
127, NEW BOND ST., LONDON, W.1



TYPICAL PRICES:

Inches	6 Sheets Single Weight	Double Weight	12 Sheets Single Weight	Double Weight
$8\frac{1}{2} \times 6\frac{1}{2}$	1/2	1/4	2/3	2/5
* 8×8	1/3	1/5	2/6	2/8
* 10×8	1/9	1/11	3/3	3/6
* 10×10	2/1	2/3	4/-	4/3
* 12×10	2/5	2/7	4/8	5/-
* 12×12	2/10	3/1	5/6	5/11

* For enlargements from miniature negatives.
Other sizes pro rata.

Catalogues
upon application.

'De Luxe' by Nature

APPLY named is the new Bromide Paper by Criterion. What more fitting description could be found for a paper producing such rich, velvety depth in the shadows—an intensity matched by rare purity in the whites that in combination achieves true brilliance.

The 6 grades of contrast in which Criterion 'De Luxe' Bromide is made all possess identical characteristics.

Criterion
DE LUXE
BROMIDE PAPER

From your dealer or Post Free direct from

CRITERION Plates, Papers, **LTD.**
Films,
STECHFORD, Warwickshire

London: 35, Essex Street, Strand, W.C.2

NEW!— PATHÉSCOPE "S" 9.5-mm. DE LUXE PROJECTOR

For 300-ft. and 800-ft. Reels. Sprocket Fed.

Non-commutator, synchronous motor ensures very smooth running at a speed of either 16 or 24 pictures per second. Fitted with a high efficiency, low voltage, high amperage 200-watt lamp (15 volts, 13 amps) and is transformer fed. The guideway and the presser pad are easily accessible for thorough inspection and cleaning, while, following projection, the 800 ft. of film can be rewound by motor—35 minutes' projection without changing reels. Built-in pilot lamp. For use on all A.C. mains from 110 to 250 volts.

Cash price **£30:0:0**

24 monthly payments of 28/11.

NEW!— "KODASCOPE" 50-R 8-mm. PROJECTOR

The extra-powerful 200-watt lamp gives brilliant picture measuring 30×22 in. 14½ ft. from the screen, or 40×30 in. at 19 ft. Can be used on any circuit by means of small interchangeable plug-in resistances. Fast motor-driven rewind, large cooling fan and sturdy construction are among its features.

Price, including 1-in. lens **£13:13:0** and accessories

24 monthly payments of 12/3.

BOLEX G916

For both 9.5 and 16 mm. films.

This machine is entirely gear driven, there being no belts whatever. With Dallmeyer 2-in. projection lens, including all accessories to project both sizes of film, and 110-volt 500-watt lamp.

Cash price **£45:0:0**

24 monthly payments of 40/4.

A MESSAGE FROM OUR MANAGING DIRECTOR

"I wish to thank the many hundreds of customers for the unsolicited testimonials they have sent to the managers of the shops under my control. I can assure you that everything possible will be done to keep up the good reputation we have achieved."

Wallace Heaton

CORONET MODEL II PROJECTOR

Sprocket drive. Brilliant flickerless pictures. Silent running. Geared rewinds 5-1 ratio, rewinding in a flash. Combined lamp and wall plug. Takes 30, 60 or 400 ft. reels without adjustment. 1-in. anastigmat projection lens. Any voltages 100-250, A.C. or D.C. With motor drive and super attachment.

Cash price **£9:17:6**

15 monthly payments of 13/7.

SIEMENS "SIXTEEN-9"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single-picture device. Silent take-up. Simple threading. Self-contained resistance. Centring device and safety switch. You can't go wrong in choosing Siemens.

Cash price **£59:10:0**

24 monthly payments of 58/4.

NO DEPOSIT—AND NOW IS THE TIME FOR THAT

First of 24 monthly instalments secures any instrument costing £10 or more. If you are interested in anything below £10 tell us what it is and we'll quote our special terms. Every deal confidential.



Every bargain USED but fully guaranteed. They'll save you pounds.

BARGAIN

- 9×12 Double Extension Folding Contessa, f/6.3 Zeiss anastigmat, Compur shutter, 3 slides **21 7 6**
 3½×2½ Contessa, double extension, f/6.3 Kern anastigmat, Compur shutter, 6 slides, F.P.A. and case **22 19 6**
 1-pl. Mentor Press Focal-plane, f/2.7 Zeiss Tessar, self-capping shutter, quick-change back with 6 single slides **215 15 0**
 Vest Pocket Blocknote, f/6.8 Dagor, 3 slides **21 9 6**
 3½×2½ N. & G. Folding Reflex, f/4.5 Cooke Aviar, 3 double slides, F.P.A., roll-film holder and case **221 0 6**
 Vest Pocket Krauss Folding, f/4.5 Schneider anastigmat, Compur shutter, speeded from 1 to 1/300th, focussing, 12 slides, F.P.A. and case **23 3 0**
 Vest Pocket Kodak, f/7.9 Kodar **18s. 8d.**
 Pair 10× Bausch and Lomb Prisms, and leather case **26 17 6**
 1-pl. Folding Sibyl, f/4.5 Zeiss Tessar, 6 slides and screen **25 5 0**
 3½×2½ T.-P. Revolving Back Reflex, f/4.5 lens, 6 slides, F.P.A. and case **26 12 6**
 1-pl. Soho Reflex, f/4.5 Aldis, 3 slides, F.P.A. and case **28 15 0**
 Postcard Double Extension Klito, f/6 anastigmat, speeded shutter, 3 slides **£1 7 6**
 6×6 Rolleiflex, f/3.8 Tessar to take 6 and 12 exposure film **121 17 8**
 3½×2½ Agta Speedex, f/8.8 anastigmat **21 3 6**
 4×3 Kolibri, f/3.5 anastigmat, Telmar delayed action shutter **23 12 6**
 No. 1 Special Kodak, f/4.5 Cooke Aviar, Compur **24 17 6**
 45×107 Ica Stereo, f/4.5 anastigmat, Compur shutter, focussing screen, 3 slides. New condition **26 6 0**
 3½×2½ Sibyl, f/4.5 Xpres, 3 slides, F.P.A. and case **29 10 0**
 1-pl. Cameo, f/8 lens, speeded shutter, 3 slides **10s. 6d.**
 4×3 cm. Vertical Enlarger, with electric fittings **£1 2 6**
 9.5 Coronet Cine Projector, complete for use **21 7 6**
 9.5 Bingscope Projector, ready for use **19s. 6d.**
 Pathe Imp Projector, with super attachment, motor drive, and resistance. Cost £7. New condition **45 2 8**
 16-mm. Victor 750-watt Projector, with lamp and travelling-case **230 0 0**
 Ensign 16-mm. Projector, with 100-watt projection lamp, resistance and travelling-case **27 2 6**
 11-in. f/3.3B Dallmeyer Portrait Lens, with iris. Cost £22 **27 10 0**
 16-in. 3s f/4 Dallmeyer Portrait Lens. Cost £30 **27 10 0**
 14-in. f/6 Voigtlander Euroscope, with iris. As new **26 6 0**

Model III Leica Camera, f/2 Summar lens, ever-ready case **£31 17 6**
 Model II Leica Camera, f/3.5 Elmar lens, complete in ever-ready case **£22 10 0**
 1-pl. T.-P. Imperial Enlarger, horizontal model, f/4.5 Dallmeyer enlarging anastigmat, complete with electric fittings **£8 17 6**
 1-pl. Abbeyley Enlarger, horizontal model, f/5.6 Ross Homocentric lens, revolving carrier, double condenser, complete with electric fittings **£12 7 6**

3½×2½ Ensign Magnaprint Vertical Enlarger, f/6.3 Ensign anastigmat, complete with masks **27 17 6**

3½×2½ Ensign Automatic Magnaprint Enlarger, f/4.5 Dallmeyer anastigmat, complete with electric fittings **£9 17 6**

1-pl. Lancaster Amplius Vertical Enlarger, f/6.3 enlarging anastigmat, complete with electric fittings **£7 17 6**

3½×2½ T.-P. Duplex Reflex, f/4.5 Zeiss Tessar anastigmat, revolving back, 3 D.D. slides, F.P.A., leather case **£10 17 6**

3½×2½ N. & G. Folding Reflex, f/4.5 Cooke Aviar anast., revolving back, 3 slides, leather case **£12 17 6**

3½×2½ T.-P. Junior Special Reflex, f/4.5 Zeiss Triotar, self-capping shutter, revolving back, 6 slides, leather case **£8 18 6**

3½×2½ Westminster Folding Reflex, f/4.5 Ross Xpres lens, 6 slides, F.P.A., leather case **£8 17 6**

1-pl. T.-P. Enlarger, horizontal model, f/4.5 Aldis anastigmat, complete with electric fittings **27 17 6**

1-pl. Ensign Popular Pressman Reflex, f/4.5 Aldis anast., reversing back, 6 slides **£5 5 0**

1-pl. T.-P. Junior Reflex, f/4.5 Dallmeyer anastigmat, reversing back, self-capping shutter, 6 slides **£5 12 6**

1-pl. Soho Reflex, f/4.5 Dogmar anastigmat, revolving back, 3 D.D. slides, F.P.A., leather case **£10 17 6**

1-pl. T.-P. Artist Enlarger, f/6.8 Cooke lens, revolving carrier, double condenser, complete with electric fittings **£9 7 6**

1-pl. Oak Horizontal Enlarger, f/4 Petzval lens, complete with electric fittings **£4 17 6**

3½×2½ Ensign Speed Roll Film Reflex, f/4.5 Ensign anast., self-capping shutter, complete in leather case **£3 19 6**

3½×2½ N. & G. Folding Reflex, f/4.5 Cooke Aviar anast., revolving back, f/5.5 Ross Teleros, 3 D.D. slides, F.P.A., leather case **£18 18 0**

1-pl. T.-P. Imperial, f/6.3 Cooke anastigmat, complete with electric fittings **£4 17 6**

3½×2½ Ensign Autorange, f/4.5 Ensign, Prontor II shutter, complete in leather case **26 19 7**

Super Sports Dolly Roll Film, f/2.8 Xenar lens, delayed-action Compur, plate back, 4 slides, focussing screen and case **£9 17 6**

84 ALDERSGATE St
LONDON, E.C.1 Phone: NAT. 0591

59/60 CHEAPSIDE
LONDON, E.C.2 Phone: CITY 1124/5/6

FREE 104-PAGE
GENERAL CATALOGUE!

Packed with the latest still and ciné apparatus. Get this list now, post free from any of our branches.

Also at 13, THE ARCADE, LIVERPOOL ST., E.C.; and WALLACE HEATON L 43, KENSINGTON

CITY SA

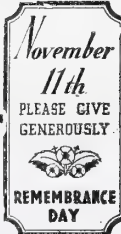
THE LARGEST RETAIL PHOTOGRAPH

2 YEARS TO PAY PROJECTOR OR ENLARGER!

Make money on your used apparatus! Bring it or send it to us by registered post for our quotation on it in part exchange for your new purchase. We make the trade's best allowances.

BULLETIN

These special end-of-season clearance offers are all in good condition optically and mechanically.



1-pl. Dallmeyer Reflex, Dallmeyer f/4.5 Popular Telephoto f/6, interchangeable, focal-plane shutter, 3 slides and F.P.A., leather case. Splendid order £11 11 0
1-pl. Maxon Mahogany Enlarger, Aldis f/6 anastigmat, iris negative carrier, with rack adjustments, 8½-in. condenser, roomy light-chamber. Nice order £10 10 0
3½×2½ Minimum Palms Focal-plane, Carl Zeiss Tessar f/4.5, focal-plane shutter, 1 slide, F.P.A. and leather case. As new £10 10 0
1-pl. Ernemann Focal-plane, Dogmar f/4.5, leather case £15 15 0
1-pl. Ensign Enlarger, f/6.3 anastigmat, 5½-in. condenser, and electric fittings 29 9 0
3½×2½ T.-P. Reflex, f/2.5 Xenar, self-capping focal-plane shutter, revolving back, F.P.A. and leather case £20 10 0
1-pl. Abbeydale Enlarger, Aldis f/6, all-way negative carrier, 8½-in. condenser, roomy light-chamber and electric fittings 29 8 0
1-pl. Miraphot Enlarger, Novar f/6.3, electric fittings 28 17 6
Rolleiflex Big Printer, and electric fittings. New condition. Cost £4 12s. 6d. 22 7 6
16-on-3½×2½ Ikonta, Novar f/3.5, Compur shutter and leather case £6 10 0
3×4 cm. Fotel, f/4.5 Vitar anastigmat, Pronto shutter 22 15 0
3½×2½ T.-P. Reflex, Ross Xpres f/2.9, focal-plane shutter, 12 slides, F.P.A., leather case £12 17 6
45×107 Verascopes, R.R. lens, T. and I. shutter, changing-box and leather case 22 2 0
6×4½ cm. Ica Bebe, Carl Zeiss Tessar f/4.5, Compound shutter, 6 slides, F.P.A., filter and case £3 17 6
3½×2½ Microflex Folding Reflex, Carl Zeiss Tessar f/4.5, self-capping focal-plane shutter, 5 slides, F.P.A. and case £24 17 6
1-pl. Ensign Reflex, Dallmeyer f/3.5 Fresco, self-capping focal-plane shutter and 6 slides 27 17 6
8-mm. Cine-Kodak, f/1.9 anastigmat, focussing, motor drive £10 10 0
Newton Episcopes, electric fittings, in very nice order. Cost £38 £11 17 6
9×12 cm. Jos-pe Three-Colour Camera, Tessar f/3, complete in leather case. Nice order £37 10 0
3½×2½ Ihagoe Duplex Focal-plane, Carl Zeiss Tessar f/4.5, delayed-action Compur shutter, focal-plane shutter, 3 slides, F.P.A. £10 17 6
1-pl. T.-P. Imperial Enlarger, R.R. lens, long extension, 5½-in. condenser, negative carrier, roomy light-chamber £4 17 6
3½×2½ Una Folding Hand and Stand, Zeiss double Protar f/6.3, Compur shutter, long extension, revolving back, 3 D.D. slides, F.P.A. and leather case 26 17 6
9.5-mm. Pathe Home Movie Projector, complete with resistance, motor and super-reel attachment £7 10 0

6×6 Foth-Flex, focal-plane shutter, with delayed action, f/2.5 Foth anas., supplementary lens, direct finder, L/case. Unsold £12 17 6
16-ex. on 3½×2½ Super Ikonta, f/3.5 Zeiss Tessar, Compur, L/case £13 7 6
3½×2½ or 16-ex. on 3½×2½ Super Ikonta, coupled range-finder, f/4.5 Zeiss Tessar, D.A. Compur, L/case £13 17 6
Model III Leitz Leica, f/3.5 Elmar, filter, L/case £23 10 0
Model III Leitz Leica, f/2 Summar, ever-ready case £33 10 0
1-pl. T.-P. Ruby Reflex, f/4.5 Cooke anas., 2 D.D. slides, L/case 27 7 0
4½×6 Dallmeyer Speed, f/2.9 Pentac, 6-in. f/5.5 Dallon Telephoto, 3 slides, F.P.A., L/case £11 7 6
1-pl. Horizontal Enlarger, oak, 5½-in. condenser, f/6 Aldis anas., electric fittings 25 7 6
9×12 and 1-pl. Zeiss Miraphot Vertical Enlarger, f/4.5 Zeiss Tessar, electric fittings, base easel 29 7 6
6×6 Latest Ensign Vertical Enlarger, condenser, f/6.3 Ennar anas., base easel, electric fittings 27 5 0
1-pl. T.-P. Artist Enlarger, all-way carrier, 5½-in. condenser, electric fittings, f/5.6 Wray obj. £7 17 6
Heliar, Compur, L/case £12 17 6
Compass Camera, f/3.5 Kern anas., purse £17 17 0
1a N. & G. Sibyl Excelsior Roll Film, f/4.5 Ross Xpres, L/case. Cost £36 £7 17 6
200-B 8.5-mm. Pathe Cine Projector, adjustable resistance £13 7 6
Bell-Howell Film 16-mm. Projector, 250-watt lamp, adjustable resistance £16 18 0
Model A 16-mm. Kodak Cine Projector, 250-watt lamp, adjustable resistance, travelling-case. Cost £55 £15 9 0
9.5-mm. Pathe Home Movie Cine Projector, type C motor, group resistance, super attachment £7 17 6
Latest S.S. Baldina, f/2.9 Trioplan, Compur shutter. Unsold £8 9 0
16-mm. Model B Cine-Kodak, for 50-ft. or 100-ft. film, f/3.5 anas. Cost £20 10s. 2s 16 0
3½×2½ Ensign Autorange Roll Film, coupled range-finder, f/4.5 Ross Xpres, Compur shutter £8 17 6
12-in. f/6 Dallmeyer Popular Telephoto 24 7 6
Zeiss Midget Horizontal Enlarger, electric fittings, f/6.3 Ennar anas. 22 2 0
531 Super Ikonta, 16-ex. on 3½×2½, f/3.5 Tessar, Compur, body release, purse £16 18 0
Zeiss Super Ikonta, f/2.5 Tessar lens, ever-ready case, coupled range-finder. Unsold £13 17 6
3½×2½ Latest Automatic Rolleiflex, f/3.5 Zeiss Tessar, high-speed Compur, plate back, 2 slides, lens hood, filter, ever-ready case. £21 0 0

500-watt KEYSTONE PROJECTOR

including splicing outfit, reel, brush, etc., universal motor drive, f/2.5 lens, finely ground and polished, capacity 400 ft., die-cast construction, Hi-gear motor rewind, knob swivel device for tilting.

Cash price £27 : 10 : 0

24 monthly payments of 24/8.

FREE DEMONSTRATIONS IN OUR MODEL THEATRE!

Come and see the latest projectors, and compare their merits at your leisure. No obligation on your part.

"KODASCOPE" MODEL EE

With handsome dual-purpose case, which is not only handy for carrying purposes, but also acts as a substantial vibration-proof base when the Kodascope is in action. There is also a 30-in. tilting device for accurate centring. Provided with 300-watt lamp, this model is available with a choice of six interchangeable lenses. Models supplied for either A.C. or A.C./D.C. circuits. With 1½-in. f/2 lens.

Cash price £32 : 10 : 0

24 monthly payments of 29/2.

FILM LIBRARY!

If you want the best home entertainment—send now for our film library lists. We have every film worth having.

T.-P. IMPERIAL ENLARGER

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide, bellows connection between lamphouse and condenser. Removable diffuser. It is an ideal outfit for a beginner. Models for 1-pl. and 1-pl. sizes.

Imperial, without lens, 1-pl.,

Cash price £5 : 15 : 6

15 monthly payments of 8/1.

ENSIGN MAGNAPRINT

For all miniature negatives—Ensign Midget, half-V.P., Leica, Contax and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2½-in. condenser. Enlarges Ensign Midget and half-V.P. to all sizes from 2½×3½ in. to 15×12 in.; other sizes in proportion.

Cash price £9 : 10 : 0

15 monthly payments of 13/4.

Every other Enlarger in stock by Zeiss, Leitz, Exakta, Praxidos, etc.—all on easy terms.

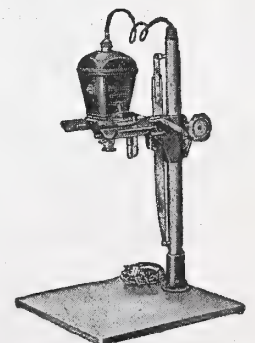
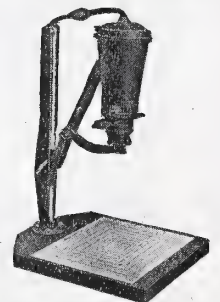
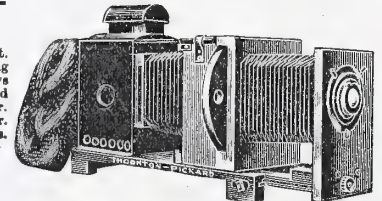
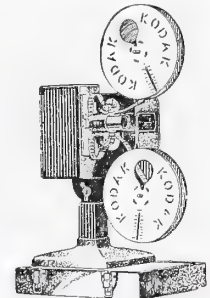
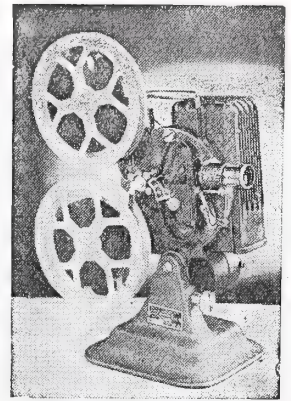
M & W FAM ENLARGER

Fam III for roll films and plates up to 6×6 cm. Double anastigmat f/4.5 9-cm. lens with iris stop, exchangeable against additional lens 5.5-cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

Cash price £18 : 18 : 0

24 monthly payments of 17/-.

MINICAMS—Leica, Rolleiflex, Zeiss Contax, Robot, Compass, Rollicord, Ensign Miltex and every make in stock. Up to 2 years to pay.



90/94 FLEET ST
LONDON, E.C.4 Phone: CENT. 9391

54 LIME STREET
LONDON, E.C.3 Mansion House 0180

**E & EXCHANGE
(1929) LTD.**

FREE 36-PAGE
ENLARGER CATALOGUE!

The most comprehensive list ever published. They are all here—fully illustrated and specified. The list is free and post free.

ORGANIZATION IN GREAT BRITAIN

NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 1a, AVERY ROW, W.1; and GOSH ST., W.8.

"ENLARGING" Time

Short, dull days and inclement weather may, perhaps, restrict your outdoor efforts, but there are always indoor pursuits to open up new possibilities of delight for enthusiasts. Enlarging, for instance, has a fascination and "worth-while-ness" that appeals to increasing numbers of amateurs. The Westminster offer you a wide choice of modern apparatus, and—of course—the full advantages of the WESTMINSTER EASY PURCHASE PLAN.

Ensign MAGNAPRINT ENLARGER

Fitted with friction drive, rising and falling movement and other features.



Model V/10, for 6 x 6 cm. negatives, f/6.3 Ensign anastigmat **£8:10:0**

12 monthly payments of 14/10.

Model V/11, for 2 1/2 x 3 1/2 negatives, f/6.3 Ensign anastigmat **£9:10:0**

12 monthly payments of 17/7.

Model V/2, for 3 1/2 x 4 1/2 negatives, f/6.3 Ensign anastigmat. **£13:10:0**

12 monthly payments of 23/8, 24 of 11/10.

Also with f/4.5 Magnar lenses.

LEITZ FOCOMAT

Vertical Automatic Enlarger.

Takes the standard 5-cm. focus lens, screw-in fitting. Scaled from 2 diameters up to 10 diameters. Will take negatives 18 x 26 mm., 24 x 36 mm., 3 x 4 cm., and 4 x 4 cm.

PRICE

£16:6:6

12 monthly payments of 28/7, 24 of 14/4.



ENSIGN SELFIX '220'—for Value

This camera, noted as a pioneer of the self-erecting principle in the inexpensive camera, is now offered in a new form, taking 12 pictures 2 1/2 x 2 1/2 or 16 2 1/2 x 1 1/4 at option. Direct optical finders, adjustable to either side, mechanical film counter, similarly adaptable, focusing and depth-of-focus scale and most handsome lustre chromium finish.

F/7.7 Ensign anastigmat, Trichro shutter, speeds 1/25th, **£2:15:0**

1/50th, 1/100th, T. & B. **£3:5:0**

F/6.3 Ensign and Trichro shutter, as above

9 monthly payments of 7/10.

Ensign f/4.5 anastigmat and Trichro shutter **£3:15:0**

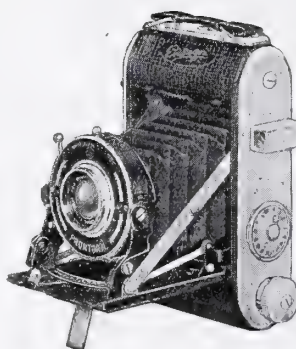
9 monthly payments of 8/11.

Ensign f/4.5 and Pronator II shutter **£5:15:0**

12 monthly payments of 10/1.

Zeiss Tessar f/4.5 and Compur shutter **£9:15:0**

12 monthly payments of 17/1.



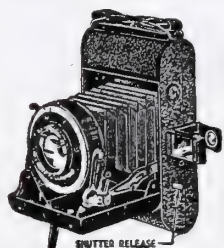
WESTMINSTER Victoria 2.9 lens

Ideal for Winter Snaps

Ultra-modern roll-film camera for 16 pictures 2 1/2 x 1 1/4 on normal 3 1/2 x 2 1/2 spool. Quick self-erecting front, with f/2.9 Steinheil Casar anastigmat, focusing mount. Particularly efficient optical finders. Quick and easy loading, panoramic safety covers.

Model I, Compur Rapid shutter, 1 to 1/400th sec., T. and B., and delayed-action release on **£7:19:6**

12 monthly payments of 14/-, Other Models at **£5 15 0** and **£4 19 6**.

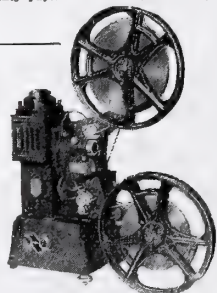


THE NEW ROLLEIFLEX

In this new model the 6 x 6 cm. ROLLEIFLEX for 12 pictures on usual 3 1/2 x 2 1/2 spool becomes more than ever automatic, revealing a still higher standard of optical and mechanical perfection. Only one action is now needed to:—

- (1) Set the shutter;
- (2) take your picture, either blank or double exposures;
- (3) to give delayed action. There are also amongst other improvements, new controls for shutter speeds and lens apertures with magnified readings. The reflex hood is fitted with larger magnifier, and there is a double magnifier and additional mirror for eye-level use. Lens is f/3.5 Tessar, with Compur Rapid shutter speeded to 1/500th sec. **£31:5:0**

12 monthly payments of 54/8, 24 of 27/4.



● PATHESCOPE'S FINE NEW ACHIEVEMENT

NEW PATHESCOPE "S" PROJECTOR
for 300-ft. or 800-ft. 9.5-mm. reels. **PRICE**

Built of high quality die castings, ultra-smooth running motor, sprocket fed, motor rewind. High intensity lamp provided. Gives superb brilliance of picture, with economical

current consumption, whilst projection is remarkably free from flicker. Super cooled lamphouse and separate pilot lamp provided. Gives performance of full theatre standard in your own home.

£30
Obtainable of course on usual WESTMINSTER Out-of-Income Terms.

For all voltages 110/250.

WESTMINSTER
PHOTOGRAPHIC EXCHANGE LTD.
119, Victoria St., S.W.1
VICTORIA 0669

also 81, STRAND, W.C.2
TEMPLE Bar 9773-4.
(Private Branch Exchange)
24, CHARING X RD., W.C.2
TEMPLE Bar 7165.
111, OXFORD STREET, W.1
GERARD 1432.

BARGAINS high above the Average

Some very attractive opportunities this week at

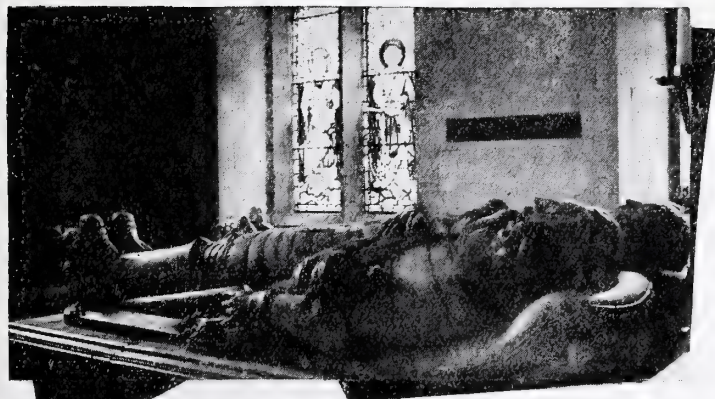
119 Victoria St. S.W.1 Call, write, or phone VICTORIA 0669.

Kodak Six-20 Duo, f/3.5 Kodak anastigmat, Compur shutter **£7 19 6**
Kodak Six-20 Duo, f/4.5 Kodak anastigmat lens, multi-speed shutter, chromium plated, with new style outside release **£8 15 0**
Asia Vest Pocket Speedex, f/3.9 Agia Solmar, Compur shutter. First-class condition **£4 5 0**
Zeiss Baby Ikonta, f/4.5 Zeiss Tessar, anastigmat and Derval shutter, 3 x 4 cm. picture **£3 7 8**
Zeiss Baby Ikonta, f/4.5 Zeiss Tessar, Compur Rapid, As new **£8 17 6**
Balda, f/3.5 Meyer Trioplan anastigmat Compur (delayed-action) shutter **£5 17 6**
Wellini Range-finder, taking 35-mm. film, coupled focussing, f/2.8 Schneider Xenar anastigmat, Compur Rapid shutter, complete with ever-ready leather case **£14 15 0**Ensign Selfix 2 1/2 x 3 1/2, f/4.5 Ross Xpres, Compur delayed-action shutter. Stock-soiled only **£7 17 6**
Ensign Autorange Coupled Focussing, f/4.5 Ensign lens, Mulchro shutter, Stock-soiled only **£7 17 6**
Ensign Selfix 1937 Model, 3 or 16 pictures, f/7.7 anastigmat, Trichro shutter. As new **£1 13 0**
Ensign Selfix, latest pattern, 8 or 16 pictures, f/6.3 Ensign anastigmat lens, Trichro shutter **£2 2 0**
Alifax 8 x 8 cm. Reflex, giving 12 pictures 2 1/2 x 2 1/2, f/4.5 Vidar, 4-speed shutter, top screen focussing, takes standard 120 roll film **£4 12 6**
Asia 3 1/2 x 2 1/2 Standard, f/4.5 anastigmat, and delayed-action Compur shutter. First-class condition **£5 5 0**
Kodak Six-20, f/4.5 Kodak anastigmat lens, O.P.S. shutter **£8 19 6**
Voigtlander Range-finder Bessa, f/3.5 Helomar, delayed-action Compur Rapid, Condition as new, 8 or 16 pictures **£12 17 6**
Zeiss Nettar 3 1/2 x 2 1/2, f/3.5 Nettar, delayed-action Compur Rapid shutter **£9 5 0**
Kodak Six-20, Kodak anastigmat f/4.5, Compur delayed-action shutter. As new **£5 17 6**
Zeiss Ikonta 3 1/2 x 2 1/2, f/4.5 Tessar, delayed-action Compur, speeds 1 to 1/250th sec., T. and B. **£6 17 6**
Zeiss La Super Ikonta, 8 pictures 4 1/2 x 2 1/2, or 16 pictures 2 1/2 x 2 1/2, f/4.5 Zeiss Trioplan lens, Shop-soiled only, coupled focussing range-finder **£9 17 6**
Rolleiflex 6 x 6 cm. Automatic Model, f/3.5 Tessar, Compur shutter. Good condition **£18 18 0**
Rolleiflex 6 x 6 cm. Automatic Model, f/3.5 Tessar, Compur Rapid. Condition as new **£18 17 6**
Leica Model I, f/3.5 Elmar lens (interchangeable), self-capping focal-plane shutter, speeds 1/20th to 1/500th sec. and B. **£11 17 6**
Zeiss Super Nettel I (35-mm. film), f/2.8 Tessar, self-capping focal-plane shutter, speeds 1/5th to 1/1,000th sec. and B. **£15 17 6**
Leica Model IIIa, f/2 Summar, self-capping focal-plane shutter, 1 to 1/1,000th sec., T. and B. As new **£35 17 6**

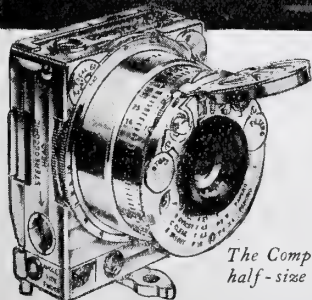
● Any of the above sent with pleasure on seven days' approval against cash deposit.

"There's a story behind these pictures"

says Mr. A. G. Willis of
Compass Cameras Ltd.



Awarded Certificate of Merit



The Compass Camera
half-size extended

We were regularly receiving some excellent negatives for processing from a Mr. Reginald Lionel. The negative of the recumbent figures reproduced here was technically perfect; then followed a very good portrait, also shown. Requesting permission to reproduce them, we asked Mr. Lionel for his opinion of Compass. We are quoting his letter:-

"... Compass System told me what filter and stop to use"

"As a matter of fact, before this Summer, I had only taken a few snap-shots with a cheap box-camera. The Compass appealed to me because it claimed to teach you how to take good pictures. So I studied the simple book of instructions and started. Within the first dozen I had taken a portrait study that was awarded a Certificate of Merit by 'Amateur Photographer'.* I felt very pleased; but it was the Compass System that told me what filter and stop to use and at what speed to set the shutter.

"I have used the Compass System throughout and have secured results that not only please me, but really interest my friends. I'm always asked 'What camera do you use? I can't get results like that,' usually followed by 'But you must be an expert photographer.' Of course, they never believe me when I assure them I'm only a novice; but it's true enough."

*"Amateur Photographer," August 25, 1937.

We are naturally delighted to know that Mr. Lionel is another Compass owner who has proved our claim that the simplicity of the Compass System makes it everyone's camera. We consider the pictures reproduced here, typical of the results which should be obtained by any user of the Compass System. If any Compass user is not obtaining such results, we should be glad to hear from him. We are anxious that the extensive services we offer Compass owners should be utilised to the fullest extent.

Compass Cameras Ltd., 57 Berners Street, W.1
RFW 85



THEY ARE ALL RUNNING AFTER MR. CLICK'S WEEKLY BARGAINS!

Our symbol of cheery personal service once again offers a selection of attractively priced used equipment, re-conditioned and fully guaranteed.



WHY not call and inspect without obligation at whichever Branch you find most convenient? Immediate delivery of all new and popular Miniature Camera and Home Movie equipment. "Painless Extraction" Easy Payments.

Attractive Part Exchanges. Every approval facility.

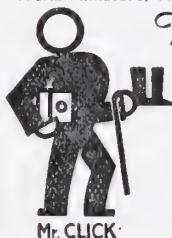
Satisfaction assured or full refund.

MINICAMERAS

Contax I, f/2 Sonnar, with slow speeds.	£29	10	0
Contax I, f/2.8 Tessar, with slow speeds.	£21	0	0
Contaflex, f/2 Sonnar, with E.R. case.	£47	10	0
Leica IIIa, chromium, f/1.5 Xenon. As new.	£46	10	0
Leica IIIa, chromium, f/2 Summar.	£33	10	0
Leica III, black, f/2 Summar.	£29	17	6
Leica III, black, f/2 Summar.	£26	10	0
Leica II, black, f/3.5 Elmar.	£19	0	0
Kine-Exakta, f/3.5 Exaktar.	£21	10	0
Kine-Exakta, f/2.8 Tessar.	£29	10	0
Exakta Model B, f/2.8 Tessar.	£21	10	0
Exakta Model C, f/3.5 Tessar.	£21	0	0
Super-Sports Dolly, Model C, f/2.8 Xenar.	£9	9	0
Super-Sports Dolly, Model C, f/2.8 Xenar, with coupled range-finder. Cost £16 16s.	£12	10	0
Dollina III, chromium, f/2.8 Xenar.	£13	10	0
Baby Dollina, f/4.5 Certo, 35-mm.	£4	4	0
Agfa Karat, with de luxe case. As new.	£4	4	0
Reflex-Korelle I, f/3.5 Victor, ext. tube and case.	£10	17	6
Zeiss Ikonflex, f/3.5 Triotar, 12 on 120, E.R. case.	£13	10	0
Zeiss Ikonflex, f/4.5, Klio, and case.	£7	10	0
Pilot Reflex Model 6, 2 1/2 sq., f/4.5, E.R. case.	£4	4	0
Kodak Regent, f/4.5 Tessar, Compur and case.	£14	10	0
Kodak Retina, f/3.5 Xenar, Compur, purse case.	£7	10	0
Welta Miniature, 16 on V.P., f/2.9 Meyer, purse case.	£7	7	0

HOME MOVIE PROJECTORS

Paillard G916, 500-watt, 4-blade shutter, with resistance. Like new.	£33	17	6
Duo-Ditmar, 500-watt, 9.5-mm./16-mm. Cost £37 10s.	£29	10	0
Paillard - Bolex Model D, 9.5-mm./16-mm., with resistance and case.	£18	18	0
Pathéscope 200-B, with resistance. Cost £16 15s.	£12	7	6
Paillard Bolex 250-watt P.A., 9.5-mm., with resistance and case.	£16	16	0
Specto 9.5-mm. Projector, with transformer, 6 weeks old only.	£11	17	6
Pathéscope Lux, resistance and case. Cost £21.	£9	17	6
Ciné King, 400-watt, motor drive and transformer for all voltages, 9.5-mm.	£8	8	0
Coronet Motor-driven 9.5-mm. Projector. Cost £9 17s. 6d.	£7	15	0
Pathé Home Movie, with motor, super attachment and dual resistance.	£6	17	6
Pathé Imp, motor, super attachment and resistance. Cost £7.	£4	12	6
Dekko, with motor, super attachment and case. Cost £6 17s. 6d.	£4	17	6
Pathé Kid, with super attachment and resistance.	£2	10	0
Campro f/3.5 Combined 9.5-mm. Camera-Projector.	£1	5	0
Kodascope 8-mm. Model 8-30 Projector, complete.	£6	10	0
Keystone 8-mm. 200-watt Bronze. As new.	£11	17	6



AMATEUR CINE SERVICE LTD.

52-4 WIDMORE RD. BROMLEY, KENT - RAVENSBORNE 0156-7

6 GRAYS INN RD. LONDON, W.C.1 - HOLBORN 9894-5



A FREE book - for every photographer, amateur and professional!

A copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new up-to-the-minute illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulae, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD.

Telephone: HOLBORN 5688.

PUBLISHING DEPARTMENT.

Please send me a free copy of the New Illustrated "Granville Guide," plus free voucher worth 6d. to 3/-.

Name

Address

.....A.P.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

£50 GIVEN AWAY! ★ ★ ★ ★

★ The NEW 16-mm. "Gorse-Devry" Sound Projector saves you £50 against any other make of similar value, light and features. Also this new "Talkie" has many essential features not obtainable in any other machine in the world's market.

SENSATIONAL "TALKIE" VALUE

★ 16-mm. "Gorse-Devry" Sound Projector, largest super lens, 750-watt direct illumination, via 2-in. large condensers and booster reflector, 8-watt genuine volume (17-watt peak), 1,600-ft. capacity by unique "swing-up" reel arms, illuminated controls on onyx panel (seen in the dark during projection), double exciter lamps (slide one in position if the other fails without stopping the show), quickest "no delay" threading, accessibility to all threading parts, finger and hand room with minimum sprockets, silent or sound speeds—silent speed is adjustable; detachable gate—dirty and woolly fringed gates are a thing of the past. Rubber mounted throughout by Silent-broc. Amplifier has three controls, volume control, tone control, microphone control, by large circle pointers giving minute adjustment. The tone control is an essential "talkie" feature, as

it can be regulated to suit hall "acoustics," voice, music or vocal. Microphone socket fitting, and gramophone fitting are features to provide speeches or records to own silent films. The amplifier components are "over-size" standard theatre ones, maintaining the "De Vry" policy of the finest value for money, long life and perfection.

And here is the "Heart" of the machine—the film drive is by perfect intermittent sprocket which holds film in edge contact continuously by rotation. There is no "push in and out," "grab and miss" claw action. The "De Vry" has the "theatre" movement which has proved to 35-mm. people to be the only action for perfection. Intermittent movement needs no oiling, and costs a large amount to produce, against claw which is a simple punch press job.

AND NOW—The price saves you £50 over any other similar value £135

BOOKLETS FREE.

Demonstrations anywhere in British Isles.

EXCHANGES.

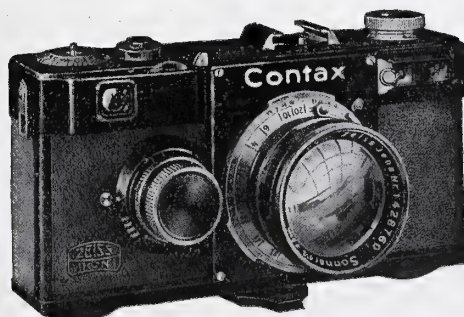
"PLASTIC" PROJECTION SCREENS

★ The sensational new "Egofix" Projection Screens that have the beautiful grainless plastic finish, like viewing your picture through a window. Only slightly less illumination than beaded at direct-on view. Triple illumination of beaded at any other angle viewing. As supplied to leading firms and education authorities throughout the country. The finest screen money can buy. Non-directional to right-angle view angle. Grainless purity.

40×30, on rollers with unique back struts, to stand upright on a table, etc.....57s. 6d.
50×40, ditto£3 17 6
40×30, auto metal case, hanging.....£4 4 0

50×40, ditto£5 5 0
40×30, leather-covered wood case with chrome locks, auto erecting.....£5 17 6
50×40, ditto.....£6 17 6

OTHER SIZES TO 12 FEET. BOOKLET FREE.



SPECIAL BARGAIN

Contax I Cameras, Zeiss Tessar f/2.8, coupled range-finder, slow-speed model, $\frac{1}{2}$ to 1/1,000th, interchange lenses, latest all-metal non-perishing shutter, made by the Zeiss craftsmen, and a beautifully finished camera. Instructions, guarantee, carton. Unused, slightly soiled and showcase models. List £33 15s.

SALE £25

(Ever-ready Case FREE with each camera.)

EDWIN GORSE

86, ACCRINGTON ROAD, BLACKBURN, 1



Correct Exposure

CORRECT STOP

CORRECT DISTANCE

Upon these three factors, especially in night photography, depends the perfect photograph. Every doubt on all these points is removed by the Contaflex, in which is incorporated the following technical aids to good photographs under difficult conditions:

- Built-in photo-electric exposure meter.
- Special type focussing screen automatically compensated for parallax, showing an image double the negative size and giving a brilliant image even in the corners.
- Interchangeable Zeiss lenses, apertures up to the Sonnar f/1.5—focal lengths up to 5½ in.—all indicating the depth of focus at any given lens stop.
- Metal focal-plane shutter with speeds from ½ to 1/1,000th second.
- Delayed-action shutter release for self-portraits.
- Sports view-finder by Van Albada.

The only miniature (24 × 36 mm.) reflex possessing the above features.

Contaflex

The Contaflex and all other Zeiss Ikon 24 × 36 mm. cameras sold in Great Britain and Ireland at current listed prices carry a 3-year guarantee.

Write for a copy of the Zeiss Ikon 96-page catalogue of miniatures, "Contax Photography," or ask your dealer for a demonstration.

ZEISS IKON LTD.

11, Maidstone House, Berners Street,
London, W.1

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, NOVEMBER 10TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

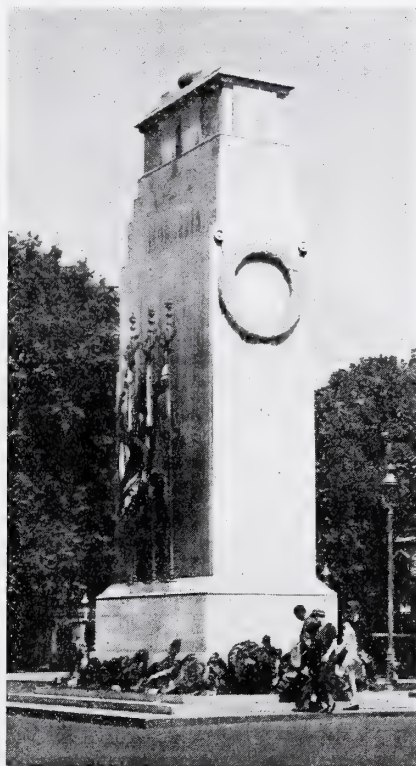
VOL. LXXXIV. No. 2557.

WE found very interesting the dive back to the very earliest days of film production with which Mr. Baynham Honri treated the Cinematograph Group of the R.P.S. the other evening. He not only showed pictures of the earliest film studios—the earliest in England was that of Robert W. Paul at Southgate—but photographs of famous early operators at work. The earliest studio with any pretension to architecture was Edison's in America. This was followed by the Gaumont studio in England, built in 1914. Mr. Honri said that a survey of early methods of working seemed to point to the possibility of reviving certain obsolete methods. Indeed, in some cases this had already been done. For example, many early projectors had a claw movement and were noted at the time for their extreme steadiness. The claw movement was bad for old copies with torn perforations, and since that time had only been used in cameras. But now it had come back in projectors for rear shots in the studio. Talking about back projection, the magic lantern has been taken up again at Stoll Studios, where very promising results are being obtained in situations where a painted back-cloth would previously have been used.

The P.D.A. Dinner.

Again this year the Photographic Dealers' Association has had an opportunity of demonstrating what an active and progressive body it is as a whole, and also what good feeling and comradeship exists between its members individually. This state of things was obvious at the annual dinner held last week at the Park Lane Hotel, Piccadilly, under

TOPICS of the Week



REMEMBRANCE DAY, NOV. 11TH.

Once again the world will look upon the scene at Whitehall through the medium of photography.

the presidency of Mr. Alec Hoare, of Derby. Nearly 500 members and guests filled the ballroom of the hotel to capacity; all branches of the photographic trade from every part of the country were present, and representatives of all other phases of photographic activity were there also. The guest of honour was Lord Iliffe, who proposed the toast of the P.D.A., and referred in flattering terms to the work of the Association, which, since its foundation in 1914, with a membership of 500, to the present time, with a membership of 10,000, had gone steadily forward. His Lordship, in congratulating it on a very successful year, took the opportunity of referring to the Royal Photographic Society's appeal for funds for their new premises. He emphasised the debt owing to the Society by photographers generally and photographic dealers in particular, for its work done to encourage photography of all kinds and in its many applications. The President, in replying for the P.D.A., stressed the excellent services rendered by its secretary, Mr. E. J. Andrews. After the dinner an attractive cabaret was presented, and dancing followed until 2 a.m.—an entirely successful evening.

A Local Narrative.

Our amateur cinematograph societies must sometimes have a discouraged feeling that, however ambitiously they go to work, they can never reach the interest and technical excellence of the professional news film on the one hand, still less the big story production on the other. Nevertheless, there are directions, to be found with a little thought and searching, in which a film can be constructed having an interest quite beyond anything which

could be—or at any rate is likely to be—compassed commercially. We saw lately a film simply entitled "Flood," by W. King, of the Cambridge Photographic Society Ciné Group. It told the story of the Fenland floods which excited such national attention a few months ago. Everything which could be drawn upon to illustrate the story had been taken—the brimming waters, the men working on the threatened banks, the tenseness at the pumping station, these and innumerable local incidents to tell the tale. Now, that is exactly the kind of film which is invaluable as a local record, and which on account of the occasional thrill which it conveys has a wider interest, and yet at the same time the sort of film which would not be covered by the ordinary film agency. The latter would simply pay a flying visit and take what offered at the moment, whereas in this film the whole of the events were carefully followed through. It was more than a flash of news, it was a careful study of its subject.

Photography in Switzerland.

A correspondent writes from Switzerland how greatly he has been impressed by the activity of amateur photography in that country. The number of shops of photographic dealers in Geneva is only outclassed by the number of tobacconists and pastrycooks. The miniature in various forms is booming right and left. The shops where photographic goods are sold all seem to have adopted the same colour scheme, a predominant orange background, which is very effective for showing off their goods. Some of them have little pillar boxes, also painted orange, inviting you to post your films therein before ten in the morning with the certainty that you can call for the result (if any) the same afternoon. How big a business it is—this show business—is demonstrated by one corner shop on a Geneva thoroughfare which exhibits a crowd of cameras of all sorts, as well as the results to be expected from them, in no fewer than five large windows and seven show-cases. Our correspondent has

also been in touch with the Geneva Photographic Society, a very live body, which is now organising an exhibition on London lines. Recently they had a colour evening and showed a hundred slides in natural colour photography, all of local scenes, but all of outstanding quality. The reason for this photographic "push" may be that Switzerland has an abundance of material for photography. At the same time much of the work of the Swiss amateur is concerned with material which is equally available in England or anywhere else, and very little of it is high mountain stuff. There is a great vogue at present for night scenes. The way in which the multitude of electric lights shine out like diamond points in the clear air makes an irresistible appeal, and the extreme popularity of the miniature camera, with its very fast lens, has naturally had the effect of making night subjects possible for very many photographers. But whether taken with a miniature or not, many of the results are most successful.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Depth-of-Focus Table.

I enclose a table showing the distances marked on the focussing scale of my camera, and the f/ numbers of the stops on the lens. Will you please fill in the necessary figures showing the depth of focus for them all?

D. K. (Salisbury.)

We regret that we always have to decline to work out depth-of-focus tables for individual readers, although we are often asked to do so. The work is simple, but takes considerable time; and in any case it cannot be done at all unless all the necessary factors are known. You yourself omit two of them—the focal length of the lens, and the diameter of the circle of confusion. What we have frequently done is to explain the method of working out a table, and this information we will again repeat.

The focus of your lens is most probably marked on it. As regards the circle of confusion you must decide this for yourself. You must imagine that you have focussed sharply a point so small that it is almost invisible. If the image measures 1/100th of an inch in diameter that is called the "circle of confusion." This diameter was once considered small enough; but of course the more you enlarge the bigger the "point" becomes, and in these days of great enlargement it is considered that the point in the negative should not measure more than 1/300th of an inch across. You then use the number 300 in your calculations.

First find the "hyperfocal distance," thus:—

$$F \times F \times 300 \div 5$$

Here F is the focal length of the lens, and 5 is the number of the stop. When you focus on this hyperfocal distance, everything is sharp from that to infinity. The distance varies with the stop; the smaller the stop the nearer the distance.

Now you can find the depth of focus for each distance marked on the scale. Call the hyperfocal distance H and the distance on the scale D. Then

$$(H \times D) \div (H + D)$$

gives the nearest point in focus, and

$$(H \times D) \div (H - D)$$

is the farthest point in focus.

These two distances can be found for every distance marked on the focussing scale, and for each of the stops of the lens. The definition does not alter suddenly at these distances; it falls off gradually.

All distances must be measured by the same unit—the inch or the centimetre; but the final distances can easily be converted from British to metric, or vice versa.

Enlarged Negatives.

Not wishing to incur the great expense of plates I have tried making enlarged negatives on bromide paper, but I find the grain of the paper too pronounced. Is there any alternative method that will avoid this?

N. T. A. (London.)

You might try Transferotype paper instead of ordinary bromide. It is about the same price, and only sheets of plain glass are required in addition. You must, of course, make a positive from the negative first, either by contact or enlargement, and the Transferotype paper may be used also for this.

Full instructions are given with the paper, but there is an important point to remember when making a transparency, either positive or negative. Find by trial the correct exposure to give a good print when developed right out; then give three or four times this exposure, and again develop right out. The result is hopeless as a print, but satisfactory when stripped on to glass.

Some Notes on Artificial Light Photography

At the present time there will be many photographers making a first attempt at indoor photography by artificial light. This branch of work has done much to provide an active interest in photography all the year round, and it is safe to say that many amateurs now derive as much pleasure from negative-making during the winter evenings as in the summer. This work is within the scope of the photographer possessed of simple apparatus, it is not by any means confined to the possessor of "de luxe" equipment.

FOR artificial-light photography super-rapid panchromatic plates or films will probably be chosen by the amateur for first experiments. He has been told that they are highly red-sensitive, and artificial light being largely composed of these rays, exposures will be very short. This is quite true and it is possible to secure fully-exposed negatives on super pan. film by exposures of short fractions of a second, under favourable lighting conditions, if a large-aperture lens is available. But this is not always necessary, although some subjects demand it, and could not, in fact, be attempted at all without the use of the fastest material obtainable.

Orthochromatic Plates and Films.

There are many subjects that can be dealt with by artificial light at home that do not call for such rapid exposures, and many workers do not realise that high-speed orthochromatic material will give very good results, and is more easy to handle in the dark-room. These plates and films are very sensitive to artificial lighting, and for studio work a number of leading professional photographers use nothing else.

For many subjects such as flowers, still life, and those where there is no liability to movement, and for which a long exposure is not objected to, there is much in favour of the use of "ortho" material. The colour rendering is very satisfactory, and no filter will be necessary. Some years ago a mild sensation was created in the photographic world by photographs taken by an amateur in candle light on the fastest ortho plates then available. Exposures were long compared with what could be given now but the results were remarkably good.

Using fast orthochromatic films or plates, it is possible to secure well-exposed portrait negatives, with two to four seconds at $f/4.5$ by ordinary domestic illumination such as the electric lighting of an ordinary room.

Subject Contrast and Lighting.

One of the advantages offered by this form of indoor work is that the photographer has the opportunity of exercising complete control over the lighting of his subject.

In this respect a word of warning should be given against the use of too strong, unscreened illumination under the mistaken idea that this will reduce exposure. This is not always the case, for strong contrasts are produced, and at the cost of pleasing modelling of the subject.

Avoiding Harsh Shadows.

The fact that the photographer has the lighting under his control may tempt the beginner to ignore strong contrasts. But the difference between high-lights and the shadows, in a photograph taken with a minimum exposure, is too pronounced, and the effect, for portrait work, unsatisfactory.

When high-power illumination is used a diffuser between the subject and the lighting should always be employed with a view to softening the brilliant light and the avoidance of hard shadows. Many photographers seem reluctant to do this, under the impression that the exposure will be prolonged. Actually, a light diffuser consisting of thin white butter muslin makes only a slight increase in the duration of the exposure, while it ensures a softer and more pleasing illumination.

It is also a good plan to use a plain white reflector on the shadow side of the subject. This will assist in removing hard shadow such as the shadow cast by the nose in the case of a portrait subject. Care should be taken to keep the illumination as far as possible from the sitter. Many photographers make the mistake of placing it too close, and especially when using lamps of the "Photo-flood" type. It is much better to secure good modelling with an increased exposure than risk harsh contrasts to save an extra second.

Exposure.

One of the first questions that the photographer new to this work will ask is, "What exposure?"

This, as is the case with outdoor subjects, depends upon the subject, the lens aperture and the speed of the material, as well as the distance that the subject is from the light. There are several photo-electric exposure meters now on the market that

respond fully to artificial light, and if the worker possesses one of these the problem is easily solved.

If, however, he has no meter, he can arrive at a working basis for his exposures by a few trials, and although this may mean wasting one or two films, it is worth it for future guidance.

Making Trial Exposures.

While it is not possible to give definite data, it is an easy matter for the photographer to find out for himself what exposure to give if he has a plate camera taking dark slides or a film-pack adapter. In this case a plate or film is exposed upon a stationary subject, with the camera upon a tripod, in the following way. The slide of the plate-holder or film-pack adapter is drawn, about a quarter of its length, and an exposure of one second given; it is then drawn a further quarter, and another second given; a third quarter is given two seconds and the last quarter four seconds. The negative will show a graded series of exposures of one, two, four, eight seconds, and will indicate approximately the exposure required for that type of subject under that particular illumination.

If the lighting conditions change, or the subject contains more shadow, further allowance can be made. After a few trials, provided the same material is used and the power of the light is the same, correct exposures will be estimated very closely for all future work.

Development.

The majority of subjects photographed by artificial light belong to the class for which negatives of the "soft gradation" type are advocated. This means that the photographer must be careful not to carry development too far. Portrait, fireside subjects, still life, need to be kept on the soft side, and it is fatally easy by over-development to make the subject too contrasty in the print. The photographer who uses a tank for development should reduce the time of development by one quarter. Full exposure and short development will produce negatives of the right type for enlarging.

Going, Going

By

DONALD G. SHELDON.

A new reservoir is now under construction, and this will engulf the bridge, as well as the village and the fine old Derwent Hall which stand near-by.

It is the same with the subjects of the other illustrations. Queen's Dock, Hull, has been filled in, and the Wilberforce Monument no longer obstructs

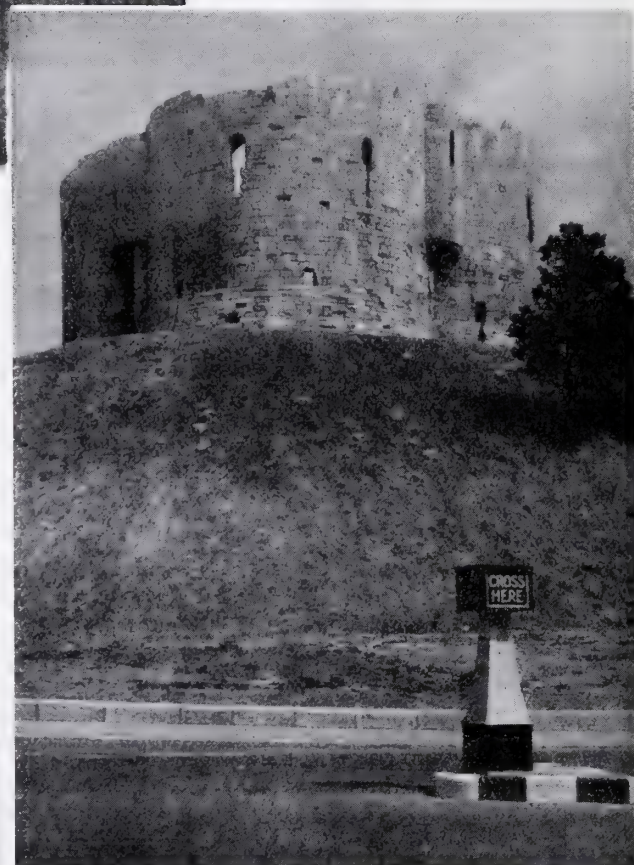


Demolishing the Deanery at York (August, 1937).

ONE of the most valuable privileges of being a photographer is the ability to record scenes and customs which are being swept away. Change must come, but the camera can preserve for us the appearance of the original state of things, and this with an accuracy and ease impossible by any other graphic means.

We can seldom forecast what things will be "here to-day and gone to-morrow." The invention of a new method of transport, a new discovery in the realms of nutrition or medical treatment, the construction of a new road or reservoir, an altered by-law or a new town-planning scheme—any of these may destroy for ever things which we had regarded as permanent features of our daily life.

Take, for example, the bridge picture accompanying this article. Here is a fine old packhorse bridge, built in the thirteenth century. Much water has flowed under its arches in the seven hundred years that it has spanned the Derbyshire Derwent. Yet, within a few years it will be gone, and the water will flow *over* the place where it stands.



York Castle, as it appears to-day.



York Castle, with surrounding wall, as it was in 1934.

the street but stands in the gardens made where once the ships and barges were moored. Cars are no longer slung by crane on to the Humber ferryboats, but run straight on to the boats from a new floating pontoon. The black 100-year-old wall which surrounded the mound and Norman castle at York has been demolished, and "Sidney Smith's hard nut" (as it was once termed) has ceased to obscure the view of the castle from the passer-by.

What a pity it is that photography was not invented earlier. Some amateur would have recorded old London Bridge, the first railway journey, the sailing of the *Mayflower*, or the features of Shakespeare; and how interesting we should consider these to-day.

ing—Gone!

Every camera user should hasten to photograph as many as possible of his local scenes, people, and customs, or changes may occur before he is aware of them, and the chance will be gone for ever. The print called "Demolishing the Deanery" shows what may happen if opportunities are neglected. I had always felt that there was a picture waiting to be made at York Deanery. There was, and I took it last year. But this print shows how I would have fared had I left the job until my last visit a few months ago. "Gather ye rosebuds while ye may . . ."



The Wilberforce Monument, Hull, now removed to another site.



Queen's Dock, Hull, as it appeared a few years ago. It is now filled in and the Wilberforce Monument (see above) stands in the foreground of the view shown here.

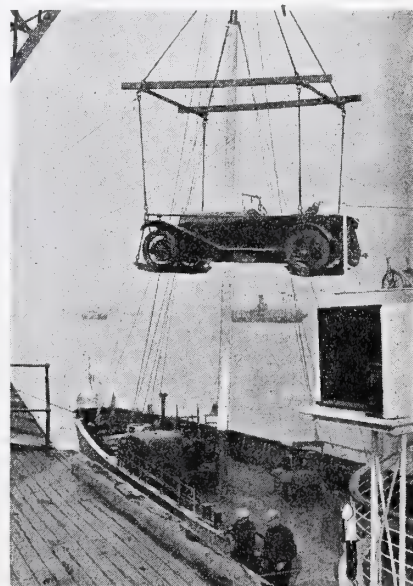


Old Packhorse Bridge at Derwent, Derbyshire. This will be submerged when the Lady Bower Dam is completed.

In these days of easily pocketable cameras there is little excuse for being too late. Thanks to the excellence and cheapness of modern photographic materials and apparatus, it is easier than ever before to keep a picture diary. Many workers are alive to this, and make a habit of carrying their cameras wherever they go. By so doing they obtain many pictures which cannot be repeated later, though they do not suspect this at the time of taking.

Photographic customs, like everything else, change as the years go by. Few of those who carry a tiny camera in vest pocket or handbag give a thought to the days when the photographer carried a portable dark-room and coated his whole-plate glasses with emulsion on the spot. I have never seen a photograph of one of these old-time enthusiasts loaded up with his hundredweight or so of apparatus. All the textbooks I have seen illustrate him by means of a line drawing.

Evidently nobody thought that the poor man earning his pictures literally by the labour of his hands and the sweat of his brow was worth wasting a plate upon. So when your friends bring out their little gems of cameras, picture them for posterity. Don't treat them like our old wet-plate friend—though he, too, was ultra-modern once!



Loading a car by crane on to the Humber Ferry. The opening of a new floating landing stage this year has done away with this method of loading cars.

Readers' Hints, Tips and Gadgets

USING A CAMERA FOR ENLARGING.

IN view of the reference made a few weeks ago in these pages re using one's own camera for enlarging purposes, the following description of an "adapter" made by the writer for this purpose will doubtless be of interest.

It was extremely simple to manufacture, and it does its work in a very efficient manner.

The main trouble in using a camera for enlarging is the getting of sufficient adjustability into the distance from the lens to the negative to give varying degrees of enlargement.

In the scheme shown this is overcome by the whole camera sliding in relation to the negative, which is fixed.

The adapter consists of a box (A) fitting closely round the camera, (B) a baseboard upon which the camera stands (and slides), and to which the rest is built, (C) a card "sandwich" to hold the negative, and (D) a back fitted with runners of wood into which the "sandwich" slides.

The writer has used the adapter with a lantern body having a condenser and with a reflecting light-box (see the lower sketch) but there is no reason why it should not be employed with daylight as the illumination coming through an opening in a covered window.

Construction is started by making the box (A) of three-ply wood (stiff card would do as well) which has to sit as tightly as possible round the camera. No dimensions are given in the illustration as, of course, these will differ with every make.

The sides are secured to the base by short screws, and the top by small sprigs driven in horizontally. Rigidity is secured by fitting the back (D) again with small sprigs. When this is in position it will be found that the whole box is very sturdy. To help light-tightness the upper edges are covered with strips of black paper.

In the back (D) the rectangle (f) is cut just the size of the negative normally worked from.

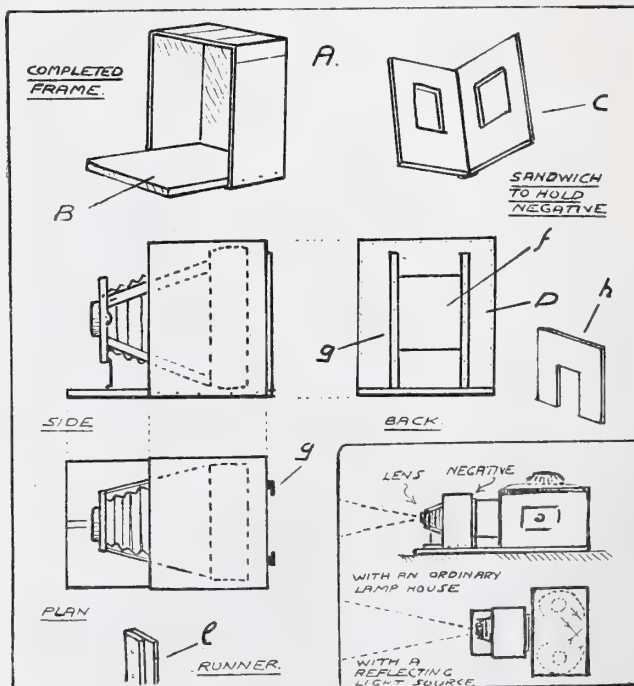
Down the sides of the opening two runners (g) are fitted. These are merely two strips of wood, the one slightly narrower than the other, as (h) fastened by small screws.

The "sandwich" (c) to hold the negative is two rectangles of card with a suitable opening cut out of both as indicated and hinged together by linen tape. The negative holds quite well by friction alone, when the cards are closed together and placed in the runners.

As the rectangle (f) is small compared with the whole back of the camera, it will be found that no light escapes forward,

but should too loose fitting of the camera allow a certain leakage, this can be stopped by fitting a sheet of card cut as (h) over the front of the camera.

To further prevent leakage and reflection the whole of the adapter is finished in matt black.

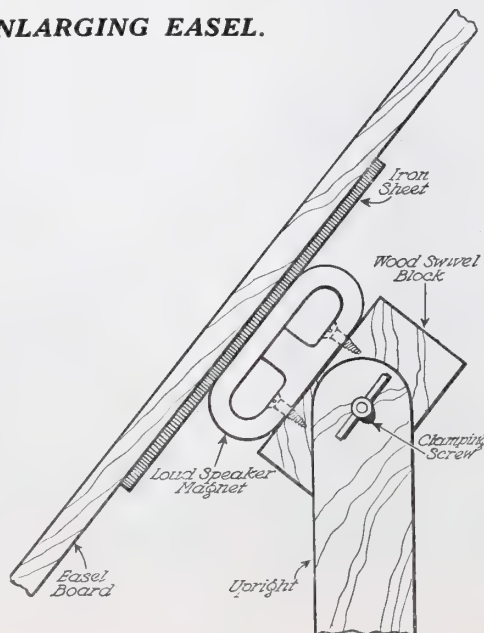


To use, the frame is fitted up to the light source, the negative is placed in the "sandwich," which in its turn is inserted in the runners. Rough focus is obtained by moving the camera as a whole in the frame, and final adjustment is made by the focussing movement on the camera itself. H. A. ROBINSON.

A MAGNETIC ENLARGING EASEL.

ONE of the greatest disadvantages of the older type of horizontal enlarger—the kind with no movements provided for in the negative carrier—is the difficulty of framing or recomposing the picture on the easel, unless the latter has very elaborate rising and falling, tilting and twisting movements, and therefore is mechanically complicated and expensive.

The writer considered the problem of overcoming this snag for a long while before he hit on the idea of borrowing from engineering practice to the extent of using a "magnetic chuck" to hold the easel-board in place. The "magnetic chuck" grips a piece of sheet iron screwed to the back of the easel in such a manner that although the latter is held in place very firmly, without possibility of slipping or falling by force of gravity, at the same time the easel may be slid up, down or sideways—indeed, in any direction at will—by just pushing against the force of the magnet. The ease and convenience of this movement must be tried to be appreciated.



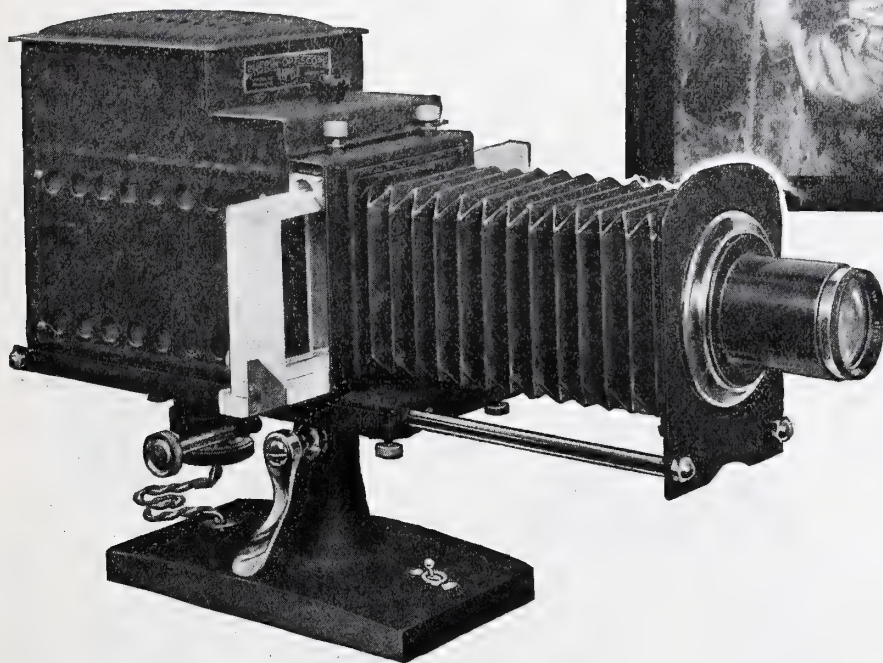
The essential part of the device is the magnet, which is one removed from a broken permanent-magnet loud-speaker of the "midget" type. Such magnets are often to be obtained from radio and "junk" shops. The piece of sheet iron may be of any size to provide the required degree of movement—say eight inches square—but it must be 1/16th in. or more in thickness. If the iron is too thin, the grip of the magnet will not be sufficient to support the easel. To provide a tilting movement, the magnet may be attached (by any means suitable to its exact shape) to a block of wood pivoted to the upright, as in the sketch.

Finally, the sheet iron must not be galvanised or otherwise coated, nor must it have any oil on it—otherwise the easel may slip. Conversely, if the action is very stiff, the merest trace of grease on the iron will remedy this. The easel itself, of three or four ply wood, is screwed or otherwise fixed to the sheet iron and may be fitted with glass front, masking device, etc., as required. R. H. McCUE.

*Only Lantern Slides reveal all the artistry
of your pictures . . .*

Project them with an

Ensign OPTISCOPE



If you have never seen a picture of your own as a lantern slide you will be surprised at the way the beauty is revealed. In fact, the quality of a picture has never been properly appreciated until it has been projected.

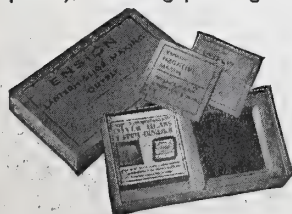
Think of the enjoyable winter evenings you could spend showing your favourite pictures to friends and family, reviving all the happy memories of summer scenes and pleasures.

An Ensign Optiscope is equally suitable for monochrome slides or colour transparencies. No fitting-up is necessary—just plug in to the nearest socket and fix up a screen 4 to 5 feet square.

Make your own slides

With an Ensign Slide Making Outfit lantern slides can be produced simply and as easily as a contact print. Everything is provided in the outfit to complete the finished slide (except actual lantern plates), including printing frame with guides for

Leica or Contax ciné negatives in strip, negative masks and glass, packet of 12 combination cover-glasses, and 12 masks for either Leica, $2\frac{1}{4} \times 2\frac{1}{4}$ or half "20" size 5/6



Ensign Optiscope No. 6a is equally suitable for black-and-white or coloured (Dufaycolor) pictures mounted as slides. Embodies many practical features and is designed for use at home or in small halls, having a throw up to 30-40 ft., at which distance a brilliant 9-10 ft. square picture is obtained. For home showing a smaller picture is preferable and at 15 ft. it measures approximately 4-5 ft. wide. With ALDIS UNO Projection Lens, 8-in. or 10-in. focus **£10 10 0**

Ensign Optiscope No. 9a is provided with long-range extension and will take lenses up to 18-in. focus. It is for use at any distance up to 60 ft., giving a 12-16 ft. square picture according to the lens used. With ALDIS UNO Projection Lens, 8-in. or 10-in. focus **£15 15 0**

Ask your dealer for a copy of latest brochure "Project Summer into Winter with Ensign Optiscope," or write to ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1.

Greatest End of SUMMER SALE

A few second-hand "PHOTOSKOP"™ ELECTRIC Exposure Meters

The Photoskop is entirely automatic, and in no way dependent on the human factor. It indicates the correct exposure without reference to tables, after setting it to the Scheiner speed of the materials to be used.

List price £5 5s.
To clear, post free **£2:2:0**



THE LEICA MANUAL

Here is a book which represents the accumulated experiences of 22 specialists in Leica photography. No other book has ever attempted to cover the broad scope of Miniature Camera photography as thoroughly as the *Leica Manual*. 500 pages, 350 illustrations. A few copies of the 1936 Edition, to clear at....

15/-

Postage 6d. extra.



500 AUTO-TIMERS

This is one of the neatest and most efficient self-timers on the market. It releases the shutter fifteen seconds after it has been set going, allowing the operator ample time to be included in the view or group it is intended to photograph. It can also be set to give automatic exposures from 1 to 12½ secs. duration, with automatic release.

List price, including leather case, 14s. 6d.
OUR PRICE 8/6
Postage 3d. extra.



PORTABLE "FLOODLIGHT" REFLECTOR

For use with 200-watt Nitraphot Lamps.

Screw cap fitting. Can be hung from a wall or stood on a table or other support. The reflector can be adjusted to any desired angle. The lamp-holder is made of bakelite and takes lamps with screw-cap fitting only. Complete with 6 ft. flex and wall plug fitting. Can be used from a lamp-holder by means of an adapter.

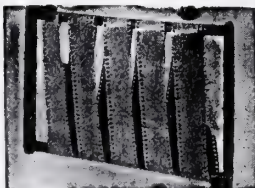
PRICE 5/-

Postage 6d. extra.

35-mm. FILM DEVELOPING FRAME For Contax, Leica, Retina, etc., Film.

Simplifies the processing of Leica, Contax, Retina and all 35-mm. films of similar length. The film, emulsion side out, is wound on the frame and placed in any 10" x 8" developing tray with sufficient solution to cover the film.

To clear **7/6**
Postage 6d. extra.



FLOODLAMP REFLECTOR

A reflector designed for use with Photoflood lamps. By using the switch on the base of the reflector the "life" of the lamp is economised—it need not be switched on until all is ready for making the exposure.

A few shop-soiled, to clear **7/6**

including 9 ft. flex.
Postage 1s. extra.

Nitraphot Photoflood Lamps,
2s. 6d. each.

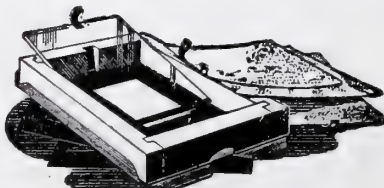
Please state voltage when ordering.



"DIST" DISTANCE METER



The "Dist" Distance Meter shows exactly the distance of the subject from the camera. The range of the instrument is from 1 ft. 3 in. to 50 ft. Complete in hand-sewn leather case. List price £2 10s. Shop-soiled Model, 35s. 0d.



GRAVURE EN- LARGING FRAME

The Gravure Enlarging Frame will give enlargements a unique distinctiveness, so that they will cease to be "just photos."

It enables a variety of novel and extremely beautiful effects to be easily produced on ANY enlarging paper and with ANY vertical enlarger. For 10" x 8, 8½" x 6½" and 6½" x 4½ in. enlargements.

Complete with 3 Printing Screens and 3 masks. List price £2 2s. **£1:5:0**

To clear Post free.

THE ONE-HAND CAMERA HOLDER

Here is a most ingenious and handy attachment for hand camera users. Made of chromed wood and fitted with tripod screw and rubber washer, this one-hand holder can be used with any hand camera provided with a bush for tripod screw. For English or Continental cameras.

List price 3s. 6d.
To clear **2/3**
Postage 3d. extra.



A Few Second-hand 'PRINSEN' ELECTRIC EXPOSURE METERS

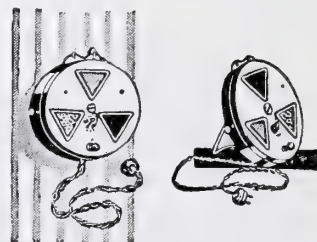
The "Prinsen" Electric Exposure Meter is the simplest exposure meter controlled by a photo-electric cell. Carried easily in the vest pocket, the "Prinsen" needs only one simple adjustment to the H. & D. speed scale for the plate or film to be used.

List price £3 8s.
To clear, post free **£2:2:0**

Including Leather Case.

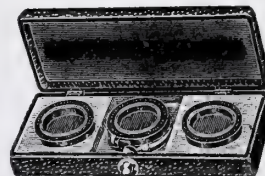


ELECTRIC DARK-ROOM LAMP



An Electric Dark-room Lamp with revolving front, showing ruby, yellow or green light. Can be used either flat on the bench or hanging. Complete with 3 ft. flex and frosted electric lamp. List price £1 1s. Price, to clear stock **10/6**
State voltage when ordering. Post free.

SETS OF "RHACO" FILTERS



Made of coloured optical glass which does not fade. Each set contains clip-on Rhaco Holder which allows of filters being easily interchangeable, and 3 yellow filters, 2x, 4x and 8x, complete in case.

To fit on lenses:
1½ to 1 in., 15s. 0d. for 7s. 6d. 1½ to 1½ in., 26s. 6d. for 13s. 3d.
1½ to 2 in., 40s. for 20s. 0d.

SANDS HUNTER & CO. LTD.

37 BEDFORD ST. · STRAND · W.C.2

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

AMATEUR DRAMATICS and the Miniature

WITH the approach of winter, social activities in the small provincial towns begin to take shape in the hands of the various organising committees. Of these, amateur theatricals provide the principal attraction to us as amateur photographers. Rehearsals are now commencing, and shortly the productions, together with other social events, will furnish throughout the winter an intensely interesting side of his hobby to the enthusiastic amateur photographer equipped with a modern miniature camera and an $f/2$ or $f/3.5$ lens.

The Camera at Rehearsals.

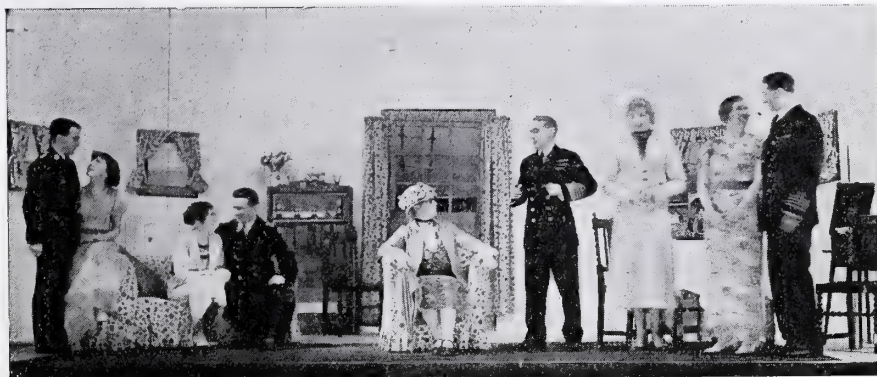
Particularly if he is a member of the producing company, the camera can accompany him to rehearsals and behind the scenes—though at all times it must be remembered that the photography is a secondary consideration and must never interfere with the work going on.

For example, the writer and his wife, rather musically inclined, have belonged for some time to a provincial amateur operatic company, and to the sheer joy of the Gilbert and Sullivan evergreen humour and captivating refrains is added the pleasure of recording the various productions with a series of exposures made from the wings or "in front."

From other members of the Company there is always a keen demand for prints, and the writer makes a practice of handing his negatives to a



LARNE AMATEUR COMEDY COMPANY IN "THE LILIES OF THE FIELD."
 $\frac{1}{2}$ sec. at $f/4.5$; taken from the Gallery.



LARNE AMATEUR COMEDY COMPANY IN "THE MIDDLE WATCH." $\frac{1}{5}$ th sec. at $f/3.5$, I.S.S. film.

good D. and P. firm to fill the orders, though some amateurs with more time at their disposal might prefer to do the work themselves. One soon acquires a reputation, and other productions in the town give the photographer a hearty welcome, in most cases forwarding a couple of complimentary tickets for seats with an excellent view of the stage.

The local Press, too, welcome a print or two and pay the usual reproduction fees. When a newspaper man attends a production it is generally at the dress rehearsal to make exposures on poses arranged by the Company and the resulting pictures compare most unfavourably with those taken during the actual performance. They appear stiff, and often tend to give a wrong impression of the quality of the show.

Apparatus and Exposure.

Turning to the technical side, the Leica is the camera preferred by the writer, preferably with an $f/2$ or $f/2.5$ lens, though good work of a more limited nature may be done with apparatus equipped with $f/3.5$ or $f/4.5$ lens. At the latter aperture it has been found possible to make good negatives with a $3\frac{1}{2} \times 2\frac{1}{2}$ folding camera, photographing from the wings, and steadying the camera against an adjacent piece of scenery. The exposure given was one-half second during "applause moments," when poses are held for a few seconds.



"AMBROSE APPLEJOHN'S ADVENTURE." $\frac{1}{20}$ th sec. at $f/2.5$.

A tripod, of course, is out of the question owing to the usual lack of space behind the scenery on a small stage.

From the Wings.

Assuming then that the photographer is a member of the Company, familiar with the action, the stage is carefully surveyed for a point in the wings which will provide as good a view as possible, with freedom from glare of opposite lighting, and on the opening night the camera in its case is "parked" as close to that point as can be arranged.

It is quite a simple matter then to make exposures between appearances on the stage, especially when one is simply a humble member of the chorus. It is also possible to visit the gallery at times, and a seat kept vacant in the "stalls," into which one could slip for a time, enables the performance to be fully covered.

Exposures at $f/2.5$ will vary between $1/25$ th second and $1/5$ th second, using fast panchromatic film, but in most small towns the light will not be up to city theatre standard, and a few trial exposures during the dress rehearsal will be of great assistance.

Development.

The writer obtains satisfactory results from developers such as Rytol, M.Q. (D.76 or standard), glycin, and the old favourite pyro-soda (non-staining formula), provided they are used in a diluted state and development is not forced. Another good developer is the old Wellington easily-remembered formula:

Metol	..	..	..	..	20	grs.
Hydroquinone	..	..	..	..	20	grs.
Sodium sulphite (cryst.)	..	..	..	..	200	grs.
Borax	..	..	..	..	200	grs.
Water	..	..	..	..	20	oz.

Super pan. film, 10 mins. at 65 degrees Fahr.

No difficulty should be found in obtaining sharp prints of P.C. or half-plate size from the tiny negatives; vigorous bromide is best, and most people prefer the prints glazed. Any copies intended for submission to the Press should be completed at the earliest possible moment and handed in to the newspaper selected first thing on the morning following the opening performance. These pictures,

of course, are of no interest to the national press, but appeal to the Art or Photographic Editor of a paper printed and circulated locally. H. W. GARLAND.



LARNE CHORAL SOCIETY IN "IOLANthe." $\frac{1}{2}$ sec. at $f/4.5$.



FROM "THE GONDOLIERS," ACT 2.
 $1/10$ th sec., $f/2.5$; taken from the wings.

Super-cleanliness and the Miniature Negative

THE first essential for the production of spotless negatives is a clean developing tank. If it has been allowed to become dirty, it and its accessory parts should be treated with a 5 per cent solution of acetic acid, swilled out with clean water, thoroughly dried with clean, damp chamois leather, and kept with the lid on in readiness for the next film. The apron, if one is fitted, should be wiped as thoroughly as possible and then hung up to dry in a cupboard away from dust.

Immediately before use, the developer is filtered directly into the tank by means of a funnel fitted with filter-paper and stuck through the opening in the lid. This and the subsequent filtering operations are greatly accelerated by the use of a large funnel of about 9 inches diameter and correspondingly large filter-papers.

The fixing-bath is likewise filtered and kept in a covered vessel until required, and the same applies also to the stop-bath, if one is to be used. The apron is then dusted with a soft leather, and the film wound on in the usual way. Development follows with the usual precautions as to maintenance of the correct temperature, avoidance of air-bells, etc. If no stop-bath is to be employed, a quantity of water can now be filtered while development is proceeding, for use as a rinse between development and fixation. After the rinse or stop-bath fixation is carried out with the previously filtered solution. Meanwhile a further supply of filtered water can be prepared for the preliminary washing of the film; the tank is swilled out two or three times with this, and then left upside down for a few moments to drain.

The temptation to look at the film at this stage should be resisted, as one of the main features of this method of working is to keep the lid of the tank in position until the film is ready to hang up to dry, thus reducing the chances of contamination by dust to an absolute minimum.

The final washing is best carried out by allowing water from

the main to flow slowly through the tank in a steady stream, again using for the purpose a funnel and filter-paper standing upright through the hole in the lid. A short length of rubber tubing or hosepipe is often useful if the tank cannot be placed directly under the tap. The continued running of the water from the tap may lead to its emerging at a temperature much lower than the usual 18° C., which is recommended for development and fixation, but if the preliminary washing is done at the correct temperature and the first of the final wash-water allowed to run through slowly, the drop in temperature will be a gradual one and should cause no anxiety.

After about half an hour the film is ready for drying and it may then be taken out and suspended by a clip for the removal of surplus water with a viscose sponge. As a last precaution it should then be taken down again, the emulsion surface examined carefully from end to end in the oblique rays of light from a reading lamp, and any small particles of fluff or dust which may have come from the mouth of the film cartridge, or from other sources not under control, can be pushed gently to one side with the finger-tip, where they will do no further harm.

The film is then left to hang undisturbed until dry. If no special drying cupboard is available, the next best thing is the spare bedroom, provided instructions are left that it is not to be entered until further notice. As development is most often done at night, there is usually nothing to fear on this score from the other inhabitants of the house.

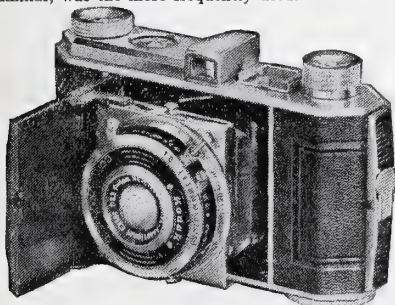
All this may seem to be carrying the cult of cleanliness to the point of absurdity, but the technique has proved its value repeatedly, particularly where large glossy prints have to be made, and is well worth a trial by those who aim at getting perfect negatives every time. The pleasure of seeing a spotless 10×12 enlargement developing up in the dish is an ample reward for the extra trouble taken. P. S. MILNE.

Modern Miniature Cameras

THE RETINA.

THE Retina is an extremely handy little instrument taking pictures size 24×36 mm. on lengths of standard 35-mm. ciné film. Owing to its construction, which is much like that of an ordinary folding roll-film camera, and so provides a baseboard which protects the lens when the camera is closed, the Retina possesses the advantage that it can be carried in the pocket without likelihood of sustaining any damage. Its size and weight, too, are such as to tempt its owner to carry it in this negligent but convenient way; it measures only $4\frac{1}{2} \times 3 \times 1\frac{1}{2}$ in. over all projections, and weighs, loaded, but 17½ oz.

Pressure of a button placed on the side of the camera opposite the view-finder releases the baseboard, which only needs pulling gently down to lock the camera in the extended position. The lens has a focal length of 5 cm., which is standard for the size of picture, and has a maximum aperture of $f/3.5$. It is non-interchangeably mounted in a Compur or Compur-Rapid shutter, the highest speeds being $1/3000$ or $1/5000$ sec., respectively. A plunger-type release is provided, this screwing into the thread normally reserved for a wire release, by which it can be replaced at any moment if desired. The normal trigger release is retained, and is perfectly accessible, but it was found in use that of the two the plunger release, in spite of being less familiar, was the more frequently used.



For focussing, a wide collar behind the shutter is turned, either by its milled edge or by a button provided, and this operates a focussing mount which sends lens and shutter forward without rotation. The scale, which runs from "infinity" to $\frac{3}{8}$ ft., is duplicated, so that no matter whether the camera is held horizontally or vertically one scale or the other is readily visible from above. The stop scale is on the edge of the shutter just in front of the focussing scale, and is duplicated too.

The Retina is built to take the standard 36-exposure cassettes used for miniature cameras of this size. The camera is easy to load, for the back hinges open giving full access to the interior. The film cartridge is dropped into its chamber and the rewind knob pushed in to engage with it, and the free end of the film is slipped into a slot in the take-up spool. The back of the camera is now closed, the counter set to "1," and the film wound on until automatically stopped. The control for this is operated by a single sprocket which engages with the film on the side which is cut away to trim the leading end; in consequence, the first turn of the winder up to the stop winds off the whole trimmed leader and one frame more, so bringing unexposed film to the picture opening ready for the first exposure. After the first exposure a release lever is pressed; this actuates the counter and frees the winder, allowing the film to be wound on by one frame before the mechanism automatically stops again.

When 36 exposures have been made the film is rewound into the cassette. As in all cameras using the rewinding system, partly-used film can be removed from the camera and replaced with colour film or a black-and-white film of different characteristics, after which the original film can be put back into the camera and the remaining portion used.

A depth-of-focus scale is mounted on the camera, this consisting of two concentric rings so graduated that, by setting an arrow to the distance for which the scale is set, the limits of sharp focus at all stops can be instantly read off.

The Retina is available in all-black finish with Schneider Xenar $f/3.5$ lens in Compur-Normal shutter at £10 ros. In chromium plate with Kodak Ektar $f/3.5$ lens in Compur-Rapid shutter it costs £13, or £15 with an $f/3.5$ Zeiss Tessar lens in place of the Ektar. A convenient ever-ready case is included in the price of the chromium-plated models. The Retina can be obtained from any dealer, or direct from Messrs Kodak Ltd., Kingsway, W.C.2.

Miniature Camera Gossip

By LANCELOT VINING.

BETWEEN us (myself and readers) we have very nearly put paid to the proposed synchronised speed-flash demonstration. In the first place I selected 11th of November without remembering that this was Armistice Day, and as a result I was turned down over every room I tried to secure, and then you responded in such numbers that you are already nearly out of hand.

I feared a "flop," and only dared to hope that fifteen, or at the most twenty, would respond. Now I find I have sixty-nine postcards on my desk, and three phone calls were received after the last post decided upon. As a result, there must be a short postponement, and final arrangements for the meeting will be published next week.

The Editor of "The A.P." is hoping to arrange for the demonstration to take place at the Camera Club, which will, of course, be ideal, so I must ask all who sent postcards to accept my sincere apologies and be sure to get the



PHIL TAYLOR AT PRACTICE AT COVENT GARDEN.
Taken with Kalart Speed Flash.

the way he pulls up in his own length is one of the high-spots of the show. I found that unless the skaters were caught in the air there was very little evidence of real speed in the finished photographs.

Bird's-Eye View.

Earl and Josephine Leech from Texas, the dancers who introduced the "Shag" to London at the Embassy Club, presented me with a problem. They wanted 24-in. prints from their dance for their showcase; the photographs were to be taken in the afternoon, when the club is deserted, and I was not to show any of the empty tables. As the dance floor was surrounded with them, it did not leave me much choice of view, but here is my solution, obtained from one of the said tables.



EARL AND JOSEPHINE IN FAST SPIN.
Mendelsohn Gun, $1/5000$ sec. at $f/4$, I.S.S. film developed in No. 16.

final arrangements from "The A.P." next week, 17th November.

Ice Ballet.

For the rehearsals of "Rhapsody on Ice" at Covent Garden, I arrived as Phil Taylor was testing the rather small ice floor, to see if he could do his famous jumps without finishing in the orchestra pit. The trial proved that there were very few inches to spare and

lieve that flashlight always results in a soot-and-whitewash print should look at Josephine's flowing skirt, which, in the original photograph at any rate, is full of detail and fine gradation. Exposure, of course, has to be right, but at bottom it is all a matter of development and developer. And I must say I think this result says a good word for my new developer, which I am going to call No. 16.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

Miniature versus Reflex

By
W. E. BALL.

SINCE I acquired my miniature—a 4.5×6 cm. Korelle-P camera for plates—I have discovered that it has several points of advantage over the 3½×2½ reflex which has been my companion for the last twenty-five years.

Focussing in artificial light with a reflex is difficult, as the image is so poorly lit; I have often had to hold a lighted match and focus on the flame. But with the scale focussing of the miniature this trouble does not arise.

Scale focussing I found useful on an occasion when I took an interior "self" portrait. The only place in the room where the camera could be stood was a narrow window-ledge; I put the Korelle there, set the focus and the shutter and pointed the camera at the seat I was to occupy. The amount of the view taken in by the lens did not concern me, as in any case I intended to enlarge only the essential part of the negative. All I had to do was to start



SELF-PORTRAIT.

Taken as described in the text.

placing within my reach many subjects that would have been, in practice, impossible with the reflex. Its inconspicuousness enabled me to take the accompanying photograph in St. Paul's Cathedral, merely by resting the camera on a stone ledge, quite unobtrusively. It was taken during the midday lunch hour, and my only anxiety was to choose the moment when no one was walking across the field of view. It was my first experiment in this line, and shows what are the possibilities. Only a miniature camera could have been used under such circumstances, for can you imagine yourself walking around St. Paul's with a bulky reflex?

One way and another, my miniature undoubtedly earns its salt.



ST. PAUL'S CATHEDRAL.

4 secs. at f/4.5, S.G. Pan. plate.

the delayed-action mechanism buzzing, and sit down to wait for the click.

But the reflex would have been useless; the window-ledge was far too narrow for it to stand on, and in any case I could not have got behind it to focus.

Incidentally this "self" portrait, with which the reflex could not have coped, led to four more portraits being taken of other sitters in similar positions, and they sold readily.

The possession of a miniature camera has been responsible for



OFFICE-WORK.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

OLYMPIC CAMERA.

Can you tell me where I could procure an "Olympic" camera? It is a miniature camera made, I believe, in Japan, but although I know there is an agent in this country, I cannot trace his address.

C. R. W. (Morayshire.)

We much regret that we cannot give you the information for which you ask, as we have never seen the camera you name. It is made, however, by Asahi Bussan G. K., Ginza Nishi 8-chome, Kyobashiku, Tokyo, Japan, and if you address a query there you will doubtless be informed as to the source from which the camera is obtainable in this country.

ENLARGING WITHOUT ELECTRICITY.

I want to begin enlarging my own miniature negatives, but have no electric light. Could I expose my enlargements at a friend's house and bring them home for development? Or can I get an enlarger that works with an illuminant other than electricity?

L. H. S. (London.)

You cannot make your exposures and then pack, remove and develop them at your own house, as you appear to have overlooked the important fact that test strips must be developed first in order to arrive at the correct exposure required for the final print.

Your second proposal is the more sound, and we advise you to write to Messrs. J. Lancaster & Son, Ltd., 54, Irving Street, Birmingham, 15, who make an enlarger for use with gas, which we presume is what you have in your house.

UNDER-EXPOSED FILMS.

I have to develop a series of 36-exposure films, some being Panatomic and some Isopan F.F., and have so far developed but one, using a special fine-grain developer. It seemed quite badly under-exposed, and I am wondering if you can tell me what developer to use to obtain the best fine-grain results from the remainder.

W. D. W. (Cheshire.)

Either Panatomic or Agfa F.F. film will give very satisfactory fine-grain results if developed in an ordinary M.Q.-borax developer such as D.76, and as no extra exposure is required for this developer, we think that, by using it, you will be getting as good results from your under-exposed film as you can hope for.

LENS FOR ENLARGING.

I have two old plate cameras, one with a 5-in. Cooke Luxor f.6.8 and the other with a 4½-in. Ernemann Detektiv Aplanat, also f.6.8. Would either of these lenses be suitable for enlarging V.P. negatives to a maximum of about seven diameters?

M. A. V. (London.)

The Cooke lens that you mention is an anastigmat, and therefore very suitable for enlarging, whereas the Ernemann lens is of the rapid rectilinear type, and will not give quite such good definition. The Cooke lens is of unnecessarily long focal length for enlarging from V.P. size negatives, but if you do not mind the inconvenience of a rather long distance between lens and bromide paper, you will find that it has no other drawbacks.

EXHAUSTION OF DEVELOPER.

Using such a developer as D.76, how many films can I safely develop in each litre of solution? Is there any formula by which I can compute the number of square inches of film that a given amount of developer will treat?

G. R. H. (Nuneaton.)

There is no possible means of fixing a maximum area of film that a given amount of developer can develop satisfactorily, because a fully exposed film exhausts the developer much more rapidly than one that is under-exposed. You may, however, take it as a rough guide that 3 grains of developing agent (metol, hydroquinone, etc.) should satisfactorily develop not less than 12 square inches of negative, or that 1 gram will treat about 400 square centimetres. A litre of D.76, which contains 7.5 grm. of metol and hydroquinone, will therefore develop about nine 36-exposure rolls of miniature film.

PHOTO-CELL METER BY ARTIFICIAL LIGHT.

If panchromatic films have several times their normal speed when used with artificial light, how do I use my photo-cell meter for taking portraits by Photoflood light? Do I give less than the meter indicates?

R. J. L. (London.)

When using a photo-electric exposure meter by artificial light it is generally satisfactory to give to panchromatic film the exposure time indicated by the meter, but when using orthochromatic film it is usually necessary to increase this exposure by about three times.

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDXI.

Mr. NOEL
GRIGGS.

From information communicated to our Special Representative.

"TO create something that has beauty must be the ambition of all serious photographers, myself among them. To this end I strive for perfect composition, lighting and texture, all of which add their quota to the result in varying degrees, but are not sufficient in themselves, for to these one must add the æsthetic or vital quality to make the picture 'live.' In the case of a portrait, one looks to facial expression; in landscape, one of Nature's many moods must supply the quality.

"If the subject itself is not a perfect specimen for

a picture (and in my case the choice is not always mine), then I try various lightings, or maybe points of view; or is it texture that must be emphasised to get what is required? Simplicity of lighting and composition is generally my aim. I have no definite formula for either, except the usual fundamental principles required for a picture, and if to this end one light is sufficient then I prefer to leave it at that.

"I always get a first thrill when composing the picture on the screen, or in seeing it revealed before me; a second one on seeing the negative developed, and a third one when either masking the print or seeing the subject enlarged on the enlarger table; but generally I find that I make a complete composition on the screen or finder.

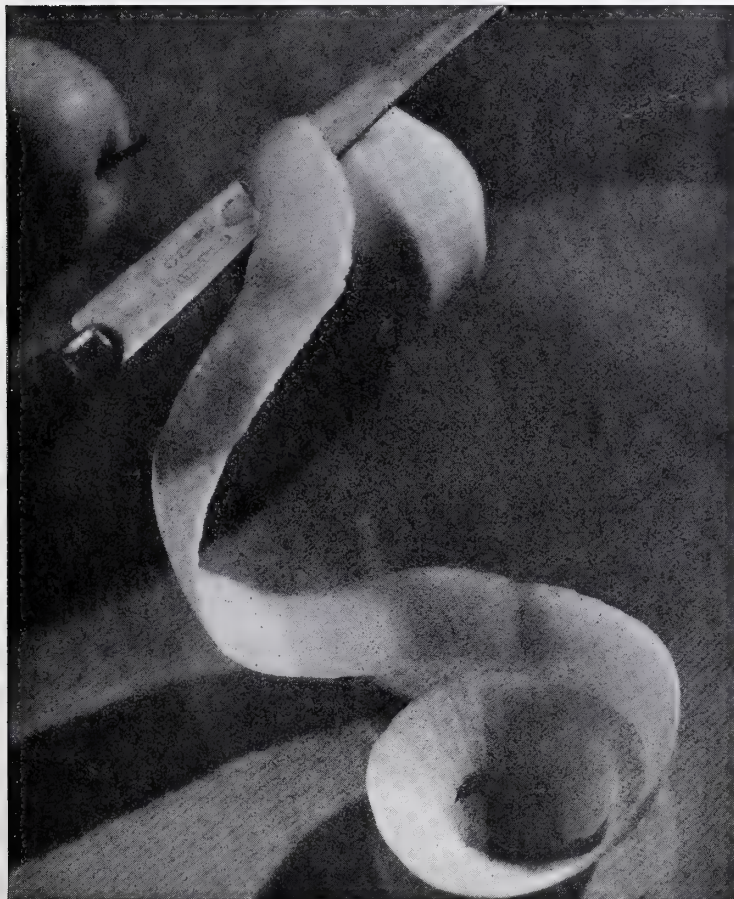
"I use any type of camera and apparatus appropriate for the subject; a miniature or quarter-plate reflex for rapidly-moving subjects and tight corners, and a stand camera of any size up to 10×8 in the studio for quiet figure work or still life.

"For negative material I mostly use panchromatic plates, and pan. films for smaller size, developing in normal M.Q. tank developers, occasionally using a non-grain developer for the smaller negatives. With the exception of judicious shading, prints for the most part are 'straight' from the negative and generally printed on a white semi-matt paper. Mounting, too, I prefer to be as simple and light as possible, believing that the picture should 'stand on its own legs.'

"I find interest in everything that moves and everything that is motionless, whether human or mechanical; and I like the adventurous feeling that the picture I'm after might be round any odd corner; but quite often one finds it there when the camera is miles away, of course.

"The grapes and glass picture reproduced elsewhere is the result of an idle moment; both elements had been used in the studio some days before, the grapes looking rather the worse for wear on this account."

(A further example of Mr. Noel Griggs' work is reproduced on one of the centre Art pages.)



APPLE PEEL.

Noel Griggs.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"SUNBEAMS," by H. R. Martyn.

HERE is a picture that shows us that even now, with the colder weather coming on and unfavourable conditions becoming more prevalent, there are still many opportunities for making promising exposures out of doors. With the onslaught of autumnal mists, atmospheric conditions, particularly when the sun is just breaking through, are such as to favour picture-making in both town and country, for the mist tends to show an unusual aspect of such subjects and veils much of the assertive detail that disfigures them in ordinary circumstances.

Imagine this scene as it would be without the softening effect of atmosphere. Instead of receding gracefully into the distance, the wall on the right would be of practically the same weight towards the centre as it is at the right-hand edge; the elevated passage-way joining up the right- and left-hand sides would be almost as dark; the roof would not be so heavy, perhaps, but it would be a good bit darker in its general tones, and its internal contrast would be greater; and the farther space beyond would be clear-cut and well defined, while its tone, also, would show a greater depth. If sunlight were also present, it would be more brilliant than now; the beams would scarcely be perceptible; and, compared with the present rendering, the impression would be harsh and too assertive in its contrasts, unless, of course, suitable steps were taken to modify them.

But, assuming that this were done, the impression would remain clear-cut and fully detailed, and could not approach the soft and engaging mellow feeling there is in this impression. From this arises its greatest charm, and now is the time to go out and get themes of a similar nature.

As far as arrangement is concerned the figure (1)—half in sunlight and half in shade—supplies the dominant note and acts as the centre of interest. Her importance is stressed by her strong placing—her figure comes near

and almost on one of the intersections of divisions of thirds—and by the emphasis afforded by the lines of the beams of sunlight falling from the top right-hand corner.

The line of the pavement, too, serves a similar purpose, and so do the splashes of sunlight on the roadway in the near vicinity. The darker notes of the two figures near also stress the touch of brightness on the dress of (1) and the three form a quite

in the picture space, it does not attract any attention to itself, it is of appreciable importance in setting the scale by which the lighter and more delicate tones elsewhere are to be estimated. It is this dark that gives them their value. It could be wished, perhaps, that its great length could have been relieved a little by a greater hint of modulation, but it cannot be dispensed with, as covering it up immediately shows.

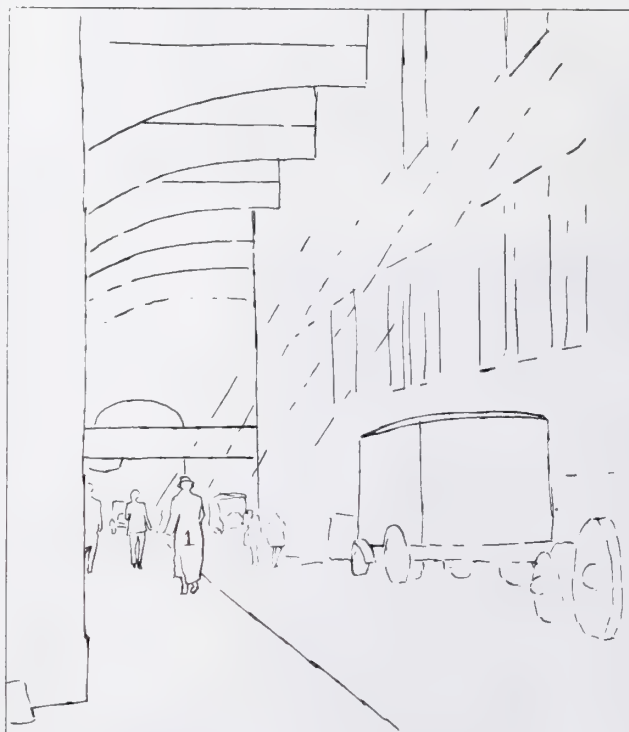
On the opposite side, it is balanced by the weight of tone in the back of the van, and a very useful connection, which helps to establish the unity of the composition, is provided by the bridge in the middle distance. A very necessary sense of stability is conferred by the depth of tone in the immediate foreground, and, taking it all round, the arrangement holds together and makes up very well.

As a general rule, I like to see the chief figure in a front view, rather than in the act of going away, but in this instance I do not think the rear view has any ill effect, and, indeed, there is some virtue in the fact that the direction in which the figure is moving seems to indicate the distance where all the lines seem to merge and lose themselves. In this an impulse towards unity is created which is all to the good.

The real attraction of the work, however, rests with its excellent feeling of soft and mellow sunshine combined with a suggestion of atmospheric mist. That impression is appreciably enhanced by the presence of the shafts of sunlight—an effect which is rarely caught—and the whole provides a very pleasing theme in every way.

Once again, the transformation arising from the incorporation of these two effects has made a picture of what, in normal circumstances, would be a most uninspiring theme, and, yet again, the contention that pictures lie all around for those with eyes to see them is conclusively demonstrated.

"MENTOR."



effective group. The more distant and shadowy figures and vehicles beyond are barely perceptible, and do little more than help the atmospheric suggestion, while the lines of perspective, leading up, as they do, to an open space beyond the roofed-in portion seem yet further to enclose and accentuate the group in question.

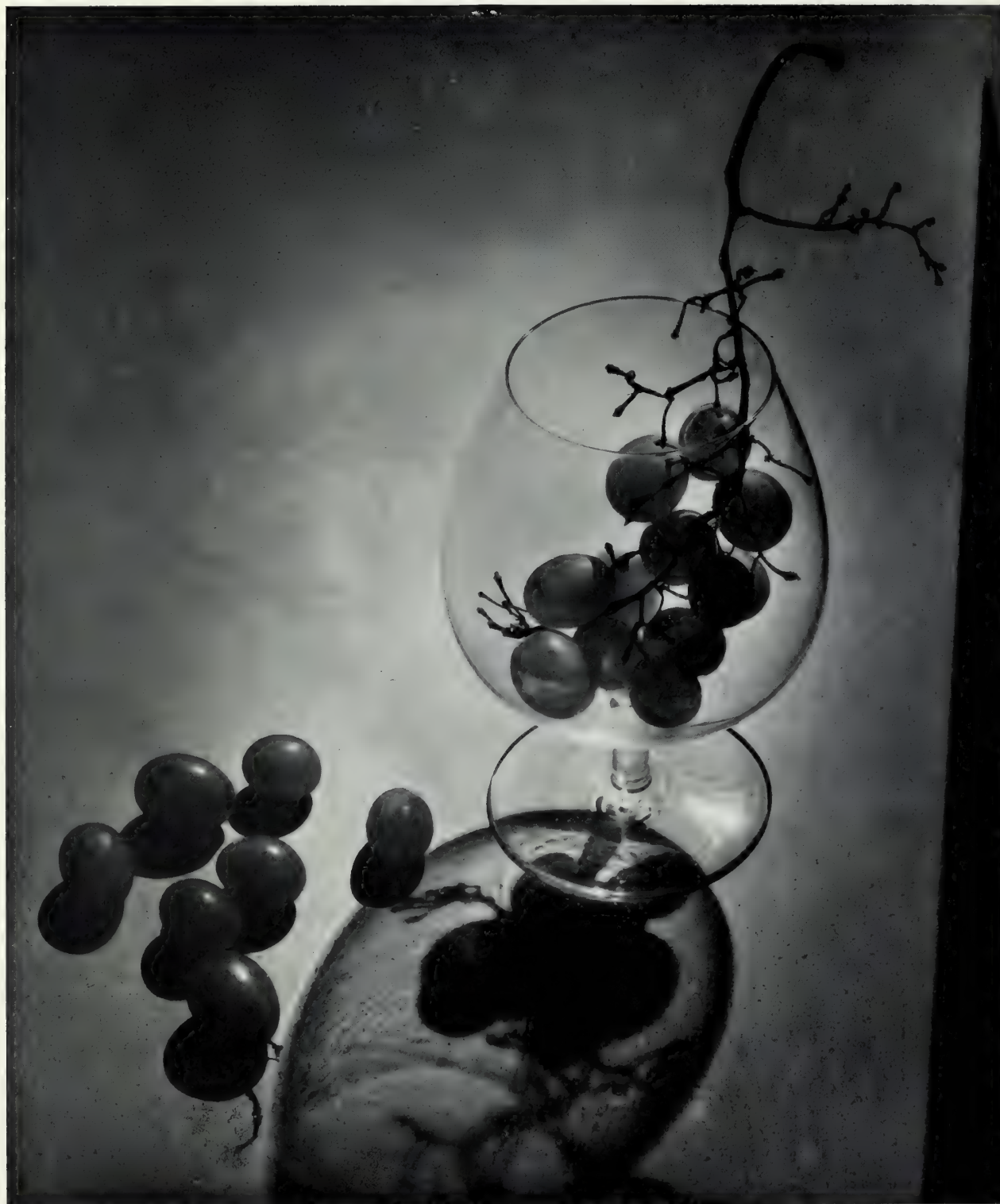
They are, more or less, framed in this patch of lighter tone and derive a considerable emphasis in consequence. On the extreme left there is a vertical stretch of strong tone—the heaviest in the picture—and though, owing to its weak position



SUNBEAMS.

(From the Advanced Workers' Competition.)

By H. R. MARTYN.



GLASS AND GRAPES.

(See article, "How I make my Exhibition Pictures.")

By NOEL GRIGGS.



THE LOST WORD.

By H. G. BAILEY,
(New York.)



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Haymaking."
By J. S. Clementson.

2.—"Drum Inn, Cockington."
By A. S. Brown.

3.—"At the Sink."
By F. C. Croft.

4.—"Three of a Kind."
By Leslie Murray.

5.—"Traffic in Tunisia."
By Mrs. H. Rounthwaite.

6.—"Onions."
By P. R. Shindle.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

QUITE a considerable proportion of the prints that are reproduced from time to time on the opposite page are subject to the disadvantage arising from a miscalculation of the viewing distance. Either the point of view is too near and the subject is shown on too large a scale, or it is too far off and has to be trimmed to exclude those portions which are not required.

Viewing Distance.

Of the two defects, the latter is to be preferred, and, at times, it may prove exceedingly useful to have a margin to play about with, but, with the former, it almost invariably happens that the subject is spoilt and there is nothing for it but retaking.

With No. 1, "Haymaking," by J. S. Clementson, the fact that the horse's nose is cut off indicates that the point of view was too near, for, quite obviously, so much of the animal would not have been shown had the intention not been to include the whole. It may be, perhaps, that the idea was to incline the camera more to the right and to show the horse and wagon placed more to the left—an arrangement that would just about permit the lot to be included—but, either on account of the direction not being held or possibly through the indication of a faulty view-finder, the intention has miscarried and the subject is done for.

Nor, unless it should be the case that there was no room to get farther back, is there any need to take a scene of this kind from a point so near. It is one that could do with a fair amount of space all round, and, had it been taken from a stance about fifteen to twenty feet farther away, the horse and cart with the accompanying figures would be shown with something like a margin of half an inch on each side.

Space and the Subject.

The group would be smaller, but it would be none the worse for that, and a margin of space would be available for manipulation if required. But, as it happens in this particular case, quite a satisfactory arrangement can be made—more by good luck than good management—by eliminating the horse altogether and simply including the two men and part of the wagon.

That means trimming one inch of the right-hand side away, and, incidentally, turning the picture into a vertical instead of a horizontal. It may be very small, but the composition makes up acceptably enough, and, if the size does not appeal, recourse may be made to enlargement.

With No. 4, "Three of a Kind," by Leslie Murray, a similar state of affairs is revealed, for the tip of the uppermost ear of the kitten on the left is cut off, and there is a sense of restriction arising from the lack of sufficient space in the setting. Increasing the viewing distance by so slight an amount as a foot would have enabled the fault to be avoided, and, having regard to the high technical standard otherwise exhibited, I am rather surprised that the drawback was overlooked.

Difficulties and Drawbacks.

This is a print in which there is no misjudgment in focussing, no error in exposure, for the shadows are full of modulation and it has been short enough to counteract visible movement of the image; development has been properly conducted so that the tones of the negative are all reproduced in the print; the print itself does not betray any technical deficiency, and the subject is caught extremely well. Yet it is spoilt by so slight an oversight that even the veriest beginner might not have passed it over!

On the other hand, No. 3, "At the Sink," by F. C. Croft, is a subject that is very well spaced indeed. I do not think I should be inclined to make any alteration as far as the placing of the figure or its proportion to the picture space is concerned, but I am afraid its technique is not up to the standard of No. 4.

Admittedly the subject is one of no little difficulty. Its contrasts are far greater than the normal run, and, though some allowance seems to have been made—either by reducing the time of development of the negative or by the employment of a softer kind of paper than usual—it is not enough, and a considerably softer grade of paper still is needed to bring the tonal scheme into harmony.

It is not improbable, however, that a measure of under-exposure is also

present, and, if so, nothing can correct the defects—lack of shadow modulation—that arise from this cause.

Range and Scale.

Nevertheless, the nature of the subject is such that a minor degree of under-exposure, and consequent absence of form in the very darkest portions, is not very material, but there should be rather more distinction of tone in the lighter portions, which are sufficiently exposed, and these the softer paper would provide, without over-printing those portions which should be shown in various degrees of half-tone.

What I should expect from the substitution of papers is, amongst other things, more tone in the band of the cap as it goes from the front to the back of the head; a lightening of the shadow on the cheek; more tone in the front of the apron; and a less abrupt transition from light to dark in the arms. The back of the skirt should also be more clearly seen, but, unfortunately, it is also likely that the bottles and implements in the rear would be rendered in a lighter shade and become more insistent than they are at present.

These, I feel, might be subdued by local over-printing or retouching on the print, the idea being to centre the attraction on the figure, but care would have to be taken that the working-up was not detectable or its object would be defeated.

Still Life.

No. 6, "Onions," by P. R. Shindle, is a still life with quite a good idea of arrangement, but, like No. 3, it is spoilt by excess of contrast. The tone values are wrong.

The same remedy—a softer type of paper—is indicated, but the two outdoor subjects, Nos. 2 and 5, "Drum Inn," by A. S. Brown, and "Traffic in Tunisia," by Mrs. H. Rounthwaite, present a more harmonious tonal scheme, so that the paper may be regarded as suitable for the negative. The sky of No. 2 is rather deficient in tone, but the workmanship is good in other respects, and while No. 5 has a better rendering of the sky, it could do with more strength in its lower reaches.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

THE BEST STOP TO USE.

IT is rather unfortunate that I have to put some sort of title to these notes each week, because I seldom stick to my text. I prefer gossiping to preaching; and in this note I am going to refer to other things besides stops.

Beginners frequently ask which is the "best" or "right" stop to use for this or that subject. Although it sounds like sarcasm the correct answer is that the stop to use is one that gives us the result we require, if it is possible, and this may mean any stop from the

largest to the smallest. A few words about the illustrations may throw some light on the matter, although the spool from which they are taken was primarily intended for another purpose.

Figs. 2 and 3 are versions of the Poets' Memorial at the bottom of Park Lane, of which I have records by day and by night, including tele-photographs. It is curious how few Londoners seem to know it. Yet it has been there a long time, and it was newspaper correspondence about its neglected and dilapidated condition that led me to go and examine it again.

As the original photographs show, it is by no means a ruin. Shakespeare's breeches certainly need overhauling, but on the whole there is nothing much the matter. One of the newspaper grumbles was that the poets are not named, but no one would be likely to worry about dilapidation who could not identify Shakespeare, Milton, and Chaucer. The lady with wings, laurel wreath and trumpet is Fame, but I have no information about the others.

You are quite justified in asking what all this has to do with stops. But now we come to the point. On one side of the fountain basin is the little drinking fountain shown in Fig. 4. (Someone made an exhibition print of it long ago.) To take this I focussed at 12 ft. and gave 1/10th of a second at f/11.

The whole of the



Fig. 1.



Fig. 2.

fountain and its immediate surroundings is perfectly sharp. In the ordinary way I should use this part only, but I have shown the whole print so that it can be seen that objects much farther away are not indistinguishably fuzzy.



Fig. 3.

November 10th, 1937

With the scale still set at 12 ft. and the iris at $f/11$, I walked away to the position from which Fig. 3 was taken, and gave an exposure of $1/25$ th of a second. Then I gave another, but this time with the scale set between 30 ft. and infinity. These two I meant to reproduce side by side to illustrate the disastrous effect of not having adjusted the focussing scale. But in a small reproduction the difference in definition is hardly noticeable.

Then look at Fig. 1. Distance on scale between 30 ft. and infinity, stop $f/11$, exposure $1/25$ th. The vehicles and figure are only the width of the pavement away; the panels are on the far side of the road and high up. By a slight alteration of the scale I could have got sufficiently good definition everywhere, and if the light had been good enough for $f/16$, everything would have been sharp.

Like many other cameras there is a red dot on the scale at 30 ft., and another on the shutter just beyond $f/11$. These are a suggestion for a setting that gives a good all-round result when conditions are favourable. The focal length of the lens is $4\frac{1}{4}$ in.

A "miniature" friend of mine said he could hardly remember using so small a stop as $f/11$ for hand-camera work. I told him that it was my most



Fig. 4.

common aperture years ago, even when sensitive material was so much slower. The ordinary lenses of those days required stopping down to give marginal definition.

It is possible to use a much larger stop now, especially with short-focus lenses and range-finders. But many use a very large aperture simply

because it is there, and speed up their shutter accordingly. The beginner should understand that he can often use $f/11$ or $f/16$, and this will help him to get depth of definition, and to compensate for errors in focussing when he has to estimate his distances. But more of this later.

W. L. F. W.

Enlarging without an Enlarger

By "TYRO."

IN these days of modern photography when the processes and apparatus used by amateur and professional alike have reached the last word in perfection, it is often refreshing to delve amongst literature relating to those early efforts which collectively are responsible for the photography we enjoy to-day. To many amateurs this article may be novel, interesting, and to some extent useful.

Actually, enlarging without an enlarger consists of a process for stripping the film from a negative (which, of course, must be unvarnished) and attaching to a larger glass, the enlargement taking place during the process, which, by the way, dates from the year 1882. The following mixture is required for stripping:—

Hydrofluoric acid ..	1 drm.	(31 c.c.)
Citric acid ..	$\frac{1}{2}$ oz.	(125 c.c.)
Glycerine ..	1 drm.	(31 c.c.)
Acetic acid ..	$\frac{1}{2}$ oz.	(125 c.c.)
Water ..	4 oz.	(1,000 c.c.)

Great care must be taken in handling the hydrofluoric acid. Since it attacks glass, the acid or any mixture containing it must be kept in wax bottles, rubber containers, or glass bottles which have first been coated with wax inside.

The negative is placed in the stripping solution and the film will gradually become released from the glass and at the same time enlarged. If necessary the film can be assisted to leave the glass by the use of a camel-hair brush. It is then carefully rinsed in water and floated upon and squeezed into contact with a cleaned glass of the required size. By this means a $2\frac{1}{4} \times 3\frac{1}{4}$ size may be expanded to fill a quarter-plate, a quarter-plate to half-plate, and other sizes in proportion.

It is, of course, obvious that films enlarged in this manner give slightly thinner results, and a rather dense original is therefore advisable. Another point to remember is that the stripped film when in contact with the new and larger glass, must be allowed to dry naturally.

In the case of negatives where enlargement is not required the hydrofluoric acid is diluted with methylated spirit to counteract the tendency to expand, in which case the following solution is suitable:—

Methylated spirit	5 oz.	(1,000 c.c.)
Water ..	$1\frac{1}{2}$ drms.	(37.5 c.c.)
Glycerine ..	$1\frac{1}{2}$ drms.	(37.5 c.c.)
Hydrofluoric acid	$1-1\frac{1}{2}$ drms.	(37.5 c.c.)

To ensure that the stripped film adheres firmly to its new base this should be coated with a solution made up as follows:—

Formalin ..	10 drops	(1 c.c.)
Gelatine ..	4 grs.	(4.5 c.c.)
Water ..	2 oz.	(100 c.c.)

Transfer the wet film after stripping and washing to the new glass coated with the above solution, press down and allow to dry naturally. A fixed and washed dry plate can also serve as a support.

Films are removed from celluloid supports in the same way as those from glass, and may be treated by either of the foregoing methods for enlargement. At any rate the use of either may be tried with interesting results. The process is of especial value when it is desired to save a glass negative that has accidentally become cracked or broken. So long as the film is intact—and it usually is—there is still hope of giving it a new lease of life on a fresh support.

This form of enlargement offers considerable possibilities to the user of the modern small camera and for the fine-grain negatives obtained with it. A dense negative enlarged to double size is a much better proposition for enlarging.

MAKING BETTER SNAPSHOTS-23

By DAVID CHARLES.

This article is the twenty-third of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



FIG. 1. STORM BREWING.

Snapshot of cloud effect seen in an ordinary London suburb. Whatever the "landscape" may be like, the sky can be as fine as in the most picturesque surroundings.



FIG. 2. CLOUDS AT PLAY.

To have a camera ready loaded is essential to secure these rapidly-changing effects.



FIG. 3. SUNSET ON A SLUM.

Without the sky, and in daylight, one would hurry away from this ugly huddle of sheds. But with an evening sky like this not even Turner himself would ignore it.

MANY of my readers will be in complete agreement with a young friend who happened to see last week's pylon pictures in the making. "It's all very well," he said, "for you to advise those whose neighbourhoods simply teem with these steel towers and what-not to make pictures of them when there are clouds about. But what about us city folk? We work among office buildings, and sleep in suburbs. Just roof-tops. What can we do?"

Why, photograph the roof-tops, of course. Remember it is the treatment, not the choice of subject, that makes the picture.

The Ever-changing Clouds.

Roof-tops are everywhere, but clouds must be captured when they are there. It is astonishing how rapidly the character of clouds changes even while considering which to select, and how best to "compose" them in the viewfinder. Most certainly the photographer of clouds needs to keep a camera ready loaded with film to be prepared when the opportunity arises. Preferably, of course, with panchromatic film, especially if he goes after the very striking but definitely yellowish effects to be obtained around sundown.

These effects can be quite well obtained with a snapshot camera if it is used on a stand and the clouds are not moving too fast.

When to Use a Filter.

Even clouds in the sky can be under-exposed. A filter is desirable when brilliant blue background daylight clouds are the subjects, but towards evening, if the clouds are moving in the wind, one must weigh the balance between possible movement of those clouds and

the exposures which the shutter will give. A fiftieth of a second with a "two-times" filter brings the effective exposure down to the value of a hundredth, which is still plenty for noonday, or even too much for a bigger stop than f/8.

In the Evening Light.

But towards nightfall, which is early these days, even the sky light grows dim, and the shutter of the snapshot camera with its smallish stop may be a little too fast to allow of using a filter. Then a tenth of a second with fast film at f/8, or a "click-click" over of the snapshot camera set at "time" may be required, especially if the cloud effects are greyish or yellowish and not brilliantly white.

It is essential not to over-develop negatives of clouds, for that is almost certain to destroy their more delicate shadings. It is in these, almost as much as in the configuration, that the beauty of cloud pictures consists. For that reason it can scarcely be expected that the reproductions will convey a really adequate idea of the admiration and gratification which follows from the production of these effects. Certainly it is photography, more than any other graphic art, which can perpetuate on paper the infinitely varied arrangements of graduated tones that cloud effects consist of.

Care in Printing.

But then, again, one cannot just "dash off" prints of these with the ease of ordinary snapshots. Each one requires care to get it just the right depth and to prevent blemishes. These delicate areas of greys are just the thing on which to test the perfection of one's processing craftsmanship.



Fig. 4. The comparative pair show how too dense a negative, or lack of care in making test strips in printing, will fail to produce the sky values.

*A*mateureur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Ensure Successful Shows By F. R. UNDY.

THE home cinema really comes into its own in winter. When the weather out of doors is cold and wet and altogether uninviting, it is good to be able to open up one's apparatus and enjoy a film in the warmth and comfort of the sitting-room.

Apart from such occasions as these, however, it suggests itself as the ideal means of keeping guests happily entertained at party time, for when the more strenuous activities common to such gatherings begin to prove a little tiring, an hour or so of movies provides just that pleasing break which will carry the evening along to complete success. Yet again, there is a real pleasure at this time of the year in arranging special projection nights, with the show itself the big central feature.

The Essentials for Success.

While attention to small details may not be so necessary with those private spur-of-the-moment exhibitions, the presence of guests naturally makes one anxious to have the whole thing absolutely first class. Faultless projection, a comfortable audience, and an attractive programme—those are the essentials for a successful ciné show.

Getting a good programme together will be an easy matter. Films you have made yourself will be sure of a warm reception, provided you do not repeat them on every occasion. This, indeed, should not be necessary if you are a regular ciné camera user, for you will turn out a regular supply each year, and by presenting them in small doses—supplemented by library films—it will be possible to spread them over quite a number of shows.

Arranging the Programme.

As regards the order in which the films are shown, probably the best arrangement is to work off the smaller ones—including your own—first, then allow a two-minute break so that the audience can get their cigarettes alight and settle down, and finish off with the longest picture on your list.

Good as your films may be, however, they will not be properly appreciated if projection is not right up to the mark, and for success in this direction you must certainly look over your apparatus to see that it is in good working order.

Dust soon accumulates in the projector, with the result that the film may get scratched and a streaky effect appear on the screen. The brush and duster should therefore be applied before any important show, but even after this it sometimes happens that the picture is

strangely out of focus at one side when it is projected. Probably this is caused by a small mass of dirt clinging obstinately to one of the film guides in the gate, and the gentle use of something blunt, such as a match-stick, may be necessary to dislodge it.

To keep the machine in smooth-running order oil should be applied quite regularly but sparingly; just a single drop at each point, and any surplus wiped away immediately.

Moisture and Mist.

Then go over all glass surfaces with a soft chamois leather, for at this season moisture readily condenses into a thin mist which will naturally impair the brilliance of the picture. Satisfy yourself, also, about the lamp. If this has been in use for a year or two it might suddenly exhaust its energies at the wrong moment, so it would be worth while to replace it with a new one and keep the original lamp for emergency.

If you have films of your own these, too, may need cleaning, and they ought certainly to be examined for weak joints and torn sprocket holes. Any defects in the latter direction can be detected

by drawing the film between the thumb and finger, gripping it by the edges with just a moderate amount of pressure. A new splice can then be made at the faulty points, while damaged perforations can be mended with small patches of film as sold by Pathé.

Cleaning should, of course, come last, but then only if the presence of dirt and oil makes it really necessary—a point which applies even more particularly to colour film. The film cleaning fluid which is sold for this special purpose should be used, a flannel pad being moistened with the fluid and the film drawn through so that both sides are treated.

Clean up the Screen, too.

Then, to complete your overhauling operations, go lightly over the screen with a soft duster. If you use a plain white cloth perhaps a wash and ironing would be beneficial; or if it is of the more substantial home-made variety the surface may have become a little discoloured, so clean it up and let it have a fresh application of paint or whitening.

Having attended to these matters,



November morning in the Park. Another phase of the seasonal film is now available for the amateur cinematographer on any fine morning in the London parks. The fallen leaves and mist tell their story, and the final touch of winter and snow only remain to complete the film that started in the spring.

see that your machine has a good firm stand, with a pad to eliminate vibration. Then—provided you focus and centre accurately, and have all reels in proper order when the big night arrives—you will have gone quite a long way towards pleasing your audiences. The pictures you show then will be clean and clear and it is very unlikely that they will be troubled by disappointing breakdowns. If the film does happen to break, however, it is never wise to make a hurried splice on the spot—the prolonged waiting period would only disturb the audience, and the hasty splice would probably be a poor one into the bargain.

The first procedure in such a case is always to get both ends of the film clear of the gate and wind on to their respective reels. Then, after rethreading,

overlap the end of the upper film with a foot or so from the lower spool and wind them carefully on to the spool together. Watch closely for a moment or two when you start your machine to see that it takes up all right, and you will then be able to carry on contentedly.

Such work as this, also the changing of reels, should be carried out with just a small light near the projector, for it tends to take the interest out of a picture if the room is flooded with light in the middle of it. Even at the beginning and end of a show my own plan is to use a well-shaded floor or table lamp as an intermediate step between the two extremes of brilliant light and darkness. Such a light is certainly more pleasing in the interval.

But when the show is on the darkness

should be as complete as you can make it, for it adds to the brilliance of the picture and it also helps the audience to become properly absorbed in what they see. The fire will be the most awkward problem. Block out its flickers as effectively as you can, but let your guests keep warm. Remember also to seat them away from draughty doors and windows, make sure that everyone can see without leaning this way or that, and place the screen at a comfortable height so that they will not go away with aching necks.

Finally, keep a detailed record of each show. By doing so you will be taking a step towards the success of the next one, for there will then be no risk of presenting a film to an audience that has already seen it.

Late Autumn in Colour By NORMAN DYER.

WITH the advent of 9.5-mm. Du-faycolor, colour film is available to users of all sizes of sub-standard film. It is probable, therefore, that many amateurs will now be trying out colour for the first time, and there is no doubt that the present is the ideal time for making a colour film.

Autumn, which has been called "Nature's annual demonstration of the art of growing old gracefully," is now with us, with all that glorious blaze of colour that simply cries out to be recorded on colour film.

It is therefore suggested that the amateur should go out into the country and make a short colour film of the autumn. Such a film need not be very long, possibly about 100 ft. when finally edited and titled would be ample; if properly made, however, it would be full of interest and beauty.

For once, the oft-repeated advice carefully to plan the film in advance may be disregarded. For this particular purpose it is best simply to take the ciné camera out, and, having selected a likely tract of country, just to go through it, either walking, or by car or cycle, and shoot anything that illustrates the

idea of autumn colour or autumn mist.

The average amateur who is confined by circumstances to shooting at week-ends will not, unless he is very lucky, be able to get any shots of rural activities, and this being so an attempt should be made to stress the theme of the peacefulness of this season. Shots of a placidly-flowing stream winding its way through the brightly-tinted woods, a thatched cottage nestling in a glen, a quiet country lane; these are the types of shots required.

In the case of the last two, which are essentially static, some movement should be imparted; this can be done by arranging that some naturally-moving object should cross the field of view. In the case of the country lane, for example, taking should be deferred until a car or some cyclists or something similar passes along.

With regard to exposure, colour film has not, of course, the same latitude as monochrome, and extra care should be taken to ensure that the exposure is correct. To this end the use of a reliable meter, preferably photo-electric, is advised.

The best lighting for outdoor colour

work is a weak sunlight, and as this condition generally obtains at this time of the year this affords yet another good reason for making a colour film at this time. The sun should be kept behind or on either side of the subject; it is undesirable to attempt any *contre-jour* shots, as these are rarely successful in colour.

It will also be found that shooting much after about three o'clock in the afternoon will not be advisable, partly owing to the weak lighting and the consequent long exposure required for the comparatively slow colour film, and partly to the low altitude of the sun and the consequent long shadows, which although ideal from the point of view of the monochrome pictorialist, are not suitable for colour work.

Finally, it should be remembered to leave about twenty feet for titles, as these should, of course, be done in colour also. White letters can be used on a coloured background, or, alternatively, letters in light pastel colours. When editing, the shots can be kept on the long side, the colour content adding to the interest, and hence to the permissible time on the screen.

Exhibitions and Competitions CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in the issue of October 27.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Folkestone C.C. Exhibition of Photography.—Open, October 23–December 4. (A. J. Stewart, 25, Guildhall Street, Folkestone.)

Fourth Canadian International Salon of Photographic Art.—Open, October 23–November 15. (Exhibition Secretary, Canadian International Salon of Photographic Art, The National Gallery of Canada, Ottawa, Canada.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

G.E.C. (Coventry) P.S. 4th Annual Exhibition.—Open, November 8–13. (C. W. Crowe, G.E.C. (Coventry) Photographic Society, General Electric Co., Ltd., Coventry.)

International Salon Oval Table Society, Inc.—Open, November 16–30. (Oval Table Society, Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.

Open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

Xle International Fotosalon "Iris".—Open, January, 1938; last day for prints and entry forms, November 30, 1937. (F. Geeraerts, Brederodestr, 22, Antwerp, Belgium.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Aberdeen P.A. International Exhibition of Photographic Art.—Entries, January 15, 1938; open, February 5–26. (Miss Hilda N. Bailey, 63, Watson Street, Aberdeen.)

Nottingham and Notts P.S. 34th Annual Exhibition.—Entries, January 21; open, February 7–12. (T. G. Earp, 14, Brushfield Street, Hyson Green, Nottingham.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31; open March 7–12. (H. D. J. Cole, 11, Woodlands Road, Ilford, Essex.)

City of London and Cripplegate P.S. Thirty-third Annual Photographic Exhibition.—Entries, Monday, February 7; open, March 7–12, 1938. (R. C. Dye, The Flats, Chesham Road, Wigginton, Tring, Herts.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23–26, 1938. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April, 1938. (Hon. Exhibition Secretary, H. V. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)

Scottish Photographic Federation 30th Scottish National Salon.—Entries, March 2; open, April 2–16. (Percy H. Cartwright, 52, High Street, Galashiels, Scotland.)

XVIIe Salon International de Photographie de Belgique.—Entries, April 1; open, May–October, 1938. (J. Lejeune, 70, Avenue Van Becelaere Boitsfort, Brussels, Belgium.)

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, November 10th.

Battersea Men's Inst. C.C. "Getting the Best Print from any Negative."
Bethnal Green C.C. Talk on "Still Life." Demonstration in Club Studio.
Birkenhead P.A. Kodak Lecture: "Treatment of Bromide Paper."
Borough Poly P.S. "The Isle of Purbeck (from Studland Bay to Lulworth Cove)."
Brighton and Hove C.C. "Highways and Byways of Hampshire." R. M. Fanstone.
Bury P.S. "Modern British Painting." S. D. Cleveland.
Carlisle and County A.P.S. Monthly Print and Slide Competition.
Cheltenham C.C. "Colour." Members' Evening.
Croydon C.C. "Bromesko." R. Kerley.
G.E. Mechanics' Inst. P.S. Members' Competition Evening. Prints and Slides.
Hall Green P.S. Club Competition. H. S. Rowley.
Handsworth P.S. "Wild Birds at Home." H. Wagstaff.
Hinckley and D.P.S. Demonstration on Mounting. W. K. Bedingfield.
Ilford P.S. "Modern Aids to Indoor Portraiture."
Leek P.S. "A Chat on Landscape." S. Bridgen.
Leominster P.S. Beginners' Night.
Letchworth C.C. Lantern-Slide Making. N. J. Bowyer-Lowe.
Mountain Ash C.C. One-Man Show. E. H. Griffiths.
Northallerton and D.P. and C.S. Slide-Making. T. Ambler.
North C.C. Print Competition and Criticism Competition.
Pontefract P.S. Demonstration: Oil Reinforcement. E. G. Manley.
Rochdale P.S. "How to make up your own Solutions." H. Bamford.
South Essex C.C. "Photo-Aesthetics." Lecture by A. P. Morris.
S. Suburban and Catford P.S. "Zoo Personalities." C. Roberts.
Streatham P.S. "Portraiture by Artificial Light." H. Alfred Hayes.
Worcestershire C.C. "A Cornish Tour." G. H. Goodall.
Yeovil P.S. Lantern Lecture: "The Photo Film."
York P.S. Lecturettes by Members.

Thursday, November 11th.

Royal Photographic Society. Miniature Camera Group Meeting.
Accrington C.C. Slides. "Snow Scenes" by the late J. J. Hartley.
Amateur Cinematographers' Association. Films. Bognor Regis Film Society.
Armley and Wortley P.C. "Portraiture by Flashlight and Photoflood."
Aston P.S. Mounting.
Berkhamsted and D.C.C. Practical Hints for Beginners—and others.
Blyth and D.C.C. "Children." G. H. M. Graham.
Bolton C.C. "Applications of Photography to Industry." T. Trevor Potts.
Bury P.S. "Events in English History." J. B. Statters.
Camberwell C.C. Christmas Card Competition.
Coatbridge P.A. S.P.F. Portfolio.
Greenock C.C. Colour Filters.
Hampshire House P.S. Criticism of Members' Lantern Slide Competition.
Harrogate P.S. Whist Drive.
Hull P.S. Y.P.U. Lantern Slides (1937).
Keighley and D.P.A. "Lantern-Slide Making." H. Moore.
Kentish Town P.C. "The Emerald Coast of France." G. E. W. Herbert.
Kinning Park Co-op. C.C. Portrait Night.
Motherwell Y.M.C.A. C.C. Pictorial Slides by the late W. S. Crockett.
North Middx. P.S. "Processing 9.5-mm. Ciné Film." W. H. A. Fincham.
Padstow and D.P.S. "Some Masterpieces of Photography."
Richmond C.C. "Slides, Slides, Slides (Dem. and Proj.)." G. E. W. Herbert.
Runcorn C.C. "Big Little Things." Dr. R. L. Okell.
Sheffield P.S. Whist Drive.
Singer C.C. Visit to "The Scottish Daily Express."
Smethwick and D.P.S. Ciné Show. H. A. Pass.
Sunderland P.A. "After-Treatment of the Print." G. F. l'Anson.
Watford C.C. "Bromesko."
Wimbledon C.C. "Running Commentary." A. Dobson.

Friday, November 12th.

Royal Photographic Society. Joint Meeting with Kiné Section.
Bethnal Green C.C. Practical Work.
Castleford Y.M.C.A. P.S. "Scotland and the Isle of Skye."
Dartmouth L. and D.S.P.S. Photographic Alliance Prints 1936.
Harrogate P.S. "Random Rambles of a Record Photographer."
Howard de Walden P.C. Demonstration of Cloud Printing. J. W. Picken.
King's Heath and D.P.S. Print Criticism—Architecture.
Leigh Lit. Soc. (Phot. Sec.) "The Art of the Mediaeval Wood Carver."
Leytonstone and Wanstead C.C. "Trimming and Mounting." F. D. Osborn.
Penrith and D.C.C. "Cinematography." Ciné Show by Mr. Clayton.
Photographic Trade Social C. Armistice Dance.
Southend-on-Sea and D.P.S. "Velox Printing."
Welfare C.C. Grand Dance in Welfare Hall.

Saturday, November 13th.

Royal Photographic Soc. Opening of the Exhibition of Kinematography.
Birmingham P.S. Portrait Group.
Howard de Walden P.C. Informal Criticism of Half-plate Prints.
Oldham Equitable P.S. Annual Whist Drive and Dance.
Stockport P.S. Annual Social and Supper.

Monday, November 15th.

Ashington and Hirst P.C. Chairman's Evening.
Blackpool and Fylde P.S. "Artificial Light Photography." R. Boughton.
Blackburn and D.C.C. "Oil Reinforcement." Mrs. W. Madeley.
Bolton C.C. Last date for sending in exhibits for Autumn Exhibition.
Bournemouth C.C. Print Competition.
Bradford P.S. Print Night.
Brighton and Hove C.C. Instruction Night No. 3. Enlarging.
City of L. and Cripple Gate P.S. Informal Meeting. A. F. Snell.
Darlington C.C. "How Your Camera Works." O. H. Wickstead.
Erdington and D.P.S. "A Holiday in Iceland." D. Stevens.
Glasgow and W. of Scotland P.A. "Composition." R. Eadie.
Hornchurch Evening Inst. P.S. Monthly Competition and General Criticism.
Kidderminster and D.P.S. The Kodak Wash-Off Relief Colour Process.

Monday, November 15th (contd.).

Kingston C.C. "Sidelights on Exposure." B. B. Hill.
Lancaster P.S. "The Amateur Photographer" Prize Slides, 1936.
L.C.C. Staff C.C. "Toning of Bromide Prints." B. L. Twinn.
Leeds C.C. "Finishing Prints for Exhibition."
Newcastle (Staffs) and D.C.C. "Colour Photography." H. Ellerton.
Oldham Equitable P.S. "Three Yorkshire Gems." J. B. Slatters.
Plymouth Inst. P.S. "Composition." H. G. Cogle.
Shirley S. and L. (Phot. Sec.). "Enlarging." J. H. Payton.
Southampton C.C. "To the Harz and Thuringia." K. Baker.
South London P.S. "Improving the Bromide Print." I. R. P. Hilliard.
Southport P.S. "Colour Slides of the Scottish Highlands." E. W. Hodge.
Stourbridge Inst. P.S. Judging Exhibition Prints.
Walsall P.S. Bromoil Demonstration. W. Brown.
Yeovil P.S. Print Discussion.

Tuesday, November 16th.

Ayr P.S. S.P.F. Portfolio.
Beckenham P.S. Discussion Evening.
Birmingham P.S. Lecturettes by Members.
Blackpool and Fylde P.S. "Ingleton." The Ingleton Association.
Bradford Junior P.C. "Valuable Tips from 30 Years' Experience."
Cambridge P.C. Demonstration. "Developing." F. G. Turner.
Cardiff N.S. (Phot. Sec.). "Orkney and Shetland Isles." F. A. Lott.
Dunfermline P.A. "Composition." P. S. Smythe.
Eastbourne C. and Ciné C. Ciné Meeting.
Exeter C.C. Ciné Evening.
Grimsby P.S. "The Miniature Camera." D. H. Bloomer.
Hackney P.S. "About Beer." Harold Rose.
Halifax P.S. Competition Commentaries.
Harrow C.C. "A Photographic Omnibus." H. Yolland Moysie.
Hounslow P.S. Lecture by M. C. Luck.
Leamington and D.P.S. "The Contax Camera."
Leeds P.S. "Thirty Years of Press Photography." A. Barrett.
Leicester and Leicestershire P.S. Special Subject Competition.
Leith C.C. Criticism of First Print Competition.
Manchester A.P.S. "Photographic Printing Processes."
Monklands P.S. G.D.U. Slides and S.P.F. Colour Slides.
Nelson C.C. L. & C. Slides.
Newcastle and Tyneside P.S. "The Art of Lantern-Slide Making." W. J. Brown.
Newport (Mon.) C.C. "True Pictorialism." F. C. Tilney.
Norwood C.C. "Pictorial Essentials." R. H. Lawton.
Nottingham and Notts P.S. "Impressions of Maiden Voyage of the 'Queen Mary'."
Nuneaton P.S. "The Bromide Print and Papers." S. Bridgen.
Portsmouth C.C. Easthope Cup Competition and Lecturette.
Preston Scientific Soc. "Infra-Red Photography." T. Cooper.
Rotherham P.S. Special General Meeting.
Rugby P.S. "Cameras and Lenses."
Runcorn C.C. "Enlarging."
Sheffield P.S. "Newark Castle—its History and Construction."
Small Heath P.S. "A Caravan in Cornwall." B. Moore.
South Shields P.S. Members' Night.
Stafford P.S. Debatable Topics.
St. Bride P.S. Dufaycolor Processing. A. E. Dadson.
Swansea C.C. Visit of the Neath Club. Lantern Lecture on Nature.
Swindon and N. Wilts C.C. "Problem Picture Slides." A. M. Wallis.
Warrington P.S. Print and Slides Criticism. K. F. Bishop.
Winchester P.S. Affiliation Competition Slides, 1937.
Willesden P.S. "Nature and a Camera." J. E. Roberts.
Worthing C.C. "From Hypo to Exhibition Picture." J. H. Clark.

Wednesday, November 17th.

Battersea Men's Inst. C.C. Friendly Criticism of Members' Own Prints
Bethnal Green C.C. "The Chemistry of Photography."
Birkenhead P.A. Studio Night.
Birmingham P.S. Display of Films by L. Lancaster. "Sahara," by A. Murray.
Borough Poly. P.S. Outings Print Competition.
Brighton and Hove C.C. "Hypo to Exhibition Print." J. H. Clark.
Carlisle and County A.P.S. Northern Federation Competition Prints.
Cheltenham C.C. Marcus Adams' Portfolio.
City of Belfast Y.M.C.A. C.C. Lecturettes.
Croydon C.C. "Lantern-Slide Making." A. E. Marden.
Dennistoun C.C. Lecture. N. K. Dickie.
Edinburgh P.S. "Mounting the Print." A. H. MacLucas.
G.E. Mechanics' Inst. P.S. Portraiture. Members' Evening.
Hinckley and D.P.S. A Talk and Demonstration on Chloro-Bromide Papers.
Ilford P.S. How to make Lantern Slides. Demonstration. T. M. Spurge.
Kingston Ciné C. Demonstration Cinecraft Titler.
Leominster P.S. Competition Night. J. H. Leighton.
Letchworth C.C. A Social Evening, at Oakwood, Broadway. R. Carter.
Luton and D.C.C. Bromoil Demonstration. S. G. Powell.
Mountain Ash C.C. Lantern Lecture, "Germany." H. Rollinson.
Northallerton and D.P. and C.S. "Architecture." J. J. Rutherford.
Northamptonshire H.H.S. and F.C. Alliance Photographic Societies 1936 prints.
N.W. London C.C. Lecture on the Etchadine Process. G. H. Potts.
Partick C.C. "Lantern-Slide Making." W. S. Blair.
Pontefract P.S. "School Photography." H. Mussel.
Shropshire C.C. Lenses (Depth of Focus, etc.). P. Almond.
Solihull P.S. "Joie de Vivre." Competition.
South Essex C.C. Home-made Accessories, by C. S. Webb, of Woolwich.
S. Suburban and Catford P.S. "Wild Life in a London Park." J. E. Roberts.
Stoke-on-Trent Amateur Ciné S. Projection of Colour Films.
Streatham P.S. "Colour Photography."
Tunbridge Wells A.P.A. Members' Colour Evening.
Wolverhampton P.S. "Enlargements from Miniature Negatives."
Worcestershire C.C. "Carbro." W. Hodson.
Yeovil P.S. Club Whist Drive.
York P.S. Y.P.U. Shield Lantern Slides.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

CHROMIUM PLATE ON MINIATURE CAMERAS.

SIR,—Chromium plate on cameras may be a blessing to manufacturers and dealers because it probably helps them to sell their goods, but I submit that it is nothing but an unmitigated nuisance to the users. We hear a lot about "candid" camera work, but who on earth can photograph anybody unbeknownst if his miniature flashes like a heliograph every time it is moved?

Undoubtedly a chromium-plated camera is smart, and attracts attention in the shop window or show-case, but in actual use it should be as completely inconspicuous as possible.

Some cameras even have a chromium-plated end-plate, and mounted on that a view-finder with chromium plate all round the eyepiece; sometimes the user can find the view and sometimes he can't, but he can always count on having his eye dazzled and diverted by multitudinous reflections.

The right colour for optical apparatus is black, and a matt black at that. A camera so finished would not flash unwanted reflections into the eyes of either the photographer or his subject, and could be used in the theatre without making the entire cast self-conscious or bringing the huskiest chucker-out in the place running up to say "You mustn't."

Already it is almost impossible to buy any high-grade miniature without chromium plate; isn't it about time the fashion changed, so that we could buy cameras meant to be used and not just looked at?—Yours, etc.,

"MINIATURIST."

SUGAR-COATED GASLIGHT PAPER.

SIR,—If I may reply to Mr. V. P. Williams' criticism of my article on sugar-coated gaslight paper, I should like to take his last point first, since the correct time of development is in question. Mr. Williams asks whether his methods are all wrong. They are not. But they are not, in my opinion, altogether correct. To my own opinion—based on many years of experience—I would add a more authoritative statement by Mr. David Charles: "The aim should be to so expose, according to the density of each negative, that the print will develop to correct depth in from 30 to 45 seconds."

Speaking generally, a print given a shorter or a longer time is incorrectly developed. For work of perfect quality one of those 15 seconds must be selected precisely and without hesitation, and the print must be slipped (I object on principle to "snatching") from the dish. Time and temperature methods are admirable for negatives and bromide papers, but I do not consider them entirely suitable for dealing with gaslight papers. I find inspection more satisfactory, forceps more certain than fingers, and sugar most useful.—Yours, etc.,

S. W. JARVIS.

FOCAL LENGTH AND EXPOSURE.

SIR,—In your reply to "R. H.'s" question respecting the relative exposures required for lenses of the same *f*/ number but of different focal lengths, you state "... a wide-angle lens of short focus may include near foreground which is dark or has heavy shadows. This foreground may be missed altogether by the longer focus lens."

Presuming that this implies a shorter exposure is required for

A new photo-electric exposure meter, the "Rex," has recently been introduced to the English market at a price of £5. It is extremely neat and compact, measuring only $2\frac{1}{4} \times 2\frac{1}{4} \times 1\frac{1}{4}$ in., but its outstanding feature is its extraordinarily high sensitivity. Even with a subject so very dimly lighted that the exposure required at *f*/2 with the fastest pan. film is four seconds (which means 12 minutes at *f*/11 on a film of speed 23 degrees Scheiner) the meter will still give a definite and unmistakable read-

ing. In a room lit with normal artificial light the needle goes nearly half-way across the scale when the meter is pointed at a light-coloured wall. The cell is inside the base of the instrument, which is hinged at the back and flies down on pressing a button. This leaves the cell facing the subject and protected from overhead light by the body of the meter. Apart from this the cell is non-directional. If the button is kept pressed the instrument is adjusted for bright light; on releasing it the

the longer focus lens, where one and the same camera is used with two interchangeable lenses, the resulting negatives would be correctly exposed, but the prints would be different, as the lenses embrace different angles of view.

When, however, two different cameras are used, both embracing approximately the same angle of view, but using lenses of different focal length, say, for instance, a miniature with a 2-in. lens and a quarter-plate with a 6-in. lens, the reverse is the case. Theoretically, of course, there should be no difference in exposure for identical *f*/ numbers, but in practice I have found, as I believe have others, that the miniature is definitely faster. Whether it be that the emulsion is thinner or whether, as I am more inclined to think, the real reason is that the "loss of efficiency" (for want of a better phrase) is less for light travelling two inches than for light travelling six inches I cannot say. Perhaps some of your readers who have gone more deeply into this subject will enlighten us.

Another curious effect which I have found is that whilst the larger stops give identical negatives for exposures adjusted in accordance with their relative values (e.g., *f*/6.3 requires really double *f*/4.5) this does not apply when one gets down to the small stops such as *f*/32 and *f*/64, or smaller when working with an adjustable telephoto lens. When using the same camera and lens at a small aperture, if an exposure sixteen times that which is right at *f*/8 be given at *f*/64, over-exposure results. Why?—Yours, etc.,

C. P. VAUGHAN.

CONVERGING VERTICALS.

SIR,—From my knowledge of perspective gained in the days of the old Science and Art Department examinations, in which I gained a prize in third-grade perspective of planes shadows and reflections, I am confident I can unravel this now acute tangle.

The apparent assumption that all perspective drawing must be executed on a plane surface seems to be responsible for much of the misunderstanding. Two perspective surfaces are available for the artist, the spherical and the plane vertical.

Now the respective up and down vanishing points for parallel verticals must necessarily be situated directly overhead and directly underneath the observer; and if they are to be drawn converging it must be on a spherical surface. They will then appear like the circles of longitude on a globe viewed from its centre within. Each circle looked at individually would then appear as a straight line but all would converge at the north and south poles. By rotating the globe through 90 degrees the same construction would apply to parallel horizontals.

But correct perspective on a vertical flat surface is a different matter. The vertical and horizontal parallels of the view must also appear as parallels in the perspective drawing, so that when viewed from the fixed point they will appear to converge in the same proportion and to the same vanishing point as the actual objects. If shown as converging in the picture their apparent vanishing point will be nearer than that of the object. It is a matter of very simple geometry, for assuming a surface of parallel lines in the form of a rectangular cross with a construction line from each angle of the cross to the viewpoint, then where these lines intersect a vertical plane parallel to the cross, the outline they will form will be identical with that of the object, only, of course, proportionately smaller. All the lines of the picture will be similarly parallel.

Another associated fallacy is that these distorted verticals, due to the absence of a rising front, can be corrected in the enlarger. This is not the case.—Yours, etc.,

ARTHUR E. OWEN.

sensitivity is increased nearly a thousand times. An extremely simple sliding calculator allows the reading of the meter to be converted immediately into exposure time for any stop and any speed of film. The "Rex" meter is obtainable through any dealer, and the sole agents for this country are the Norse Trading Co. (London) Ltd., of 37, Rathbone Street, W.1, to whom application for any further information should be made.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

The Exhibition of Cinematography that will be held at the House of the Royal Photographic Society, 35, Russell Square, W.C.1, until November 27th (daily from 11 a.m. to 5 p.m.), will be opened by Colonel J. T. C. Moore-Brabazon, on Saturday, November 13th, at 3 p.m. Admission to the exhibition is free on signing the visitors' book.

Messrs. Pathescope Limited ask us to inform readers that their "Ace" projector cannot be adapted for motor drive. The "Imp" motor, which in one of their catalogues is listed immediately below the "Ace" projector, cannot be used with it as stated in the review in our recent Ciné and Lantern Number.

We thank the many readers who have written or phoned pointing out the misprint in last week's "A.P." Exposure Table. In the Ultra-Rapid column 7/8ths sec. should obviously be 1/8th sec.

We have recently received a copy of a newly published leaflet describing trimmers, squeegees, tripods, printing frames and other accessories bearing the well-known trade mark "Jaynay." Readers who are considering the addition to their photographic equipment of any articles of this type should write to Messrs. J. & A. Wilkinson, St. Oswald Street, Collyhurst, Manchester, 9, for a copy of this leaflet.

Will members, or intending members, of the North-West London Camera Club please note that the Hon. Secretary is now Mrs. E. F. Rutland, 110, Haverstock Hill, Hampstead, N.W.3, who will be pleased to supply particulars of the above club on request.

Messrs. Ensign Ltd., 88/89, High Holborn, have issued three Winter Lists. The first deals with indoor lighting by Photoflood lamps, Photoflash bulbs, Flash lamps and Flash powders. All models are illustrated and clearly priced. For use with cameras fitted with an antinuous release the new Model I Synchroflash outfit will prove most efficient and may be purchased for the modest sum of 27s. 6d.; an adapter for flash bulbs, complete with reflector, costing only an additional 7s. 6d. The new Geka electro-flashlamp outfit solves the inconvenience of handling flash powder by this being in capsules, which are screwed into the holder carrying a small battery. All the popular Ensign albums are also listed in this book. The second Ensign catalogue deals with Ciné Projectors, Lantern Screens and accessories, in addition to which a list is given of the various Primus Junior Lecturers' Lantern Slides available. Lastly, we have received the latest catalogue of all the well-known Ensign

Enlargers, each of which is well illustrated and described, the prices in all cases being clearly stated. Various enlarging accessories are also listed, including the new Bromide Strip Calculator priced at 5s. 6d. These books are obtainable from Messrs. Ensign at the above address.

The newly-formed Yeovil Photographic Society is making satisfactory progress during its first winter session. Good use is being made of the excellent dark-room and enlarging facilities as well as the apparatus in the ciné room. An attractive programme has been drawn up, and we would again remind amateur photographers in the district of the Hon. Secretary's name—Mr. J. G. Milner, 1, High Street, Yeovil, who will be pleased to supply them with any further information.

We have to report that a Compass camera, No. 2570, has been stolen from the car of one of our readers between October 17th and October 22nd. The camera, the property of Mr. J. L. Reynolds, Barbury, Poweys Avenue, Stoneysgate, Leicester, was in a soft blue case and had a film attachment. If any of our readers can assist in tracing the stolen article will they please communicate with Mr. Reynolds at the above address.

Under the auspices of the Ealing Public Libraries Committee the second Annual Photographic Exhibition will be held at the Hanwell Public Library Hall from the 15th to 19th November. Entries are invited from residents and those working in the Borough of Ealing. Forms and particulars may be obtained from the Librarian, Mr. M. L. Hodges, Hanwell Public Library, W.7.

The Smethwick and District Photographic Society inform us that they have now a new secretary in the place of Mr. R. T. Newman. In future all communications should be addressed to Mr. John Batten, 7, Marshall Street, Smethwick, who has taken over the office.

Readers in India will be interested to hear that the Photographic Society of India, amalgamating, among other clubs in Bombay, the Camera Art Group, has just been formed with a view to facilitating provision of a well-equipped studio, library and dark-room. Those who are interested should write to the Hon. Secretary, Mr. M. Desai, Post Box No. 5522, Bombay.

Mr. Graham Philip, 128, Westbourne Avenue, Hull, is the latest winner of the Wallace Heaton "Ships and the Sea" Competition, full particulars of which appear in our advertisement pages, with his picture entitled "The Lonely Sea and the Sky." Mr. Graham Philip has been awarded the weekly prize of one guinea.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½ x 3½ x 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

99. Makers' Formulæ: Developers for Kodak Papers—(2)

D. 155. Warm-Tone Developer.

Elon (Metol) ..	5 grs.	(0.6 grm.)
Sodium sulphite (anhydrous) ..	280 grs.	(32 grm.)
Hydroquinone ..	55 grs.	(6 grm.)
Kodurol (glycin) ..	35 grs.	(4 grm.)
Sodium carbonate (anhydrous) ..	250 grs.	(28 grm.)
Potassium bromide ..	55 grs.	(6 grm.)
Water to make ..	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take 560 grs. (64 grm.). If crystallised carbonate is used, take 660 grs. (75 grm.).

Use 1 part of above to 2 parts water.

Gives warmest warm-black tones on Bromesko, Kovita, Kodura, and Kodopal papers. For still warmer tones, increase the exposure and dilute the developer further.

This developer is available as a Kodak Packed Chemical.

D. 156. Kodura No. 2 Developer.

Elon (Metol) ..	15 grs.	(1.7 grm.)
Sodium sulphite (anhydrous) ..	190 grs.	(22 grm.)
Hydroquinone ..	60 grs.	(6.8 grm.)
Sodium carbonate (anhydrous) ..	140 grs.	(16 grm.)
Potassium bromide ..	55 grs.	(6.3 grm.)
Water to make ..	20 oz.	(1,000 c.c.)

If crystallised sulphite or carbonate is used, take 380 grs. (44 grm.) of each.

For use, dilute with an equal quantity of water.

This developer gives normal warmth of tone on Bromesko, Kodura, Kothena and Etching Brown papers.

It is available as a Kodak Packed Chemical.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Condenser for Enlarger.

I am thinking of constructing an enlarger. Should the condenser lenses be mounted so that the convex faces touch, or should there be a space between them? Prices for condensers seem to vary widely, and none bear names like Ross or Cooke that might guarantee their quality. But does the quality of a condenser matter much?
G. H. S. (Kincardineshire.)

In the case of plano-convex condensers they are mounted so that the convex surfaces are nearly but not quite touching. As far as we are aware the big lens-makers do not make condensers, but there is considerable difference in the quality of commercial condensers, due to colour and clearness of the glass and the polishing of the surfaces. Within reasonable limits, however, the question of quality is not of very great importance in practice, particularly if you use a diffused light source or interpose a diffusing screen somewhere between light and negative.

Photography in the Cinema.

Is it possible to photograph the picture on the screen of a cinema? If so, can you suggest exposures for a reasonably bright picture?
F. T. D. (Surrey.)

Many photographs have been taken in cinemas, but we consider this a very risky proceeding, as all the pictures shown are copyright. Pictures vary so enormously in brilliance that we can suggest nothing very definite in the way of exposure, but you might try 1/10th to 1/2 sec. at your widest aperture, using an ultra-fast panchromatic film. However large your widest aperture may be, you are not likely to lose any negatives through excessive exposure.

A Week-end in Paris.

I am going to France for a week-end; will I have any trouble over my camera, which is an old one, with either French or British Customs? And may I photograph in the streets of Paris?
L. B. (Somerset.)

The French Customs will place no obstacle in the way of your taking your camera duty-free into France, and, as you say it is an old camera, you are not in the least likely to have any trouble with the English Customs on your return.

Photographs may be freely taken in the streets of Paris, provided you do not cause obstruction in doing so.

An Exposure-Meter Problem.

Can I take the exposure indicated by a photo-electric meter as always correct? If I take a portrait at 6 ft., or a landscape at infinity, the meter will show the same light value, but the portrait, according to all tables, will need the longer exposure. Does the meter only give correct exposures for distant views? H. G. (London.)

You are in error in supposing that a photo-electric meter will show the same light-value when pointed at a distant landscape or a near-by figure. There will be a difference, and that difference will be a faithful representation of the differences in the total amount of light reflected by the two subjects.

Except for subjects which show violent extremes of contrast you may follow the indications of a photo-electric meter implicitly, but, when taking a very contrasty subject you should give rather more exposure than the meter indicates.

Scheiner Degrees.

I am using an exposure meter graduated in Scheiner degrees up to 26. Using a film of speed 31° Scheiner, what allowance do I make, please?
A. J. B. (Birmingham.)

The exposure for a film of 31° Scheiner is almost exactly one-third of that required for a film of 26° Scheiner. Each step of one Scheiner degree represents an increase of speed amounting to about 26 per cent. Three such steps mount up to an increase to double speed, five steps (your case) to approximately three times, and ten steps mean an increase in speed of ten times.

"Leudi" Exposure Meter.

I have a "Leudi" exposure meter, but have lost the instructions. Could you please tell me how to use it?
A. M. S. (London.)

Your best plan will be to write to Messrs. Sands Hunter & Co., Ltd., of 37, Bedford Street, Strand, London, W.C.2, for information, as they are the importers of this meter, and will be able to supply you with the printed instructions, which will be more detailed than any we could give you.

Lens Queries.

I have a 9-cm. Tessar lens on an old 3½ × 2½ film camera, and am thinking of transferring it to a 3½ × 2½ double extension camera which I shall use mostly for copying and the like. The lens works well on a single extension camera; would it work equally well on one with double extension? And would a double extension be enough when using a telephoto supplementary lens?
G. R. (Canada.)

Your 9-cm. Tessar lens will be perfectly satisfactory when used with a double extension camera, as the covering power required at longer extension is less than at normal extension.

Whether double extension is sufficient when using a supplementary telephoto lens depends on the focal length of this, but if you use a Zeiss Proxar you will not need more than double extension.

An Interior in Colour.

A year ago I took some very successful photographs of a decorated church, by electric lighting, with exposures of 10 minutes at f/5.6. I would like to take the same subject again, using Dufaycolor. What exposure should I give?
M. M. (Southport.)

The data you give is not sufficient for us to give a confident reply to your question. You do not tell us the speed of the sensitive material used for your previous photographs, but even if you had done so the problem would not have been easy. On ordinary films photographs are successful provided the exposure neither falls below the necessary minimum nor is so long as to block up the high-lights; but colour films of all types require very much more accurately-gauged exposures. All we can do is to remind you that Dufaycolor film requires an exposure about ten to fifteen times longer than the minimum necessary to give a good negative on the fastest films made, so that if your previous exposures were on an ultra-fast film, and were just sufficiently exposed, you should try an experimental exposure on Dufaycolor of about 1½ hours. If your previous negatives were fully exposed, or were made on a slower film, the exposure for Dufaycolor will of course be correspondingly less.

Copying Glossy Prints.

In copying photographs with a glossy surface I get reflections of the light-source. Is there any way by which I could dull the surface of the prints to prevent this? L. G. E. (Essex.)

We think you had better give up the idea of making the glossy surface matt; it is not very easy to do, and when you have done it you will find the surface will have a grain that reproduces along with the picture. To copy your prints as they are you only have to arrange the lights so that their reflections from the glossy surface do not reach the lens. This is a comparatively simple matter.

FOUL MURDER !

Brutality ! Cacophony of violent death—groans and agonised cries, shrieks and blood-curdling moans. Heart-rending horror of shuddering death throes. Murder !

And we are accused ; we, so pure, so blameless, so unsullied by the baser passions, are accused by two readers of foully doing to death divers quotations from English literature ! O misere ! O misere ! Bring whips, bring scorpions, we would do penance ! Oh that this day had never dawned !

But hold ! Trumpets blow ; lusty voices cry ; bells peal ! We are reprieved—we are saved ! And simply because, spite of misquotations, countless photographers have found the way through us to a newer and happier life in the realm of miniature.

What matter, then, a murdered phrase when we give the miniaturist such service as we do ? Come ye, therefore, "Try 202 for Service !"

"202" — THE MECCA OF THE "MINIATURE" MAN

A GUARANTEE,

when issued by a firm that prides itself on its straightforward and honourable dealing, gives a feeling of security to the purchaser that it would be difficult to put into words. All miniature apparatus sold by us is guaranteed against any defect whatever for one year from date of purchase, and indefinitely after the expiration of that period against any inherent defect. So, when buying your next camera, why not "Buy 'Lewis' and Buy Safe !"

SPECIAL WIDE-APERTURE LEICAS FOR WINTER PHOTOGRAPHY

Leica IIIa, f/1.5 Xenon, As new.....	£47 10 0
Leica IIIa, fitted latest f/1.9 Hektor, As new	£41 15 0
Leica IIIa, f/2 Sonnar, E.R. case, As new	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case, As new	£32 10 0
Leica III, black, f/2 Summar, E.R. case, As new	£31 10 0

LEICAS :

Leica II, chromium, f/3.5 Elmar, Indistinguishable from new	£22 15 0
Leica II, black, f/3.5 Elmar, E.R. case, Practically as new	£19 10 0
7.3-cm. f/1.9 Hektor Lens, latest rectilinear focussing, As new	£19 17 6
Another, as above, but non-rectilinear, Excellent condition	£17 17 6
2.8-cm. f/6.3 Hektor, nickel, As new	£8 0 0
4-cm. f/1.5 Meyer-Plasmat, for Leica, As new	£10 17 6
5-cm. f/1.9 Dallmeyer Super-Six, coupled for Leica	£9 17 6
Leica Stereo Viewing Apparatus, As new	£5 5 0
Leica Stereo Taking Apparatus, As new	£5 5 0
Leica Chromium Short-base Range-finder, As new	£1 10 0
Universal Finder (black), Vidom	£3 5 0
10.5-cm. f/6.3 Leitz Elmar, coupled, Excellent condition	£6 19 6
9-cm. Elmar f/4, uncoupled, Good condition	£5 17 6

CONTAXES :

Contax II, f/2 Sonnar, E.R. case, As new	£39 10 0
Contax I, slow-speeds model, fitted new-type collapsible f/2 Sonnar, As new	£29 15 0
8.5-cm. f/4 Triotar for the Contax, any model, As new	£11 15 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS :

Kodak Regent, f/4.5 Tessar, case, As new	£13 18 6
Dollina II, f/2 Xenon, Rapid Compur, As new	£15 15 0
Dollina II, f/2.8 Tessar, Compur, As new	£14 10 0
Dollina III, f/2.8 Xenar, Compur, As new	£14 17 6
Super Nettel I, f/3.5 Tessar, As new	£15 15 0
Super Nettel I, f/2.8 Tessar, As new	£17 15 0
Ensign Autorange, f/3.8 Tessar, Rapid Compur, As new	£15 15 0
Kodak Bantam Special, f/2 Ektar, Rapid Compur, As new	£21 5 0
Super Baldina, f/2 Xenon, R. Compur, As new	£16 10 0

WHAT FOOLS WE WERE

last year not to cater in our usual specialising way for the man who, justly proud of his work, desired to include it in his Christmas greeting cards and calendars ! What amends we have made this year, however, for our previous lack of enterprise ! You who have seen our Camera Club catalogues know what superb design can be, and the same man has designed for us cards and calendars to take your own pictures.

Write now for particulars—Christmas is not far away, and your friends at home and abroad should not be denied a greeting from you worthy of their place in your esteem.

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd. :

Super Baldina, f/2.8 Tessar, R. Compur, As new	£15 10 0
Super Ikonta 530, f/3.5 Tessar, Rapid Compur, case, As new	£14 15 0
Super Ikonta 530, f/3.5 Tessar, new model with Albada finder and body release, with E.R. case	£15 15 0
Ditto, but fitted with Rapid Compur shutter, Excellent condition	£12 15 0
Super Ikonta 531/2, f/3.8 Tessar, Rapid Compur, Albada finder, etc, As new	£19 10 0
Super Ikonta 530/16, f/3.5 Tessar, As new	£18 17 6
Super Ikonta 530/16, f/2.8 Tessar, new model with film wind stop, case, As new	£21 10 0
Weltini, latest chromium model, combined view and range finders, body release, f/2 Xenon, As new	£20 5 0
Another, as above, but fitted f/2.8 Tessar, As new	£18 17 6
Another, as above, but fitted f/2.8 Xenar, As new	£16 17 6
Zeiss Ikon Nettax, f/2.8 Tessar, E.R. case, As new	£24 15 0

MINIATURE NEWS AND TIPS

THIS WEEK'S TIP.—If your negatives are lacking in contrast, or if the definition is definitely poor, a quite likely cause of the lack of good results is lens halation. Many miniaturists, we are convinced, do not appreciate this danger. The trouble is caused by a condensation of grease on the inner surfaces of the lens components from the iris and shutter, and the actual haze may be seen by holding the camera in such a way that a strong light passes obliquely through the objective. With the camera back removed the fault will be very apparent. In the interests of miniature photography we will clean any camera brought to us, free of charge ; please do not attempt the cleaning yourself unless you are confident that you are qualified for the task. A camera sent through the post should be accompanied by a remittance of 1s. 6d. to cover postage and packing.

THIS WEEK'S NEWS.—The Kalart Synchro-Flash Gun for the Leica or Contax can now be supplied. The positive synchronisation of the Kalart Gun in use with either of the two cameras mentioned permits of flash-light photography, with 100 per cent accuracy, at the hitherto unheard-of speeds of 1/500th or 1/1,000th second, even 1/1,250th sec. in the case of the Contax. The price of the gun is £4 12 6.

The ultra-fast Reflex-Korelle is now available. Model IIa, fitted f/1.9 Primoplant, costs £47 10 0. That's all for this week.

MINIATURE REFLEXES

EXAKTA WEEK

This week we are including with every second-hand Exakta sold, without extra charge, a lens hood, extension tube, focussing hood, filter and case. We should like you to verify our remarks about prices by referring to last week's "A.P." and to prices asked elsewhere for similar cameras.

Exakta Model C, f/2.8 Tessar, 3 slides, focussing screen, As new	£23 10 0
Exakta Model B, f/2.8 Tessar, Condition as new	£21 15 0
Exakta Model B, f/2.8 Tessar, non lever wind, Excellent condition	£20 10 0
Exakta Model B, f/3.5 Exaktar, non lever wind, Excellent condition	£14 15 0
Exakta Model A, f/3.5 Exaktar, Good condition	£11 15 0
12-cm. f/6.3 Tele-Tessar for the Exakta, As new	£10 10 0
6-cm. f/5.6 Dallon for the Exakta, As new	£6 10 0

AND DON'T FORGET THE ACCESSORIES MENTIONED ABOVE.

Kine-Exakta, f/3.5 Exaktar, 13.5-cm. f/4 Sonnar, chromium, 4-in. f/5.5 Ross Teleros (chromium), 5 Leitz extension tubes for portraiture and copying. Leitz lens hood. Cost £67. All absolutely as new £45 0 0

Kine-Exakta, f/2.8 Tessar, case, As new	£29 17 6
Reflex-Korelle I, f/3.5 Radionar, As new	£9 15 0
Another, as above, f/2.9 Radionar, As new	£10 15 0
Another, as above, f/2.8 Tessar, As new	£15 15 0
Reflex-Korelle II, f/3.5 Tessar, As new	£16 15 0
Automatic Rolleiflex 6×6, f/3.5 Tessar, case, As new	£18 17 6
Another, as above, f/3.8 Tessar, case, As new	£14 17 6
Another, as above, f/4.5 Tessar, As new	£13 10 0
Rolleicord I, f/4.5 Tessar, case, Good condition	£7 10 0
Rolleicord I, f/3.8 Triotar, Practically as new	£10 10 0
Ikoflex II, f/3.5 Triotar, E.R. case, As new	£12 17 6
Pilot Reflex, f/2.8 Tessar, Compur, Good condition	£12 15 0
Another, with f/3.5 Tessar, Excellent condition	£10 15 0
Voigtlander Brilliant, f/4.5 Skopar, Compur Rapid, As new	£5 0 0

MISCELLANEOUS CAMERAS :

New Chromium Model Retina, f/3.5 Tessar, case, As new	£10 17 6
Robot, f/2.8 Tessar, case, As new	£21 10 0
5-cm. f/5.5 Tele-Xenar for Robot, As new	£7 10 0
Compass, latest improved model	£19 17 6
Retina, f/3.5 Xenar, Compur shutter, Excellent condition	£6 17 6
Miniflex, f/1.8 Astro Pantachar, Cost £19 10s, As new	£12 0 0
Nagel Roloroy, f/2.8 Tessar, Compur, Excellent condition	£10 10 0
Baldax, f/3.5 Trioplan, Compur shutter	£5 18 6
Virtus, f/4.5 Skopar, Excellent condition	£4 12 6
Vollenda, f/3.5 Radionar, Compur shutter, Good condition	£5 18 6
Ihagee Parvula, f/2 Xenon, Compur shutter, Good condition	£12 0 0

R. G. LEWIS The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



**Besure!!!
use
SUPERFIX**

TEST AT OUR EXPENSE

THE QUALITY PASTE

If unobtainable at your usual stationer's, store or dealer's, write to the sole manufacturers for FREE SAMPLE and details of the BETTER MOUNTING METHOD. SUPERFIX is sold in Aluminium containers with brush, 8d., 1/-, 1/6.

Please give your dealer's name when writing.

MIDDLEMASS & CO., LTD., Penryn, Cornwall.

10/11/37. "The Amateur Photographer." ADVANCED WORKERS' COMPETITION This Coupon to be affixed to back of print. Available till Tuesday, November 30th.	10/11/37. "The Amateur Photographer." INTERMEDIATE COMPETITION This Coupon to be affixed to back of print. Available till Tuesday, November 30th.	10/11/37. "The Amateur Photographer." BEGINNERS' COMPETITION This Coupon to be affixed to back of print. Available till Tuesday, November 30th.	10/11/37. "The Amateur Photographer." PRINT CRITICISM This Coupon to be affixed to back of print. Available till Wednesday following date of issue.	10/11/37. "The Amateur Photographer." ENQUIRY COUPON This Coupon to be affixed to each query. Available till Wednesday following date of issue.
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------

A new book which will help you to get the best results with your camera!

Brighter Photography

by DAVID CHARLES, F.R.P.S.

This handy book reveals in a clear, attractive way the secrets of successful photography. Though primarily intended for the novice, it is invaluable to every keen camera user.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint. By simple cross references these illustrations provide a series of clear, concise lessons in the art of making better pictures.

Paper Boards Size 7½ × 5 in. 144 pages

PRICE 2/6 net By post 2/9

From all Leading Booksellers,
or direct from the Publishers

ILIFFE & SONS LTD.

Dorset House, Stamford Street, London, S.E.1

WALL'S DICTIONARY OF PHOTOGRAPHY

AND REFERENCE BOOK FOR THE AMATEUR
AND PROFESSIONAL PHOTOGRAPHER

Fourteenth Edition—Revised

Edited and largely re-written by
F. J. MORTIMER, Hon. F.R.P.S.

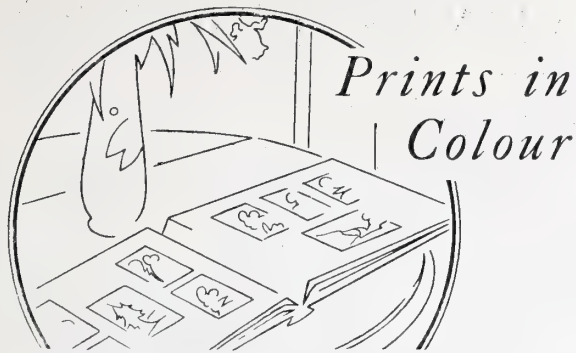
Cloth Boards
Size 7½ × 5 inches, 634 pages

Price 7/6 net
By post 8/-

From all leading Booksellers
or direct from the
publishers

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulæ, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1



TRADE MARK

'TABLOID' BRAND TONERS

BLUE, GREEN, SEPIA, BROWN AND
COPPER FERROCYANIDE TONING COMPOUND

Give your prints, lantern slides and ciné
positives a touch of realistic colour—easily,
effectively

2/- PER From all Photographic Chemists
CARTON Write for free descriptive literature



BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E.C.1

Pho. 1675 Copyright

PROJECTION-LUMIMAX for KINE-EXAKTA

Enlarge and Project your
Kine-Exakta pictures. See
the life-like effect on a screen.

Baseboard 12×12 in. Body swings
at right-angles for projection,
or for enlargements larger than
12×12.

PRICES:

Enlarger, with 4-in. double con-
denser, baseboard, stand and
flex, without lens or lamp,
for use with the lens on
Kine-Exakta cameras

£11 0 0

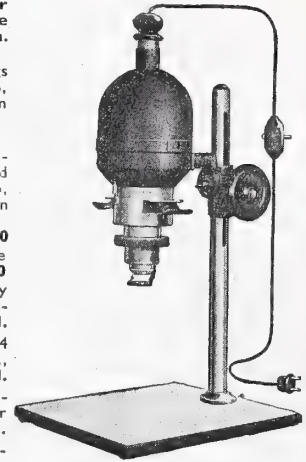
Ditto, ditto, with f/4.5 Ihagee
anastigmat..... £13 0 0

Projection attachment for body
to allow for greater dis-
tances..... 17s. 6d.

Glass Masks, 24×36 mm., 3×4
cm., 4×6.5 cm., 4×4 cm.,
6×6 cm., in case.. 7s. 6d.

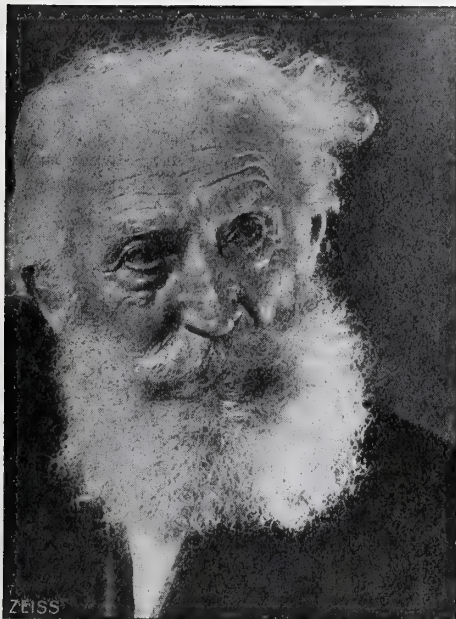
Carrier for Transparencies (Lan-
tern Slides), 2×2 in. or
2½×1½ in..... 6s. 6d.

100-watt Opal Lamp (state volt-
age when ordering) 2s. 9d.



GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN
SQUARE, LONDON, W.1

Phone: GERRARD 2300.



CARL ZEISS
LONDON LTD

for fine portraiture use
A ZEISS OBJECTIVE
the eagle eye of your camera

Illustrated catalogue P.51 free on request from—

CARL ZEISS (LONDON) LTD.

Mortimer House, 37-41, Mortimer Street, W.1



See your
snapshots
before they are
enlarged-on a

MILL'S EPISCOPES

Immediately your "snaps" are developed
you can enlarge and project them on a
screen as brilliant pictures up to 36×27
in. in size by means of the Episcopes
"Junior," deciding on the enlargement
they will bear and how to mask for
composition, before going to the expense
of making prints.

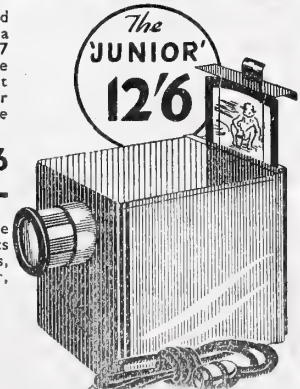
"MINOR" Model for cigarette 4/6
cards, etc.....
"MAJOR" Model for photo 25/-
prints, etc.....

Get your Episcopes—the wonder home
projector that reproduces opaque objects
such as coloured pictures, sketches, coins,
stamps, etc., from any leading store, or,
postage extra, from

MILLS BROTHERS
(Model Engineers), Ltd.

Dept. "A.P."

**ST. MARY'S ROAD,
SHEFFIELD.**



for 100/110, 200/220 or 230/250
voltages.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26b, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST'S Annual Clearance Sale; hundreds of Bargains; call or write.

HAYHURST.—Contax II, f/2.8 Tessar, as new, £35; Super Ikonta 3½×2½, f/4.5, as new, £12.

HAYHURST.—Rolleiflex, £25 model, equal to new, £18; £25 6×6 Graflex, f/3.5 Tessar, shop-soiled only, £15.

HAYHURST.—Ensign Autorange, f/4.5 Tessar, shop-soiled only, £10; £16/10 Rolleicord, shop-soiled, £14.

HAYHURST.—Zeiss Ideal, f/4.5 Tessar, outfit as new, £8; £15 200-B Projector, soiled only, £12/10.

HAYHURST for Enthusiastic Personal Attention.
—Northern Camera Exchange, Nelson, Lancs. [0008]

CAMERAS, Enlargers, Binoculars, over 200 bargains; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S, 309, Witton Rd., Aston, Birmingham, for guaranteed Cameras, Exchanges, Hire Purchase. [0032]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [0062]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathoscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [0066]

BUY Your Camera from Cyril Howe, two years to pay—you get it now.—Cyril Howe, Bath. [9489]

SUPER Ikonta 2½×1½, f/3.5 Tessar, Compur, perfect, case, £11/10—66, Woodbourne Avenue, Streatham 5422. [9493]

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122 Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

1-PLATE Ensign Special Reflex, rack focus, rising hood, revolving back, deep triple detachable shutter 1/15th to 1/1,000th, 6½-in. Ross Xpres f/4.5, cable release, 12 slides, £7/17/6.

WEST Pocket Foth-Derby Roll Film, 16 on V.P. film, direct finder, focal-plane shutter, 1/25th to 1/500th, D.A., Foth anastigmat f/3.5, leather case, £4/5.

WEST Pocket Zeiss Ikon Ikonta Roll Film, 16 on V.P. film, direct finder, Novar anastigmat f/6.3, speeded shutter, £3.

1-PLATE Mentor Press Focal-plane Camera, 4 direct finder, quick-wind focal-plane shutter, 1/8th to 1/1,300th, fitted Hugo Meyer Trioplan f/3, focussing mount, 6 D.P. holders, F.P. adapter, lens hood, leather case, £15.

5-4 Premo No. 9 Folding Hand or Stand Camera, double extension, rising front, reversible finder, reversing back, fitted Series III Dagor f/6.8, Compound shutter, 3 D.P. holders, leather case, £2/10.

1-PLATE Ica Favourite Folding Hand or Stand, 4 double extension, high rack rising and cross, reversible finder, reversing back, fitted 15-cm. Tessar f/4.5, Compur shutter, Proxar and Distar lenses, light filter, 3 D.P. holders, F.P.A., leather case, £7/10.

No Exchanges.—9×12 Etui Folding Pocket, rack focus, rising front, reversible finder, Goerz f/6.8 lens, Compur shutter, 3 slides, F.P. adapter, roll holder, £1/15; 4-pl. Cameo Folding Pocket, double extension, rack rising and cross, reversible finder, fitted Dallmeyer Perfax f/6.3, 5 slides, £2/5; 4-pl. Carbine Roll Film Camera, double extension, rising and cross, reversible finder, fitted Cooke-Butcher anastigmat f/6.8, Compur, 6 slides, focussing screen, leather case, £1/10; No. 2a Folding Autographic Brownie, reversible finder, R.R. lens, speeded shutter, canvas case, 7/6; No. 2 Folding Auto Brownie, reversible finder, Achro lens, speeded shutter, 7/6; 3½×2½ Matador Folding, self-erecting front, reversible finder, f/6.3 anastigmat, Vario shutter, 3 slides, 15/-; 3½×2½ Reitzschel Folding Pocket, rack rising, reversible finder, Linear anastigmat f/7.5, Pronto shutter, 3 slides, 15/-; 3½×2½ Nagel Folding, reversible finder, Nagel anastigmat f/6.8, speeded shutter, 3 slides, 15/-; 3½×2½ Nagel Folding, rack focus, reversible and wire frame finders, Nagel anastigmat f/4.5, soeiled shutter, 1 to 1/125th, 6 slides, F.P.A., leather case, £3; No. 1 Pocket Kodak Special Roll Film, autographic back, focussing, reversible finder, Kodak anastigmat f/4.5, Kodamatic shutter, 1 to 1/200th, £3/15.

WANTED to Purchase for Cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

LEICA III, chromium, f/2, E.R. case, yellow and red filters; unscratched, £28.—Redington, 101, High St., Barnstable. [9573]

3×4 Baby Ikonta, Zeiss Novar f/3.5, Compur; nearest £4/10.—W. Wilkins, Grammar School, Bangor, Down. [9574]

ROLLEIFLEX 6×6, non-automatic, 6 exposure, f/4.5 Tessar; perfect condition, £8.—Below.

T-P. 4-pl. Reflex, no lens, revolving back, 3 double slides, adapter, £2.—Palmer, 29, Leaside Avenue, N.10. [9575]

IKOFLEX I, f/4.5 Novar, Dervall shutter, as new, original carton, cost £8; accept 75/-.—Major Garrick, Leigh, Reigate. [9577]

£8 Super Ikonta 3½×2½, f/4.5, in case; guaranteed as new, cost £16 odd; also Ilford Exposure Meter, new, cost 63/-, accept £2; deposit.—Box 3897, c/o "The Amateur Photographer." [9580]

ROLLEROY, f/3.5 Elmar, case, filters, £6/10; Voigtlander Brilliant, f/4.5 Skopar, Compur, E.R. case, £4/4; Exposure Meters, Excelsior, unused, £2/10, Ombrux, £2.—Box 3948, c/o "The Amateur Photographer." [9581]

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ALLEN.—Reflex-Korelle, Radionar f/3.5, E.R. case as new, £10/17/6; Super Ikonta, for 8 or 16 on 1a film, £11/10; 9.5 Pathe de Luxe Cine, f/2.5 and Telephoto, nicked, £10.

ALLEN.—Six-20 Duo, f/3.5 Tessar, case and filter, £9/10; Ensign Midget, f/6.3, 30/-; Midget Tank, 8/-; 3½×2½ Kodak Tank, 11/6; 6×6 Brilliant, f/7.7, 29/6; Dekko 9.5 Projector, super attachment, £4.

ALLEN.—Dallmeyer Superlite Projector Lens 70-mm., for 200-B, £3/10; Pathe 9.5 Motocamera B, £3/10; Complete Cinecraft Tinting Outfit, 22/6; Super Ikonta II, for 8 or 16, Tessar f/3.8, case and filters, £20.

ALLEN.—6×6 Automatic Rolleiflex, Tessar f/3.5, E.R. case, £18; Cine Film Attachment, complete, £2/17/6; Specto 9.5 Projector, £10/10.

ALLEN.—Dekko Cine, f/1.9 Dallmeyer, £7/10; Ikonta, 16 on 2B, Novar f/4.5, Rapid Compur, case and filter, £6/7/6; Ensign Selix, 8 or 16, Ensar f/4.5, Trichro, £2/10; Leica Model II, Elmar f/3.5, filters, copying device, trimming template, £20.

ALLEN.—Contax I, slow speeds, Tessar f/2.8, £19/17/6; Rolleicord II, Triotar f/4.5, £11/10; Ikoflex II, Tessar f/3.5, £15/17/6; Agfa Speedex O, f/3.9, £3/17/6.

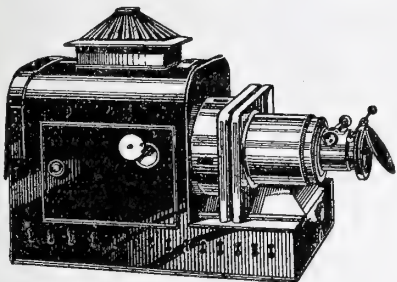
ALLEN for all types of Miniature Cameras, a generous exchange allowances.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allen. [0087]

UNUSED Multi-speed Exakta, focal-plane, delayed action, Tessar f/3.5, 4×6½, ever-ready case, list £24/10, price £20; also Second-hand Zeiss Ikoflex Model II, Compur Rapid, Tessar f/3.5, ever-ready case, cost £22/10, price £16; deposit.—Lambert-Smith, Optician, Whitby. [9582]

VOIGTLANDER Brilliant Camera, f/4.5, Compur, Ensign tank, Ensign Magnaprint enlarger, f/6.3, complete with easel, miscellaneous dishes; nearest offer £10; deposit system.—F. G. Gardener, 8, Bush Rd., Morriston, Swansea. [9596]

"MISCELLANEOUS"

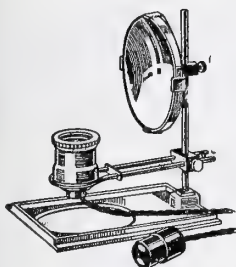
51 ONLY Government Surplus OPTICAL LANTERNS



Russian Iron Lanterns as illustrated. Size over all 18x12x6 in., lacquered fronts with telescopic extension, focussing lenses of 8-in. focus and standard 52-mm. diameter, 4-in. diameter condenser, repeating slide carrier for standard slides, tilting base, complete in black enamelled iron carrying-case.

Type "A," in Brand New Condition..... £24 4 0
Type "B," in Excellent Second-hand Condition £23 10 0

F. O. R. LONDON.



ELECTRIC ILLUMINANTS For Lanterns and Enlargers

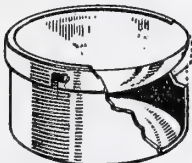
Metal Base and Fittings, Focussing Lampholder, 4-in. Mangin Mirror as shown..... 12/6

Plus 6d. post.

CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

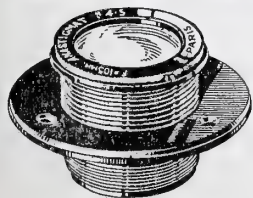
Suitable for Enlargers.



Diameter.	Price each lens.	Price 2 lenses in mount.
1 in.	s. d. 1 9	s. d. 6 0
1-5/16ths in.	1 9	6 0
2 in.	2 3	7 6
3 in.	3 6	10 0
4 in.	4 0	12 6
4 1/2 in.	5 0	15 0
5 in.	6 6	17 6
5 1/2 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.

3 1/4" x 2 1/4" ENLARGING ANASTIGMATS



4" F/4.5
£1:6:6

These lenses, by Optia, Paris, are not fitted with iris, but give good definition at full aperture.

The MISCELLANEOUS TRADING CO. LTD.
135, High Holborn, London, W.C.1 Holborn 4894

CAMERAS AND LENSES

P.C. Reflex, 48 slides; Printer, Enlarger, etc.—419, Bury New Rd., Manchester. [9585]

LEICA III, chromium, f/2 Summar; scarcely used, £33.—Box 3950, c/o "The Amateur Photographer." [9586]

N. & G. Baby Roll Film Sibyl, Cooke f/4.5, case, £7/7.—Box 3949, c/o "The Amateur Photographer." [9587]

RETINA, 1937, Schneider f/3.5, Compur 1/300th; perfect, £8/10.—Box 3951, c/o "The Amateur Photographer." [9588]

LEICA IIIa, chromium, f/2 Summar, E.R. case; absolutely as new, £29.—J. Moss, 3, Gordon St., Gordon Square, W.C.1. [9591]

KODAK Duo, f/3.5, Compur, case; all as new; cost £10/4; bargain at £7.—Below.

LEICA III, f/2 Summar, unmarked and as new, chromium finish; cost £40/16; bargain at £31.—Below.

CONTAX II, f/2.8 Tessar, E.R. case; absolutely as new; cost £45/4; bargain at £33.—Below.

VOIGTLANDER Range-finder Bessa, f/3.5, E.R. case; as new and unused; cost £17/10; bargain at £13/10.—Below.

MANUFACTURERS and Distributors of Champlin 15 Developer, made to the original and authentic formula, 3/6 per bottle, postage 6d.

HIGHEST part-exchange allowances; hire-purchase terms.—B. Salter & Son, 34, Castle St., Shrewsbury. [9593]

LEICA III, Summar, enlarger and accessories; hardly used; what offers?—Pankow, 65, Boundary Rd., N.W.8, London. [9597]

4.5x10.7 Verascope, f/6.3 Zeiss, changing-box, supplementary lenses, excellent condition, £3; 5-cm. Leitz Summar f/2, non-collapsible, £7.—Harrington, 25, Eade Rd., N.4. [9599]

CONTAMETER, for Super Nettel or Contax, with Tessar; as new, £6/5.—35, Bowes Rd., Acton, W.3. [9601]

SALE.—The following items must be cleared and the nearest offer to the figures mentioned will be accepted: Baby Ikonta, f/4.5 Tessar, Compur, case, £6; Six-20 Duo, f/4.5, 3-speed shutter, £3/10; T.-P. Reflex Junior Special, f/4.5 Cooke, 5 S.M. slides, £5/5; Dallmeyer Baby, V.P. plates, f/2.9 Pentac, 3 double slides, F.P.A., case, £7/15; Ernemann Reflex, V.P. plates, f/3.5, 3 S.M. slides, F.P.A., case, £15; Ensign Carbine, f/4.5, Mulchro shutter, £2/15; Selfix 20, f/7.7, 25/-; Six-20 Junior de Luxe, f/6.3, £2/10; all in good order and on approval against cash.

L. Mansley, 277, Harehills Lane, Leeds, 8. [9602]

ROLLEICORD II, f/4.5, Compur shutter, with case; excellent condition, £8/15.—Below.

VOIGTLANDER, Compur, anastigmat Skopar f/4.5, 1/250th (7x4 1/2), complete in zip case, £5; perfect condition; "A.P." deposit.—Box 3956, c/o "The Amateur Photographer." [9605]

31x24 T.-P. Junior Special Reflex, Cooke f/4.5, 32 revolving back, rising front, F.P.A., 6 slides; perfect condition, £4/10.—McNicol, Airlie, Cupar, Fife. [9606]

MENTOR Press 9x12 cm., 3 double slides, late model, no lens; perfect, £5/10.—Below.

PRESS Camera (French) 9x12 cm., very compact, Tessar f/4.5, Compur, 6 slides, £6/10.—15a, Prestonville Rd., Brighton. [9608]

KORELLE P, 4 1/2 x 6 cm., f/2.9, Compur, 6 slides, F.P.A.; new last week, £8.—Freeman, Nurseries, Saltash. [9610]

IKONTA 520/2, f/4.5 Tessar, D.A. Compur—Albada and reversible finders, mask, case, £7/15; exchange for Reflex or Non-auto. Rolleiflex.—Cooper, Gorsewood, Altrincham. [9611]

NOVIFLEX 24x24 Roll Film Reflex, f/2.8 Xenar, unused; cost £16/10; bargain, £12/10.—Roberts, Central Chambers, Stratford-on-Avon. [9615]

SUPER Sport C, Xenar f/2.9, case, Leitz range-finder; cost over £15; £9/5.—Carter, Christ Church, Oxford. [9618]

LEICA II, f/2 Summar, E.R. case; very good condition, £24.—Write, 7, Park Court, Uxbridge, Middlesex. [9622]

ZEISS Super Ikonta 3 1/4 x 2 1/4, Tessar f/3.8, £22/15; absolutely as new, £14/17/6.—Salmon, High St., Stockton-on-Tees. [9623]

ZEISS Ikonflex, f/4.5, £8/5; never been used, £5/12/6.—Salmon, High St., Stockton-on-Tees. [9624]

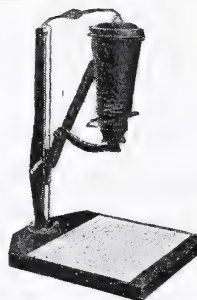
S.S. Dolly Range-finder Model C, f/2.8 Xenar, S Compur Normal, exactly as new; cost £16/16; accept £13.—BM/TLCE, W.C.1. [9634]

DOLLINA III, as new, f/2 Xenon, Compur; what offers?—Box 3967, c/o "The Amateur Photographer." [9635]

ENLARGERS

By SERVICE CO.

Hire-purchase terms not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.



MAGNAPRINTS

Always popular enlargers, with large focussing control grips, all-metal carrier, condenser, and electric fittings, solid pillar support and ruled baseboard.

For 3x4 cm. and Leica, f/8.3 lens..... £5 5 0

For 2 1/2 x 2 1/2 negatives, with f/6.3 anastigmat lens..... £8 10 0

For 3 1/4 x 2 1/4 negatives, with f/6.3 anastigmat lens..... £9 10 0

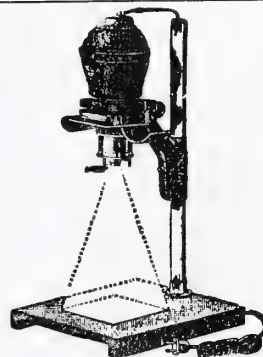
For 3 1/4 x 2 1/4 negatives, with f/4.5 Magnar anastigmat lens £11 10 0

RAJAH

Model O

For 35-mm. and half-V.P., f/4.5 anastigmat, enlarges to 8 times, single condenser.... £8 8 0

Model II, for 6x6 cm., with f/4.5 anastigmat, enlarges to 7 times, double condenser.... £11 10 0



FAM AND FILMARUS MODELS

A comprehensive range.

Filmarus O, 3x4 cm..... £7 9 6

Filmarus I, 4x4 cm..... £9 13 6

Ditto, to take Leica lens..... £6 6 0

Ditto, to take Contax lens..... £8 8 0

Ditto, to take Kine-Exakta lens..... £3 12 6

Ditto, to take Robot lens..... £6 12 6

Filmarus, 6x6 cm..... £17 17 0

Ditto, 6x9 cm..... £11 8 0

FAM (fully automatic), 6x6 cm. £18 18 0

Ditto, 6x9 cm..... £21 0 0

Wega, 9x12 cm..... £25 0 0

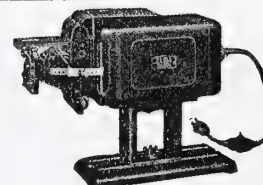


THE MIRAX

For use with own camera, 3 1/4 x 2 1/4 or 1 pl. Diffusa type electric fittings. 1-pl. £3 3 0 3 1/2 x 2 1/2 adapter, extra 2/6.

Mirax Easel and Stand, for vertical use, extra £1 17 6

Mirax used horizontally.



The 'CHROMORA' Home Portrait Lamp.

With switch-control in base, adjustable action, reflector, 9 ft. flex, bayonet fitting plug and "Chromora" superpower lamp (any voltage).

Price 12/6.

Extra "Chromora" Lamps, 2/- each.



Phone: Holborn 0664 (3 lines). Established 1889.



289, HIGH HOLBORN, LONDON, W.C.1

Pelling & Cross

Welbeck 9622. 85, BAKER ST., W.1 Open until 7 p.m.

NO JUNK All our Second-hand offers are **Guaranteed** perfect and we definitely state that such good value is unobtainable elsewhere

Zeiss Kolibri, 16-on-V.P., f/3.5 Tessar, Compur to 1/300th sec. Very small and neat. Cost £13. ... **£5:17:6**
 Narel Volenda V.P., f/4.5 Radionar, Pronto with delayed action. Cost £5 10s. ... **£2:10:6**
 Contax I, f/2.8 Tessar. Unused and covered by maker's guarantee. Cost £33 15s. Star bargain. ... **£22:15:0**
 Super Sport Certo Model C, plates and films, f/2.9 Trioplan, Compur to 1/250th, D.A., 3 slides, screen, Cost £10 10s. ... **£7:2:6**
 Zeiss Nettar 31×21, f/4.5 Tessar, Compur to 1/250th, D.A. Cost £9 17s. 6d. ... **£5:17:6**
 Afa Speedex, 8 or 16 on 120, f/6.3 anastigmat, 3-speed shutter. Cost £4 4s. ... **£1:17:6**
 Zeiss Nettar 31×21, f/4.5 Novar, Compur to 1/250th, D.A. Cost £7 9s. ... **£4:12:6**
 Robot, f/2.8 Tessar, B.R. case, lens hood. Absolutely as new. Cost £21 14s. 6d. Star bargain ... **£20:0:0**
 Square Ikonta, latest model, f/3.5 Novar, release on body, used for 2 films only. Cost £9 10s. ... **£7:0:0**
 T.P. Reflex, i-pl., f/4.5 Cooke, rev. back, 4 slides, F.P. adapter, leather case. ... **£6:6:0**
 Kodak Six-16, f/4.5 anastigmat, shutter to 1/175th, D.A. As new. Cost £5 15s. ... **£3:0:0**
 LENSES.—F/4.5 Zeiss Tessar, 15-cm., sunk mount ... **£4:7:6**
 Zeiss Amatar Double Anastigmat f/6.8, 13.5-cm., in Compur ... **£1:0:0**
 Ross Homocentric f/6.3, 4-in., in Compur. ... **£1:10:0**
 Velos f/7.7 Anastigmat, 6-in., in Lukos III shutter 10s. 6d.

Champlin 15 Developer, 20-oz. Bottles, Guaranteed Original Formula, 3/9 post free.

PART EXCHANGE AND DEFERRED TERMS WITH PLEASURE.

RAINES Miniature Service DEVELOPING, PRINTING, ENLARGING

All orders receive the advantage of our 50 YEARS' Photographic experience.

SEND FOR LIST.

RAINES & CO. (EALING) LTD.
THE STUDIOS, EALING, W.5

Phone: Ealing 3177.

FOR QUALITY PHOTOGRAPHY

3½×2½ SPOOL (8 exposures) DEVELOPED, PRINTED and POSTED to your address, for ONE SHILLING.

ABERDEEN PHOTOGRAPHIC SERVICE Ltd.
Marischal St., Aberdeen (Est. 15 Years)

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

CAMERAS AND LENSES

1-PLATE Ensign Carbine Roll Film and Plate. 4 6 new slides and hooded screen, f/4.5 Ross Xpres, Compur, leather case; perfect, £4/15; deposit.—Howarth, Fishguard. [9627]

LEICA II, chromium, f/3.5, case, 10.5-cm. Telephoto, case, universal finder Model III, lens hood, yellow and green filters, Correx tank, all as new; cost over £47; whole outfit £28, or would sell separately, deposit system.—Box 3961, c/o "The Amateur Photographer." [9629]

3½×2½ Minimum Palmas, with f/4.5 Zeiss 32 Tessar, 3 D.D. slides, F.P.A., case, £9/17/6. ROLLEICORD 6×6, with f/4.5 Triotar, cost £14/10; new condition (used 3 times), price, with case, £9.

3½×2½ Zeiss Nettar, f/4.5, in Compur, S.T., 32 body release; new condition, with case, £5. ABOVE.—Camera Craft Ltd., 446, Green Lanes, London, N.13. [9638]

ZEISS Super Ikonta, coupled range-finder, f/3.5 Tessar lens, Compur shutter, taking 16 pictures on standard 3½×2½ films, with case; list price £19/5; bargain, £11/10.—Peacock, Northgate St., Devizes, Wilts. [9639]

CONDENSER Lenses.—3-in. 4/-, 3½-in. 4/6, 4-in. 4/9, 4½-in. 5/6, 5-in. 7/-, 5½-in. 9/-, 6-in. 10/6; single lenses, post paid.—The Mogophot Company, 34, Hereford Rd., London, W.5. [0037]

TWO 3-in. Dallmeyer f/2.9 Pentacs, shutter, 35/- each.—Hill, 4, Bourne Rd., Hornsey, N.8. [9616]

2-IN. Aldis-Butcher Telephoto Lens, f/3.1, recently cleaned, suitable for Ensign Kinecam, £2 only.—Box 3963, c/o "The Amateur Photographer." [9631]

CINEMATOCGRAPH APPARATUS

ILLUSTRA Bargains offered to personal callers or to customers who promptly remit to avoid disappointment; all guaranteed to be in order and as described.

14/- Illustrascreeen, 48×36 in., super silver, rigid in use, packed in a moment.

25/- Motors to run Home Movie and all other projectors, universal A.C. and D.C.

30/- 35-mm. Professional Projector Head, originally cost £52; many other 35-mm. snips.

35/- Beaded Screen, 40×30 in., as new, originally cost 70/-; only wants seeing.

40/- Illustrascreeen, mounted on collapsible frame, 72×48 in., many others also available.

44/- 16-mm. Projector Mechanism, minus lens, in perfect working order.

52/- Pathe Projector, fitted with super attachment, in beautiful order.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1, Oxford St. end, facing Gaumont's. Gerrard 6889. Your inspection invited. [9607]

CINE Service, Modern Theatre, complete range of apparatus, technical staff, library facilities.—Midland Camera Ltd., 106, Granby St., Leicester. [0052]

£32 16-mm. Bolex C, 400 watts, resistance, case, used twice, £18; Visual Focussing Turret Model 16-mm. Victor, just overhauled, £6; Ensign Autokinecam, Cinar f/2.8, case, perfect order, £9.—H., 8, St. Andrews Square, Surbiton. [9584]

PATHESCOPE 200-B Projector, transformer, new, display model; list £17/17/6; accept £14/17/6.—Below.

PATHESCOPE Motocamera B, new, display model, £4/10; Pathescope de Luxe Motocamera, f/2.5, with Telephoto, Cinophot, case, perfect condition, £7/15.—Northover, Cine Specialist, 32, Harlestone Rd., Northampton. [9594]

£2/2 Dekko Projector, 9.5-mm., with case; 2 months old.—Nettel, 170, Burbage Rd., S.E.21. [9609]

IMP Projector, for supers, motor, resistance, £4/15.—Baker, 44, Willow Avenue, Birmingham. [9614]

16-MM. Talkie, nearly new, complete screen, etc., offers.—Phone, Kingston 2233. [9617]

BOLEX G916 Projector, 500-watt, case; perfect, B only used twice, £25.—Box 3960, c/o "The Amateur Photographer." [9628]

16-MM. Cine-Kodak, f/1.9 lens, take 50 or 100 ft., case; splendid condition; cost over £30; £15.—Box 3966, c/o "The Amateur Photographer." [9633]

LANTERNS & ENLARGERS

FOR Sale.—Kodak Home Enlarger, good order, 50/-; or nearest offer.—Phean, Bagenalstown, I.F.S. [9576]

NOW IN STOCK
THE NEW IIA

**Reflex
Korelle**

fitted f/3.5 Radionar £18:1:0

„ f/2.9 Radionar £19:2:0

„ f/3.5 Tessar £23:15:0

INTERCHANGEABLE LENSES

4½" f/4.5 Xenar £7:15:0

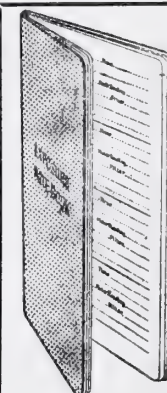
5½" f/4.5 Xenar £8:15:0

6" f/5.6 Dallon £9:9:0

6" f/5.6 Cooke £10:10:0

WRITE FOR DETAILS.

PHOTO-OPTICS LTD
32, Lord Street, LIVERPOOL 2.



SANDS HUNTER'S EXPOSURE NOTE BOOK

Just the right size for your pocket, it is always ready for entries and reference. So printed that you can jot down at once the particulars of each exposure you make—Film, Lens Aperture, Time, Light Conditions, Filter, etc., it forms a valuable record of past work and a sure guide to future success.

Price 6d.

Postage 1½d. extra.

SANDS HUNTER & CO. LTD.
37, Bedford St., Strand, W.C.2

SUSSEX SNIPS for SUSSEX SNAPS

We stock the apparatus you really need. Leicas, Super Ikontas, Rolleicords, etc. Projectors, Cine Cameras, Chemicals, Materials, Exchanges.

CALL AND BUY THE CAMERA TO PHOTOGRAPH THIS LOVELY ANCIENT CITY.

SIDNEY BASTOW Ltd., 9, NORTH STREET, CHICHESTER 100 yds. from Cathedral.

BELL'S BARGAINS

RARE OPPORTUNITY

Kine-Exakta, latest all-chronic model, f/3.5 detachable interchangeable anastigmat, speeds 12 to 1/1,000th sec., delayed action, film cutting device, synchronised for flashlight, ever-ready case. Shop-soiled only. £21 10 0

BELL'S 45, NEWINGTON BUTTS, S.E.11 (Opposite Synagogue's Tabernacle.) Rodney 3775. Close 1 o'clock Thurs.

BAKER'S of Holborn

Established over 170 years, will supply anything photographic from a miniature camera to a 15x12.

See the **LATEST MODELS of Ciné Projectors**

INCLUDING THE NEW
"DITMAR DUO"

Simplest, Best and Cheapest Dual-size Projector.
Showing in our Projection Theatre.

Second-hand Cameras of all Types
We are renowned for our bargains in "good as new" second-hand apparatus. Let us know your requirements and we will quote you by return. Apparatus willingly sent on approval.

TYPICAL SELECTIONS.

KODAK RETINA, f/3.5 Schneider. Perfect condition £6 6 0
W.P. CARBINE, f/6.3 Aldis, 6-speed shutter £2 2 0
SIXTUS METER. New condition. £3 10 0
3½x2½ CERTOTROP, f/2.9 Meyer, Voigtländer Dynar Tele.,
Compur, 6 slides, 2 filters, and case. New condition. £11 10 0

Deposits returned at once and without discussion if business does not result.
GRADUAL payments can be arranged.

Materials for all colour processes stocked.
A good selection of Second-hand Lenses, Telephoto Lenses, Field Cameras, etc., always in stock.

C. BAKER
244, HIGH HOLBORN, W.C.1

LANTERNS & ENLARGERS

LANCASTER
ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12x10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.
J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.
CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

VERTICAL Condenser Enlarger, electric, 2½x3½, f/6.3 anastigmat; bargain, £3/17/6.—4, Monk-hams Drive, Woodford Essex. [9578]

THE Mogophot Enlarger, for use with double extension plate camera, 5-in. double condenser, easily masked for all sized plates or films, 50/-, delivery free.—The Mogophot Co., 34, Hereford Rd., London, W.5. [9640]

LANCASTER Amplus 2, Vertical, 3½x2½, f/4.5 Dallmeyer, special masking carrier; as new, £3/10, carriage paid.—Needham, Priory Rd., Bowdon. [9620]

ENSIGN Midget Vertical Enlarger, f/6.3; new condition; offers.—Bye, Hillside Court, Holders Hill, N.W.4. [9625]

ENSIGN Vertical Enlarger, V/1, 3½x2½, f/6.3 Ensar lens; perfect condition, £5/10.—19, Knighton Rd., London, E.7. [9626]

EXAKT 6x6 Enlarger, special import de luxe Model 2a with the super Triplar 4-cell lens and iris, special swinging base to pillar, masks 4x4, 16 on 2½, Rolleiflex and also Primaflex sizes, Luxor masking frame up to 14x11 in.; all as new and perfect; the outfit cost over £30 this autumn; sell, £25; deposit system.—Box 3962, c/o "The Amateur Photographer." [9630]

PROJECTION Lantern by Newton, mahogany covered, slide-holder; excellent condition, £4 delivered, C.O.D.—Kellett, 24, York Place, Leeds, 1. [9636]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

MAKE Private Christmas Cards with 18-in. Supplementary Copying Lens, fits all cameras, with suggestions, 2/- post free.—Laurels, Little Hallam Hill, Ilkeston. [9550]

SUPERKINO Tank (35-mm.), developed 4 films, 25/-; Zeiss Contax Tank, developed 1 film, 10/-.—Campbell, 37, Stanley St., Aberdeen. [9583]

SAFEGUARD Your Floodlights! Get a "Berk-sham" Volume Control, 4 days' free trial; particulars.—Pallett, Shamrock, Berkhamsted. [9619]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

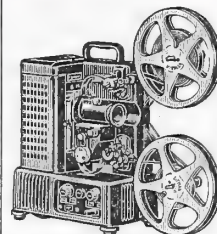
WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

RADIO, H.M.V. Distributors, short-wave specialists; your camera or cine taken in part exchange.—Harmony House, 116, Cambridge Rd., Southport. [0036]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

SPOT Cash paid for all types of photographic apparatus, etc.—Hammond's Optical Service, Ltd., 1, King's Cross Bridge, King's Cross, N.1. Terminus 5529. [0053]

NEW projectors for this Winter



THE DITMAR DUO
Two machines for price of one!

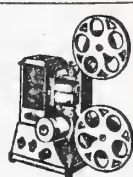
500-WATT LAMP, forward and reverse drive, f/1.6 Projection lens, direct lighting, still pictures, pilot lights, very silent. Three models available: 9½-mm. and 16-mm., 16-mm. and 8-mm., 8-mm. and 9½-mm.

Price £33 18 0

SPECTO PROJECTOR

New Black Model £13 5 0. Built-in Transformer or separate resistance, 30s. 0d. extra.

9.5-mm. Projector. Maximum screen illumination at minimum cost. Black finish. Brilliant illumination. Oil bath gear box. F/1.7 lens. Automatic high-speed rewind. Powerful air cooling.

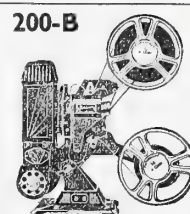


The EUMIG P.III Projector

Silent, flickerless, f/1.6 Meyer lens (interchangeable). 250-watt lamp. A.C. or D.C., 100-250 volts, incorporates motor resistance. Dimensions: 8½x7½x5 in. Quick loading. Still device, full illumination, fan cooling—external centring of lamp. £17 17 0

PATHESCOPE 200-B

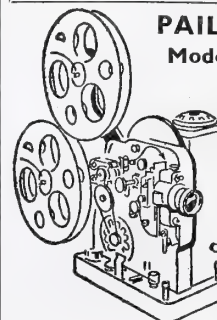
9.5-mm. Projector, with 200-watt lighting. Picture 10 ft. wide easily obtainable. Flickerless projection, sprocket fed. Threading one side only. Single nut tilting device. Works off 110 volts. With lamp, plug, flex, adapter and one useful 300-ft. super reel £15 0 0



PAILLARD - BOLEX Model D.A. 37 Projector

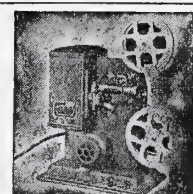
With improved mechanism, equivalent to a three-blades shutter, automatic stop for 9.5-mm. notched films, reverse mechanism, separate lamp switch, fitted with 40-mm. Kinon lens, complete with resistance

£29 17 6



NEW KEYSTONE

Model "L8" for colour
The perfect "8" for colour pictures. 500-watt direct brilliancy. Strong cooling system. Adjustable tilt. Separate switch for lamp and rewinding, speed control and many other features, with carrying handle...£21 5 0



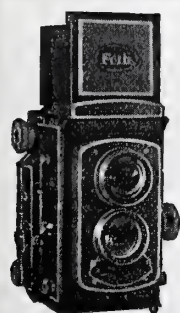
SELF-FINANCED HIRE PURCHASE
You can purchase your Cine Equipment on our self-financed Hire Purchase Terms in complete confidence, it being a strictly private arrangement between you and us. It is our interest to see that you are a completely satisfied customer. ● CALL OR WRITE TO-DAY ●

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria S.W.1.
TELEPHONE: VICTORIA 2487 AND 2488
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

RFW 13

"THE COMPLETE 9.5-mm. CINEMATOPHOTOGRAPH," NOW ON SALE. PRICE 5/-, BY POST 5/4.

39



The
Foth-Flex

With focal-plane shutter, speeded from 2 to 1/500th sec.

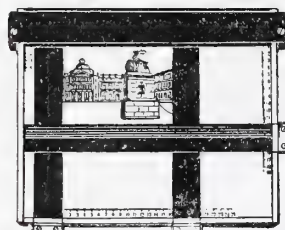
Fitted with delayed-action movement on all speeds. Takes 12 pictures 2½x2½ in. on standard 3½x2½ in. roll film. Focussing magnifier. Numbering device.

With f/3.5 Foth anastigmat lenses.

£10.7.6

Send for lists to Sole Importers:

PEELING & VAN NECK LTD.
4/6, Holborn Circus,
London, E.C.1



GNOME DE LUXE MASKING FRAME

With four adjustable bands having a special advantage that the frame can be adjusted to any intermediate distances and will give a uniform white border of any width up to 1½ in. Constructed entirely of metal in attractive black crystalline lacquer, baseboard finished in white enamel and graduated in inches.

For all sizes up to 10×8 in. £1 17 6
For all sizes up to 12×10 in. £2 7 6
For all sizes up to 16×12 in. £4 2 6

For particulars of complete range of Gnome Masking Frames write to the Sole Importers and Distributors:—

THE NORSE TRADING CO. (LONDON), LTD.
37, RATHBONE STREET, LONDON, W.1.

LEWISHAM BARGAINS

Super Ikonta 2½×2½, Tessar f/2.8, E.R. case, G.R.5 filter, latest model. As new £21 10 0
Voigtlander Superb, Heliar f/3.5, leather case, 2 sets supplementary lenses, filter. As new £15 15 0
Dollina II, Cassar f/2.9. As new £9 12 6
Super Sports Range-finder Dolly, Xenar f/2.8, Model C. As new £13 13 0
Baby Ikonta, Xenar f/4.5. As new £5 5 0
Retina, Xenar f/3.5, purse. As new £5 17 6
Voigtlander Range-finder Bessa, Heliar f/3.5, E.R. case, soft purse, lens hood, filter. As new £15 15 0
Selix 20, Ennar f/4.5, leather case. As new £2 17 6
Kodak Six-20, anastigmat f/6.3. As new £2 10 0
Leica III, Hektor f/2.5. As new £24 10 0

Highest Part Exchanges. Hire Purchase.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: LEE GREEN 0632.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including:—

Leica, Super Ikonta, ★
Rolleicord, Rolleiflex, ★
Exakta, Makina,
★ Super Nettel, Contax,
Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS

168, OLDHAM ROAD, MANCHESTER, 4

CINÉ SERVICE

Modern theatre—complete range of apparatus—technical staff—library facilities.

MIDLAND CAMERA CO., LTD.

106, Granby Street,

LEICESTER

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

EXCHANGE AND WANTED

WANTED for Cash.—Model A Exakta, with f/2.8 Zeiss Tessar.—Gowring, Shaston, Crampshaw Lane, Ashtead. [9579]

WANTED.—Ensign Magnaprint Enlarger, miniature Vertical Model.—Meier, 10, Woodlands, Raynes Park. [9589]

WANTED.—½-pl. Horizontal Enlarger (electric), details and lowest price.—Mellor, 2, Florence St., Halifax. [9592]

TESSAR Lens, 4-in., wanted, also Condenser.—4, Winton St., Ryde, I.O.W. [9595]

WANTED.—Zeiss Magniphot Enlarger, deposit system.—Clark, 55, Parkhill Rd., Hampstead, N.W.3. [9598]

WANTED.—Leica or Contax, also accessories. Sell, Automatic Rolleiflex, 6×6, Tessar f/3.8, accessories, £14/10; Zeiss Binoculars, Turita, £12/12; Kid Projector, 20/-—317, Shirley Rd., Southampton. [9600]

WANTED.—Polarising Filter, also Cinema Anastigmat, about 1-in. focus; deposit.—Box 3954, c/o "The Amateur Photographer." [9603]

£2/15 offered for Vidomchom (Leica).—Box 3955, c/o "The Amateur Photographer." [9604]

EXCHANGE.—V.P. Tenax, f/4.5, Compur, R.F., for V.P. Plate, or cash; particulars.—265, Edward St., Nuneaton. [9612]

LEICA II wanted, E.R. case; reasonable.—1, Trenouth, 8, Galtres Avenue, Stockton Lane, York. [9621]

WANTED.—Good Second-hand 3½×2½ Vertical Gas Enlarger.—Box 3964, c/o "The Amateur Photographer." [9632]

WANTED.—Modern Second-hand Cameras; cash or exchange allowance.—Murray, 146, Queen St., Glasgow. [9637]

MATERIALS

PHOTOGRAPHIC Materials, superb in quality, keenly priced, Plates, Mounts, Flat and Roll Films, Mounts, Chemicals; Books on every branch of photography, etc.; interesting money-saving lists and samples free.—Kimber of Brighton, Photographic Works, 105, Queen's Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2½ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate 2/6 36. [0026]

35-MM. Eastman Super X Panchromatic, for miniature cameras: fine grain; perfect condition, 25 ft. 2/9, 50 ft. 5/-, 100 ft. 10/-, postage 3d.—Spivey, 165, Lynton Rd., Acton, W.3. [9274]

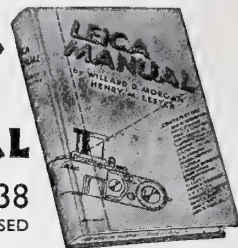
CALENDARS for 1938.—Attractive new designs, Sample Set, 20 Postcard size 4/3; 14 3½×2½ 2/6; Date Tabs from 2/9 100; beautiful 28-page illustrated list free.—Crown Manufactory, Rotherham.

CHRISTMAS Card Folders.—Sample Set, 14 Postcard size, choice designs, tuck-in corners, 9d.; super quality Cards, assorted sample sets, 24 Postcard 3/-, 18 3½×2½ 2/-; Adhesive Gilt Greetings, 2/- 100; large illustrated list and samples free.—Crown Manufactory, Rotherham. [9428]

ADHESIVE Christmas Greetings, 1/- 100; Postcard Folders, 2/6 100.—Harrowven's, 224, King St., Norwich. [9500]

NEW... LEICA MANUAL

3rd Edition, 1938
COMPLETELY REVISED



THE ONE-VOLUME LIBRARY ON MINIATURE CAMERA PHOTOGRAPHY
PRICE ONE GUINEA

By Post 21/6

Edited by Willard D. Morgan, Contributions Editor of Life Magazine, and Henry M. Lester, Cinephotographer.

All revised, with new chapters, latest developments, new subjects, up-to-date technique, about 600 pages and 450 illustrations.

MORGAN & LESTER, Publishers, New York, N.Y.

Sole Agents for United Kingdom:

THE FOUNTAIN PRESS Telephone: Holborn 6201-3
19, Cursitor Street, London, E.C.4

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Cine Specialists,
54, ALBION PLACE, LEEDS, 1

Phone: 28261.

Open all day Saturday.

Get your

Rolleiflex or Rolleicord

from

Generous allowance for your present camera.

DINNING'S 95, FOWLER STREET, SOUTH SHIELDS

ENLARGERS

Leitz Valoy, 40-in. column, for own lens. £7 5 0
T.-P. Perfecta 3½×2½, f/4.5 Dallmeyer. As new. £5 17 6
Zeiss Miraphot 3½×2½, f/4.5 Tessar. As new. £3 5 0
Zeiss Miraphot 1-pl., f/4.5 Tessar. £10 5 0
Abbeyle Horizontal, P.C., f/4.5 anastigmat. £6 10 0

F. E. JONES 3, Breeze Hill, Liverpool, 9

EXCHANGE YOUR CAMERA NOW—for a BETTER ONE

Balance can be paid in 9, 12, or 18 monthly payments with our Confidential H.P. System.

SHEFFIELD PHOTO CO., LTD.
6, NORFOLK ROW (Fargate), SHEFFIELD

EVERY DAY we DESPATCH

High-class Developing and Printing.

All Films Developed 4d.; Printing, 3½×2½, 1/- doz.; 4½×2½, 1/6 doz.; Postcards 2d. each; Large Prints, 7×5, 6d.; 3½×2½ Enlargements from Miniature Negatives 1/6 doz.

EVERARD Studios, 91 Lupus St., SW1

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a wholesale stock of Granville products is carried by the following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 49, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5.
	Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.
KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.
KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20x16 6/3 dozen, 15x12 4/3; 12x10 7/3 36 sheets, 10x8 5/-; whole-plate 3/3, 9/6 gross; 1-pl. 2/-, 5/9 gross; 1-pl. 3/6, 4 1/2x2 1/2 3/6, 3 1/2x2 1/2 2/6 gross, 12 gross 21/6.
KALTON Postcard Folders, heavy-weight, tuck-in: 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.
KALTON Gaslight Paper: 1 1/2x2 1/2 1/6 gross; 3 1/2x2 1/2 1/6 72 sheets, 2/6 gross; 4 1/2x2 1/2 1/6 72 sheets, 3/6 gross; 1-pl. 2/-, 5/9 gross; 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.
KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: 1-pl. 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1-pl. 3 dozen 5/-; backed 5/9; 3 1/2x2 1/2 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures: 1 1/2x2 1/2 9/- dozen; 3 1/2x2 1/2 9/-; 2 1/2x4 1/2 11/-; 6 exposures: 3 1/2x4 1/2 18/-; 5 1/2x3 1/2 21/-.
KALTON Film Packs, H. & D. 350; 3 1/2x2 1/2 3 packs 5/3; 1-pl. 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600: 1-pl. 3 dozen 5/-; Postcard, 4 dozen 8/9; 1-pl. 12/-, 33/- gross; 1/1-pl. 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D. 2,000; 3 1/2x2 1/2 4 dozen 5/4; 1-pl. 3 dozen 5/3; 1-pl. 4 dozen 12/-.
KALTON Roll Films, Super Fast, H. & D. 2,700; 3 exposures, 1 1/2x2 1/2 and 3 1/2x2 1/2 10/- dozen; 2 1/2x4 1/2 12/-, 6 exposures 3x2, 8/6.
KALTON Film Packs, H. & D. 2,700; 3 1/2x2 1/2 3 packs 5/9; 1-pl. 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.
KALTON Chloro-Bromide, double weight: 10x8, 36 sheets 5/-; 1/1-pl. 3/3, 9/6 gross; 1-pl. 2/-, 6/6 gross. [0009]

SALANSON LTD.

"Best in the West"

SELECTED BARGAINS

Suitable for Winter Snaps.

24x36 mm. Kine-Exakta (as new), f/2.8 Tessar, slow-speed shutter..... £32 15 0
As new, Latest Compass Camera, f/3.5 anastigmat and roll-holder..... £29 10 0
24x36 mm. Kodak Retina, f/3.5 Xenar, Compur and E.R. case..... £8 8 0
V.P. Primarette (Twin Lens), f/3.5 Trioplan, Compur..... £9 17 6
As new, Kodak Regent, f/4.5 Tessar, Rapid Compur and leather case..... £18 15 0
520 Zeiss Ikonta, f/4.5 Novar, Telma..... £4 4 0
2 1/2x2 1/2 Reflex-Korolle, f/2.9 Radionar and 6-in. f/5.6 Dallon Telephoto, ever-ready case..... £13 17 6
3 1/2x2 1/2 T.P. Duplex Reflex, ro3-in. f/3.5 Cooke Telephoto, yellow filter, 6 D.D. slides and leather case..... £17 15 0
1-pl. Dallmeyer Reflex, f/3.5 Dallmeyer, 12 slides, brown leather case..... £8 10 0
9x12 Ica Press Camera, f/4.5 Tessar, 12 clip-on slides and leather case..... £9 17 6
10.5-cm. f/4.5 Anastigmat, with flange, suitable for enlargers..... £1 7 6
Electro Bewi Exposure Meter..... £2 15 0

HIGHEST ALLOWANCES IN EXCHANGE

Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
 119, QUEEN ST., CARDIFF

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and a Velox glazed print made from each negative: V.P. and 3 1/2x2 1/2 8 exposures, 1/2-No. 116 (2 1/2x4 1/2) 1/6-4 1/2x3 1/2 1/3-5 1/2x3 1/2 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- 1/2 dozen-8 1/2x6 1/2 enlargements, 4/- dozen, 2/9 1/2 dozen-6 1/2x4 1/2 enlargements, 2/6 dozen, 1/6 1/2 dozen; extra charges for assorted negatives. 20x16 enlargements, 2/- each-15x12 1/9 each-12x10 1/3 each-10x8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

WE HAVE JUST COMPLETED A MOST ELABORATE PRIVATE CINEMA

For RONALD JEANS, ESQ., the Playwright.

Descriptive Illustrated Leaflet on request.

ROBINSONS Ciné and Photographic Service, Manchester House, Lowestoft (South)

For that NEW CAMERA

Also
SECOND-HAND CAMERAS
Leading Makes
Highest Prices

W. H. TOMKINSON & CO., Ltd.
 81, Dale Street, LIVERPOOL

EVERY FRIDAY

FOURPENCE

The Autocar

THE LEADING MOTORING JOURNAL

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Advertising offer. useful Gift Free with each order: Calendars, 1938, slip-in, 2B size 2/6, 1a and 1-pl. 3/-, 1-pl. 3/6 dozen; Xmas Greeting Postcard Folders, 2/- 50, 3/6 100; Folder Mounts, attractive designs, 1-pl. Wedding and Portrait, 2/6 dozen.
ATTWOOD Bromide Paper and Cardette, glossy, normal and vigorous: 6 1/2x4 1/2 72 sheets 2/6, gross 4/6, 5 gross 20/-; Bromide and Gaslight: 3 1/2x2 1/2 1/6 gross, 6 gross 7/6.
ATTWOOD Chemicals, finest quality: Amidol 1/-, Metol 1/3, Hydroquinone 9d., Pyro 10d., Pot. Brom. 3d. ounce.
ATTWOOD Postcards, superfine quality, bromide and gaslight, glossy, satin, matt, normal and vigorous grades, singles and strips: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 11/6, 1,000 21/-.
ATTWOOD Special Line Bromide Cream Natural and Cream Silky Cardette and White Velvet Cardette, normal and vigorous: 1-pl. 72 sheets 1/6; 1-pl. 36 sheets 1/9.
ATTWOOD Plates, ortho., speeds 300, 600 and 1,200 H.D.: 3 1/2x2 1/2 1/6, 1-pl. 1/9, P.C. 2/3, 1-pl. 3/- dozen; anti-halo and backed, 1-pl. 1,200 H.D., 3/6 dozen, 4 dozen 12/-.
ATTWOOD Flat Films, ortho.: 1-pl. 600 H.D., 1/9 dozen; P.C., 600 and 2,000 H.D., 2/3; 1-pl. 600 and 2,000 H.D., 2/9 dozen, gross 25/-.
ATTWOOD Mounts: 1-pl., white or brown, paste-on, 25 2/3, 100 6/6; whole-plate, 25 3/6, 100 10/6; 10x8 4/- dozen, 12x10 5/- dozen; Postcard Folders, green, grey and fawn: light-weight, 2/- 100; heavy-weight, 3/- 100.
ALL Post Paid; satisfaction guaranteed; catalogue free.—Attwood, Hadleigh, Essex. [0025]
ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.
ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

USE "CHROMORA" PHOTO-LIGHTS FOR WINTER PHOTOGRAPHY!

THE MAIN
BIRMINGHAM
 STOCKISTS ARE
GALLOWAYS
 VICTORIA SQUARE, Opposite G.P.O.

Specialists in Camera Exchanges.

Phone: MID. 5670.

STANDARD ELECTRIC DARK-ROOM LAMPS

Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Postage 3d.

From Your Local Dealer or direct from:

PHOTO TRADING CO. LTD.
 Change Alley SHEFFIELD

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.



"I THOUGHT
YOU WERE A MUSICIAN,"
Said a client last week.

RUDY STARITA

AGREED, BUT POINTED OUT
THAT AS AN AMATEUR OF
TEN YEARS' STANDING
IN PHOTOGRAPHY—AND
NOW AS A PROFESSIONAL—
HE IS IN THE POSITION TO
FEEL FOR THE MAN

ON THE OTHER SIDE OF THE COUNTER

Model B Exakta, f/3.5 Tessar. As new.....	£19 10 0
Model A Exakta, f/3.5 Exaktar. Dem. model..	£12 0 0
Agfa Karat. Shop-soiled.....	£3 10 0
Contax II, f/2. Dem. model.....	£43 0 0
Dollina II, f/2.9, coupled finder. As new....	£10 0 0
Dollina III, chromium, f/2, Compur Rapid....	£18 18 0
Continental Wafer 1-pl., f/4.5 Tessar, Compur, dev. tank, tripod and case. As new.....	£9 0 0
Baby Ikonta, f/3.5 Novar. Used once.....	£7 7 0
Coronet 9.5-mm. Camera, and case. Good condition	£2 15 0
Keystone 8-mm., f/3.5, 3 speeds. As new.....	£8 7 6
Ditmar 16-mm., f/2.8, multispeed. As new....	£12 10 0
Pathe 200-B, complete. Used twice.....	£12 10 0
Keystone 8-mm., 200-watt. Unused.....	£11 0 0
Keystone 16-mm., 300-watt. Unused.....	£11 12 6

STARITA SINCERITY COMES TO YOU FROM
157, WARDOUR STREET, GERard 3032
LONDON, W.1.

PHOTOGRAPHIC SUPPLIES. PART EXCHANGE. HIRE PURCHASE.

Ikkoflex, f/4.5 Novar, Rapid Compur. Equal to new. Cost £10 15s. Od.	£8 17 6
Baby Ikonta, f/3.5 Novar, Rapid Compur. New condition. Cost £8 7s. 6d.	£6 12 6

BECKETTS
77-79, OXFORD ROAD, MANCHESTER.

'phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sals.).

— PHOTO SUPPLIES —

THE LATEST FROM AMERICA

100-ft. 16-mm. CINE FILMS,

"The Life of Edward, Duke of Windsor."

26/- Limited number.

T. P. MARTIN, M.P.S., 21, High St., Cardiff

SEE THE

NEW ROLLEIFLEX

AT
McKECHNIE'S 5 CASTLE STREET,
EDINBURGH, 2
Miniature Camera Specialist

Why not get a home ciné projector on
easy payments spread over one or two
years? Confidential, no harsh enquiries,
anything taken in exchange. Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY THURSDAY 4d.

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards
from small film or plate, retouching and
vignettes included.—Speight, 38, Gainsborough
Avenue, Oldham. [0017]

EXHIBITION Quality Enlargements, perfect
finish by exhibition photographer, price
list post free.—E. Peacock, F.S.M.C., F.I.O.,
A.W.I.P.S., Northgate St., Devizes, Wilts. [0021]

STATHAM'S Enlargements, all sizes: Postcards
1 1/2d. each, 1/3 per dozen same negative; de-
veloping and printing 3 1/2 x 2 1/4 1/-; lists free.—31
and 31a, Somerset St., Brighton, 7. [0030]

ENLARGEMENTS of Quality, Postcard Printing,
etc.; price list free.—Slater, Sawtry, Hun-
tingdon. [7349]

SUPERIOR Enlargements from amateurs' nega-
tives, price list free.—Wilson, Tir-y-Coed,
Roewen, Conway. [9496]

GLAZED Enlargements: 1-pl., postcard, 1/9 dozen,
assorted, 50 6/6; orders by post only.—
Thompson, Beverley, London Rd., Braintree. [9488]

10 x 8 Enlargements, 1/-; Sepia 1/3; from photo.
1/- extra.—Holmes, Studio, Shoburness.
[9613]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Post-
card Enlargements, assorted, 2/- dozen;
per negative, 1/6 dozen, 12/- gross; surfaces:
matt, semi-matt, glossy.—Photo Works, 252, Old
Kent Rd., London, S.E.1. Rodney 4013. [0003]

POSTCARDS, 1/3 per dozen, same negative, singles
1 1/2d. each, developing and printing, all
photographic work undertaken, trade specialists:
lists free.—Defoe Photographic Service, 157, Borough
High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your
Snapshots enlarged from any negative to
photo 7 x 5 in. on finest Royal Bromide, post
free 6d.; for 2/6 we develop and print 7 x 5 in.
your six or eight exposure film; for 1/6 we de-
velop and print your six or eight exposure film
as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3 1/2 x 2 1/4 10d., post
free; Prints 1d.; Postcards 2d.—Downing,
6, Brasenose Rd., Bootle, Liverpool. [9303]

FINE-GRAIN Monochrome Negatives from colour
transparencies, including 1-pl. B. & W.
Enlargement, 1/3; Negative only, 1/-.—Coloreco,
Freshwater, I.O.W. [9532]

REPAIRERS

MODERN Miniature Cameras, all makes, scien-
tifically overhauled and repaired by skilled
mechanics; miniatures only undertaken.—R. G.
Lewis, The Miniature Camera Specialist, 202, High
Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD.,
undertake repairs to all makes of cameras,
including Modern Miniatures. Estimate submitted;
instruments insured whilst on premises; dealers'
and Press inquiries invited.—114/115, Holborn,
E.C.1 (near Gamage's). Holborn 3126. [0062]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTO-
GRAPHY, 8, Nottingham Terrace, Marylebone
Rd., N.W.1. Principal, John H. Gear, Hon.
F.R.P.S. Individual instruction, elementary, ad-
vanced. [5872]

MISCELLANEOUS

LANTERN Lecture, "Shetland Isles," with
reading for hire.—Williamson, Studio, Scal-
loway, Shetland. [9590]

"THE MOTOR CYCLE"

The Motor Cyclist's Newspaper.
Every Thursday. 3d.

TO LEICA, CONTAX, ROLLEIFLEX AND ALL MINIATURE CAMERA USERS "ROYAL" CHRISTMAS CARDS

are an excellent means for the sending of Christmas
greetings—Handsome Christmas Greetings Cards
on F.G. Agfa Bromide Paper can be made by us
from any standard size negative.

Introduced by us last year "ROYAL" CHRISTMAS
CARDS became exceedingly popular.

PRICE 6/- doz., complete with envelopes.

SEND A TRIAL ORDER—3/3 and your negatives for half a
dozen Cards. You will be agreeably surprised, and soon
order in large quantities.

DO NOT DELAY—SEND NOW.

COVERDALES
19, PARLIAMENT STREET, YORK

BARGAIN CORNER

Kodak Bantam, Special Ektar f/2. As new..	£20 0 0
Zeiss Super Ikonta 520, Tessar f/3.5.....	£13 10 0
3 1/2 x 2 1/4 Patent Etui, Tessar f/4.5, Compur....	£5 10 0
T.-P. Rubyette, Dallmeyer f/4.5 and Dallon f/5.6 Tele- photo, Stevens' screen, slides, case, etc. Wonderful outfit. As new.....	£12 10 0
Zeiss Contax II, Sonnar f/2, E.R. case, etc. Guaranteed bargain.....	£40 0 0
Zeiss Super Nettel, Triotar f/3.5.....	£13 10 0
Gebescop 16-mm. Talkie Model A. As new. Bargain	£80 0 0

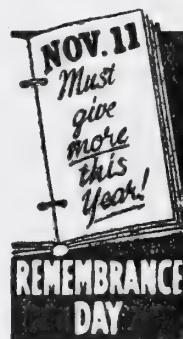
MARTIN. Chemist, SOUTHAMPTON

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
CINÉ APPARATUS

• Exchanges,
Generous Allowances.

BOND STREET, LEEDS



POULTRY WORLD

THE PREMIER POULTRY JOURNAL

Poultry keepers everywhere will find this journal
uncommonly interesting and helpful.

EVERY
FRIDAY
2d.

Specimen copy of recent issue free on request
from

The Publisher (A.P.), Dorset House, Stamford St., London, E.C.1

"LARGODREM"**ELECTRIC EXPOSURE METER FOR ENLARGING**

Something quite new to photography: a meter that has long been needed, and one of immense value to Amateur and Professional photographers. The "Largodrem" is simply laid on the baseboard or easel of the enlarger, the light switched on, when the correct exposure for any make of bromide paper can be instantly read on the scale.

PRICE 30/-

Including Largodrem Paper Tester.

IMPORTANT.—When ordering please state voltage of the electric supply.

DREM PRODUCTS LTD.

37, Bedford Street, Strand, London

**NOVOREX
NEW**

details of the
will contain full

Issue of "The A.P."
NEXT WEEK'S

COLOUR WORKERS!

WE CAN MAKE PERFECT HAND-COLOURED PRINTS FROM COLOUR TRANSPARENCIES

The colours are accurately copied by artists. Half-plate size, unmounted 4s. 6d. Whole-plate 5s. 6d. Mounted 5s. 6d. and 7s. 6d. Fine Grain Negative Free. Money back if not satisfied.

COLORCO, Shelley House, Victoria Rd., FRESHWATER, I.O.W.

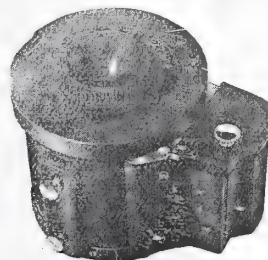
MATHER'S for

**CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES**

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133. Telegrams: Sensitized M/co.

17, JOHN DALTON STREET **MANCHESTER****SIMPLEX AUTOMATIC DAYLIGHT-LOADING DEVELOPING TANK**

For roll films 2½ × 3½ in.

Is the latest and definitely the simplest tank yet obtainable. There are absolutely no spare parts whatsoever. Convenient loading in broad daylight, thereafter developing, fixing and washing are done without removing the film from the tank. Entirely constructed of bakelite, therefore proof against acids and easy to clean. NO APRON. Price, complete with wooden box **37/6**

Write for full particulars of other priced tanks for Leica and V.P. sizes to the Sole Importers:

THE NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1
Telephone: MUSEUM 4142.

**GUILDFORD'S
Photographic House****OFFER**

Contax I, f/2 lens and case. As new..... £30 0 0

Super Ikona 2½ × 2½, f/2.8, with case. Shop-soiled only..... £23 10 0

Automatic Rolleiflex, f/3.5, 6 × 6. As new..... £20 0 0

JAMES LLOYD & SON,
4, High Street, GUILDFORD

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

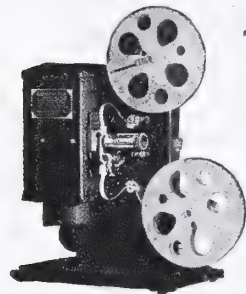
INDEX TO ADVERTISERS:

LONDON.		page
Ilford Ltd.	.. .. .	Cover iv
E.C.		
Burroughs Wellcome & Co.	.. .. .	13
Camera Co., The	.. .. .	17
City Sale & Exchange (1929) Ltd.	.. .. .	2, 3
Dollond & Aitchison Ltd.	.. .. .	22
Pelling & Van Neck, Ltd.	.. .. .	17
W.C.		
Amateur Cine Service Ltd.	.. .. .	6
Baker, Chas.	.. .. .	17
Dollond & Aitchison Ltd.	.. .. .	22
Drem Products Ltd.	.. .. .	21
Ensign Ltd.	.. .. .	9
Hunter, R. F., Ltd.	.. .. .	Cover i
Kodak Ltd.	.. .. .	Cover ii
Lewis, R. G.	.. .. .	11
Miscellaneous Trading Co. Ltd.	.. .. .	15
Sands Hunter & Co., Ltd.	.. .. .	10, 16
Service Co., Ltd., The	.. .. .	15
Westminster Photographic Exchange Ltd.	.. .. .	4
W.		
Compass Cameras Ltd.	.. .. .	5
Dollond & Aitchison Ltd.	.. .. .	22
Garner & Jones, Ltd.	.. .. .	13
Heaton, Wallace, Ltd.	.. .. .	Cover iii, i
Norse Trading Co., Ltd.	.. .. .	18, 21
Pelling & Cross, Ltd.	.. .. .	16
Raines & Co. (Ealing) Ltd.	.. .. .	16
Starita, Rudy	.. .. .	20
Westminster Photographic Exchange Ltd.	.. .. .	4
Zeiss, Carl (London), Ltd.	.. .. .	13
Zeiss Ikon Ltd.	.. .. .	8
S.W.		
Camera Co., The	.. .. .	17
Dollond & Aitchison Ltd.	.. .. .	22
Everard Studios	.. .. .	18
Westminster Photographic Exchange Ltd.	.. .. .	4

S.E.	page
Bell's	.. .. . 16
Cobb, Leslie	.. .. . 18
PROVINCIAL, INCLUDING SCOTLAND AND WALES.	
ABERDEEN.	
Aberdeen Photographic Service Ltd.	.. .. . 16
BIRMINGHAM.	
Galloways	.. .. . 19
BLACKBURN.	
Gorse, Edwin	.. .. . 7
BRISTOL.	
Salanson, H., & Co., Ltd.	.. .. . 19
BROMLEY, KENT.	
Amateur Cine Service Ltd.	.. .. . 6
CARDIFF.	
Martin, T. P.	.. .. . 20
Salanson, H., & Co., Ltd.	.. .. . 19
CHICHESTER.	
Bastow, Sidney, Ltd.	.. .. . 16
EDINBURGH.	
McKechnie, J. C.	.. .. . 20
FRESHWATER, I.O.W.	
Colorco	.. .. . 21
GUILDFORD.	
Lloyd, J., & Son	.. .. . 21
LEAMINGTON SPA.	
Granville Gulliman & Co. Ltd.	.. .. . 6, 19
LEEDS.	
Childe, George, Ltd.	.. .. . 18
Pearson & Denham (Photo) Ltd.	.. .. . 20
LEICESTER.	
Midland Camera Co., Ltd.	.. .. . 18
Osborne & Campion	.. .. . 19

LIVERPOOL.	page
Jones, F. E.	.. .. . 18
Photo-Optics, Ltd.	.. .. . 16
Tomkinson, W. H., & Co., Ltd.	.. .. . 19
LOWESTOFT.	
Robinson's Cine and Photographic Service	.. .. . 19
MANCHESTER.	
Allens Photographic Stores	.. .. . 18
Beckett, G. E., & Co.	.. .. . 20
Mather, E., & Co., Ltd.	.. .. . 21
NEWCASTLE-ON-TYNE.	
Turner, J. H.	.. .. . 21
PENRYN.	
Middlemass & Co., Ltd.	.. .. . 12
SHEFFIELD.	
Mills Bros. (Model Engineers), Ltd.	.. .. . 13
Photo Trading Co., Ltd.	.. .. . 19
Sheffield Photo Co., Ltd.	.. .. . 18
SOUTHAMPTON.	
Martin	.. .. . 20
SOUTH SHIELDS.	
Dinning's Camera Exchange	.. .. . 18
STECHFORD.	
Criterion Ltd.	.. .. . 1
YORK.	
Coverdale, G., & Sons, Ltd.	.. .. . 20
MULTIPLE BRANCHES.	
Dollond & Aitchison Ltd.	.. .. . 22
FOREIGN.	
NEW YORK.	
Morgan & Lester	.. .. . 18

New Model 8-mm.
**KODASCOPE EIGHT
50R**, 200-watt lamp;
brilliant pictures 30×
22 in. at 14½ ft.;
motor rewind, large
cooling fan **£13 13 0**



Cimbrux Cine Meter. Very good condition. **£2 7 6**
4½×2½ **Cocarette**, f/4.5 Coronar, Compur. Good condition. **£2 12 6**

Voigtlander Brilliant, f/6.3 Voigtar, delayed 3-speed. As new. List £4 5s. **£2 17 6**
Weston Leicameter. As new. List £5 19s. **£4 5 0**
8 or 16 on 3½×2½ **Voigtlander Bessa**, f/4.5 Skopar, delayed Compur. Good condition. List £8 5s. **£7 10 0**
3×4 cm. **Kodak Volland**, f/3.5 Elmar, Compur. Good condition. Cost £12 2s. 6d. **£7 15 0**

3½×2½ **Double Extension Etui**, Tessar f/4.5, Compur, 2 D.D. slides, F.P. adapter, roll-film holder. Fair condition. Cost £12 17s. 6d. **£7 15 0**

3½×2½ **Zeiss Trona** Double Extension, Tessar f/4.5, Compur, 3 slides, F.P. adapter. Good condition. **£7 17 6**

10.5-cm. **Elmar** f/6.3 Telephoto Lens, for Leica. Good condition. List £10 3s. **£7 17 6**
16-on-3½×2½ **Eder Patent**, twin-lens type, f/4.5 Tessar, Compur. As new. Cost £13 10s. **£9 7 6**

6×13 cm. **Reitzschel Verascope**, 85-mm. **Krauss** Zeiss Tessars f/4.5, cuncator, delayed device, 4 changing boxes, case. Good condition. **£11 17 6**

2½×2½ **Automatic Rolleiflex**, Tessar f/4.5, case. Good condition. Cost £21. **£15 10 0**

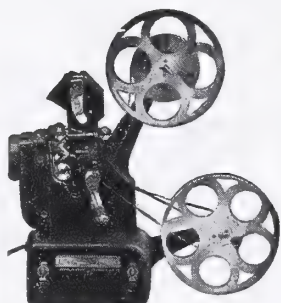
9-cm. **Leitz Thambar** f/2.2 Lens, for Leica. As new. List £21 19s. **£18 10 0**

5×4 in. **Sinclair Tropical Una**, 10½-in. **Ross** Combinable f/5.5, also 4½-in. **Ross** Wide-Angle f/16, also **Ross** Telenegative lens, revolving back, 4 D.D. slides, F.P. adapter, Infra-red filter, case. Very good condition. Cost £60. **£16 17 6**

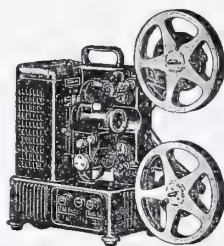
2-in. **Zeiss Biotar** f/1.4 Lens, automatically coupled for Leica. Very good condition. List £33 16s. **£22 15 0**

3½×2½ **Makina II**, coupled range-finder focussing, Anticomar f/2.9, Compur, 3 slides, F.P. adapter, case. Good condition. List £41 12s. 6d. **£29 10 0**

Above are at
28 OLD BOND ST.
London, W.1
Telephone: Regent 5048.
Regent 5049.



9.5 CORONET II new all-in model, motor drive, no claws, for any voltage A.C. or D.C., flickerless pictures 30×40 in. at 10 ft., takes 30 ft., 60 ft. or 400 ft. reels without adjustment. High geared rewind. **£9 17 6**



9.5 Pathe Ace Projector. Good condition. List £1 7s. 6d. **£1 5 0**

15×12 in. **Sands Hunter Autolux** Enlarging Board. Good condition. List £2 10s. **£1 12 6**

3½×2½ **Dolland Owl** No. 4, Wray f/4.5, 3-speed. Good condition. List £2 15s. **£1 19 6**

Zeiss Mirax Enlarging Attachment 1459/4, for 3½×2½ or 1-pl. camera. Very good condition. List £3 5s. 6d. **£2 7 6**

5½×3½ **Marion** Reflex, 18-cm. **Goetz** Celor f/4.8, focal-plane 1/18th to 1/700th and Time, 3 D.D. slides, case. Good condition. **£3 5 0**

3½×2½ **Kodak Volland**, Nagel f/4.5, Pronto 3-speed. Good condition. Cost £4 15s. **£3 17 6**

9.5 Pathe Home Movie, double claw, resistance. Very good condition. **£4 5 0**
Weston 627 Exposure Meter. Very good condition. Cost £8 10s. **£4 10 0**

9.5 Pathe Motocamera H, f/2.5 lens. As new. List £6 6s. **£4 10 0**

2½×2½ **Zeiss Ikonflex**, f/6.3 **Novar**. As new. List £7 5s. 6d. **£7 6 0**
9.5 Dekko, bakelite model, f/2.5 Taylor-Hobson lens. Very good condition. Cost £8 12s. 6d. **£6 12 6**

15-cm. **Plaubel Anticomar** f/2.9. Lens, in standard iris mount with flange. Good condition. **£6 19 6**

3½×2½ **Kodak Six-20**, f/4.5 **Kodak**, Compur, case. Very good condition. List £8 **£7 0 0**

3×4 cm. **Zeiss Kolibri**, f/3.5 **Tessar**, Compur, yellow filter, lens hood, case. Good condition. **£7 10 0**

3½×2½ **T.-P. Reflex**, revolving back, 12.5-cm. **Plaubel Anticomar** f/2.9, 8 slides, F.P.A., roll-film holder, case. Good condition. **£8 7 6**

2½×2½ **Zeca-Flex** Folding Roll Film Reflex, 7.5-cm. **Zeiss Tessar** f/3.5, delayed Rapid Compur. As new. List £22 10s. **£16 17 6**

Compass, f/3.5 lens. Very good condition. List £30 **£17 10 0**
16-mm. **Kodascope EE**, 1½-in. lens. As new. List £32 10s. **£22 17 6**

Above are at
73 LORD ST.
LIVERPOOL, 2
Telephone: Bank 4927.

AMPROSOUND.—Model M, 500-watt lamp, 2 speeds, silent and sound, takes 1,600 ft. of film, complete in two cases **£121 0 0**

EXCHANGE YOUR PROJECTOR

AT ONE
OF THESE
ADDRESSES

DITMAR DUO, 3 models, 9.5/16 mm., 16/8 mm., 9.5/8 mm., each takes two sizes of film, 250-watt model (needs no resistance)

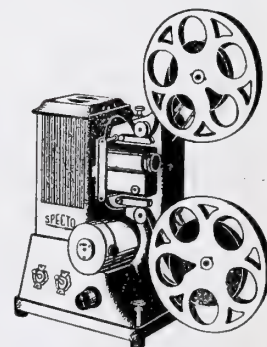
£34 0 0

500-watt model (external resistance included).... **£37 10 0**

LONDON:

- ★ 28, Old Bond St., W.1.
281, Oxford St., W.1.
- ★ 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
65, Notting Hill Gate, W.11.
- ★ 20, Ludgate Hill, E.C.4.
2, Northumberland Avenue.
- ★ **Crouch End**.—17, Topsfield Parade, N.8.
Holloway.—66a, Seven Sisters Rd., N.7.
- ★ **Watford**.—142, St. Albans Rd.
- ★ **Croydon**.—12, George St.
Kingston.—30-32, Thames St.
- ★ **N. Harrow**.—537, Pinner Rd.
Leeds.—37, Bond St.
- ★ **Swansea**.—26, Castle St.
Newport (Mon.).—43, Commercial St.
- ★ **Yeovil**.—(Boyce), 2, High St.
- ★ **Liverpool**.—73, Lord St.

LET US SEND YOU
HIRE PURCHASE
FORM AND
EXCHANGE OFFER



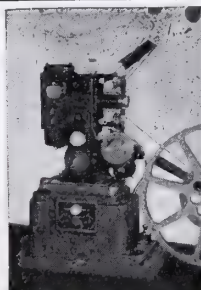
9.5 SPECTO, for any voltage A.C. or D.C., very brilliant flickerless pictures, 30-volt 3.5-amp. 100-watt lamp; powerful cooling, automatic rewind **£14 15 0**

★ **MINIATURE
CINÉ THEATRES**
AT THESE
ADDRESSES

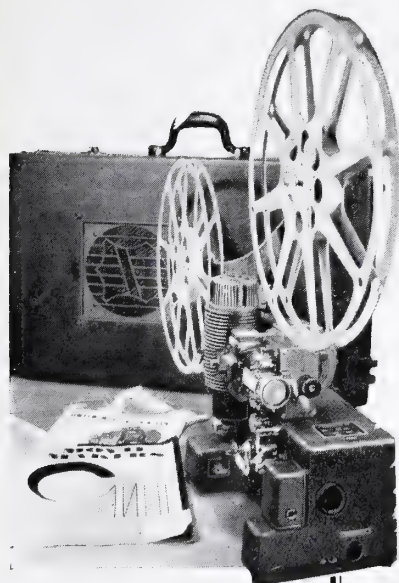
If you do not see what you want among the second hand items please let us know your requirements, as we may have the very article you are looking for. Any item sent on five days' approval against cash or C.O.D.

CHIEF HOME TALKIE ADDRESS

Stock Exchange Branch: 1, Copthall Chambers, Throgmorton Street, London, E.C.2. (Telephone: Metropolitan 5351)



DOLLONDS
DOLLOND & AITCHISON LTD. ESTD. 1750



"I INVITE YOU ONE AND ALL

to see the latest Projectors and Enlargers and hear the latest Talkies in my demonstration theatre. My expert staff will give the best Service always, and give really sound advice on any still or Ciné problem. Our stocks are large and varied—whatever you want, from the tiniest accessory, we can supply it **at once**. Write to me personally and tell me your needs, and I will put you in the hands of experts who leave no stone unturned to see you absolutely satisfied."

Wallace Heaton

ANYTHING OVER 50/- ON OUR CONFIDENTIAL EASY PAYMENT PLAN

We give you two years to pay for goods costing £10 or more, 15 months for goods between £5 and £10, and 9 months for goods between 50/- and £5. A customer writes:

"I am very pleased indeed with the way you have handled this H.P. business with me. I have dealt with you before, but have always paid cash, and it is pleasant to find that you give equal attention to a hire purchase deal."

BELL-HOWELL "138 FILMOSOUND"

The entire machine is contained in a single case, which also accommodates a 1,600-ft. reel of film, giving 45 minutes show without a stop. In use, the combined projector and amplifier unit is removed from the case, of which the cover serves as the baffle for the self-contained loud speaker. Voltages on exciter lamp and photocell are balanced automatically as the volume control is changed. New type of tilt device, operated by one hand. Motor rewind. Cash **£138**

TALKIE AND SILENT FILM LIBRARIES

We're fully prepared to give you the best choice of films for your winter entertainments. Comedy, drama, interest, travel and cartoon pictures are included in our stock. You will be able to pick programmes exactly to your liking at moderate rates of hire. The best library in the country. The films include 9.5 and 16 mm. silent and 16-mm. sound-on-film. Lists for 2d. postage.



10 SEPARATE FREE CATALOGUES

Send 2d. postage now for any you need. The Zodel Book of New Cameras, Accessories, Ciné Apparatus, Sound-on-Film Library, 16-mm. Film Library, and 9.5-mm. Film Library, Enlargers, D. & P. Services, Minicam Accessories and Guaranteed Bargains. We are the only retail firm publishing a separate catalogue to cover each of your requirements.



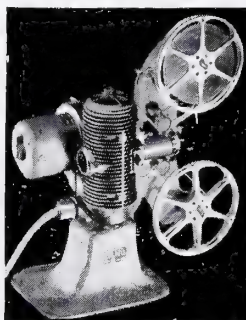
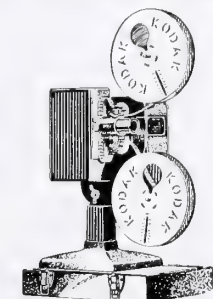
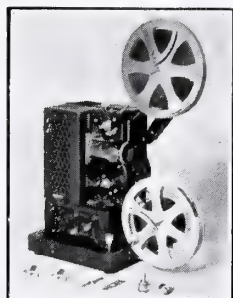
EXCHANGES

Highest allowances on your used apparatus in part payment for your fresh purchase. Send your apparatus **now**, for our quotation.



VISIT OUR GALLERIES AT 127 NEW BOND ST.

You will enjoy an interesting hour any time you are in town; there's always a good show of photographs, mostly by eminent photographers. Don't forget to look us up!



SIEMENS "SIXTEEN 9"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single picture device. Silent take-up. Simple threading, self-contained resistance. Centring device and safety switch. You can't go wrong in choosing Siemens.

Cash price **£59:10:0**
24 monthly payments of **53/4**.

ZEISS MIRAPHOT

Automatic focussing. Simple in operation. A pull on the focussing lever is all that is required to focus and control size of enlargement. For any house circuit. For negatives up to 3½ x 2½ in. Complete with 1/6.3 Novar enlarging anastigmat.

Cash price **£8:2:6**
15 monthly payments of **11/5**.

ALL GOODS COSTING £10 OR MORE SUPPLIED WITH A PRINTED 3-YEAR GUARANTEE.

"KODASCOPE" MODEL EE

With handsome dual-purpose case which is not only handy for carrying purposes but also acts as a substantial vibration-proof base when the Kodascope is in action. There is also a 30-in. tilting device for accurate centring. Provided with 300-watt lamp, this model is available with a choice of six interchangeable lenses. Models supplied for either A.C. or A.C./D.C. circuits. With 1½-in. f/2 lens.

Cash price **£32:10:0**
24 monthly payments of **29/2**.

ENSIGN MAGNAPRINT

For all miniature negatives—Ensign Midget, half-V.P., Leica, Contax and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2½-in. condenser. Enlarges Ensign Midget and half-V.P. to all sizes from 2½ x 3½ in. to 15 x 12 in., other sizes in proportion.

Cash price **£9:10:0**
15 monthly payments of **13/4**.

THE FIRST MONTHLY INSTALMENT GETS YOUR PURCHASE—NO DEPOSIT TO PAY.

FILMO "EIGHT" PROJECTOR

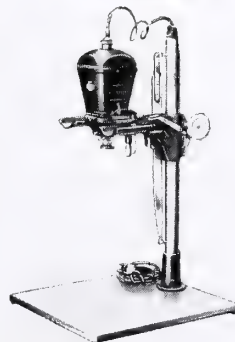
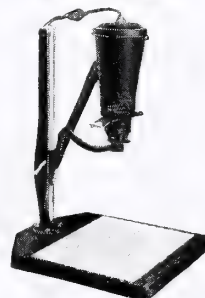
400-watt illumination—through perfected optical system employing fast f/1.6 lens, gives clear, brilliant 8-mm. pictures on 6-ft. screen. Made for use with Filmo "8" Cameras, fully gear driven.

Cash price **£41:0:0**
24 monthly payments of **36/9**.

M & W FAM ENLARGER

Fam 111 for roll films and plates up to 6 x 6 cm. Double anastigmat f/4.5 9-cm. lens, with iris stop, exchangeable against additional lens 5.5-cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

Cash price **£18:18:0**
24 monthly payments of **17/-**.



THE LEADING "MINICAM" AND "CINECAM" SPECIALISTS. (NINE LONDON SHOPS.)



WALLACE HEATON LTD.

127 NEW BOND STREET, LONDON, W.1

47, Berkeley St.; 1a, Avery Row, W.1, and 43, Kensington High Street, W.8

Also City Sale & Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 84, Aldersgate Street; 54, Lime Street; 13, The Arcade, Liverpool Street, London, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS

PICTURE MAKING AT HOME...



*After
dark*

The evenings are drawing in—but that's no reason for putting away your camera. In fact, it's just the time for you to start upon one of the most fascinating branches of camera work—night photography. And what better place to begin than in your own house? Portraits of your family and friends, pictorial records of happy fireside incidents—these will fill many a page of your album. Difficult? Not a bit of it. It's as easy as taking daylight snapshots—provided you use Selo Hypersensitive Panchromatic Roll Film or Ilford Hypersensitive Panchromatic Plates.

For Roll Film Cameras

SELO

Hypersensitive
**PANCHROMATIC
ROLL FILM**



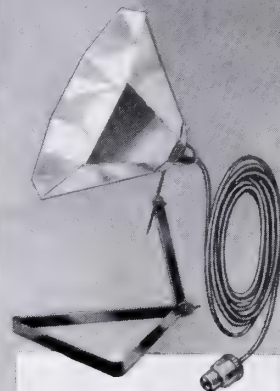
FREE!—Ask your dealer or write to us for this indispensable **FREE** Book—"Night Photography—Picture Making at Night—Indoors and Out". 32 pp. of clear information, diagrams and photographs.

For Plate Cameras

ILFORD

Hypersensitive
**PANCHROMATIC
PLATES**

Made in England by ILFORD LIMITED, ILFORD, LONDON



THE NEW SELO LIGHTING SET

This lamp can be used either as a table or a hanging lamp suspended from picture rail or similar support—it comprises an 8-facet anodised aluminium folding reflector, lightweight steel stand—photoflood bulb, flex and mains plug - - - 10/-

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 243, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, November 17th, 1937.

No. 2558.



Putting Sparkle into Night Snaps

simply means using

SELO

PANCHROMATIC ROLL FILM

MADE IN ENGLAND BY
ILFORD LIMITED
ILFORD LONDON

Watch this page each week

KODAK

NEWS

The Other Half of the Story

So far as materials go, the right Film and the right Paper are only half the photographic story. The right Chemicals are as important.

The ease and rapidity with which you can carry out your darkroom operations, the quality of your negatives, and the permanence of your prints, are all affected by the kind of Chemicals you use.

Specify "Kodak Tested" and you're safe. The accurately compounded Kodak Developers, Fixers, Toners, etc., available from your Kodak Dealer are as pure and uniform and photographically efficient as highly qualified chemists and the resources of the magnificent new Kodak research laboratories can make them.

KODAK LIMITED
KODAK HOUSE, KINGSWAY, LONDON, W.C.2



STAY AT HOME TO-NIGHT AND ENJOY YOURSELF —TAKING PICTURES “FIGURE STUDIES & PORTRAITS” for Wallace Heaton's PHOTOGRAPHIC COMPETITION



A little ingenious arrangement of backgrounds, a couple of Photofloods, and members of the family to pose for you, and it's possible for an amateur to get some really good pictures. Dramatic lighting effects can play a big part in getting your pictures 'over.' Of course, this competition is not tied down to indoor shots—if you have any good photographs—wherever they were taken—send them along to us. There's no entrance fee, but you must be an amateur. We leave the choice of camera and materials entirely to you.

RULES AND CONDITIONS

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA or MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE, MOUNTED OR UNMOUNTED (not less than 8x6 unmounted is recommended). WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.) Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks). If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry. A selection of the best entries will be held back at the close of the competition for exhibiting in our galleries prior to their return.

Last Week's Prize-winner :

F. J. TAYLOR, 11, First Avenue, Blyth, Northumberland, with picture "In the Breeze" ("Ships and the Sea" Comp.).

£25 FIRST PRIZE AND A 21/- WEEKLY PRIZE AND SIX CERTIFICATES OF MERIT WEEKLY

ADDRESS YOUR ENTRIES TO "FIGURE STUDIES AND PORTRAITS" COMPETITION,

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

WALLACE HEATON COMPETITION

COUPON to be affixed to back of print. Valid until Competition closes on December 31st, 1937.

Enclosed is my entry for "....." Competition

I agree to the rules and conditions.

Camera used.....

Signed.....

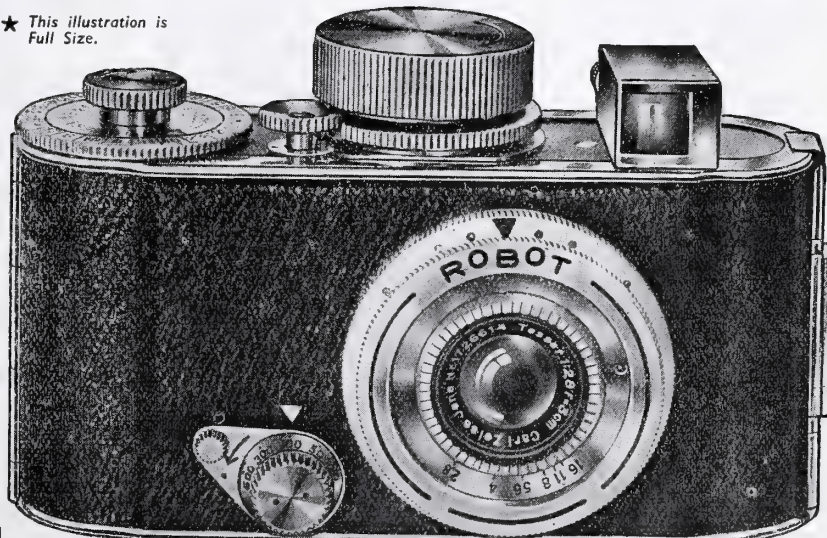
EVERY SUBJECT is easier with a

THREE MODELS. (Interchangeable lenses).

With Zeiss Tessar f/2.8—3 cm. £29 10 0	Interchangeable Telephoto Lens Schneider Tele- Xenar f/5.5—5' cm. £10 0 0
With Zeiss Tessar f/3.5—3cm. £28 10 0	
With Meyer Primo- tar f/3.5—3 cm. £23 10 0	

- Shoots sequence pictures with machine-gun speed.
- Lens always in "ready" position—no withdrawing necessary.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focusing gives needle-sharp definition and supersedes range-finders.
- Takes up to 50 exposures on Standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan." to colour film at any moment.
- With motor wound takes from one up to 24 exposures in quick succession, or singly.
- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives "Time" and from 1 to 1/500th sec.—and all intermediate speeds.
- Weighs 14 oz.—just heavy enough to be held comfortably without risk of movement.
- Overall size only 4½ x 2½ x 2 in.
- Three view-finders in one, including "right-angle" for "candid" work.
- Daylight-loading spools available.
- Camera has stainless steel body, covered black morocco.

★ This illustration is Full Size.



'ROBOT'

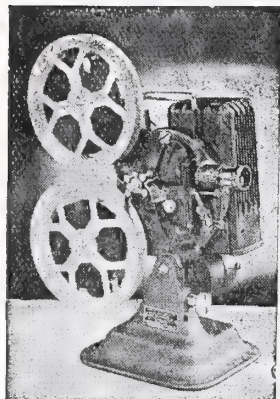
(H. E. J. Spearman, Sole Concessionaire for Great Britain and the I.F.S.)

53 & 54, HAYMARKET, LONDON, S.W.1

Telephone: WHitehall 2662-3

AVOID DISAPPOINTMENT BY

—WE GIVE YOU REAL SERVICE—REAL GOOD SELECTION—

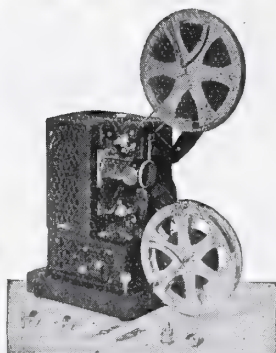


500-watt KEYSTONE

Including splicing outfit, reel, brush, etc., universal motor drive, f/2.5 lens, finely ground and polished, capacity 400 ft., die-cast construction. Hi-gear motor winding, knob swivel device for tilting.

Cash price **£27 : 10 : 0**

24 monthly payments of 24/8.



SIEMENS

"SIXTEEN-9"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single threading device. Silent take-up. Simple threading. Self-contained resistance. Centring device and safety switch. You can't go wrong in choosing Siemens.

Cash price **£59 : 10 : 0**

24 monthly payments of 53/4.

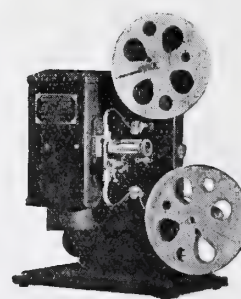


9.5-mm. CORONET

Sprocket drive. Brilliant flickerless pictures. Silent running. Geared rewinds 5-1 ratio, rewinding in a flash. Combined lamp and wall plug. Takes 30, 60 or 400 ft. reels without adjustment. 1-in. anastigmat projection lens. Any voltage 100-250 A.C. or D.C. With motor drive and super attachment.

Cash price **£9 : 17 : 6**

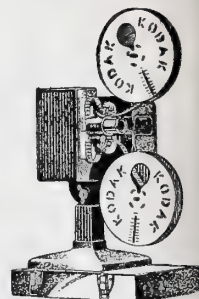
15 monthly payments of 13/7.



"KODASCOPE" 50.R 8-mm.

The extra-powerful 200-watt lamp gives brilliant picture measuring 30 x 22 in. 14 1/2 ft. from the screen, or 40 x 30 in. at 19 ft. Can be used on any circuit by means of small interchangeable plug-in resistances. Fast motor-driven rewind, large cooling fan and sturdy construction, are among its features.

Price, including 1-in. lens and accessories **£13:13:0**
24 monthly payments of 12/8.

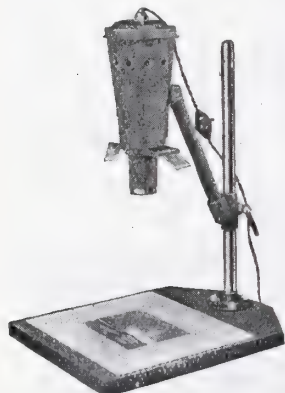


'KODASCOPE' EE

With handsome dual-purpose case, which also acts as a substantial vibration-proof base when the Kodascope is in action. There is also a 30-in. tilting device for accurate centring. Provided with 300-watt lamp, this model is available with a choice of six interchangeable lenses. Models supplied for either A.C. or A.C./D.C. circuits. With 1 1/2-in. lens.

Cash price **£32 : 10 : 0**

24 monthly payments of 29/2.



ENSIGN MAGNAPRINT

Standard model for miniature negatives. Gives critical focussing by means of helicoidal lens mount which locks firmly into correct position. For half-V.P. Leica, Contax, and similar sizes. With Ensign f/6.3 enlarging anastigmat.

Cash price **£5 : 5 : 0**

15 monthly payments of 7/4.

A PERSONAL MESSAGE FROM OUR MANAGING DIRECTOR

"We are now at the height of the indoor entertainment season, and it is the wish of my managers and myself that you should be able to easily acquire any apparatus you need. Our answer to the problem is to put the best range at your disposal on terms to suit your pocket. Whether you are interested in movies, talkies, enlarging or indoor photography, I can assure you of first-rate service at any 'City Sale' shop."

Wallace Heaton

USED BARGAINS

1. Compass Camera, f/3.5 anastigmat lens, roll-film holder, tripod, wire release, complete in combination case..... **£24 17 6**
2. Super Baldina Camera, f/2.8 Zeiss Tessar lens, Compur sector shutter, 1 to 1/3000th sec., coupled range-finder, leather case..... **£14 17 6**
3. 6 x 6 cm. Rolleiflex Reflex, f/3.5 Zeiss Tessar anastigmat lens, Compur-Rapid shutter, 1 to 1/500th sec., complete in leather case..... **£18 18 0**
4. 4 x 4 cm. Rolleiflex Reflex, f/3.5 Zeiss Tessar anat., Compur sector shutter, leather case..... **£14 17 6**
5. Plate Back and 3 Slides for 6 x 6 Rolleiflex..... **£2 5 6**
6. Model III Leica Camera, f/2 Summar lens, complete in ever-ready case **£32 10 0**
7. 3 1/2 x 2 1/2 Ensign Magnaprint Vertical Enlarger, f/6.3 Ensign anastigmat, electric fittings..... **£7 17 6**
8. i-pl. T.-P. Imperial Enlarger, f/6.8 Cooke anastigmat, double condenser, electric fittings..... **£4 19 8**
9. V.P. Ermanox Focal-plane, f/1.8 Ernstar anat. lens, self-capping focal-plane shutter, 6 slides, leather case..... **£13 17 6**
10. 2-in. f/4.5 Dallmeyer Popular Enlarging Anastigmat, complete with flange **£2 15 0**
11. 7.3-cm. f/1.9 Hektor Lens, coupled for Leica Camera..... **£15 5 0**
12. Automatic Midget Magnaprint Enlarger, f/4.5 Dallmeyer Enlarging anastigmat, complete with electric fittings **£7 12 6**
13. Avo Exposure Meter, complete in case..... **£29s. 6d.**
14. Automatic 3 1/2 x 2 1/2 Ensign Magnaprint Enlarger, f/4.5 Dallmeyer Enlarging anastigmat, complete with electric fittings **£9 17 6**
15. Kodak Regent Roll Film, f/4.5 Zeiss Tessar anastigmat, Compur sector shutter, complete in leather case..... **£14 17 6**
16. Kodak Retina Camera, f/2.5 Xenar anastigmat lens, Compur sector shutter, 1 to 1/300th sec., T. and B., leather case **£17 17 6**
17. Wetti Camera, f/2.5 Zeiss Tessar anastigmat lens, Compur sector shutter, in leather case..... **£9 17 6**
18. 6 x 6 cm. Zeiss Ikonflex Camera, f/4.5 Zeiss Novar anat., Klio speeded shutter, complete in ever-ready case..... **£8 2 6**

59/60 CHEAPSIDE

LONDON, E.C.2 Phone: CITY 1124/5/6

BRAND NEW SPECIAL OFFER!

THE ENTIRE REMAINING STOCK OF MESSRS. ILFORD'S PHOTOFLOODS & REFLECTORS

Just the thing for indoor photography. A well-made article including Photoflood lamp of any voltage, and reflector on adjustable table stand.



Usual price 17s. 6d.

OUR PRICE 7/6 complete. Postage 1/-.

BUY IT EASY!

Get your projector, enlarger or any other requirement on our easy payment plan. We give you 2 years to pay for goods costing £10 or more. Every deal you make with us is strictly confidential, and after the first small payment you can start using your apparatus.

ALL GUARANTEED

- 3 1/2 x 2 1/2 Cameo Folding Pocket, Lumar f/4.5, Compur shutter, 6 slides and F.P.A., leather case..... **£3 10 0**
- Beck Microscopes, dual nose-piece, 2 objectives, 2 eyepieces and case..... **£4 15 0**
- 16-mm. Arri Printer, complete with motor. In new condition. Cost £20..... **£10 10 0**
- 16-mm. Correx Developing Tank, complete with apron. In new condition **£3 10 0**
- 9.5-mm. Pathe Model B Motocamera, f/3.5 anastigmat..... **£3 5 0**
- 35-mm. Super Nettel Miniature, Carl Zeiss Tessar f/3.5, ever-ready case. New condition..... **£17 17 0**
- Ensign Midget, f/6.3 anastigmat and purse..... **£1 13 9**
- 3 1/2 x 2 1/2 Carbine Roll Film, f/4.5 Ensign anastigmat Triebhor shutter, and case..... **£2 12 6**
- 3 1/2 x 2 1/2 T.-P. Reflex, Xenar f/4.5, focal-plane shutter, revolving back, F.P.A. and case..... **£9 9 0**
- 3 1/2 x 2 1/2 Minimum Palms Focal-plane, Carl Zeiss Tessar f/4.5, focal-plane shutter and 5 slides. As new..... **£12 12 0**
- i-pl. Dallmeyer Reflex, Dallmeyer f/4.5 anastigmat, f/6 Popular Telephoto, revolving back, 3 slides, F.P.A. and leather case..... **£11 11 0**
- 750-watt Keystone Projector, complete with resistance. In new condition..... **£25 10 0**
- 16-on-3 1/2 x 2 1/2 Ikonta, Novar f/4.5, Compur shutter and leather case.... **£6 6 0**
- 3 1/2 x 2 1/2 T.-P. Reflex, Ross Xpres f/2.9, focal-plane shutter, revolving back, 6 slides, F.P.A. and case..... **£12 17 6**
- 7 x 50 Zeiss Binocrom Prism Binocular, and case..... **£13 17 6**
- Whole-plate Square Bellows Field and Studio, Dallmeyer Stigmatic f/6, double extension, 2 slides and tripod.... **£7 17 6**
- i-pl. Sanderson Hand and Stand, Cooke f/6.5, Killos, 2 D.D. slides..... **£2 17 6**
- 6 x 6 No. 1 Rolleiflex, Carl Zeiss Tessar f/4.5, Compur shutter and leather case..... **£8 17 6**
- i-pl. Ensign Reflex, Dallmeyer Press f/3.5, focal-plane shutter, 6 slides **£7 17 6**
- 3 1/2 x 2 1/2 Agfa Record, f/4.5 anastigmat, Pronto shutter, focussing. New condition..... **£4 5 0**
- 35-mm. Agfa Karat, f/6.3 anastigmat speeded shutter..... **£4 4 0**

90/94 FLEET ST

LONDON, E.C.4 Phone: CENT. 9391

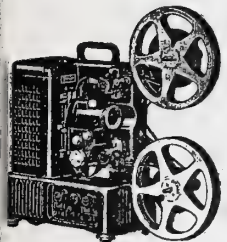
CITY SALE AND

Also at 13, THE ARCADE, LIVERPOOL ST., E.C.; and WALLACE HEATON LTD., 127, NEW BOND ST.

COMING TO THE BEST FIRM FIRST

—REALLY EASY TERMS, AND BEST EXCHANGE ALLOWANCES!

NEW LIBRARY LIST
FREE and POST FREE



DITMAR DUO

For projecting either 8 or 16 mm. films. All parts required for the two classes always in readiness. Optical system ensures the highest light efficiency. Novel titling device. Fitted with Berthiot termagis f/1.6 projection lens, 5-mm., 1½ in. With 250-watt lighting.

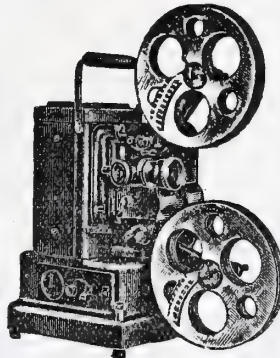
Cash price **£34:0:0**
24 monthly payments of 30/6.



CELFIX SCREEN

The world's finest and most brilliant screen. Portable, self-erecting and opens or closes in a moment. Made in Celfix crystal glass beaded and silver surfaces. Each surface manufactured under a special formula ensuring long life and lasting brilliance.

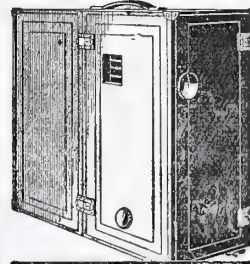
Prices: Crystal glass beaded from 90s. 0d.
Silver surface from 70s. 0d.



BOLEX G916

For both 9.5 and 16 mm. films. This machine is entirely gear driven, there being no belts whatever. With Dallmeyer 2-in. projection lens, including all accessories to project both sizes of film and 110-volt 500-watt lamp

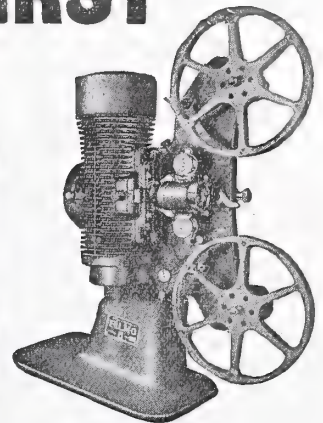
Cash price **£45:0:0**
24 monthly payments of 40/4



Pathescope Model H

The 16-mm. Home Talkies outfit made by the famous Gaumont-British Corporation gives a perfect performance for home or small hall. Equipment comprising—projector, amplifier and loudspeakers is contained in two easily portable carrying-cases. The veriest novice can operate it. Works off standard mains (A.C.) and portable batteries may be employed where mains are not available. Model B.

Cash price **£135:0:0**
Or on easy terms.



FILMO "EIGHT" PROJECTOR

400-watt Illumination—through perfected optical system employing fast f/1.6 lens, gives clear, brilliant 8-mm. pictures on 6 ft. screen. Made for use with Filmo "8" Camera, fully gear driven.

Cash price **£41:0:0**
24 monthly payments of 36/8.

SECOND-HAND SNIPS

Model III Leitz Leica, f/3.5 Elmar, coupled range-finder, ever-ready case, yellow filter **£22 10 0**
2½ square Voigtlander Brilliant, f/6.3 Volkart lens, ever-ready case, **£3 2 0**
£30/10 Super Ikonta, f/3.5 Tessar, Compur, ever-ready case, lens hood, filter, Proxar **£18 18 0**
3½×2½ Spho Reflex, revolving back, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A., L/case **£11 17 6**
Model III Leitz Leica, 1/2 Summar, case **£33 10 0**
Leitz Focomat Vertical Enlarger, base easel, electric fittings, **£13 7 6**
9-cm. 1/4 Leitz Elmar, coupled for Leica **£8 17 6**
Weston Electric Cell Meter, in case **£4 17 6**
1-pl. T-P. Mahogany Enlarger, 5½-in. condenser, good obj., electric fittings **£4 17 6**
Portable Studio Stand, adjustable **£2 5 0**
6×6 Roth-Flex, f/2.5 Roth anas., supplementary lens, direct-vision finder, L/case **£12 17 6**
Latest Purma Studio Camera, L/case **30s. 0d.**
Pilot Six Reflex, f/4.5 K.W. anas., ever-ready case **£4 4 0**
4½×6 Dallmeyer Speed, f/2.9 Pentac lens, 6-in. f/5.6 Dallon Telephoto, 3 slides, F.P.A., L/case **£10 15 0**
1-pl. T-P. Ruby Reflex, revolving back, f/3.5 Cooke anas., 3 D.D. slides, case **£3 17 6**
Ensign Vertical Enlarger, latest friction drive, for 6×6 and smaller negatives, condenser, electric fittings, base easel **£7 5 0**
1-pl. Oak Enlarger, 5½-in. condenser, objective, electric fittings, **£4 4 0**
Leitz 35-mm. Projector, condenser, for use with own lens, electric fittings **£5 5 0**
3½×2½ or 18-ex. Voigtlander Prominent, f/4.5 Heliar lens, Compur shutter, incorporated exposure meter, L/case, **£13 17 6**
Contax Camera, f/3.5 Kern anas., L/case **£17 10 0**
1a N. & G. Excelsior Roll Film Sibil, f/4.5 Ross Xpres, L/case, Cost **£36. 88 17 6**
Pathe Home Movie Cine Projector, type O motor, group resistance, super attachment **£7 17 6**

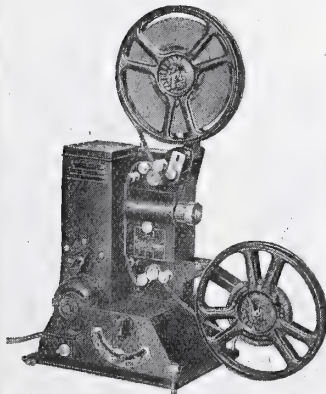
54 LIME STREET
LONDON, E.C.3 Mansion House 0180

IF IT'S NEW—WE HAVE IT!

9.5-MM. PATHESCOPE "H"

Takes 60-ft., 200-ft. and 300-ft. reels. The "H" is solidly built and is for use on all A.C. mains from 200 to 250 volts, 40-60 cycles. Motor-driven through a transformer in the base, sprocket fed and ensuring steady, correctly centred pictures. 100-watt lamp, semi-automatic shutter for film protection.

Cash price **£10:10:0**
24 monthly payments of 9/5.



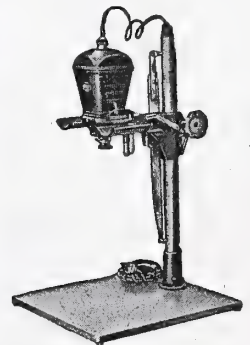
ON 'CHANGE

You do better at "City Sale" when you make a part exchange transaction. We are renowned for the marvellously high allowance we make on any used apparatus in part exchange for a fresh purchase—try us.

LOOK WHAT VALUE

2658. 6×6 Rolleiflex, automatic winding, f/3.5 Tessar, Rapid Compur, ever-ready case. Cost **£26 10s. £18 2 6**
2697. 6×6 Rolleiflex, f/3.5 Tessar. Cost **£25 17 0**
2569. 6×6 Rolleiflex, f/3.8 Tessar, Compur, ever-ready case. Cost **£25 10s. £14 14 0**
2656. 6×6 Rolleiflex, taking 6 and 12 exposure films, Compur shutter **£11 17 6**
2619. Model III Leica, f/3.5 Elmar, ever-ready case **£24 10 0**
1522. Model III Leica, f/3.5 Hektor, 10-cm. f/6.3 Elmar. **£35 0 0**
2449. Model I Contax, f/2.8 Tessar, ever-ready case **£22 10 0**
2646. Model I Leica, f/1.5 Plasmat **£24 0 0**
2522. Model II Leica, f/1.9 Dallmeyer anastigmat **£25 0 0**
2520. Model II Leica, f/2.5 Hektor, ever-ready case **£22 10 0**
2627. Latest Model Six-20 Duo Kodak, f/3.5 anastigmat, Compur shutter, chromium plated **£8 17 6**
2445. 3½×2½ Sibil, f/4.5 Xpres, rising and cross front, 3 double slides, F.P.A. and case **£9 10 0**
4187. 9.5 Dekko Cine Camera, f/1.9 Ross. Cost **£12 17 8**
1594. 9×12 Ica Ideal, double extension, 6 slides **£6 17 6**
2481. 4×3 Kolibri, f/3.5 Novar. Cost **£8 12s. 6d. £3 12 6**
2523. Vest Pocket Kodak, f/6.9 Zeiss anastigmat and case **£2 2 0**
2593. 3½×2½ Nagel Roll Film, f/4.5 anastigmat, Vario speeded shutter **£2 17 6**
2531. Pair of 20× Prism Binoculars, central screw focussing, in leather case **£7 15 0**
2670. 3½×2½ Ensign Special Reflex, f/4.5 Aldis-Butcher, 3 single metal slides. Cost **£17. £4 17 6**
2612. 3½×2½ Super Ikonta, f/4.5 Tessar, Rapid Compur, synchronised range-finder and leather case. Cost **£20 5s. £13 13 0**
2473. 3½×2½ Etna, f/3.5 Tessar, triple extension, 3 slides, F.P.A. **£9 15 0**
2102. 5×4 Sanderson, f/8 Ross Goerz lens, reversing back, 6 double slides and case **£2 19 6**
2134. 5×4 S.C. Anschütz, f/4.5 Xpres, 6 double slides and case **£7 17 6**

84 ALDERSGATE ST
LONDON, E.C.1 Phone: NAT. 0591



M & W FAM ENLARGER

Fam III for roll films and plates up to 6×6 cm. Double anastigmat f/4.5 9-cm. lens with iris stop, exchangeable against additional lens 5.5-cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

Cash price **£18:18:0**
24 monthly payments of 17/-.

A WORD ABOUT MINICAMS

We have an incomparable range of latest models, as well as every accessory for all of them. If you want a Leica, Zeiss Contax, Rolleiflex, Rolleiord, Exakta, Robot, Compass, Voigtlander, or any other make "City Sale" is the place to get it.

104-PAGE CATALOGUE POST FREE!

EXCHANGE (1929) LTD

W.I; 47, BERKELEY ST., W.I; 1a, AVERY ROW, W.I; and 43, KENSINGTON HIGH ST., W.8.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

● Underlining "CINÉ"

Ciné Cameras and Projectors—and everything necessary for successful "Movies at Home" figure with special prominence at this time of year—at the WESTMINSTER. At all four Westminster shops you will find truly magnificent stocks, and—in addition to an always notable display of "still" apparatus—you have the advantage of the fairest, simplest and friendliest Plan for purchasing OUT OF INCOME.

SPECTO Super 9.5 PROJECTOR

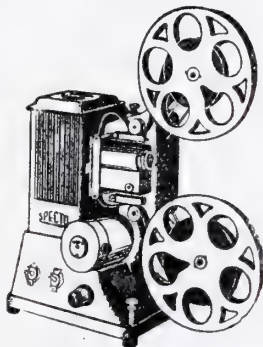
Unique advanced design, quite exceptional performance. Special pre-focus high intensity low-voltage lamp. Gearing and driving mechanism running in oil bath. Double-claw movement, motor rewind, speed regulator. Mechanical tilt. Separate lamp switch. Unprecedentedly high luminosity with entire absence of flicker. High-efficiency dual cooling.

£13:5:0

12 monthly payments of 23/2, 24 of 11/7.

Transformer for all voltages to 250, 30s. 0d. extra.

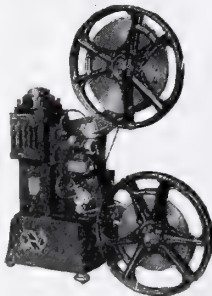
Resistance for 100 or 250 volts, 35s. 0d. extra.



New PATHESCOPE 'S' 9.5-mm. Projector

For 300 or 800 ft. reels

Built of high quality die castings, ultra-smooth running motor, sprocket fed, motor rewind. High intensity low voltage lighting ensures superb brilliance of picture, with economical current consumption, whilst projection is remarkably free from flicker. Super cooled lamphouse and separate pilot lamp provided. Gives performance of full theatre standard in your own home.



For all voltages 110/250

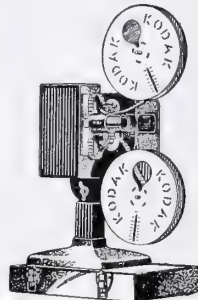
PRICE £30 Obtainable of course on usual WESTMINSTER Out-of-Income Terms.

● A Great New KODASCOPE Model EE

Having 300-watt lamp, direct lighting, $f/2\frac{1}{2}$ -in. projection lens. Motor drive, rapid motor rewind, self-lubricating bearings, easy tilting movement. Carrying-case forms vibration-proof projection stand of convenient height. Transformer model 100/110 or 200/250 volts (state voltage when ordering).

£32:10:0

12 monthly payments of 56/10, 24 of 28/5.

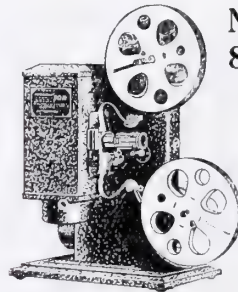


NEW KODASCOPE 8-mm. Projector

(Model 50R.) This new model embodies all the attractive features of the highly popular Model 35, together with many detail improvements—especially in electrical equipment, resulting in greatly improved all-round performance. 300-watt lamp gives brilliant picture 30×22 in. at 14½ ft., 1-in. projection lens; motor drive with large cooling fan.

£13:13:0

12 monthly payments of 23/11, 24 of 12/-.



ENSIGN MAGNAPRINT Enlarger

Fitted with friction-drive, rising and falling movement and other features.

Model V/10, for 6×6 cm. negatives, $f/6.3$ Ensar anastigmat

£8:10:0

12 monthly payments of 14/10.

Model V/11, for 2½×3½ negatives, $f/6.3$ Ensar anastigmat

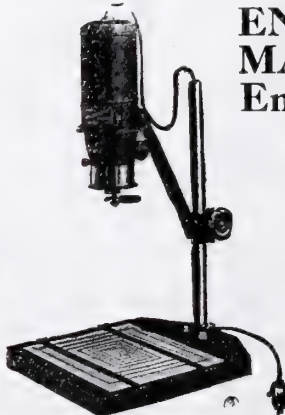
£9:10:0

12 monthly payments of 18/7.

Model V/2, for 3½×4½ negatives, $f/6.3$ Ensar anastigmat

£13:10:0

12 monthly payments of 23/8, 24 of 11/10.



● NEW & BETTER Lower Priced The "WESTEX CRYSTAL" Ciné Screen

This new screen, now available and obtainable only at The WESTMINSTER, represents greater value than anything previously offered. The price is very much lower than similar products; the workmanship and efficiency are of the very highest standards.

Each screen is fitted with rollers and side stretchers to ensure an absolutely flat surface. Two advantages offered by these special side stretchers, apart from their obvious functions, are as follows:—

1 A black surround is formed by the roller and platten at top and bottom and the black side stretchers, which have been so placed as to complete the surrounding margin and present a screen neatly and efficiently masked in black.

2 The butterfly nuts holding the stretchers need NOT be removed before erecting or dismantling.

The new CRYSTAL surface is virtually NON-DIRECTIONAL and the beads will not "flake" or "chip," in fact the surface is scratch-proof.

Hooks are provided to hang the screen, and it is sold in a strong cardboard box for storage.

We stock all makes of screens and shall be pleased to demonstrate the new "Westex Crystal" Screen in comparison with any other of similar type—irrespective of price.

PRICES OF "WESTEX CRYSTAL" SCREENS.

36×27 in. 27/6 Plus 6d.
48×36 in. 32/6 Plus 9d.
60×45 in. 50/- Plus 1/- part postage.

Complete with stretchers and in cardboard box.

● Buy a 'WESTEX CRYSTAL' Screen for MAXIMUM Brilliance.

Also with $f/4.5$ Magnar lenses.

The **WESTMINSTER**
PHOTOGRAPHIC EXCHANGE LTD.

24, Charing Cross Road, W.C.2

TEMple Bar 7165

also 81, Strand, W.C.2

TEMple Bar 9773-4

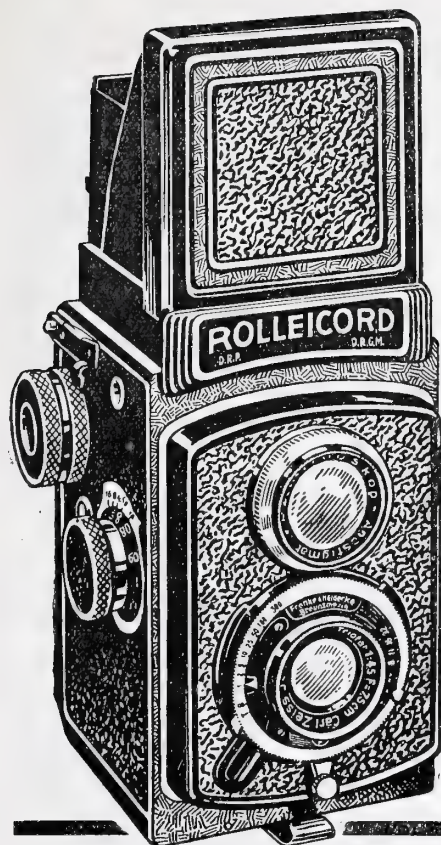
111, Oxford Street, W.1

GERrard 1432

119, Victoria Street, S.W.1

VICToria 0669

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



SIMPLICITY!

ECONOMY!

VERSATILITY!

Rolleicord

TO-DAY'S BEST VALUE IN TWIN-LENS REFLEXES !

Simple to use because it shows your pictures full size and right way up on the ground-glass screen and a simple turn of a milled knob is all that is required to get the picture in dead-sharp focus. Economical because it gives twelve perfect pictures on $3\frac{1}{2} \times 2\frac{1}{4}$ roll film for 1/-, pictures large enough to appreciate without the necessary cost of enlarging. Versatile because it can be adapted for plates or 35-mm. miniature film, and takes all Rolleiflex accessories except only the angle mirror. Both models are fitted with Compur shutter speeded to 1/300th sec., T. and B. The Model IA has f/4.5 Zeiss Triotar lens, and is amazing value at only.....£12 10 0

The Model II has f/3.5 Zeiss Triotar lens, and costs only.....£16 10 0

SEE IT AT YOUR DEALER'S

or write for Latest Rolleiflex/Rolleicord brochure and name of nearest stockist from the Sole Importers :

R. F. HUNTER LTD., "Celfix House," 51 Gray's Inn Road, London, W.C.1

Phone : HOL. 7311/2.



Look for this sign on your dealer's window

NIGHT-SNAPS!



Mazda Photoflood Lamps cost 2/6d. each, voltages 100-110 and 200-250. They can be fitted into any ordinary lamp socket and have a rated life of 2 hours. As the lamp is switched on only for the actual exposure, this means that hundreds of photographs can be made from one lamp.

INSTANTANEOUS and perfect photographs—such as this—can be obtained quite easily—at any time—indoors—night or day—with the Mazda Photoflood Lamp. You can turn any room in your home into a real photographic studio and be sure of results equal to those possible in bright sunshine.

MAZDA

PHOTOFLOOD LAMPS FOR INDOOR PHOTOGRAPHY

will enable you to record delightful and intimate studies of the kiddies or pleasant photographs of friends and family in your home surroundings. Ask for the special folder giving full particulars of Mazda Photoflood Lamps.

3733



THE BRITISH THOMSON-HOUSTON CO., LTD., CROWN HOUSE, ALDWYCH, LONDON, W.C.2.



PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD. Telephone: HOLBORN 5533



A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LAMINGTON SPA.

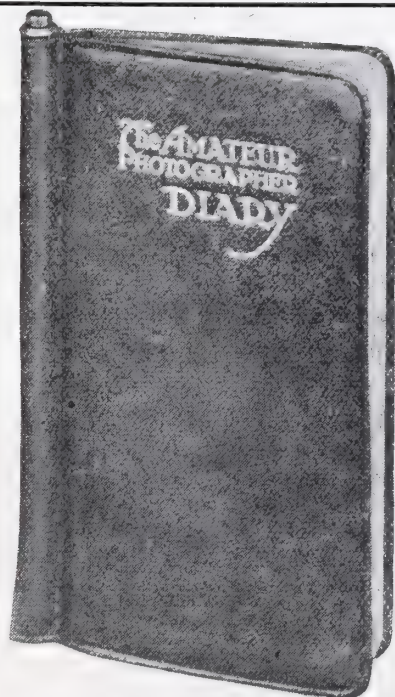
Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME.....

ADDRESS.....

A.P.



50 PAGES OF
FACTS AND
FORMULÆ

The AMATEUR PHOTOGRAPHER DIARY

AND HANDBOOK FOR 1938

This useful little handbook contains, in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size $3\frac{1}{2} \times 5\frac{1}{2}$ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE 1/6 NET

By post 1/7

From Stationers and Bookstalls, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1



WE invite inspection of these special offers and all new modern Miniature and Home Ciné Equipment, without obligation, at whichever Branch you find most convenient.

You will receive cheerful personal attention, unbiased technical advice, and every help to ensure your satisfaction.

Easy payments to suit your convenience.

Attractive part exchange allowances on modern equipment. Every approval facility.

Satisfaction assured or full refund without quibble.

HOLD UP your purchases until you have inspected our stock. We offer the keenest value in the trade on reconditioned equipment, each item covered by our six months' written guarantee.

MINICAMERAS

Contax I, f/2 Sonnar, with slow speeds	£29	10	0
Contaflex, f/2 Sonnar, with E.R. case	£47	10	0
Leica IIIa, chromium, f/1.5 Xenon. As new	£46	10	0
Leica IIIa, chromium, f/2 Summar	£33	10	0
Leica II, black, f/2 Summar	£26	10	0
Leica II, black, f/3.5 Elmar	£19	0	0
Kine-Exakta, f/3.5 Exaktar	£21	10	0
Kine-Exakta, f/2.8 Tessar	£29	10	0
Exakta Model B, f/2.8 Tessar	£21	10	0
Exakta Model C, f/3.5 Tessar	£21	0	0
Super-Sports Dolly, Model C, f/2.8 Xenar	£9	9	0
Super-Sports Dolly, Model C, f/2.8 Xenar, with coupled rangefinder. Cost £16 16s.	£12	10	0
Dollina III, chromium, f/2.8 Xenar	£13	10	0
Baby Dollina, f/4.5 Certo, 35-mm.	£4	4	0
Agfa Karat, with de luxe case. As new	£4	4	0
Reflex-Korelle I, f/3.5 Victor, ext. tube and case	£10	17	6
Zeiss Ikonflex, f/3.5 Triotar, 12 on 120, E.R. case	£13	10	0
Zeiss Ikonflex, f/4.5, Klio, and case	£7	10	0
Pilot Reflex Model 6, 2½ in. sq., f/4.5, E.R. case	£4	4	0
Kodak Regent, f/4.5 Tessar, Compur and case	£14	10	0
Welta Miniature, 16 on V.P., f/2.9 Meyer, purse case	£7	7	0
Mentor, Meyer f/3.5 Tessar, Compur, 16 on V.P.	£8	8	0
Rolleiflex, Automatic, f/3.5 Tessar. Cost £25	£16	16	0
Pilot Reflex, f/2.8 Tessar, 16 on V.P.	£12	12	0

HOME MOVIE PROJECTORS

Paillard G9/6, 500-watt, 4-blade shutter, with resistance. Like new	£33	17	6
Duo-Ditmar, 500-watt, 8-mm./16-mm. Cost £37 10s.	£29	10	0
Paillard-Bolex Model D, 9.5-mm./16-mm., with resistance and case	£18	18	0
Pathescope 200-B, with resistance. Cost £16 15s.	£12	7	6
Paillard 250-watt P.A., with resistance and case	£16	16	0
Specto 9.5-mm., with transformer, 6 weeks old only	£11	17	6
Cine King, 400-watt, motor drive and transformer for all voltages, 9.5-mm.	£8	8	0
Coronet Motor-driven 9.5-mm. Cost £9 17s. 6d.	£7	15	0
Pathe Home Movie, with motor, super attachment and dual resistance	£6	17	6
Pathe Imp, motor, super attachment and resistance	£4	12	6
Dekko, with motor, super attachment and case. Cost £6 17s. 6d.	£4	17	6
Pathe Kid, with motor attachment and resistance	£2	10	0
Campro, f/3.5 Combined 9.5-mm. Camera-Projector	£1	5	0
Kodascope 8-mm. Model 8-30 Projector, complete	£6	10	0
Keystone 8-mm. 200-watt Bronze. As new	£11	17	6
Gebescope Model A Talkie. Cost £95	£62	10	0
Gebescope Model B Talkie. Cost £135	£72	10	0
Gebescope Model C Talkie. Cost £175	£95	0	0
S.P. Standard Talkie. Cost £75	£39	0	0
S.P. Wundatone Talkie. Cost 110 gns.	£60	0	0



AMATEUR CINE SERVICE LTD.

52-4 WIDMORE RD. BROMLEY, KENT - RAVENSBORNE Q156-7

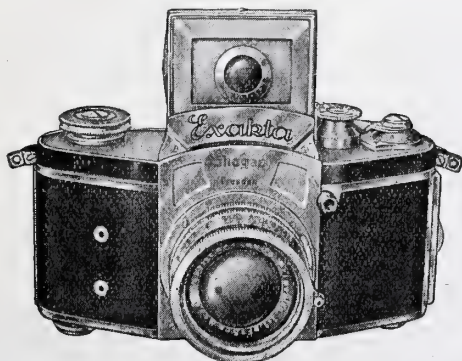
6 GRAYS INN RD. LONDON, W.C.1 - HOLBORN 9894-5

"KINE-EXAKTA"

A real **MINIATURE REFLEX** for all makes perforated Films 24x36 mm. in cassettes or daylight-loading spools.

FOCAL-PLANE SHUTTER

Speeds: 1/1,000th sec. to 12 seconds, or delayed action 1/1,000th sec. to 6 seconds.



PRECISION WORKMANSHIP. CHROMIUM FINISH.
Brilliant Focussing Screen, Magnifies Image Two Diameters.

PRICES:

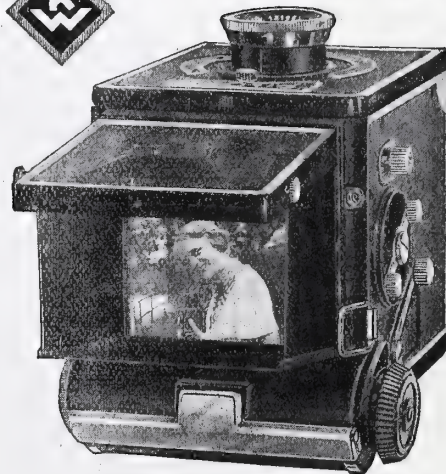
Exaktar Anas., f/3.5, 5.8 cm.	£27 : 10 : 0
Tessar Anas., f/3.5, 5 cm.	£34 : 10 : 0
Tessar Anas., f/2.8, 5 cm.	£38 : 10 : 0
Primoplan, f/1.9, 5.8 cm.	£45 : 0 : 0

Ever-ready Case 20/-

GARNER & JONES LTD., POLEBROOK HOUSE,
Golden Square, LONDON, W.1
Phone: GERRARD 2300.

PILOT "6"

ROLL FILM REFLEX



Although amazingly inexpensive, the Pilot "6" is a real reflex camera in every sense of the word, and gives you the same working efficiency as much more costly apparatus. It takes 12 exposures 2½ in. square. Shutter speeds 1/25th, 1/50th and 1/100th sec., also B. and T. Focussing on ground-glass screen with deep hood, a magnifier for fine focussing is provided. Full-size wire frame direct-vision finder for using camera at eye-level. Shoulder strap and wire release. Dimensions 3 x 3½ x 4 in. Weight about 22 oz.

PRICES:

No.	£ s. d.	No.	£ s. d.
13 Pilot 6, with f/6.3 Anastigmat lens, including wire frame finder, cover for the red window, tripping bush, flexible wire shutter release and carrying strap	4 2 6	15 Pilot 6 as above, with f/3.5 Anastigmat lens, with iris diaphragm	7 2 6
14 Pilot 6 as above, with f/4.5 Anastigmat lens with iris diaphragm	5 5 0	16 Leather Carrying Case	0 10 0
No. 20, Supplementary Portrait lens for No. 13, 10s. 0d.		17 Ever-ready Carrying Case	0 15 0
		18 Optochrom Yellow Glass Filter for No. 13	0 10 0
		19 Optochrom Yellow Glass Filter for Nos. 14 or 15	0 12 6
		No. 21, for Nos. 14 or 15, 12s. 0d.	

Obtainable from any Photographic Dealer.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, W.C.2



Do you know what this is?

The illustration shows the shutter winding wheel on the Contax II. The winding up of the shutter also automatically advances the film for the next exposure, thus making for speedy manipulation while eliminating unintentional double exposures; although of course, double exposures can very easily be made if desired for special effects. The shutter release is conveniently situated in the centre of the shutter winding wheel, the whole scale of speeds from $\frac{1}{2}$ to $1/1,250$ th second is always completely visible on one dial and the exposure time can be adjusted either before or after winding the shutter.

The built-in exposure number indicator is shown on the left of the winding wheel, while further to the left above it can be seen the controlling wheel of the long base patent wedge distance meter of the Contax II, which is combined in one eyepiece with the view-finder and automatically coupled with the interchangeable Zeiss lenses. It can thus be seen that all the controls of the Contax II are on top of the camera—with the single exception of that for the built-in delayed-action release which is on the front—which greatly adds to the speed and convenience of manipulation.

CONTAX

You will be interested in the 96-page book called "Contax Photography." Write for a copy—post free on request.

All Contax cameras sold in Great Britain and Ireland at current listed prices carry the Zeiss Ikon guarantee for three years.
Ask your dealer for particulars.



ZEISS IKON LTD., 11, Maidstone House, Berners St., London, W.1

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHAGER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, NOVEMBER 17TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

Vol. LXXXIV. No. 2558.

EACH year the Annual Dinner of the Royal Photographic Society becomes a more attractive function, and one with a greater significance in the photographic world. Not only is it attended by members who represent all classes of photographers—amateur, professional, manufacturer and dealer, but representatives of other bodies are also pleased to be present. This year the dinner was again held in the large dining hall of the Monico, Piccadilly Circus, and the numbers present exceeded any previous gathering of the sort. The President of the Society, Dr. D. A. Spencer, was in the chair, and the toast of the Royal Photographic Society was proposed by the Rt. Hon. Lord Strabolgi, who had many things to say regarding the future of photography and cinematography. One of the outstanding points of discussion during the evening, and one that was referred to in most of the speeches, was the future home of the Society. This has now been settled, and 16, Prince's Gate, Kensington, will shortly be the new address of the Royal Photographic Society. The toast of "Our New Home" was proposed by Mr. E. A. Robins, and it is probably the first time that a toast has been illustrated by lantern slides, as Mr. Robins showed a number of views of the interior and exterior of this fine house, which includes forty-three rooms, and a ballroom capable of housing the Annual Exhibition. Mr. T. Midgley Illingworth responded to this toast, and the guests were proposed by Dr. Olaf Bloch, in his own inimitable manner. Sir Thomas W. McAra replied to this. Dr. Spencer made a brilliant speech in which he referred not only to the various activities of the Society, but outlined some of the

TOPICS of the Week



IN TRAFALGAR SQUARE.

Even on wet autumn days this familiar subject is still worth an exposure. The reflections add to its pictorial possibilities.

plans for the future, and again made his appeal to all concerned for funds to complete the purchase and equip the new premises. Readers of "The A.P." please note.

Fifty Years Ago.

In the brochure which W. Watson and Sons have got out to celebrate the centenary of the founding of their firm, there are some interesting references to the photography of fifty years ago. That was a time when "crowned heads and members of the nobility flitted through the showrooms, anxious to secure one of the latest Acme cameras—there was a long waiting list—or to receive advice or criticism on their photographic efforts." It is stated that there are in the archives of the firm prints from negatives taken by members of the Royal Family. The Acme camera came out in 1889. It was made to take plates $6\frac{1}{2} \times 4\frac{3}{4}$ in., which would be counted large to-day, but it was sold to amateurs as well as professionals, and was carried on tours and holiday rambles strapped to the back of the stalwarts. It was about 1890 that the first form of reflex camera was introduced—the Vanneck hand camera—which had a great vogue amongst the early hand cameras. It was compact in size, had no delicate mechanical parts, and the facility of seeing the subject up to the moment of exposure enabled very accurate work to be done. Four years earlier Watson's had put a detective camera on the market, one of the earliest of the hand cameras. It had a focussing device by means of a lever on the under-side and an adjustable exposure shutter.

"This 'Ere Progress."

"This 'ere progress," as one of Mr. Wells's characters says, "it

keeps on keeping on." "Progress," first with a note of interrogation after it, and then with a note of exclamation, was the title of Mr. Pollard Crowther's address at the opening meeting of the session of the Pictorial Group, and so vague a title gave him the opportunity of ranging over everything. One listens with fascinated interest to Mr. Crowther's ruminations on men and affairs, and even if one has a sense of having heard it all before it does not diminish one's pleasure. He bowed his head sorrowfully and admitted that he knew he was a good talker. He asked those present how many of them had heard him tell the story of a photograph of Rabindranath Tagore, and everybody held up his hand—some held up both hands to indicate they had heard it twice—and, thus encouraged, Mr. Crowther proceeded to tell it again, and the audience enjoyed it as much as ever. In regard to progress Mr. Crowther has some way to go. He began with a whole-plate camera, went on to a half-plate, and now has a 5×4, with which he has made at least 30,000 exposures. He formerly used 10,000 candle-power at a time, and now uses 250 or something like that.

When he has got down to postage-stamp size, and to photographing by the light of a match we shall expect to hear him tell the story of Rabindranath Tagore again, and he will be forgiven.

Photographic Aphorisms.

The worst thing about proverbs and aphorisms and wisecracks is that they appear on the face of them to be so true and convincing, and then one feels after a little reflection that there are exceptions to their truth, and presently that they are wholly untrue. So one felt with regard to the aphorisms of which Mr. Pollard Crowther delivered himself during his recent address to the Pictorial Group (some of them he acknowledged to be not his own). But here they are for what they are worth—or some of them: "The one faculty necessary for any person working with the camera is to be able to tell good work from bad, especially his own." That, be it noticed, leaves it in doubt as to the category in which his own work is to be ranked. Then again: "However much technique a photographer has, nothing can make up for lack of individuality, originality

and vision." And here is a first-class definition: "Doing easily what other people find difficult is talent." There again one might turn it round and say that the good worker does with difficulty what other people find easy. And one more: "The artist is one who is free to express real things without constant technical preoccupation." And yet another: "The skilled photographer is one who uses rules of composition instinctively and breaks them successfully." And the more he breaks them the more skilled he is.

Hotel Dark-rooms.

Everyone has wondered at the celerity with which a photograph is taken at a public dinner just before the soup, and by the time the sweet is reached a mounted copy is being circulated and asking for the sympathetic consideration of the audience. At a well-known London restaurant the other night we asked the photographer how it was done, and we were told that this enterprising establishment at all events—and he said that there were others—provided a dark-room and other facilities for photographic work on the premises.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Lantern Cover-Glasses.

What are the best glasses to use for binding up lantern slides? I have a quantity of waste quarter-plate negatives; can these be used?

S. S. I. (Dublin.)

It is important to consider the quality of lantern-slide cover-glasses. They must be as free from flaws as the slides themselves, and they must be of suitable thickness. They are obtainable commercially at varying prices according to quality, and it pays to buy only the best.

If the glasses are too thick they add unnecessarily to the bulk and weight of a set and there is also the awkward possibility of their being too thick to drop into the lantern carrier. Your negatives are almost certain to be satisfactory from the point of view of freedom from flaws; but if they are very old you may find that they are too thick. It is easy to decide the point. Pile them up to a height of one inch, and count them; they should run from eighteen to twenty to the inch. Old negatives may only count about twelve to the inch, and are therefore too thick.

To clean off the emulsion the negatives should be soaked in water for an hour or two, laid out a few at a time on the bottom of a dish, and boiling water poured over them. The gelatine usually softens at once, except in the case of very old negatives and those that have been hardened, when the film can often be stripped off. In any case a nail-brush is a good tool for scrubbing the glass clean. A rinse under the tap completes the job.

The next step is to cut an inch off the long way of the glass with a diamond or a wheel cutter. We have described and

illustrated various simple gadgets for facilitating this task, but it can easily be done as follows:—

Lay one glass vertically, and on the left side of it lay another glass horizontal way, touching each other, and with the bottom edges exactly in line. Place a ruler across the two so that the cutter follows the top edge of the horizontal glass, and then runs straight across the vertical glass. This removes a strip one inch wide, and so leaves the cover-glass 3¼-in. square. Firm pressure must be maintained on the ruler and the two glasses while the cut is made.

Infra-Red Photography.

Can I get infra-red negatives on ordinary or panchromatic film if I put the appropriate filter on the lens? T. M. (Highbury.)

You cannot do so. There is a great deal more in infra-red work than the mere use of a filter. The correct filter would pass practically no rays that would affect ordinary sensitive material. Special sensitive material is used for the purpose, and it is quite likely that such plates or films may be fogged by invisible infra-red light penetrating the camera, bellows or dark slides.

No one should attempt this special kind of work without first acquainting himself thoroughly with the conditions under which it is carried out. The best way of acquiring this knowledge is from a textbook such as "Infra-Red Photography," by Dr. S. O. Rawling, published by Messrs. Blackie & Sons at 3s. 6d. This will give you a knowledge of the theory and practice of the subject, including the materials available and the source of supply, and the precautions to take in regard to apparatus.

Colouring Enlargements by Hand

By
K. G. BILBE.

Hand-coloured and tinted photographs have earned themselves a bad name in many quarters for no other reason than that the work has so often been badly and inartistically done. Applied with real skill and knowledge a coloured photograph can be most attractive, and this article offers a number of valuable suggestions.

THE art of adding colour to a print is often tabooed as being non-photographic and therefore outside the sphere of enthusiasts, but such sophisticated allegation seems to imply that a photographer is not an artist. Hand-tinted photographs seem in fact to be the Cinderellas of the art world. The technique is considered too easy for the expert and too simple for the amateur, but if the work is carried out by an enthusiast, the results can be most pleasing and distinctive.

Oil or Water Colours?

Various outfits for introducing colour to prints are now on the market. Water-colour stains have proved highly successful over a number of years, and oils are also favoured. I have worked with several different materials and have lately become a staunch adherent to the new oil crayons, which are used in conjunction with a solvent medium. Comparisons cannot be drawn between any particular methods because each has its own characteristics. Water-colour retains a delightful translucent effect which may not be imitated by oils, but a greater density of colour can more easily be rendered by the latter.

Light and Lighting.

An important rule to remember is never to work by artificial light. The result may seem very attractive when viewed close to a lamp, but the shades will always be faulty when seen in daylight, or in a comparatively ill-lit part of a room, such as the wall on which the picture will probably hang. Broad sunlight should be avoided at all costs, and the best position to choose is behind drawn curtains, fairly close to a window.

Much depends on good monochrome gradations in the base print, and for this reason the recent panchromatic emulsions have caused quite a filip in hand colouring. A great range of tones should always be aimed at when a photograph is being produced for colouring purposes. Filters help considerably, and even a reddish contrast-screen is of great value, especially in producing faithful sky tones. But for most purposes a pale green or yellow filter is the best to use, coupled with a little hand control when the negative

is in the enlarger. A print that is composed of large, contrasty areas is useless for this type of work, but black-and-white is the best base because it is less likely to interfere with the colours.

The Right Kind of Print.

In view of the foregoing a soft-working paper seems to be indicated, the print being made from a negative that embodies a full range of light and shade. The surface should not be glazed in any way, but "art," matt and other fancy finishes seem to accept the pigment perfectly well.

It will be found that greens should be varied in accordance with the type of vegetation, the time of the year, and the prevailing lighting conditions. Hedges and fields are of darker hue than grass in landscape work, and fields change in colour with their various crops. The basic photographic tones help the amateur to a certain extent, but they also tend to encourage laziness on his part in regard to the choice of pigments. However, it pays to exercise patient observation and to take pains to get realistic effects. Aqueous reflections require considerable thought and experiment, for water is never blue when it lies beneath a green bank. Shadows are often improved by a slight suggestion of opposite colour to that which casts them. One frequently sees an effect of red in the shadows of green, and a portrait is enhanced beyond expectation if the tiniest trace of blue is spread in the eye-shadows and among those of the face and neck.

Reflections.

The high-lights of a reflection can seldom be treated with anything but a pale suggestion of yellow or blue, but mostly they should be left entirely alone. The sparkle of sunlight on water must be worked upon with utmost caution, and the same applies to high spots such as the sheen on a vehicle or the polish in plating.

Care should be taken in maintaining clear outlines wherever possible. A good sky effect is often spoiled by prominent blotches of colour which have been allowed to run off the blue on to the clouds, but frequently cloud-formations have delicate colour-

ings of their own. The merest trace of pink or a faint blur of yellow or brown can sometimes improve them, especially when they appear on the horizon. A sky is never blue to its extreme horizon, no matter how clear it seems, and therefore a suggestion of yellow or pale green should always separate it from the outlines of the landscape. Distant hills should not be touched with green but rather with a mixture of blue and red, forming a pale violet haziness which is absolutely true to life.

Artistic Licence.

Rocks, walls, and other stony subjects should be allowed a little artistic licence. A few wisps of green and a spot of reddish pigment can extract all monotony from a flat wash of brown or grey colour. Most walls have scraps of moss and lichen growing in their crevices, and these should be used in fashioning a really life-like picture.

Any number of shades are readily produced by mixing the essential colouring materials. Blue and yellow can be used for any blend of green, whilst all sorts of greys, mauves, violets and purples are easily formed with blue and red. Flesh tints are variable according to the many types of complexion, and these can be made by yellow and red. A girl's skin invariably needs more delicate colouring than that of a man, and this point should be remembered if two people appear in the same photograph.

Not Too Much Detail.

One item should always be borne in mind when finishing a print, and that is to avoid a mass of detail colouring. In tinting the windows of a house, unless it is a close-up, such features as curtains are best left untouched. A trace of blue on each pane of glass transforms a photographic reflection into something vivid and live, but multi-coloured draperies will kill the effect. Small heads of figures should not be treated as portraits, otherwise the facial characteristics will be lost by a glint of colour in the wrong place. It is therefore more prudent to smear on a thin wash of flesh tint with very little shadow-relief.

November 17th, 1937

The Photo

By W. E. BALL.

For the earnest photographer, as distinct from the casual "button pusher," there are many opportunities for exercising his powers of observation and for cultivating the "seeing eye" for effects, be it either in the grouping of many trees, or the single tree standing in lonely splendour.

Trees can in themselves form the



Winter's Flood-lighting (Walton-on-Thames flood). January, 3 p.m., 1/15th sec., f/4.5, S.G. Pan. plate.

THE photography of trees can be an all-the-year-round pursuit. In either summer or winter it will prove to be a glorious hunting-ground. And what a limitless field for choice is available to the keen photographer who sets out to make trees a subject for his pictures. Most parks, commons, heaths and open spaces abound in subjects that are just waiting for the photographer. In fact, it might almost be said there are more opportunities here than in other subjects, principally on account of the abundance of material thrust before one by Nature herself.

Perhaps it should be said here that this branch of photography is a little removed from that which has a "human interest" for its chief motive. "Human interest" subjects are very much in the foreground nowadays, and it can safely be said that the majority of the prize-winning pictures in the daily papers and magazines are of this nature.

These remarks are interposed here because there may be a tendency on the part of some to lose sight of the beauties inherent in those subjects which do not exhibit, in themselves, the human interest motive.



Trees chief subject (Callander, Scotland). 8 a.m., June, 1/25th sec., f/8, Agfa Iso.



The Slender Silver Birch (Loch Arne). June, 1/50th sec., f/16, Agfa Iso.

chief motive of a picture. There will of necessity be other matter in the view, but it will not infrequently be found that the greater proportion of the interest of the picture is claimed by the trees themselves.

The effect of sun shining on the beautiful bark of the slender silver birch is a joy to behold, and should make an instant appeal to the photographer who has a sense of beauty.

The delicate tracery of branches and leaves will often enhance the effect of a landscape and can at times form a very agreeable "frame" to a picture.

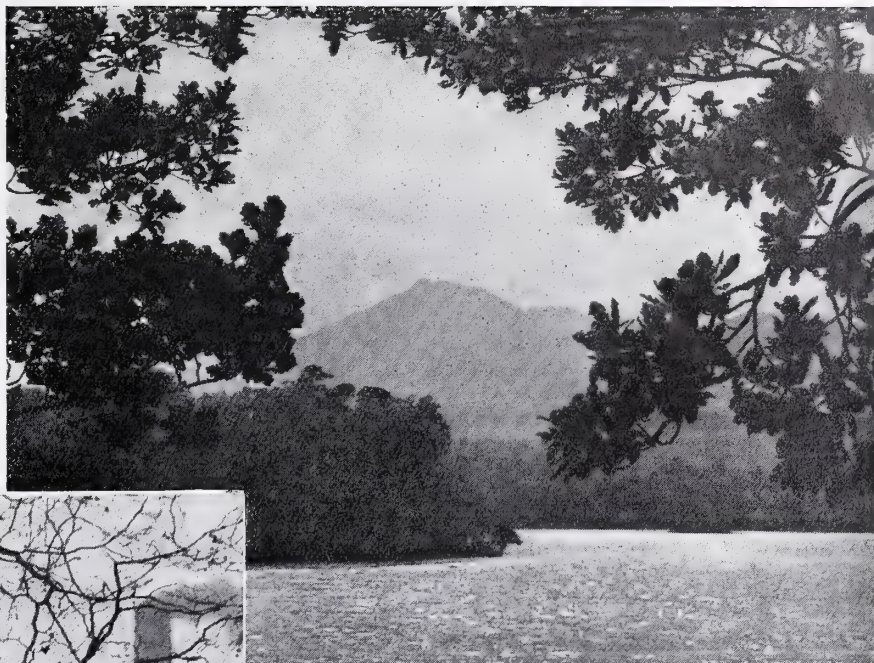
Of all trees perhaps the stately elm presents the most decorative pattern, and a photograph taken when the branches are not fully clothed with leaves will reveal the beautiful outlines which its summer clothing would conceal from view.

Some lovely effects can be secured by taking pictures of trees against the light, when the leaves will be edged with sunshine. In such cases it is no difficult matter to see that the sun's rays are not shining on the lens, as the branches can form a sun screen if the position is carefully chosen.

graphy of TREES

THE IDEAL OUTDOOR SUBJECT
IN WINTER OR SUMMER.

There is no need to confine one's photography to trees only when in leaf, as many a fine study can be taken in the winter when they are leafless. A well-selected group of trees, or even one tree by the water's edge, will always make a strong appeal to the pictorial artist—for as such should the photographer consider himself. At other times



Silhouette of trees forming frame (Derwentwater). June, 1/50th sec., f/8, Agfa Iso.

required in the sky a pale yellow filter will do all that is necessary.

The only other case in which a filter need be employed is when it is desired to cut out haze, but a picture of this nature can easily be spoiled by a too meticulous clearness, where a little haze in the distance would make all the difference between a picture and a mere photograph.



Effect of tree foreground (Battersea Power Station at back). January, 1/25th sec., f/11, S.G. Pan. plate.

a fine sky behind a well-chosen tree pattern will often emphasise the beauty of its design.

Unquestionably the best type of plate or film to use is the panchromatic, especially for rendering the late autumn tints. As regards the use of a colour filter, there is no need to employ one unless it is required to emphasise the contrast in a blue-and-white sky background. A grey sky needs no filter at all. Panchromatic films alone (without a filter) will nowadays give almost all that is needed, but if more contrast should be



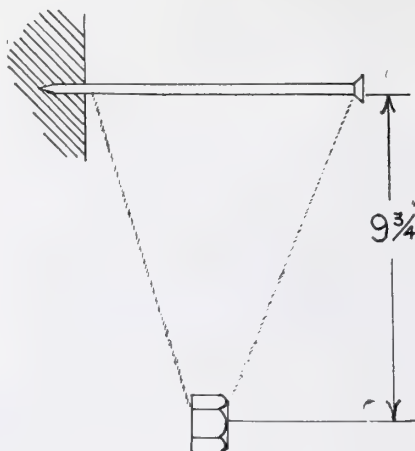
The Stately Elm, showing beautiful design of branches before being obscured by summer leaves. March, 1/25th sec., f/8, S.G. Pan. plate.

Readers' Hints, Tips and Gadgets

A TIMER FOR PRINTING.

THIS accessory, though easily made, so facilitates exact timing in gaslight printing as to be almost indispensable. Procure a long nail, say about five or six inches long, and drive it about an inch into the wall in a place which is in easy sight from the printing position, and suspend from it some bright heavy object, such as a half-inch brass nut, by a loop of thread of which one end must be close to the wall and the other end close to the head of the nail, so that the centre of the weight is a full $9\frac{1}{4}$ in. below the line from which it swings. When swinging it will be found that the weight will take one second, near enough for all practical purposes, from one end of its swing to the other and back again, and that this time does not vary as the swing gets shorter.

If it is not desirable to drive a nail



into the wall, or to leave the pendulum permanently in position, there may be a shelf conveniently placed. From this the weight can be suspended by a single thread held by a letter-clip, but it will be found to alter its direction of swing, and if too close to the wall will strike it and pull up.

It is not, of course, necessary that the swings should be seconds, but it is a convenient time to use, and tends to greater accuracy when it is desired to count seconds on other occasions.

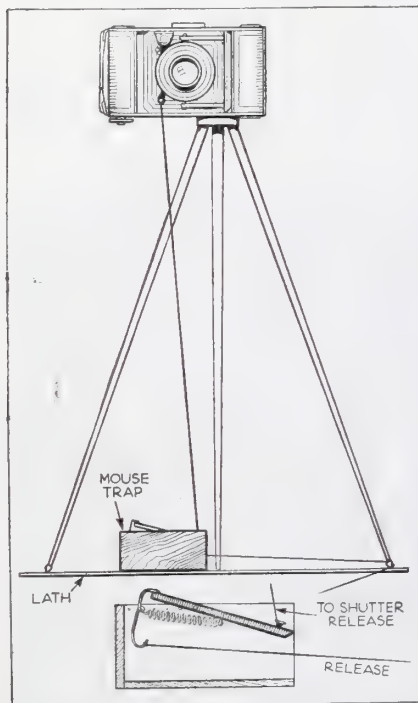
The ease and exactness of timing and the advantage of having hands and, practically, eyes free by using this simple accessory must be tried to be believed.

In making enlargements it will be found equally valuable, and where shading has to be done it is practically indispensable.

A. F. BEACH.

A REMOTE CONTROL SHUTTER-RELEASE.

IT sometimes happens that an amateur photographer wishes to include himself in one of his subjects. A commercial delayed-action device for



The tripod is set up with one of its legs resting on either end of the lath. This serves to hold the trap still when it is released. A length of thread is attached to the hook supposed to hold the cheese. Another is attached to the lid of the trap by means of a small nail near the lower edge, and the trap is set. The other end of this second thread is attached to the shutter release of the camera, so that the thread is almost taut.

A pull on the "cheese-thread" releases the trap and the trap releases the shutter.

For time exposures the procedure is a little more complicated. A lens-cap is placed over the lens, and the shutter is opened. Since the shutter is set at time, a second pressure will close it again. The trap is used to give the second pressure.

Thus the exposure is commenced by pulling off the lens-cap by means of a piece of thread, and concluded by releasing the trap as before. The slightest touch on the "cheese-thread" will suffice for this, so no visible movement of the subject need be feared.

R. C. CLEMENTS.

COLOUR TRANSPARENCIES IN THE ALBUM.

A NOTICEABLE disadvantage of colour transparencies, as received from the processing firms, is the fact that it is impossible to store them in an album, and so view them in the same manner as ordinary contact prints or enlargements. This may be overcome as follows:

First, cut a piece of white notepaper so that a margin of about $\frac{1}{4}$ in. protrudes all round the mounted transparency, when the latter is laid upon it. Stick the notepaper with gum or other mountant, to the centre of the album page.

Next, fit the transparency by means of

a narrow strip of adhesive tape to the bottom edge of the notepaper, in such a manner that it hinges about its lower edge.

To view, turn the paper towards a strong source of light, e.g., a lighted window, and raise the transparency until the best viewing position is found, as in the diagram.

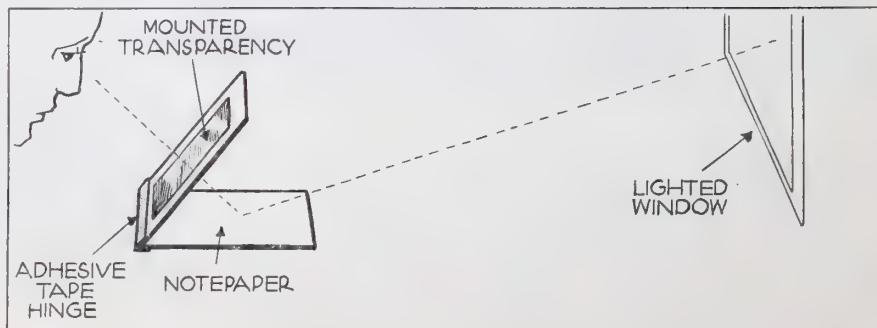
The transparency may be laid flat on top of the notepaper and the album closed in the usual way. A complete album of transparencies can be built up, alternating them with sheets of white paper.

D. M. HUGHES.

this purpose costs from five shillings upwards, and not all cameras have this feature incorporated.

The device described here costs two-pence, and works perfectly satisfactorily.

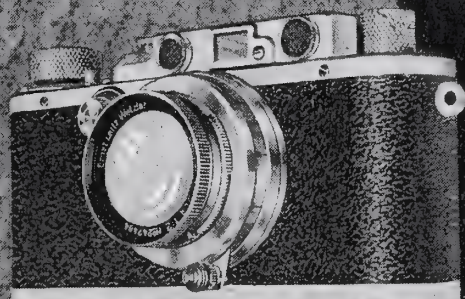
A mouse-trap of the cage type is purchased. This is nailed to the middle of a strip of lath—the one I use is about a yard in length, though this is not important. This, with a tripod and some thread, is all that is required.



I HAVE RAISED UP
A MONUMENT
MORE LASTING
THAN BRONZE.

HORACE

Leica



In 1925, when the Leica camera was first introduced, the foundation stone was laid of a monument of influence that will last as long as photography. From the first the Leica broke completely with tradition. It started a new era of photography—it set up new high standards for amateurs. And as the Leica's enormous potentialities became apparent there took place an unmistakable change in the trend of camera design generally. To-day a quarter of a million happy photographers enjoy the superiority of Leica photography. Learn more of the Leica from your dealer or descriptive literature will be sent on request.

E. LEITZ (LONDON) 20, MORTIMER STREET, LONDON, W.1

"Leica News and Technique," a bi monthly illustrated journal, is distributed free of charge to all Leica users in Britain who register their camera number with us. A specimen copy is gladly sent free of charge to anybody interested.

FLIES' EYEBROWS IN ASPIC

constitutes, we understand, a dish of surpassing delicacy. Unfortunately, we cannot claim ever to have indulged ourselves by sampling the dish, but a sudden thought jammed itself in our cerebral works last night, just as we were raising our last year's brimless bowler to that Mrs. Gigglethorpe of No. 17.

Just think (we thought) how many people there must be who, like us, have never tried F. E. in A., and yet who would welcome the opportunity to do so!

And just think (we thought) how often the same situation must apply in the cases of photographers who have never used a miniature, and yet would welcome the chance to own one!

Yet just think (we thought) how easily those fellow amateurs could become fellow miniaturists if they would avail themselves of our hire purchase arrangements—if only they would realise that nowadays one doesn't become *déclassé* by extending payment over a period.

Finally, just think (we thought, as we replaced our hat) how happy they would be if they would only "Try 202 for Service!"

MINIATURE NEWS AND TIPS

THIS WEEK'S TIP.—When a really fine fine-grain negative is aimed at, it is rather difficult to decide upon the combination of developer and film to use, and also the amount of exposure, etc., to give. We have found that it is extremely difficult to get better results than those obtained by developing Agfa F or Perutz Perpanic in Sease 1. In the former case (with the new stock, of course) we give a double increase in exposure, and in the latter case four times. In order to retain the high-lights in the negative, we find it best to restrict fixing times to 8 minutes for the Agfa F and to 10 minutes for the Perpanic. 20× enlargements are child's play when this combination is used.

THIS WEEK'S NEWS.—We were recently deluged with enquiries from miniaturists who had read in L. N. & T. of the new product "Eugradol." Our news this week is that we can supply this solution from stock at 5/- per bottle. This product can be used with absolute certainty as an after-treatment on any negative that, for some reason or another, has turned out too hard. The high-lights are reduced without any loss of shadow detail, and without the fine grain being affected in any way.

A GUARANTEE,

when issued by a firm that prides itself on its straightforward and honourable dealing, gives a feeling of security to the purchaser that it would be difficult to put into words. All miniature apparatus sold by us is guaranteed against any defect whatever for one year from date of purchase, and indefinitely after the expiration of that period against any inherent defect. So, when buying your next camera, why not "Buy 'Lewis' and Buy Safe!"

SPECIAL WIDE-APERTURE LEICAS FOR WINTER PHOTOGRAPHY

Leica IIIa, f/1.5 Xenon. As new..	£47 10 0
Leica IIIa, fitted latest f/1.9 Hektor. As new	£41 15 0
Leica IIIa, f/2 Summar, E.R. case. As new	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new	£32 10 0
Leica III, black, f/2 Summar, E.R. case. As new	£31 10 0

LEICAS:

Leica II, chromium, f/3.5 Elmar. Indistinguishable from new	£22 15 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new	£19 10 0
73-cm. f/1.9 Hektor Lens, latest rectilinear focussing. As new	£19 17 6
Another, as above, but non-rectilinear. Excellent condition	£17 17 6
2.8-cm. f/6.3 Hektor, nickel. As new	£8 0 0
4-cm. f/1.5 Meyer-Plasmat, for Leica. As new	£10 17 6
Leica Stereo Viewing Apparatus. As new	£5 5 0
Leica Stereo Taking Apparatus. As new	£5 5 0
Universal Finder (black), Vidom	£3 5 0
10.5-cm. f/6.3 Leitz Elmar, coupled. Excellent condition	£6 19 6
9-cm. Elmar f/4, uncoupled. Good condition	£5 17 6
13.5-cm. f/4.5 Elmar, coupled. Excellent condition	£10 17 6
As above, but uncoupled	£6 18 6

TO LEICA USERS ONLY.

Don't wish you had the new f/1.5 Xenon—have it! We will make you an exceptional allowance on your present Summar in part exchange against one of these lenses, and we, having used the Xenon, can assure you that you will not regret the change. At f/2 we can definitely say that the Xenon is as good as the Summar at full aperture. The price of the f/1.5 5-cm. Schneider Xenon (specially designed by Taylor-Hobson) is £34.

CONTAXES:

Contax II, f/2 Sonnar, E.R. case. As new..	£39 10 0
Contax I, slow-speeds model, fitted new-type collapsible f/2 Sonnar. As new	£29 15 0
8.5-cm. f/4 Triotar for the Contax, any model. As new	£11 15 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Kodak Regent, f/4.5 Tessar, case. As new..	£13 18 6
Dollina II, f/2 Xenon, Rapid Compur. As new	£15 15 0
Dollina II, f/2.8 Tessar, Compur. As new	£14 10 0
Dollina III, f/2.8 Xenar, Compur. As new	£14 17 6
Super Nettel I, f/2.8 Tessar. As new	£17 15 0
Ensign Autorange, f/3.8 Tessar, Rapid Compur. As new	£15 15 0
Kodak Bantam Special, f/2 Ektar, Rapid Compur. As new	£21 5 0
Super Baldina, f/2 Xenon, R. Compur. As new	£16 10 0
Super Baldina, f/2.8 Tessar, R. Compur. As new	£15 10 0
Super Ikonta 530, f/3.5 Tessar, Rapid Compur, case. As new	£14 15 0
Super Ikonta 531/2, f/3.8 Tessar, Rapid Compur, Albada finder, etc. As new	£19 10 0
Super Ikonta 530/16, f/3.5 Tessar. As new	£18 17 6
Super Ikonta 530/16, f/2.8 Tessar, new model with film wind stop, case. As new	£21 10 0
Weltini, latest chromium model, combined view and range finders, body release, f/2 Xenon. As new	£20 5 0
Another, as above, but fitted f/2.8 Tessar. As new	£18 17 6
Another, as above, but fitted f/2.8 Xenar. As new	£16 17 6
Zeiss Ikon Nettax, f/2.8 Tessar, E.R. case. As new	£24 15 0
Super Ikonta 530, f/3.5 Tessar, Normal Compur. Excellent condition	£13 10 0
Peggy, Model II, f/3.5 Tessar. Excellent condition	£14 10 0
Latest Chromium Weltur (16-on-34×24), f/2.8 Tessar, combined view and range finder. As new	£18 12 6
Another, as above, with Rapid Compur	£19 10 0
Ensign Multex II, f/3.5 Multar, case. As new	£14 15 0
Ensign Multex II, f/1.9 Ross Xpres, case. As new	£25 0 0

MINIATURE REFLEXES:

Exakta Model B, f/2.8 Tessar. Condition as new	£21 15 0
Exakta Model B, f/2.8 Tessar, non lever wind. Excellent condition	£20 10 0
Exakta Model B, f/3.5 Exaktar, non lever wind. Excellent condition	£14 15 0
Exakta Model A, f/3.5 Exaktar. Good condition	£11 15 0

Kine-Exakta, f/3.5 Exaktar, 13.5-cm. f/4 Sonnar, chromium, 4-in. f/5.5 Ross Teleros (chromium), 5 Leitz extension tubes for portrait and copying. Leitz lens hood. Cost £67. All absolutely as new £45 0 0

MINIATURE REFLEXES—contd.:

12-cm. f/6.3 Tele-Tessar for the Exakta. As new	£10 10 0
6-cm. f/5.6 Dallon for the Exakta. As new	£6 10 0
Kine-Exakta, f/2.8 Tessar, case. As new	£29 17 6
Reflex-Korelle I, f/3.5 Radionar. As new	£9 15 0
Another, as above, f/2.8 Tessar. As new	£15 15 0
Reflex-Korelle II, f/3.5 Tessar. As new	£16 15 0
Automatic Rolleiflex 6×6, f/3.5 Tessar, case. As new	£18 17 6
Another, as above, f/3.8 Tessar, case. As new	£14 17 6
Another, as above, f/4.5 Tessar. As new	£13 10 0
Rolleicord I, f/4.5 Tessar, case. Good condition	£7 10 0
Rolleicord I, f/3.8 Triotar. Practically as new	£10 10 0
Ikkoflex II, f/3.5 Triotar, E.R. case. As new	£12 17 6
Pilot Reflex, f/2.8 Tessar, Compur. Good condition	£12 15 0
Voigtlander Brilliant, f/4.5 Skopar, Compur Rapid. As new	£5 0 0
Voigtlander Superb, f/3.5 Heliar, case. As new	£14 5 0
Foth-Flex, no slow speeds, f/3.5 lens. Good condition	£5 18 6

MISCELLANEOUS CAMERAS:

New Chromium Model Retina, f/3.5 Tessar, case. As new	£10 17 6
Compass, latest improved model. As new	£19 17 6
Retina, f/3.5 Xenar, Compur shutter. Excellent condition	£6 17 6
Minifex, f/1.8 Astro Pantachar. Cost £19 10s. As new	£12 0 0
Nagel Rolloroy, f/2.8 Tessar, Compur. Excellent condition	£10 10 0
Baldax, f/3.5 Trioplan, Compur shutter. As new	£5 18 6
Virtus, f/4.5 Skopar. Excellent condition	£4 12 6
Vollenda, f/3.5 Radionar, Compur shutter. Good condition	£5 18 6
Ihagee Parvula, f/2 Xenon, Compur shutter. Good condition	£12 0 0
New Chromium Welti, parallax compensated view-finder, body release, f/3.5 Xenar, Compur shutter. As new	£9 17 6
Another, as above, with f/2.8 Tessar. As new	£13 10 0
Another, as above, f/2 Xenon, Rapid Compur. As new	£14 12 6

MINIATURE ENLARGERS

Just a note to remind you that we can supply from stock all of the following enlargers:

The new Lumimax M2 Model, fitted f/4.5 anastigmat, for all negs. from 35 mm. to 6×6 cm.	£8 15 0
The Filmarex Model O (stocks won't last long!)	£11 8 6
The New Models: Multifax Ideal for 35-mm. negatives	£9 5 0
Multifax Special 6×6 cm.	£13 10 0
Multifax Special 6.5×9 cm.	£14 15 0
The Leitz Focomat II, the world's finest enlarger	£50 12 6

R. G. LEWIS The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 47E0.) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

At the P.D.A. Dinner with a Miniature

By
P. R. PARKER.

WHEN I arrived at the Park Lane Hotel for the Photographic Dealers' Association dinner I was rather nervous of the reception I would receive with my camera and flashgun apparatus. So, putting the Contax in my pocket, I left the flashgun and bulbs in the cloakroom, and went into the lounge where everyone was arriving. Straight away I realised that candid shots were going to be very difficult indeed. The lighting was extremely yellow and rather dim. I had loaded up with I.S.S. and was using a Contax II with a 5-cm. f/1.5 Sonnar lens. There was no doubt that nothing faster than a tenth was going to give a printable negative, and if a block was to be made, it would mean a fifth. So a fifth it was at f/1.5. Before dinner only one chance presented itself, Mr. W. Briggs was talking to Mr. G. H. Potts, whose head was outlined against a chandelier in the distance. I shot at 9 ft. (see next page) and the almost silent shutter seemed to

scream as it closed, but I was the only person to hear it!

During dinner I was able to get one more shot and this was at Miss Yearby, one of the P.D.A. staff, sitting right opposite me. Not until she saw the camera ten minutes later did she suspect she had been caught. After dinner several people had realised I had my flashgun with me and asked me to show it them. As luck would have it, Lord Iliffe and Mr. Alec Hoare, the President



Above—LORD ILIFFE AND THE P.D.A. PRESIDENT, MR. ALEC HOARE, TALKING AFTER DINNER. Contax II, f/5.6, 1/200th sec. on I.S.S., Kalart speed flash with small Philips bulb.

Left—CANDID SHOT ACROSS THE DINNER TABLE. F/1.5, 1/5th sec.

of the Photographic Dealers' Association, were talking together, and I used the Kalart on the Contax to secure the picture. I used a 1/200th at f/5.6 for this shot with a small Philips Photoflux bulb.

Then came the cabaret. I set the shutter to 1/500th and lens to f/4.5, and sat on the edge of the dance floor. My first shot was rather unfortunate, one of the girls was coming down backwards from a hand stand and I cut off a foot. The other two were more successful. The one where one girl was swinging the other round had to be stopped down to f/11, because that hand was only 3 ft. from my lens. The other can be labelled as "satisfactory."

Two points I should like to mention. First, the Kalart had been working on my Leica during the afternoon, and it



CABARET. Contax II, f/4.5, I.S.S., Kalart with large bulb, 25 ft.



CABARET. Contax II, f/8. 1/1,250th sec. on I.S.S., Kalart with large bulb at 10 ft.



CABARET AFTER DINNER. THE GROSVENOR GIRLS.
Contax II, f 11 at 1/250th sec., I.S.S., Kalari speed
flash with large bulb at 12 ft.

took under a minute to put it on the Contax ready to shoot. The other is that my fifth bulb during the cabaret went off to the accompaniment of a crash of breaking glass in the middle of the floor. This, unfortunately, made everyone think it was a burst. It was not. It was only the playfulness of someone at the back of the room who threw a glass into the middle of the cabaret floor.

To take the photograph on the left I sat on the ground at the edge of the dance floor. When the girls came on I found they were going to do their stuff practically on top of me. Two members of the audience hastily moved aside for me, and I lay on my back on the floor, holding the camera upside-down with the flash-gun above it. Even so I was too near; I was told afterwards that the hands of the girl being swung round were certainly no farther off than my own feet.



MR. G. H. POTTS IN A THOUGHTFUL FRAME OF MIND.
Contax II, f 1.5, 1/5th sec.

THE CHAMPLIN 15 DEVELOPER

The following notes have been translated, and much abridged in the process, from two articles entitled "Das Champlin-Verfahren," by H. E. Wolff, which recently appeared in our German contemporary *Fotografische Rundschau*.

CHAMPLIN is an American experimenter who has been attempting to produce a developer which, while yielding as fine a grain as given by the special fine-grain developers, does not require that the film be given any extra exposure above that which it would require if it were intended to develop it in any ordinary developer. By trying to combine film speed, fine grain and absence of clogging in the high-lights, he arrived at a formula, called by him No. 7, which requires no extra exposure and has in consequence been very popular in America.

On the basis of this successful developer he conducted further experiments, and in the Champlin 15 developer he claims to have a product which gives grain as fine as that given by Sease III while permitting an exposure which is even less than normal.

To obtain the unusual advantages of the Champlin developer requires that the directions be scrupulously followed. This applies in particular to the weighing out of the sometimes minute quantities of the chemicals involved, for quite small errors, especially in weighing out the acids, can have very marked effects on the results. It is essential, too, that the substances used be chemically pure.

The Champlin 15 developer has the following formula:—

Distilled water	1,000 c.c.	20 oz.
Pyrogallol	3.5 grm.	31 grs.
Sodium sulphite (anhydrous)	60 grm.	530 grs.
Benzoic acid	1.2 grm.	10½ grs.
Salicylic acid	0.5 grm.	4½ grs.
Boric acid	2.5 grm.	22 grs.
Tannic acid	1 grm.	9 grs.
Glycin	11.5 grm.	100 grs.
Paraphenylene-diamine	11.5 grm.	100 grs.
Isopropyl alcohol, 97 per cent	50 c.c.	1 oz.
Nickel ammonium sulphate	1 grm.	9 grs.

The paraphenylene-diamine recommended is the Agfa brand or Merck's No. 7246.

Two small amounts of water of 100 c.c. and 30 c.c. (2 oz. and ¾ oz.) are separated from the main supply. In this, at about 85° Fahr. (30° C.) the accurately weighed out chemicals are dissolved in order. When the glycin is dissolved, dissolve the paraphenylene-diamine in the 100 c.c. (2 oz.) of water put on one side, this being heated to 160° to 175° Fahr. (70–80° C.) and add to the rest of the developer. Cool this then to 70° Fahr. (21° C.) and add the isopropyl alcohol. Meanwhile the nickel ammonium sulphate may have been dissolving in the 30 c.c. (¾ oz.) of water at room temperature; it will vanish more quickly if powdered in a mortar. When it is completely dissolved, add it *very slowly* to the developer, which must then be left to stand for half to one hour, by which time some precipitate will have settled and must then be filtered out. Champlin lays great stress on the filtration, which should be done through a proper chemical filter paper of close mesh.

The amount of developer made up should be stored in separate bottles, each holding an ounce or so more than is needed to fill the tank. Immediately after use it must be returned to the bottle for storage; each ½ litre (17–18 oz.) can be used four times, but must always be filtered again just before use. The grain of the first film developed is not quite so fine as that of the second and following films. There is no need to worry about the colour (first brownish, but later greenish); all that matters is that the solution should be clear and not cloudy.

As with all other paraphenylene-diamine developers, the solution produces intense brown stains on hands or clothes.

The developer is to be used at 21° C. (70° Fahr.) the first time, and at 23° C. (73° Fahr.) on second and subsequent use.

Times of development are as follows:—

Agfa Isopan F.F.	5 minutes.
Perutz Pergrano	5 "
Agfa Isochrom	6 "
Agfa Isopan F.	6 "
Perutz Neo-Persenso	6 "
Perutz Perpanitic	6 "
Kodak Panatomic	7 "
Voigtlander Bessapan S.F.	7 "
Kodak S.S. Pan.	8 "
Agfa Isopan I.S.S.	9 "
Kodak Super X	12½ "
Mimosa Panchroma	12½ "
Perutz Peromnia	12½ "
Zeiss Ikon Ortho	12½ "
Zeiss Ikon Panchrom.	12½ "
Voigtlander Bessapan F.	13½ "
Mimosa Extrema	16 "

All the above figures* refer to the first use of the developer at a temperature of 70° Fahr. (21° C.). At the second use, give the same time at 73° Fahr. (23° C.). For third and fourth use, again at this latter temperature, extend the time by 1½ and 3 minutes respectively.

Films developed in Champlin 15 require a hardening fixer, for which the following formula is given:—

Water	500 c.c.	20 oz.
Hypo	120 grm.	4 oz.

When completely dissolved add, separately and in order,

Sodium bisulphite	10 grm.	180 grs.
Chrome alum	10 grm.	180 grs.
Ammonium chloride	14 grm.	240 grs.

As this fixing bath does not keep, it must be thrown away after use. It may, however, be used for several films (up to 4) developed on the same day. It is a good plan to keep the hypo solution ready in bulk, making up the 500 c.c. or 20 oz. of final fixer required for the tank by adding the other three chemicals shortly before use. The materials are cheap enough; all that needs to be considered is the trouble involved.

(*Our own experience with Champlin 15 in conjunction with one of the films mentioned suggests that Mr. Wolff's development times are decidedly on the short side.—Ed.)

Modern Miniature Cameras

THE BALDAX.

THE Baldax is a neat, compact camera making 16 exposures, each approximately 4.5×6 cm. in size, on an 8-exposure spool of $3\frac{1}{2} \times 2\frac{1}{2}$ film. For the size of picture taken, the camera is, we think, as small as any we have seen, its dimensions being only $4\frac{1}{2} \times 3\frac{1}{2} \times 1\frac{1}{2}$ in. thick over all projecting parts. It is thin enough to slip very comfortably into a hip pocket, and has a carrying handle at one end which makes its extraction from the pocket easy. The weight is only 17 oz.

In spite of its small size the Baldax has all the features that are expected in an instrument of its type. It is completely self-erecting, flying open briskly when the baseboard is released. The front locks firmly into position when extended. The model reviewed was fitted with a 7.5-cm. Meyer Trioplan lens of aperture f/3.5, mounted in a Compur Normal shutter, but the camera can be obtained with other lenses and shutters if desired.

Focussing is done by rotation of the front cell of the lens, the clearly-marked scale being graduated to 5 ft. For nearer distances a supplementary lens would be required. A depth-of-focus table for use in conjunction with the scale is affixed to the back of the camera. With the f/3.5 lens the Compur Normal shutter has a maximum speed of $1/3000$ second, but on the larger shutter necessitated by the alternative f/2.9 lens the highest speed is $1/2500$ second. Either lens can be had mounted in a Compur Rapid shutter speeded to $1/5000$ second.

As the design of the struts and supports holding the front of the camera is such as to make the normal trigger release of the shutter rather inaccessible, this is extended by a short lever. (Not shown in the illustration reproduced above.) The movement of this is greater than that of the original trigger, so making the release an exceptionally light one. We do not know whether this lever can be obtained as a separate item for attachment to Compur shutters on other cameras, but we hope it can, for there must be many older-pattern instruments still in use to which it might be fitted with advantage.

When the back of the camera is opened it is at once noticeable that no space whatever has been wasted. The width of the camera is just enough to admit the spools, and its length no more than that of the two spools and the picture opening, with just enough frame round the latter to support the film properly. The spool-chambers swing out, opening automatically as they do so, making the camera very easy and quick to load. A well-sprung pressure-plate is fitted, and ventilation is provided round the edges of the film to prevent it being sucked out of the focal plane as the camera opens. Sliding covers over the two red windows are provided, rendering the camera safe for panchromatic film.

The view-finder fitted is of the optical type using two lenses. It gives a large brilliant image, and the mask is well defined so that the boundaries of the picture can be determined accurately. When out of use it folds close against the body of the camera, springing up into position in response to pressure on a release button.

On test the camera was found very pleasant to handle, and the lens gave crisp definition at full aperture over the whole picture area. The metal edges of the camera, with other metal parts, are finished in nickel plate, and the body as a whole is leather covered.

With the lens and shutter mentioned, the Baldax costs £7 12s. 6d., or with f/2.9 Trioplan in delayed-action shutter, £9. In either case substitution of a Compur Rapid shutter for the Compur Normal adds £1 to the price. The camera can also be had with an f/4.5 Trioplan in Prontor II shutter (speeded 1 to $1/1750$ second), at £6 2s. 6d., or with an f/4.5 Vidanar anastigmat in three-speed shutter at £4 7s. 6d. The Baldax is obtainable from any dealer, and is imported by the Norse Trading Company (London) Ltd., of 37, Rathbone Street, W.1.



Miniature Camera Gossip

By LANCELOT VINING.

THIS challenge recently arrived through the post. Could I photograph the passing of the water between a jug and a glass, which were to be held not farther than 18 inches apart, and "stop" the water half-way between the two? I was evidently not meant to attempt this in daylight. I determined to use my $5\frac{1}{8}$ -in. Sonnar at 5 ft. (its limit), as this gave me half the glass and half the jug, with a little less than 18 inches between them. I used the Mendelsohn and a Photoflux lamp with f/5.6 at $1/1,250$ th on I.S.S. film. Camera was held in the hand. I was too early the first shot, too late the next and the third is reproduced here.

Complete Failure.

Not long ago I was invited to photograph with synchronised flash the finish of an important dog race at the White City. I do not remember ever having given $1/1,250$ th in the open at night before, but thought that if I opened up to f/2 I ought to just about get a result; this was based on my experience of indoor exposures. The result was just *nil* or very little better, and was certainly not worth printing; everything worked well and I have no reason to doubt the lamp. Indeed, an observer in the stand, who is used to flashlight, said my flash was a good one.

My luck was not quite as bad as it sounds, for the stars for the day said my lucky number was six and my colour blue. By combining the dogs in trap



WATER.

The photograph shows water being poured from a jug into a glass 18 in. below it. Taken at 5 ft., with $5\frac{1}{8}$ -in. Sonnar. Exp., $1/1,250$ th sec. at f/5.6. Flash-gun.

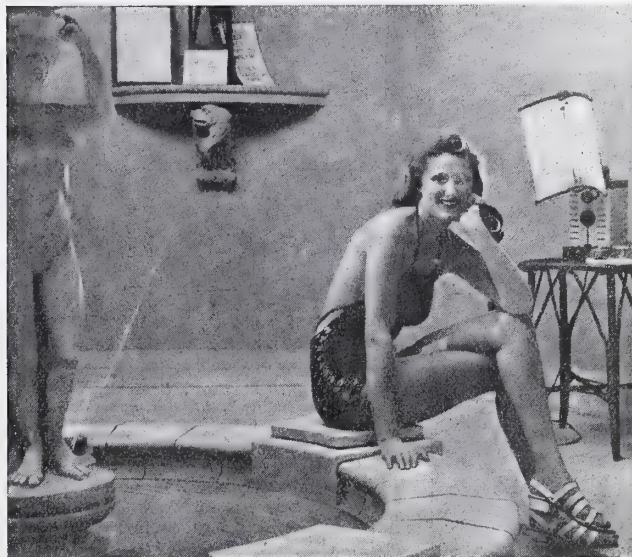
kept her figure, which I had heard was the envy of many stars down Pinewood way. She certainly was not dieting. I was

invited to visit the club swimming-pool at 3 p.m. and learn her secret; this I did, and I obtained a fine set of pictures of her using a rowing exerciser, followed by a little artificial sun. It is all very easy, but can I find that daily ten minutes? It's just about the difference between D76 and Metol-Meritol, but I do like the latter.

Flash-Lamp Demonstration.

The demonstration of synchronised flash-lamps, to which I have referred in the two previous issues of "The A.P.," will be held at The Camera Club, 17, John Street, Adelphi, at 6.30 p.m. on Monday, November 22nd. To those who do not know the Camera Club, John Street is directly behind the Tivoli in the Strand, and No. 17 is next door to "The Little Theatre."

Above photographs reproduced by courtesy of "The Daily Mirror."



A SUN-BATH.

How Margaret Vyner keeps so fit. $1/500$ th at f/4, I.S.S.

six with the dogs wearing blue, I managed to leave with 34s. of someone else's money.

Whilst at the Pinewood Club I asked Margaret Vyner, over lunch, how she

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

A Modest Miniature in Winter

By R. E. BLAKENEY.



THE MODEL ENGINEER. 11 a.m., January, cloudy.
1/10th at f/3.5, Selo F.G. Pan. film.

WINTER photography, even in a town, does not necessarily call for the excessive apertures of the more elaborate miniature, although it must be admitted that it would be pleasant to possess a camera of such tremendous potentialities. My own miniature was bought to replace a 9 x 12 cm. camera, with which I found photography an expensive hobby. So

when an advertisement in "The A.P." caught my eye, I bought a second-hand Nagel Vollenda for £3 19s. 6d. It had an f/3.5 lens, a Compur shutter and gave 16 exposures on 127 size film.

Focussing Difficulties Overcome.

This gave me the opportunity of experimenting at a reasonable cost, and vastly increased my range of subjects. At first I doubted my ability accurately to judge distances and then focus by scale, but soon found that it was not nearly as difficult as I had imagined.

I use a photo-electric exposure meter as a matter of course, taking care to modify the information gained to suit the subject. The occasions when an aperture of f/3.5 is not large enough to permit of snapshot exposures I found surprisingly few, even in winter. Out of doors there always seems light enough at any time when any ordinary person would want to take a photograph, and even indoors snapshots are possible.



SERVICE No. 60. 1 p.m., December, dull light.
1/10th at f/3.5, Selo F.G. Pan. film.



ACHILLES. 9.30 a.m., February. 1/50th at f/8, Panatomic film, G.R.5 filter.

An exposure of 1/5th to 1/10th at f/3.5, using a fine-grain panchromatic film, seems ample in a well-lighted room. Such exposures do not call for a rest if one sits in an armchair, and from this stronghold any number of interesting shots can be made unobserved. Later in the day one can change over to one of the hyper-sensitive panchromatic films and, with quite ordinary lighting, give 1/2 to 1/5th of a second at full aperture. If a single Photoflood is used I find 1/25th of a second sufficient.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

MINIATURE DIFFICULTIES.

I am at present using a 3 1/2 x 2 1/4 camera, but am considering a change to the real miniature class—i.e., 35-mm. film. But it seems that rather special difficulties arise, and rather special methods have to be used. Is this the case? And where could I find details for my guidance? A. M. S. (Leeds.)

The technique of 35-mm. photography is only different from that involved in making larger negatives by virtue of the fact that a special developer has to be used, and the work has to be really carefully done. There is nothing in the least difficult about the processing; anyone who will conscientiously follow instructions absolutely to the letter can produce perfectly developed miniature negatives at the first trial. But there is no latitude whatever for careless or slipshod working. You will find the "Leica Manual" (Fountain Press, 21s.) an admirable guide to methods of processing, as well as to much else.

FITTING ENLARGING ATTACHMENT.

I have a Dollina 11 range-finder camera, and wish to use it as part of an enlarger, in conjunction with the "Mirax" attachment. Is this practicable? And would the heat of the lamp harm the lens in any way? A. K. B. (Cardiff.)

So far as we know your Dollina camera can quite satisfactorily be used with a Mirax enlarging attachment, but so many mechanical details are involved in a question of this sort that we could not possibly answer it definitely without having both pieces of apparatus here. We suggest that you put your query to Messrs. Zeiss Ikon, Ltd., 25-27, Berners Street, London, W.1, the makers of the Mirax attachment.

You need not fear that the heat of the lamp would have any detrimental effect either on the lens or the camera.

PHOTO-CELL DISCREPANCIES.

Accurate exposure is the foundation of miniature photography, so I want an accurate exposure meter. I thought a photo-cell meter would be suitable until I compared several and found they all indicated different exposures. In view of this, is such a meter worth buying? F. S. (Lincoln.)

In our opinion, a photo-electric exposure meter is an extremely good investment, and we do not think you need be deterred from buying one by the fact that, on comparing several, they indicate different exposures. That is inevitable, because opinions as to what constitutes a perfect negative vary very widely. The usual procedure with a photo-electric meter is to increase or decrease the normal speed number of your film until you get the type of negative you like, whereupon adherence to the readings of the meter will regularly give you that kind of negative from every exposure.

SPOTS AND BLEMISHES.

I recently obtained an Ensign Midget camera, but find that spots and other marks appear on my prints. I enclose two of these, and should be glad if you can help me. J. P. F. (Wallasey.)

The prints you send strongly suggest that the white spots and marks are due to dust or dirt on the negative, either during exposure or development, or more probably at the time of making the enlargements. With careful working in the dark-room they should not arise.

INTERCHANGEABLE LENSES.

I have a Leica, for which I have just bought a 9-cm. lens. Is the view seen through the range-finder less or more than this lens includes? Should I give the same exposure with this lens at f/4 as with the ordinary 5-cm. lens? And will my photo-cell meter be suitable for use with it? V. H. (Buenos Aires.)

The view seen through the range-finder of a Leica camera includes very much less of the subject than would a photograph taken with a 9-cm. lens. For determining the exact angle of view you will need an auxiliary view-finder, which slips into the shoe on the top of the camera.

The exposure required for the 9-cm. lens at f/4 is the same as that required by the 5-cm. lens at f/4, the exposure in both cases to be based on the brightness of the subject included by both lenses.

With the long-focus lens you can quite safely continue to use your photo-electric meter in the same way as you have previously used it with a short-focus lens.

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

From information communicated to our Special Representative.

No. CDXII.

Mr. JAMES C.
GILCHRIST.

"I MAY begin by stating that I am an old-fashioned photographer, and I have, during this stage of new-angle photography, high-speed precision instruments and fine-grain developers, pursued the even tenor of my way. I have taken what was pleasing to myself, and what I thought was artistic, rather than what I considered likely to please judges with distorted views on art, and who failed to see beauty unless displayed from an unusual point of view, or treated in a so-called original manner.

"I have a great admiration for the work of the photographers of thirty or forty years ago, who turned out such excellent pictures without all the present-day aids to easy photography. Recently I happened to be looking over some seascapes by the present editor of 'The A.P.', and some still-lives by J. M. Whitehead, which

appeared in *Country Life* in 1904, and I could not help but admire the excellence of the work both from the technical and pictorial aspect.

"At that time I was a very keen photographer in a modest way, and had a certain measure of success; but I gave up all attempts at exhibition work until I staged a come-back three years ago. So far I have not resorted to faking to get results, even in such a simple matter as printing-in clouds.

"I must confess that I would rather spend hours in the open getting the effect I want than hours at home making a picture out of nothing. The only faking I have done is with table-top work, when there is no pretence at straight photography and almost anything in the way of dodging is permissible.

"My favourite and most-used cam-

era is a $3\frac{1}{2} \times 2\frac{1}{2}$ Ensign Special reflex with Zeiss f/2.7 lens. I have an alternative Ross 11-in. Telephoto which comes in very useful at times. I do not confine myself to any particular subjects, but try to make a picture of anything that comes to hand. I find my car very useful for getting to a suitable district, where I hunt around for possible pictures. If the light is not suitable I return again and again. Some days are lucky; everything seems to go right; while on other days you may have a very nice composition, when the sun goes in, and stays in. But the charm lies in the work not being too easy, and in being very largely dependent on luck—good, bad and indifferent.

"I use almost entirely Ilford S.G. Panchromatic backed, and dish development with Kodak Special developer, time and temperature, with a glance now and then to watch progress. I print off on a self-toning paper, and enlarge the more promising results on either bromide or chlorobromide, and I find I get a larger percentage of good results from the latter. It is a first-rate printing process, and there is no wonder that it has become so popular for exhibition work.

"To those of us who have not easy access to study the work of experts in the exhibitions the reproductions which appear in 'The A.P.' and in *Photograms of the Year* are very helpful. I send my best efforts to 'The A.P.' monthly competition, and very much appreciate the criticisms, which are always well thought out and encouraging. I am very glad to see that 'Mentor,' in his critical comments on 'Pictures by Novices,' is discouraging the striving after effect by taking pictures from anything but the eye-level, and that the tendency in exhibitions is to return to sanity."

(A further example of Mr. Gilchrist's work is reproduced on one of the centre Art pages.)



SNOWY DRIFT.

James C. Gilchrist.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"TWO GIANTS," by Wei Nan-Ch'ang.

THIS is a picture that is interesting inasmuch as it betrays a method of treatment, a choice of material and a motive which arise from its Eastern origin and which cause it to differ appreciably from our conception of what a pictorial representation should be. It is foreign in its aspect, naturally, but it is not without elements of attraction regarded purely from our Western point of view.

As far as the motive is concerned, it appears to lie in the effect of light on the trunks of the two trees. The brilliance is extraordinarily well suggested and is very considerably stressed by the depth of tone in the adjoining sky and adjacent foliage. It is most forcefully put forward, but, to our view, the contrast of tone seems appreciably exaggerated. If it came from a Western source, I should be inclined to criticise such a rendering as one so far in excess of the fact that it could only be regarded as conflicting with realism and therefore false; but, for all I know, such an impression may be sought for designedly by Chinese artists. It may even represent their ideal of pictorial interpretation, and, if so, it might possibly be accepted with reserve as an Eastern idiosyncrasy, but one which we should prefer not to emulate.

Similarly, in connection with the arrangement, the trunks of the two trees, falling, as they do, athwart two of the points of intersection formed by divisions of thirds, would seem to us to be strongly and properly placed and just as they should be in order to serve their function in providing the centre of interest.

But they have no foundation. They start below the base of the picture and are devoid of the stability they would possess if their roots and a bit of foreground were shown on which they could comfortably rest. Stability is not altogether lacking, it is true, but what there is arises from the strip

of landscape along the bottom of the print, and that is barely enough to sustain the weight of tone at the top. It scarcely affects the trees themselves, and, though I feel I can extend a sort of charitable latitude in cases where a "new angle" stunt is applied to building or street scenes, I do not think that landscape is a suitable subject for such methods of treatment, and am of the opinion that, as a

regard it as unacceptable, unless, perchance, it were otherwise justifiable.

From the technical standpoint, too, I should be inclined to regard the tone of the sky, in comparison with the light on the trees and the general tone of the landscape below, as a result either of over-development or an unsuitable printing paper, or, possibly, of the use of an inappropriate light filter. I have seen similar effects when an infra-red screen has been employed, and would expect something of the sort if an orange or red filter were used in conjunction with a panchromatic plate or film when the screen designed by the makers to afford full correction is a moderately deep yellow or green.

However, it is only of late years that the Chinese have made any contribution at all to pictorial photography. They are late in the field, and it may be some little time before they are able to reconcile their traditional ideals of art with the rendering the camera affords. Nevertheless, an example such as this, from a comparative new-comer, is very welcome, and encourages us to hope that that nation will soon take an equal place with the rest in our well-established international exhibitions.

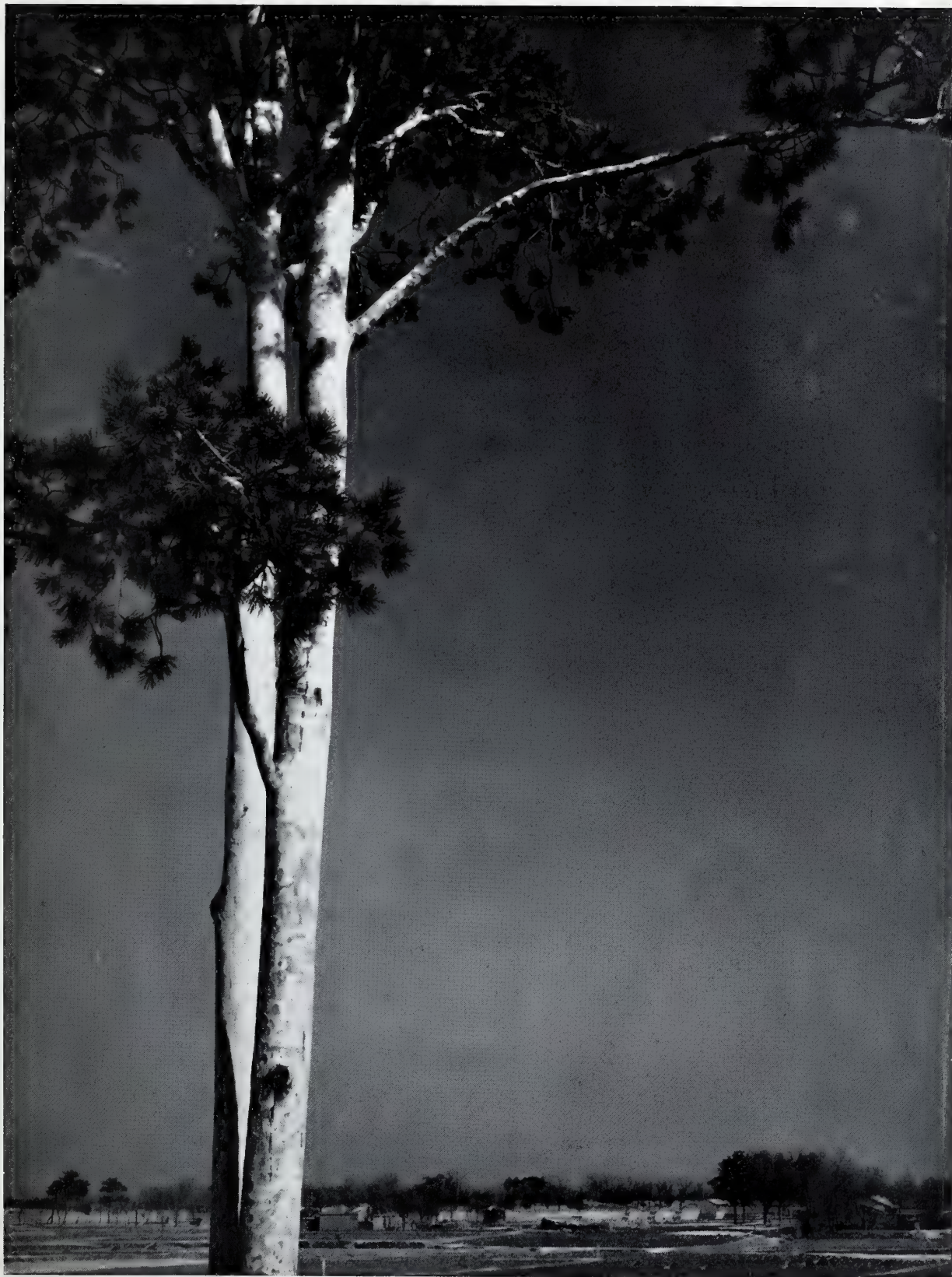
Incidentally, it may be mentioned that this picture was one of a number of others from Eastern sources that were shown at the London Salon of Photography in their last show, and in *Photograms of the Year*, which will be available early in December, other examples are reproduced.

These go to show how widely the practice of pictorial photography is now extended, but having regard to the avoidance of any form of perspective, which, I understand, is a characteristic of Chinese drawing, I shall be rather intrigued to see how their camera work, with its strictly accurate and natural perspective, develops.

"MENTOR."



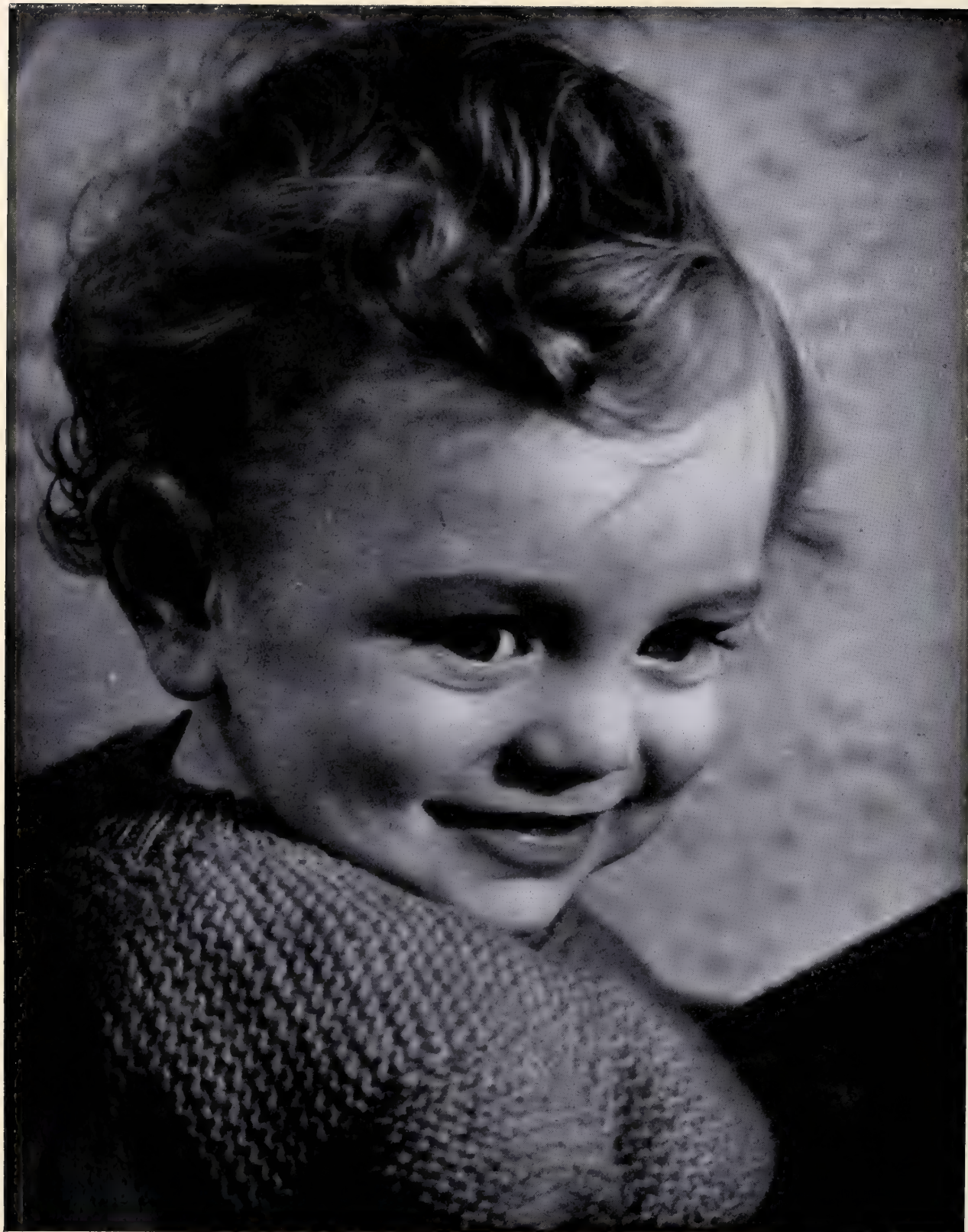
general rule, the bases of trees should be included. A point such as this, to the Eastern mind, might be viewed as of little moment, but to us, with the traditions of Constable and the great British masters of landscape, it is important, and one that cannot be lightly disregarded. So that, while refraining from saying that this example is definitely wrong or ill advised, I must point out that did a similar arrangement come before me from a Western source, I should



TWO GIANTS.

(From the London Salon of Photography.)

BY WEI NAN-CH'ANG.
(China.)



PETER

(From "The A.P." Overseas Competition and Exhibition.)

By H. J. HOLST.
(Melbourne.)



HARVEST IN THE NORTH.

By
JAMES C. GILCHRIST.

(See article, "How I make my Exhibition Pictures.")



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"A Corner of Lake Thun, Switzerland."
By Miss V. A. Barratt,

2.—"Clovelly."
By W. L. Watts,

3.—"Sunlight and Shadows."
By John E. Vautier.

4.—"Wastdale Head."
By J. D. Pickup.

5.—"The Crypt, Wells."
By E. Verdin.

6.—"The Man at the Wheel."
By P. Hoare.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

WITH a subject like No. 1 of the prints reproduced on the opposite page—"Lake Thun," by Miss V. A. Barratt—the reflections play so important a part that I am more than a bit doubtful of the wisdom of including the boats in the foreground.

Studies of Reflections.

If the water were rough and there were no reflections, the boats would probably prove extremely useful in providing a diversion at the bottom of the print, but, in this instance, the water is smooth enough to show very pleasing repetitions—with a wiggle-waggle—of the light-toned buildings above, and I think a good deal more should have been made of them.

Even now, if I were dealing with the subject myself, I would trim along the base so as just to remove the boats, and, because the building on the extreme left is somewhat assertive for its position, I would take that away also. The remaining portion makes a far better composition than the whole, and, while it may be small, the definition seems to be quite good enough to stand enlargement up to about 10×8 inches, that is, of course, if so much should be required.

And, if the practice of enlargement has not yet been essayed, now is the time to make a start. It is all very well, in the summer-time, to go out and get our subjects and be content with contact prints, but these should only be regarded as proofs and kept as guides for the really serious work of making enlargements later on, when the opportunity for outdoor work is greatly restricted.

Exhibition Prints.

Whether a subject like the revised version of No. 1 could be made into an exhibition print or not depends upon the way it was worked up and finished.

It could not, however, be shown in its present size, and, necessarily, would have to be enlarged to enable it to tell to proper effect upon the exhibition wall, but, whether intended for show or not, there is no doubt whatever but that enlargement would bring out its full attraction to an extent that is quite impossible in the smaller print.

"Clovelly" (2), by W. L. Watts, shows a better idea of the way boats

should be displayed in a subject of similar nature, but, unfortunately, the water is too smooth and the reflections too nearly a precise imitation to present the same appeal as they do in the foregoing instance. The definition of the image is not so good, and I am afraid it would not be possible to enlarge it to the same degree without fuzziness becoming unpleasantly apparent.

With No. 3, "Sunlight and Shadows," by John E. Vautier, there is no sign of a like disability, and the definition is quite as clear cut and sharp as was the case with No. 1. The subject is nicely chosen, and the motive of sunlight is very well brought forward.

But the depth of tone in the upper portion of the print is excessive, and, were there any intention to make a larger print of it, it would be essential to choose a very soft grade of paper in order that those darks might be shown with a fuller range of modulation. It is possible that this expedient would enable gradation to be revealed that is now choked up, and, if so, the print would be all the better for it.

Weight of Tone.

The present feeling is that the print is too top heavy. The substitution of printing paper might diminish this impression on account of the additional relief that might be expected, but, if not, there would appear to be no alternative but to restrict the weight of tone by reducing its area.

A trim of three-eighths of an inch should be enough, and would bring the somewhat long shape of the print nearer to the usually acceptable proportions of five to four, to which, apart from exceptional subjects, most exhibition prints conform.

The contrasts of No. 4, "Wastdale Head," by J. D. Pickup, are also rather too extended, and, here again, I think a rendering on a softer grade of paper would be considerably more satisfying. It should enable a greater amount of tone to be recorded in the sky; the distance, similarly, would have a bit more weight, and, at the other end of the scale, the darks would display more distinction of tone and not prove so assertive. I am not altogether sure that the inclusion of the figure is an advantage, particularly

having regard to its placing, and should have thought a better position would have been towards the nearer end of the bridge. The best placing of figures in a picture is a most important matter, and always demands careful consideration.

Viewing Distance.

It is apparent, however, that, if the figure were so placed, it would be necessary for a more distant viewpoint to be adopted, for otherwise it would be out of proportion and would tend to dwarf the landscape. This is another important point.

In any case, and whether a figure be introduced or not, the more distant point of view is to be preferred, if only on the ground that, as at present disposed, it is inclined to take up too much of the foreground. A similar recommendation could well be made in the case of No. 5, "The Crypt, Wells," by E. Verdin, for, here, not only are the bases of the near group of pillars cut off, but so are the points of most of the arches at the top.

I should not be surprised to learn that space was very confined and that a greater viewing distance was impossible to obtain. If so, the subject is one that could only be properly attempted with the aid of a wide-angle lens, i.e., if the horizontal picture is regarded as essential. Otherwise, if the subject seemed acceptable as a vertical and so much width was not desired, it might possibly offer an improvement if so treated.

Good Workmanship.

At all events, the print displays excellent workmanship, and, keeping in mind its difficulties, it compares favourably with any other on the page.

On the other hand, No. 6, "The Man at the Wheel," by P. Hoare, reverts to that excess of contrast which appreciably detracted from the renderings of Nos. 3 and 4, and, as in those cases, recourse must be made to a softer type of paper. In this instance, however, it is the lights and not the darks that are deficient in modulation, and the change of paper will enable them to be more fully printed—which is what they need—without involving an increase in the depth of the shadow tone.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

TANKING A SPOOL OF FILM.

It is probable that the sensitive material most used by beginners is the spool of roll film that takes eight $3\frac{1}{2} \times 2\frac{1}{4}$ negatives, or sixteen half the size. Of those who are wise enough to develop these spools themselves a large number adopt the see-saw method, but although this can be managed successfully with care it is decidedly inferior to the tank method. It certainly pays to invest in a suitable tank, and to standardise the process of development.

Although I mention a $2\frac{1}{4}$ -in. spool, the method of tank development can be applied to all roll films, to cut films, and to film packs; but in my opinion it is particularly desirable in the case of roll films. It may be added that all tank development, whatever the form of the sensitive material, is based on the principle of time and temperature development.

I have developed many roll films in tanks, but for the purpose of these notes I mentally placed myself in the position of a beginner who is carrying out the operations



made this up, and hung a thermometer in the solution.

In the second column of the table were three letters indicating the three classes into which films had been divided according to their speed of development. Some films require $1\frac{1}{2}$ to 2 times the development time of others to reach the same degree of contrast. Another table in the diary told me at a glance in which one of the three classes to place the film I had exposed for the purpose.

Next in the table came seven columns giving the times of development for seven different temperatures. I glanced at the thermometer, and found that the time suggested was $16\frac{1}{2}$ minutes. From previous experience of Rytol I guessed that I should give about half as long again to get the sort of negatives I required.

Winding the film into the tank, and pouring in the developer, I looked at the time and developed for 24 minutes. Then I poured out the developer, filled the tank



for the first time. It added a touch of realism that I was using a tank of which I had no previous experience.

The first thing was to "learn" the tank. This meant studying the instructions and diagrams, and going through all the movements until I knew them from beginning to end. Then I fished out an ancient exposed film, and put it through the tank with the lid off to see exactly what happened. In the ordinary way this would be an unnecessary extravagance, but I was glad of an excuse to get rid of that film, which had been looking reproachfully at me for years.

As I intended to develop with Rytol I got out my "Wellcome" diary, turned up the table giving various strengths and quantities of solution, and selected one of those recommended—two pairs of tabloids in 16 oz. of water. I



with water and emptied it three times, and then took out the spindle carrying the film (in very dim light) and stood it in a jar of fixing-hardening solution. In the end I hung up a spool of eight good negatives. With modern bakelite tanks I see no objection to fixing and washing also in the tank.

It is evident that the following data are required. (a) The quantity, character and strength of the developing solution; (b) the temperature at which it is to be used; (c) the classification of the film according to the rate at which it acquires a certain degree of contrast; (d) the time of development necessary to produce the kind of negatives required.

The first three items are sufficiently definite to be obtained from tables available not only in the "Wellcome" diary but elsewhere. It is the fourth item that must be modified as necessary by the photographer. Had I taken the time given in the table I should have obtained good negatives, but they would have been too soft and delicate for my purpose. But they would not have been useless; I could have used a more vigorous paper for them, or I could have increased contrast by bleaching and redeveloping.

I show four small prints from the spool. In making the exposures, all within a short distance, I used different stops and shutter speeds, but in each case aimed at an exposure within the limits of safety. When this is done



the negatives will be even in density, and differences in contrast will be due to the contrasts of the subjects themselves.

The only snag in the method is that it is not possible to vary the time of development for this or that negative in the series; and after all this is very seldom a matter of vital importance.

W. L. F. W.

INTENSIFYING A PRINT

THE best of us sometimes turn out a print which is disappointingly on the flat side. Whatever the cause, it is comforting to know that such a print need not be thrown away, but can be quite easily intensified to a satisfactory contrast. If each portion of the annexed illustration be covered up in turn along the dividing line the improvement will be fully realised.

The method is simple in the extreme, and it requires no formula! But it does demand that the print shall have been completely fixed in fresh hypo solution, and that the latter should have been completely washed out again. The intensifier consists of a pale solution of bichromate of potash into which a few drops of hydrochloric acid (ordinary "spirits of salts") have been well stirred. In this acid bichromate the print should bleach until only a cream-coloured image is left. If it does not, addition to the solution of a few more drops of acid will make it work.



This print was cut in two and the top half intensified by the method described in the article on this page. The lower half shows tone of the original print.

Too much acid will give less final intensification.

When bleaching is complete, the yellow bichromate colour must be washed out, and the print is redeveloped in any ordinary print developer such as amidol or M.Q., after which the desired improvement should be evident, and following another short wash the print can be pinned up to dry.

If, on the other hand, one would like to see still further brightening, the whole process may be repeated, and the repetition will give a further increase of density. There is no need to fix the print again after redevelopment, and it is interesting to know that a pale, or a "gingery" sepia-toned bromide print can be satisfactorily intensified.

On the other hand, it is very important that the print shall have been free from fog in the first place. For any fog will be intensified along with the rest of the silver deposit and would make the final result look very dingy indeed. D. C.

MAKING BETTER SNAPSHOTS-24

By DAVID CHARLES.

This article is the twenty-fourth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. The tree would make a good "frame" to this November scene if the foreground were simpler.

OLD traditions die hard. But the sooner the one that November puts an end to picture-making dies the better. I had often seen this group of chimneys from the morning train and wondered if "anything could be done" with it. Then early in the morning on the day of the last Lord Mayor's Show, I had to go on foot in that very direction. It nearly always rains for the Lord Mayor's Show, but that was a particularly nasty one, with a continuous fine drizzle.

An Effect of Mystery.

But this did not succeed in damping my spirits, for instead of the familiar ugly black columns upon an ugly black block there seemed to be an effect of gently veiling mystery, due of course to that very drizzle. Needless to say I might not have felt quite so happy about having an hour to wait in the rain if a camera, charged with panchromatic film of the very fastest, had not been slung over my shoulder. Its lens was a long



Fig. 3. A different standpoint often presents an entirely altered picture of the same subject.

way from being the fastest, however, for $f/4.5$ was its biggest stop, but with a twenty-fifth of a second I bagged quite a nice little selection between eight o'clock and half-past.

For the benefit of box and other snapshot camera owners it should be pointed out that with the aid of a reasonably firm stand they could obtain precisely similar pictures in the same conditions. It would only be necessary to set the shutter at T., or at B., according to its variety,

To me it is that haze over the distant buildings which makes it look far away and mysterious.

Foreground Too "Busy."

Of course, the contrast with the silhouetted tree in Fig. 1 does accentuate that effect of distance, but the whole foreground is much too "bitty" for my liking. Even if one were to trim off the railings on the left it still remains rather a jumble. It is obvious that Fig. 2 was made from a spot farther along the Embankment towards this old power station. This print shows the whole of the negative, as taken, but by cutting off that serrated appearance on

the right there results a simple effect which, to me, at any rate, seems to reflect the sad emptiness of a damp November morning.

Getting nearer still the scene changes again, as it usually does. In fact, I made no less than nine studies of that pile of old chimneys, and each and every one of them entirely different, "chill November" though it



Fig. 2. The misty distance and the simple design convey the sense of dreariness characteristic of the river in November.

and then to open and shut it as quickly as possible, for there is nothing in the subject to move during the exposure.

Filter or Not?

It is always a moot point as to whether a filter is or is not desirable to "cut out" the mist and the

rain in making these riverside pictures. Personally, I think not; at all events no filter was used in taking the photographs that illustrate this article. In my experience, entirely to remove the effect of rain and mist is all very well if the photograph is being taken for business purposes or, perhaps, to prove in a Court of Justice that somebody was "in the wrong." But if one is out to capture the spirit of the scene as the eye sees it, then I think that good panchromatic film does unaided all that one can wish in that direction.

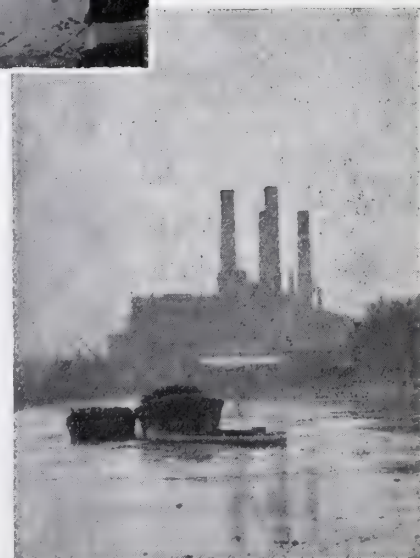


Fig. 4. Still more changes can be rung on the scene in the dark-room. This is "enlarged out" from No. 3.

was. My whole point is that there is no "close season" for the camera, as there is for the gun, or for the rod-and-line. But each season presents some kinds of subjects and of effects which just cannot be got at other times, and offers opportunities which, if missed, will not recur for another year.

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Amateur Cinematography

Winter Programmes By D. CHARLES OTTLEY.

AMATEUR cinematography divides itself roughly into two periods, each separate and distinct one from the other. The first of these may be called the taking period and the second the showing period. Generally speaking the former occupies from six to nine months, while the latter enjoys full prominence any time between October and March.

Learning from the Screen.

Even where enthusiasm runs so high as to favour the making of films the whole year round, it is advisable to call at least a temporary halt, because so much that is of value in taking films may be learned from showing films and again from watching them. It is a fact that, no matter how satisfying a picture made twelve months ago may have appeared at the time, its solitary confinement to the humid tin for that period does not usually improve its æsthetic and technical perfection when shown again.

The truth is that we as individuals cannot escape the natural progress that the continued use of a ciné camera is certain to ensure, and whereas each completed picture is a milestone dumped on the way, we, the travellers, do not pitch our camp beside it.

The showing period, the brief days and long evenings that begin with the fogs of November, provide the opportunity of comparing past achievements with present efforts, and together the necessary impetus is gained to carry us forward yet another year in quest of all that is most inspiring and worthy in a fascinating hobby.

If there be an art in making films, there is also an art in projecting them, and while the technical aspect of the latter is fairly generally appreciated, a few words upon the æsthetic aspect may not be out of place.

Consider the Audience.

It is quite wrong to think of the programme only from the point of view of the person presenting it. The peculiar constitution of your audience should be borne in mind and if this differs widely, a series of "specialist" programmes should be given rather than an attempt at an "all-in" entertainment that will delight some and bore others. Instead of giving just a "film show," with no very definite idea as to what you are going to project or how you are going to project it, decide upon a common theme and devote your entire available repertoire to its adequate development.

"An Evening of Mystery" might provide the frame for effectively presenting films of the "Caligari" type. The

arrangement of the various items constituting the programme should be linked together in much the same way that shots are linked in a film sequence.

Providing Atmosphere.

Suitable music is available on records, plus dramatic interludes such as the "Murder Scene from Macbeth," or that particularly eerie thriller, "The Wrong Bus." Travel films of sinister places and people, such as the "Tombs of Thebes" or "Indian Mystics" fit in quite well with the prevailing atmosphere, and the final touches are added by a careful arrangement of lights.

Consider a film such as "White Cargo." A programme featuring this might be named "An Evening in the South Seas." Constant Lambert's "Rio Grande," plus a selection of sea shanties, would produce just the right atmosphere for that strange drama enacted "south of the line."

The Gaiety of Paris.

Films of fantasy, of dancing, and of my lady in her most alluring draperies fit in with a Parisian atmosphere. So

does a film such as "Le Moulin Rouge." These, plus a record of "L'Après-midi d'un Faune" blend nicely under such a title as "An Evening in Paris," and while in Paris there is nothing whatever against a brief tour of its chief centres of interest. Here, then, can be introduced a travel film, if you possess one.

Historical London.

"A London Evening" offers infinite scope, particularly for those who have personal films showing one aspect or another of its myriad attractions. To the music of Eric Coates' "London Suite," particularly "The Knightsbridge March," an interest or travel film might start the programme, followed by a characteristic tableau-vivant "Old London Cries," or the late Wish Wynne's "Embankment Impression." A place might be made for the four-part recording of "Sweeney Tod," in which Mr. Slaughter and Company excel themselves, followed by such a film as "Oliver Twist" or "Little Dorrit." Persuade your sisters (or somebody else's!) to dress as Dickens' characters and the atmosphere is complete.



A good "Rugger" match on a bright afternoon affords plenty of scope for the amateur cinematographer in search of action pictures at the present time. A position on the touch-line is best, and the game provides one of the few subjects where rapid panning, to follow a player or the ball, can be tried successfully.

Aids to Editing By NORMAN DYER.

NOW that the editing season is in full swing, and most amateurs are, it is hoped, trying to get the footage shot during the summer into presentable shape, some hints on the purely mechanical side of the task may be of some interest. Essentially, of course, the main problem consists of joining up the various lengths of film with joins or "splices." These must be strong and permanent, so that there shall never be any of those annoying breaks which so easily spoil a show, and they must be well enough made not to show on the screen.

Equipment for Editing.

The essential apparatus needed to produce these results consists of a joining press, or "splicer" as it is called, a bottle of film cement, and a pair of scissors. Splicers, which consist of a baseboard with registration pins to hold the film in true alignment, and several clamps which securely hold the film down while the splice is setting, may be obtained in models from a few shillings to several pounds, the difference being in various refinements making for speed and ease of operation. Most splicers are provided with a cutter for cutting the film and a scraper for removing the emulsion at the join. Film cement can be obtained either in special brands for different makes of film, or as universal cement suitable for all makes of sub-standard film.

The Mechanics of Splicing.

Film cement is actually a solvent of the base (cellulose acetate) of ciné film, and the operation of making a splice consists of applying a small amount to the two ends to be joined, which are then clamped together under pressure, the two pieces of film being thus fused together. In order to bring the two bases together, it is obvious that the emulsion at the join must be removed;

this can be done on the scraper mentioned above, or, if one is not fitted, the end of the film can be passed over the tip of the tongue and the emulsion then scraped off with a penknife. To ensure a perfect join, the other (base) surface of the join should also be lightly scraped to remove any dirt or grease.

Although the above apparatus, coupled with a little easily acquired operating skill, is all that is necessary for the rapid production of perfect splices, there are one or two additional pieces of apparatus which help to make the task of editing easier, the most important of which is a rewinder.

An Editing Bench.

Essentially this need consist of no more than a baseboard, at each end of which is mounted a geared winder operated by a handle. It is also usual to mount the splicer on the baseboard between the two winders. This arrangement makes for great efficiency in editing, as after the first rough assembly on to the super reel, the film can be wound backwards and forwards and the final cutting performed. Now rewinders unfortunately cost a good deal of money, and so the amateur will doubtless wish to make his own. This can actually be accomplished at the cost of a few shillings as follows. The baseboard, which should be about two feet long and wide enough to accommodate the splicer, can be made of any good strong piece of wood. For the geared rewinds recourse must be had to the by now proverbial threepenny and sixpenny stores, where the geared portions of small grindstones may be purchased. One should be mounted at each end of the baseboard on a platform, and, with the addition of a little stain, the rewinder is complete.

In editing a film consisting of a large number of separate shots which may be spread over many small reels, some difficulty usually arises in finding a

particular shot when required. For this purpose it is usual to provide an editing rack, which may consist of a row of numbered pins on which the strips of film can be hung in order of assembly. The actual details will depend, of course, on the particular room in which the editing is being carried out; when it must be confined to a table it can be replaced by a partitioned box, in which the strips of film are coiled.

Annoyances Avoided.

With the simple equipment described the task of editing a film, which can be most tedious and exasperating if these conveniences are not to hand, is made quite simple on the mechanical side. Without them, even for a simple splice, the unfortunate operator finds it impossibly difficult to hold the reels while he manipulates the springy ends that he is trying to join together, and the result of working under such awkward conditions is that the splices, when made, are bad, the films are not cemented over the whole overlapping surfaces, and the perforations are not exactly spaced. Breakage in the projector is therefore more than likely. In addition, the work of editing becomes unpleasant, and is shirked when proper facilities are lacking, and the presentation of the material is less good than it should be.

Time Used, not Wasted.

It is true that time usefully spent in editing a film should never be grudged, as the success of the finished product depends almost as much on the editing as on the taking. But time wasted through lack of the necessary equipment is another matter; it adds nothing to the final result, and only irritates and exasperates the editor. With the aid of the simple accessories described the task of editing is made easy and pleasant, besides being much simplified and speeded up.

Exhibitions and Competitions CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in the issue of October 27.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Folkestone C.C. Exhibition of Photography.—Open, October 23–December 4. (A. J. Stewart, 25, Guildhall Street, Folkestone.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Open, October 29–November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

International Salon Oval Table Society, Inc.—Open, November 16–30. (Oval Table Society Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography. Open, November 15–30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Entries, November 20; open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

XIe International Fotosalon "Iris"—Open, January, 1938; last day for prints and entry forms, Nov-

ember 30, 1937. (F. Geeraerts, Brederodestr, 22, Antwerp, Belgium.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Aberdeen P.A. International Exhibition of Photographic Art.—Entries, January 15, 1938; open, February 5–26. (Miss Hilda N. Bailey, 63, Watson Street, Aberdeen.)

Nottingham and Notts P.S. 34th Annual Exhibition.—Entries, January 21; open, February 7–12. (I. G. Earp, 14, Brushfield Street, Hyson Green, Nottingham.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31; open, March 7–12. (H. D. J. Cole, 11, Woodlands Road, Ilford, Essex.)

L.M.S. (London) P.S. 13th Annual Exhibition.—Entries, February 1; open, March 7–12. (Hon. Exhibition Secretary, L.M.S. (London) Photographic Society, 1, Euston Square, London, N.W.1.)

City of London and Cripplegate P.S. Thirty-third Annual Photographic Exhibition.—Entries, Monday, February 7; open, March 7–12, 1938. (R. C. Dye, The Flats, Chesham Road, Wigginton, Tring, Herts.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23–26, 1938. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April, 1938. (Hon. Exhibition Secretary, H. V. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Scottish Photographic Federation 30th Scottish National Salon.—Entries, March 2; open, April 2–16. (Percy H. Cartwright, 52, High Street, Galashiels, Scotland.)

Hackney P.S. 49th Annual Exhibition.—Entries, March 7; open, March 30–April 2, 1938. (Walter Selfe, 9, Fairlight Avenue, Woodford Green, Essex.)

XVIIe Salon International de Photographie de Belgique.—Entries, April 1; open, May–October, 1938. (J. Lejeune, 70, Avenue Van Becelaere, Boitsfort, Brussels, Belgium.)

November 17th, 1937

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Thursday, November 18th.

Amateur Cinematographers' Assoc. Arrangements for Public Show. Ladies' Night.
Accrington C.C. "Norway." Miss Wells.
Armley and Wortley P.S. "China Seas." J. M. Kitchen.
Aston P.S. Development Night.
Bayswater and Padd. P.S. "Table Top and Other Topics." E. Heinmann.
Blyth and D.C.C. "Oil Reinforcement." W. F. T. Pinkney.
Bolton C.C. "Canterbury and its Cathedral." J. B. Statters.
Brighton and Hove C.C. Annual Dinner.
Bury P.S. "Flashlight Photography Demonstration." J. A. Speed.
Camberwell C.C. Auction Sale.
Coatbridge P.A. G.D.U. Slides and S.P.F. Colour Slides.
Gateshead and D.C.C. "Practical Photography." H. H. Johnston.
Greenock C.C. "Portraiture." W. W. Weir.
Hampshire House P.S. "Mine and Mask." H. D. C. Pepler.
Handsworth P.S. Inter-Club Competition.
Herefordshire P.S. Visit from Leominster Photographic Society.
Hull P.S. "Holiday Reminiscences." W. Morley.
Isle of Wight C.C. "Spain in Nature's Glowing Colours."
Keighley and D.P.A. "A Tour Round an Old Garden." A. Keighley.
Kentish Town P.C. "Materials, what to use and why."
Leominster P.S. Visit to Hereford P.S.
Liverpool A.P.A. "Over the Sea to Skye." W. A. Gibson Martin.
Loughborough P.S. "Picture from the Orient."
Medway A.P.A. "Bird Nesting with a Camera." A. J. M. Fletcher.
Motherwell Y.M.C.A. C.C. "Portraiture and Gevaluxe Papers." J. R. Brinkley.
Newport C.C. Exhibition: "Photograms of the Year."
Oldham Equitable P.S. Committee Meeting.
Oldham P.S. "Sermons in Stone." E. S. Maples.
Padiham and D.P.S. Dorothy Wilding Portfolio (Portraiture).
Perivale and D.P.S. "Making a Good Negative." Rev. A. Mellors.
Rochdale P.S. "Some Lakeland Rambles." Miss A. Jackson.
Runcorn C.C. "Western Wirral." T. J. Smith.
Singer C.C. "Enlarging." J. Wrigley.
Smethwick and D.P.S. Inter-Club Competition with Handsworth P.S.
Sunderland P.A. "Child Photography." G. H. M. Graham.
Wakefield and D.C.C. "Combination Printing by the Cut Out Method."
Watford C.C. "Border Printing, Plate Sinking and Masking Devices."
Welfare C.C. "How to do your Developing and Printing."
Wimbledon C.C. "Sussex by the Sea." G. E. W. Herbert.
Woolwich P.S. Lecturettes. The Bromley Quartette.

Friday, November 19th.

Royal Photographic Soc. Exhibition of Kinematography.
Bethnal Green C.C. Lantern. Alliance Comp. Slides, 1936.
Castleford Y.M.C.A. P.S. "Impressions of France." Messrs. Easedale and Hadfield.
Dartmouth L. and D.S.P.S. "Enlarging." G. E. Broome.
Galashiels C.C. S.P.F. Lantern Slides, Monochrome.
Harrogate P.S. "Spiders." Dr. W. O. Greenwood.
Howard de Walden P.C. Lantern Lecture on Skye. W. Mitchell.
King's Heath and D.P.S. "The Western Fjords of Norway." W. Pedley.
Leigh Lit. Soc. (Phot. Sec.) Practical Night.
Leytonstone and Wanstead C.C. "Fitting up a Dark-room." J. Ainger Hall.
Newport (Mon.) C.C. Exhibition—"Photograms of the Year."
Photomicrographic Soc. Members' Evening.
Scarborough P.S. "Cine Films in Colour." J. Streeter Ellis.
Sheffield and Hallamshire P.S. Social Whist Drive.
Southend-on-Sea and D.P.S. Carbo. J. Cole.
Windlesham C.C. "Making and Improving Cameras and Apparatus."

Saturday, November 20th.

Royal Photographic Soc. Exhibition of Kinematography.
Ashton-under-Lyne P.S. Beginning of 15th Annual Exhibition.
Hampshire House P.S. Criticism of Members' Monthly Competition. N. Griggs.
Hornchurch Evening Inst. P.S. Beginning of Annual Exhibition.
Newport (Mon.) C.C. Exhibition—"Photograms of the Year."
Northamptonshire N.H.S. and F.C. Autumn Ramble. Gayton to Bugbrooke.
Tadmorden P.S. Prize Competition.

Monday, November 22nd.

Ashington and Hirst C.C. "Composition." R. G. Webster.
Bexley Heath P.S. "Improving the Negative." R. H. Lawton.
Bournemouth C.C. Social Evening and Debate.
Blackburn and D.C.C. "Chloro-bromide Printing." H. Chapman.
Blackpool and Fylde P.S. Visit to the Photographic Works of Messrs. Dowty, Ltd.
Bradford P.S. "Ten Great English Cathedrals." Travis Burton.
City of L. and Cripplegate P.S. First Print Competition.
Darlington C.C. "Alpine Photography." J. E. Christopher.
Edinburgh P.S. Last day for Receiving Prints for Members' Exhibition.
Erdington and D.P.S. Alliance Competition Slides, 1937.
G.E.C. (Witton) P.S. "Cycle Tour to Devon and Cornwall." N. R. Trout.
Glasgow and W. of Scotland P.A. Finishing and Touching-up Exhibition Prints.
Gravesend and D.P.S. Social. Lecturette Evening. My Method.
Hanley P.S. Developing and Printing.
Hornchurch Evening Inst. P.S. Lantern Show. "Travel Talks."
Howard de Walden P.C. Entries for "Daily Record" Competition.
Ipswich and D.P.S. Lantern Lecture. J. C. Carter.
Kidderminster and D.P.S. "Gevaluxe." C. R. Hughes.
Kingston C.C. Competition and Lecturette Evening.
Lancaster P.S. Home Portraiture Competition.
Leeds C.C. "Genre and Figure Studies." T. Lee Syme.
Leek P.S. "Some Things seen in Holland."
Newcastle (Staffs) and D.C.C. Monthly Competition—Prints.
Oldham Equitable P.S. L. & C.P. Union Portfolio.

Monday, November 22nd—(contd.).

Orford P.S. The Dartmoor Country (Devon). H. Browning Button.
Shropshire P.S. Lantern-Slide Making. W. A. Lynch.
Southampton C.C. "Modern Aids to Indoor Portraiture."
South London P.S. "The Treatment of Negatives." H. A. Hayes.
Southport P.S. Small Print Competition Night.
Walsall P.S. Inter-Club Competition. Wolverhampton visit Walsall.
Walthamstow and D.P.S. "Shanks in Essex." E. J. Mason.
Weymouth and D.P.S. "The Etchadine Retouching Process." G. H. Potts, Ltd.
Wolverhampton P.S. Visit to Walsall Society.

Tuesday, November 23rd.

Ayr P.S. "Holidays with the Camera." Dan McDonald.
Bath P.S. "Inn Signs and their Origin." Gerald Grey.
Beckenham P.S. "In Kent with a Camera." A. E. Marden.
Bedford C.C. E.A.F. Portfolios and Slides.
Belfast C.P.A. C.C. Lantern-Slide Making by two Club Members.
Birmingham P.S. Photographic Alliance Competition Slides, 1937.
Blackpool and Fylde P.S. "Round Ulster." A. V. Mellor and W. H. Todd.
Bolton C.C. Criticism of Prints and Slides in Members' Exhibition.
Bridge of Allan and D.P.S. Question Night.
Cambridge P.C. "Our Weather and the Beauties of the Sky."
Dunfermline P.A. "The Miniature and Precision Camera." R. E. Forrester.
Eastbourne C. and Ciné C. "Night Photography."
Exeter C.C. South London P.S. Portfolio. Photographic Alliance.
Grimby P.S. "How I use my Ciné Camera." All Members.
Hackney P.S. Holiday Lantern Slides.
Halifax P.S. Lantern-Slide Making. R. A. Hamer.
Harpden and D.P. and C.S. Demonstration of Simple Bromide Enlarging.
Harrow C.C. "Filters and Films."
Kendal P.S. "Lantern-Slide Making." W. H. Wane.
Leeds P.S. "Portrait Lighting." J. Carr.
Leith C.C. "The Paper Negative." H. Anderson.
Leicester and Leicestershire P.S. Midland Counties Federation Prints and Slides.
Manchester A.P.S. Bromoil Demonstration. H. R. Kershaw.
Nelson C.C. M. O. Dell's Portfolio, Miscellaneous.
Newcastle and Tyneside P.S. Print Competition Criticism.
Newport (Mon.) C.C. "Filters." I. D. Drinkwater.
Nottingham and Notts P.S. "The Transferotype Process." G. Clifton.
Nuneaton P.S. "Portraiture." D. Allen.
Oldham P.S. Council Meeting.
Peterborough P.S. "Fine-Grain Photography."
Preston C.C. Open Evening.
Preston Scientific Soc. "Finishing the Exhibition Picture." J. Lomax.
Rugby P.S. "Landscape." Competition Evening.
Sheffield P.S. Criticism of Members' Prints. S. Bridgen.
Small Heath P.S. Competition—"Architecture." Judge: E. Welburn.
South Shields P.S. "Larks with a Lantern Plate." W. J. Brown.
St. Bride P.S. "Lantern-Slide Making." A. E. Marden.
Stafford P.S. Competition (Prints and Slides). Criticism. B. Sinkinson.
Stockport P.S. "Rolleiflex Lantern Slides."
Stockton-on-Tees and D.C.C. Lecture. J. J. Rutherford.
Stourbridge Inst. P.S. Beginning of Fourth Annual Exhibition.
Vickers Armstrong C.C. "Kodachrome."
Warrington P.S. "Lantern-Slide Making." Dr. R. L. Okell.
Wilkesden P.S. Pictorial Print Competition.
Worthing C.C. Judging of October Outing Prints.
Yeovil P.S. "Portrait Photography." Committee Meeting.

Wednesday, November 24th.

Amateur Cinematographers' Assoc. Public Show.
Battersea Men's Inst. C.C. "With My Camera After Dark." C. W. Hovey.
Bethnal Green C.C. Practical Work.
Birkenhead P.S. "More Modernism." N. Crawshaw.
Birmingham P.S. Holiday Film Competition.
Borough Poly P.S. "To-night at Eight-Thirty." R. Goodchild.
Brighton and Hove C.C. "Photography with a Modern Miniature Camera."
Carlisle C.C. Beginners' Evening. "Negative Development."
Croydon C.C. "Photographic Memories of London, 1884-1902."
Dennistoun C.C. Lecture. Arthur J. Nelson.
G.E. Mechanics Inst. P.S. "Lantern-Slide Making." R. R. Rawkins.
Hall Green P.S. "Cornwall and Lyonesse." F. W. Pilditch.
Handsworth P.S. "Lantern-Slide Making." W. T. Suffield.
Hinkley and D.P.S. Midland Counties Photographic Federation Prints and Slides.
Howard de Walden P.C. Concert in Co-operative Hall.
Ilford P.S. "The Uses of Photographic Apparatus." T. H. Styles.
Leigh Lit. Soc. Phot. Sec. Whist Drive.
Leominster P.S. "The Amateur Photographer" Prize Prints.
Letchworth C.C. Practical Photography. Val Mitchell.
Mountain Ash C.C. Competition—"Hands."
Northallerton and D.P. and C.S. Competition—"Genre."
Northamptonshire N.H.S. and F.C. "Home Portraiture." H. E. Cooper.
Partick C.C. G.D.U. Slides and S.P.F. Colour Slides.
Penrith and D.C.C. "Bring Your Failures" and Mrs. Eades will help you.
Pontefract P.S. Demonstration. Lantern-Slide Making.
Rotherham P.S. "A Talk on the Various Types of Printing Papers." S. Bridgen.
Sheffield and Hallamshire P.S. "A Chat on Picture-Making." H. G. Grainger.
South Essex C.C. Print Criticism.
S. Suburban and Catford P.S. "A Moorish Adventure." H. G. Neville.
Stoke-on-Trent Amateur Ciné S. Inst. of Amateur Cinematographers. Films.
Streatham P.S. "Some Tales of Roman Britain." Geoffrey E. Peachey.
Worcestershire C.C. "Demonstration on Enlarging." P. D. Rabinovs.
York P.S. "The Control of Image Tones on Kodak Papers." B. L. Twinn.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

FILM SPOOL SUGGESTIONS.

SIR,—May I, through your columns, be permitted to state a grievance against the manufacturers? I possess a well-known make of German camera taking 12 exposures on $3\frac{1}{2} \times 2\frac{1}{4}$ film, and find that while Agfa films (and presumably other Continental makes) fit my camera perfectly, Kodak are too tight, and I have to sandpaper the ends down to make the spool fit. Selo films are even worse, and in both cases the diameter of the metal ends are appreciably larger than the Continental makes. As Agfa films appear to fit all cameras on the British market, there seems nothing to lose and everything to gain by conforming to this size. If this is done I would suggest superseding the wooden spool by a metal one similar to that used for Selochrome film, as I have found that dust from the wooden core is responsible for much spotting.—Yours, etc.,

"PRACTICAL."

MERCURY HYPERSENSITISING.

SIR,—I have recently been using the process of hypersensitisation with mercury with success on Agfa I.S.S. film. I enclose three of these negatives. The two exteriors were given $1/200$ th sec. at $f/32$ in bright conditions without enough sun to cause marked shadows. The interior was given $1/10$ th sec. at $f/4.5$ in a room fitted with translucent green windows and which had rather poor lighting. Three days after exposure this film was exposed for 48 hours to the vapour of 100 grs. of mercury in a light-proof box. It was then developed at once for 4 minutes at 65° Fahr. in "Tabloid" M.Q., normal strength.

I estimate that the exposures given were at least eight times less than the normals for the subjects, but none of the negatives is grossly under-exposed (although the interior comes very near it). It should be possible to make reasonable prints of all three, and really good ones of the two exteriors. The grain is fairly fine, becoming just visible in a print of $3\frac{1}{2}$ -diameter enlargement on smooth paper. It can then only be seen by very careful scrutiny.—Yours, etc.,

G. A. JONES.

AN ADVERTISER'S GRIEVANCE.

SIR,—Do you think anything can be done to stop a certain form of annoyance that is pretty rampant?

I refer to the class of person too mean to buy a new camera and take a chance on it. They deposit cheques which may or may not be worth their face value, get amateurs' instruments, play about with them during a long week-end, and then discover "faults" which are either non-existent or utterly inconsequential, and, having had their bit of fun, send the outfit back. It seems a perfectly good way of messing about with other people's property that costs next to nothing.

I recently advertised a Zeiss Super Ikonta which, with my hand on my heart, I can say was absolutely as new. It was about two and a half months old and had been used about five times. If ever a camera was perfect that one was. I

say "was," for it is not so now. The enquirer made so many excuses before risking his cheque that I felt it was bound to come back, having met the type before; but this kind of thing is getting very common.

The gentleman who has "honoured" me with his wretched deposit will get a letter from me that will rather spoil his breakfast—the silly ass says he cannot keep the camera because *it has not got a handle!* He overlooks the fact that this particular instrument has a neck sling, and is intended to be used with such.

I repeat, is there any way of checking the activities of such people as this?—Yours, etc.,

D. H. ROBERTS.

PERFORMANCE OF CHEAP CAMERAS.

SIR,—On reading through the issue of "The A.P." dated October 13th, I find that Mr. Dickinson states the highest grade twin-lens reflex cameras are not instruments of precision with regard to the film lying flat in the camera, and that a friend of his had made some tests and found that they would not permit five times enlarging at $f/3.5$.

May I suggest that the camera in question was either damaged or else something went wrong with the tests. If what he says is true, why do so many advanced workers, amateur and professional, use the high-grade twin-lens reflex cameras? Surely not because they are not instruments of precision? As for enlargements, I would advise him to pay a visit to R. F. Hunter Ltd., where there is a large selection of 3×3 ft. enlargements from 4×4 cm. and 6×6 cm. negatives, and there is not much wrong with them.—Yours, etc.,

M. ALLINSON.

(Switzerland.)

FOCAL LENGTH AND EXPOSURE.

SIR,—Your correspondent Mr. C. P. Vaughan seems to have made a very serious miscalculation if he gets *over-exposure* when giving $f/64$ sixteen times the exposure for $f/8$, as the correct exposure for $f/64$ is sixty-four times the correct exposure for $f/8$!—Yours, etc.,

J. L. REES.

PLATES AND FILMS.

SIR,—In your issue of the 20th October, Mr. R. E. Dickinson describes an experiment from which he concludes that there is no inherent difference in definition between plates and films, provided they lie in a perfectly flat plane.

It seems that this experiment does not clear up the point raised by Mr. Zimmermann who says "the difference, which is very slight, seems to be in the very nature of the film support itself." In Mr. Dickinson's experiment he deliberately sandwiches his piece of film between two glass plates under pressure; and thus does not allow any tendency of the film support itself to curl, as it might do when in a normal roll-film camera. A fairer test would be to use two exactly similar cameras, one having a normal plate back, and one with a roll-film back, to photograph the same object under similar conditions of lighting and exposure, and to compare the results on the negatives. The whole question is one of film support—not emulsion.—Yours, etc.,

W. R. COCKS.

COLOUR TRANSPARENCIES AND COLOUR PRINTS

READERS who are not fully acquainted with modern colour processes and their possibilities will find an extremely complete and comprehensive series of articles on the subject in Parts 7 and 8 of the "Modern Encyclopedia of Photography."

After an introductory article by Dr. D. A. Spencer, the President of the Royal Photographic Society, in which the basic principles of photography in colour are lucidly presented, there follows a series of articles in each of which an expert describes, in practical as well as theoretical detail, the particular process in which he specialises.

The articles cover the Autochrome,

Filmcolor, Dufay and Finlay additive processes, and the Kodachrome, Agfa-color and Gasparcolor subtractive processes, all of which provide transparencies on glass or celluloid. There is a general article on the methods used to obtain colour prints on paper, and the Trichrome Carbro and Duxochrome pigment processes, the Vivex subtractive process, the Jos Pé and Eastman Wash-off Relief imbibition processes, and the Chromatone and Photocolor Bi-Chrome toning processes are each in turn the subject of a separate article.

We do not know of any other source of information about the various methods used for colour photography that even

approaches the completeness of this series, and we strongly recommend all readers who are interested in the subject to make sure that they obtain copies of these two parts. Part 7 of the "Modern Encyclopedia of Photography" was published on November 9th, and Part 8 was published yesterday. They can be obtained from any bookseller or bookstall at 1s. each. We have already referred to this excellent Encyclopedia, which will be completed in about thirty weekly parts. Our readers should secure copies of the first seven parts which are still obtainable. The publishers are The Amalgamated Press Ltd., The Fleetway House, Farringdon Street, E.C.4.

November 17th, 1937

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Amateur photographers and movie-makers, particularly those interested in colour work, will be glad to hear of the latest addition to the range of Kodak Night Photography Aids. This is a special high-power "Photoflood" lamp, known as "Photoflood" Type N. It consumes 500 watts, compared with the 275 watts of the regular "Photoflood." The respective lamp lumens are 17,000 and 9,000. The new "Photoflood" also has a considerably longer life—about six hours' continuous burning time. Owing to its higher current consumption the "Photoflood" Type N is recommended for use on power circuits. It is fitted with a screw cap, so that it cannot be plugged into ordinary electric light sockets; this guards against its use on unsuitable circuits with the consequent inconvenience of "blown" fuses. The lamp can be used in conjunction with the "Kodalite" portable lighting outfit, which is made to accommodate the screw-cap type fitting, and has a reflector of special surface and shape. When the "Photoflood" lamp is screwed in, the filament comes exactly in the right position in relation to the reflector to produce a broad, perfectly even beam of intense but diffused parallel light, which enables a large field to be adequately illuminated. The "Photoflood" Lamp, Type N, is available in all standard voltages price 6s. The "Kodalite" Reflector, consisting of folding adjustable stand, special reflector and connecting flex, costs £4 10s., double unit, £6.

A new postal club, known as the Half-plate Postal Club, has just been formed under the secretaryship of Mr. George A. Slight, 18, Ewelme Road, Forest Hill, S.E.23. The object of the group is to cater for the many amateurs who normally make "trial" enlargements up to half-plate size, which, without being too costly, are large enough to give a full appreciation of the delicate tones and pictorial merits of a picture. Besides prints, features of the new club will be the usual notebooks, lecturettes, and "One-man Shows," etc. It is also intended that the group shall seek membership of the Central Association of the Royal Photographic Society.

Messrs. Ensign, Ltd. have just published their winter catalogue for amateur cinematographers. Besides brief descriptions of Ensign cameras and projectors, this list contains details of a very comprehensive range of ciné accessories of all kinds. A separate catalogue contains titles of the very large number of films available for hire from the Ensign film library. Interested readers should note that there has been a substantial reduction in the charge made for week-end hire. These catalogues can be obtained on application to Messrs. Ensign, Ltd., at 88-89, High Holborn, W.C.1.

A few amateur enthusiasts in the Uxbridge district are endeavouring to form a club, to be known as The Uxbridge and District Camera Club, but find a difficulty in getting in touch with other photographers. Any amateur photographers living in the district who are interested should write to Mr. J. Quint, 11, Glebe Road, Uxbridge, Middlesex, who will be pleased to send particulars of the club's meetings and future plans.

The Super Baldina 35-mm. miniature camera, which was fully reviewed on page 304 of our issue of September 15th, is now available in a new model in which all metal parts are chromium-plated. But the main improvement is that the release of the Compur shutter is now moved to the body of the camera, making the instrument even more convenient to handle than the earlier model, in which the original trigger release was retained. This very complete little range-finder miniature is priced at £14 10s. with 5-cm. f/2.9 Trioplan anastigmat in Compur shutter, and can be had with an f/2.8 Tessar or an f/2 Xenon at prices of £19 15s. and £21 5s. respectively. The new Super Baldina can be obtained through any dealer, and full particulars of it may be had from the Norse Trading Co. (London) Ltd., of 37, Rathbone Street, London, W.1.

A 16-mm. talkie film, entitled "In the Land of the Red Blanket," has recently been stolen from the stationary car of one of our readers who lives in Plaistow. If any who read this can assist in tracing the stolen film will they please communicate with Mr. F. George, 30, Credon Road, Plaistow, E.13.

A short time ago some skilled and enthusiastic amateurs in Japan organised a society called the Camera Pictorialists of Japan, of which the Editor of the "Camera," Mr. Katsuo Takakuwa, 1984, Kichijoji, Near Tokyo, Japan, was elected the Honorary Secretary. The principal object of the society at the present time is to send members' work to the international photographic salons abroad, although in time they hope to be in a position to conduct an international salon of their own. In order that the members of this society may have time in which to prepare their exhibits will secretaries of various international exhibitions please note the above address and let the Hon. Secretary have a batch of entry forms in good time, in order that he may distribute them amongst the members.

The title of this week's prize-winning picture in the Wallace Heaton "Ships and the Sea" competition is "In the Breeze," and is by Mr. F. J. Taylor, 11, First Avenue, Blyth, Northumberland. Full particulars of these weekly competitions for readers of "The A.P." will be found regularly in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue.

The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½ x 3½ x 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

100. Makers' Formulæ: Developers for Kosmos Papers—(1)

M.Q. for Bromide Paper.

Potass. metabisulphite	22 grs.	(2.5 grm.)
Metol	13 grs.	(1.5 grm.)
Hydroquinone	60 grs.	(7 grm.)
Sodium sulphite (anhydrous)	220 grs.	(25 grm.)
Sodium carbonate (anhydrous)	290 grs.	(33 grm.)
Potassium bromide	4½ grs.	(0.5 grm.)
Water to	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.). If crystallised carbonate is used, take 800 grs. (100 grm.).

This developer is used undiluted.

Amidol for Bromide Paper.

Sodium sulphite (anhydrous)	220 grs.	(25 grm.)
Amidol	55 grs.	(6 grm.)
Potassium bromide	9 grs.	(1 grm.)
Water to	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.).

This developer, which gives a rich black, is used undiluted.

Novex M.Q.

Metol	20 grs.	(2.3 grm.)
Sodium sulphite (anhydrous)	220 grs.	(25 grm.)
Hydroquinone	50 grs.	(6 grm.)
Sodium carbonate (anhydrous)	325 grs.	(37 grm.)
Potassium bromide	2½ grs.	(0.3 grm.)
Water to	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.). If crystallised carbonate is used, take 880 grs. (100 grm.).

This developer should be used, undiluted, at a temperature not below 60° Fahr. Novex paper should be developed for 40 to 50 secs.

This developer is available in packet form.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

"Zone" Focussing.

Please let me know what is meant by "zone" focussing. Is the system reliable for sharp pictures at all distances?

T. M. T. (Cardiganshire.)

"Zone" focussing is an application of the well-known principle of depth of focus. Cameras graduated for "zone" focussing are so arranged that, instead of focussing on, say, 20 ft., you may focus on the range 12 ft. to infinity. Except for the method of graduating the scale there is no difference between "zone" focussing and any other kind.

Safe for Panchromatic Film.

I would like to use panchromatic film in my camera; would a green slide over the red window be adequate protection? J. H. P. (Redcar.)

For making a red window safe for panchromatic film, it should either be covered over with one of the flaps supplied with some makes of film, or should be surrounded on the inside of the camera with a velvet pad which is in contact with the backing-paper as the film runs through the camera.

Stops and Shutter Speeds.

I have recently bought a reflex camera with stops from $f/3.5$ to $f/22$ and shutter speeds from $1/15$ th to $1/1,000$ th sec. As I am a complete novice in photography, could you tell me the correct shutter speed to use with each of the various stops on the lens? E. H. E. (St. Helens.)

No one shutter speed is earmarked as belonging to any particular stop; for different subjects and lighting all sorts of different combinations are required. We strongly recommend you to obtain an elementary book on photography; you would find "Brighter Photography," published by Iliffe & Sons Ltd. at 2s. 6d., very informative. The Ilford Manual of Photography (2s.) is a little more advanced, and you will find the Wellcome Diary, which contains an exposure calculator, very helpful in matters of exposure. Any of these books can be obtained from Messrs. Sands Hunter, Ltd., 37, Bedford Street, Strand, W.C.2.

Supplementary Lenses.

Could you advise about the use of a simple supplementary telephoto lens? How do I fit it, how much increase of image-size will there be, and will the definition and f /number of my lens be altered? F. V. S. (Newcastle.)

The type of "telephoto" supplementary lens to which you refer lengthens the focal length of the lens to which it is added, and so enables it to give larger images. As these supplementaries are often uncorrected, they may to some extent degrade the definition, though a moderate stopping down will usually overcome this. The f /numbers marked on the scale are no longer correct; they are increased in the same proportion as the focal length.

A point of the greatest importance is that supplementary lenses of this type cannot be used at all on the modern fixed-extension camera; when the focal length of the lens is increased to give the larger image it has to be considerably farther from the plate or film than its normal distance. A camera with long extension is an absolute necessity, and a focussing screen must be used to see when the image is sharp. In practice, this generally means that supplementary lenses of the variety you mention can only be used with a plate camera.

Stock Solutions.

I use a Kodak film tank and wish to make up my own developer. The formula is: sodium sulphite, 30 grs.; sodium carbonate, 20 grs.; pyro, 10 grs. I intend to make a stock solution of the first two, and another of the pyro; can you tell me how best to make up the pyro solution so that it will keep? B. T. S. (Derby.)

Your best way of making up a stock pyro solution is to dissolve 100 grs. of potassium metabisulphite in about 6 oz. of water; then dissolve 1 oz. of pyro and make up to 9 oz. 1 drachm. This will be a ten per cent solution; 100 minims of it will contain the 10 grains of pyro that you require. The preservative does not appreciably affect the development time.

Film Speeds and Meters.

With Agfa I.S.S. film I had intended to set my newly-bought photo-electric meter at 29° Scheiner, but I have read that the correct figure to use is much less than this—about 23° Scheiner. Can you tell me which is right? H. P. S. (Scarborough.)

The different Scheiner readings of films for different exposure meters is mostly due to different opinions on the part of the meter designers as to what constitutes a sufficiently-exposed negative. If we were in your position we should expose our first film on the assumption that the lower speed number was correct, and if, on development, the negatives appeared to have had unnecessarily generous exposure, we should raise the speed number when next using the meter.

Photographic Society.

Would you be good enough to send me the address of any photographic societies there may be within easy reach of this address?

W. E. B. H. (Putney.)

Your nearest photographic society appears to be the Wimbledon Camera Club, the Secretary of which is Mr. H. R. Meier, of 10, Woodlands, Raynes Park, S.W.20.

Next is the Chelsea Photographic Society—Secretary, Mr. F. A. Perkins, 73, Montholme Road, S.W.11.

There is also the Kingston Camera Club—Secretary, Mr. V. W. Banks, 1, Cadogan Road, Surbiton; and the Richmond Camera Club—Secretary, Mr. F. H. Howard, Dalkeith, Couchmore Avenue, Esher.

The secretaries will be pleased to furnish you with full particulars, and we trust that from the above-mentioned societies you will be able to find one that meets your requirements.

Wynne Meter Scales.

I have a Wynne's exposure meter, with plate-speeds marked after some special system in f /numbers. Can you explain the system, and tell me how it compares with H. & D. or Scheiner speeds? C. G. R. (Swindon.)

For the practical use of your Wynne meter your best plan will be to obtain from the makers a speed list of all the modern plates and film. We think you could obtain this by sending 3d. to The Infallible Exposure Meter Co., of Wrexham. The basis of the system of marking is that at a lens-aperture numerically equal to the f /number allotted to the plate, the exposure required is the same as the time taken by the paper to darken. H. & D. speeds are therefore proportional to the square of the Wynne speeds, and a plate rated at F164 Wynne is about 450 H. & D. or 23° Scheiner.

Blackening Aluminium Fittings.

Is there any process by which I can blacken the aluminium fittings of my camera?

W. J. S. (London.)

The following process can be used for blackening aluminium:—

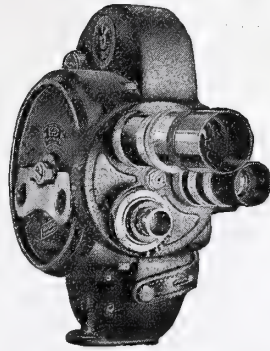
Prepare the following mixture.

Hydrochloric acid..	1½ oz.
Iron sulphate ..	60 grs.
White arsenic (i.e. arsenious anhydride, or arsenious oxide) ..	60 grs.
Water ..	1½ oz.

The aluminium is first thoroughly cleaned with fine emery cloth, and then dipped in the above "arsenic bronze" bath.

CITY "FILMO" FANS

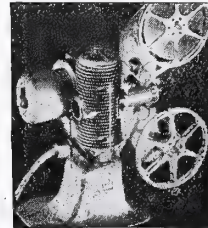
We have a large Stock of new "Filmo" Cameras, Projectors and accessories, and offer expert attention and advice, with efficient "Service after Sales." Generous exchange allowance. Approval or Hire Purchase arranged.



16-mm. Bell & Howell **FILMO "70DA"**; turret head; critical focuser; hand crank; universal finder; seven speeds; type "B" case.... **£76 15 0**

SPECIALLY INVITED TO DEMONSTRATIONS OF BELL & HOWELL APPARATUS IN OUR

MINIATURE CINE THEATRE
AT THIS ADDRESS



8-mm. Bell & Howell **FILMO EIGHT**; all gear drive; automatic rewind; 400-watt direct lighting; flickerless and brilliantly clear pictures at 6 ft.; complete in case..... **£41 0 0**

DOLLONDS

DOLLOND & AITCHISON LTD.

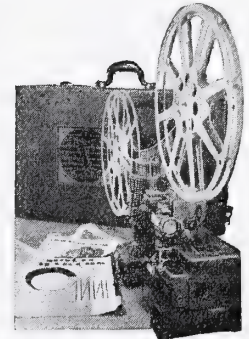
EST. 1750

Stock Exchange Branch

1, COPTHALL CHAMBERS

Throgmorton St., London, **E.C.2**

Telephone:
Metropolitan
5351



Bell & Howell **FILMOSOUND "138"**; 750-watt lamp; takes 1,600 ft. of film; new type sound head; complete in case..... **£138 0 0**

AT LAST!

The "NOVOREX" is here

THE NEW ALL-BRITISH PRECISION ENLARGER

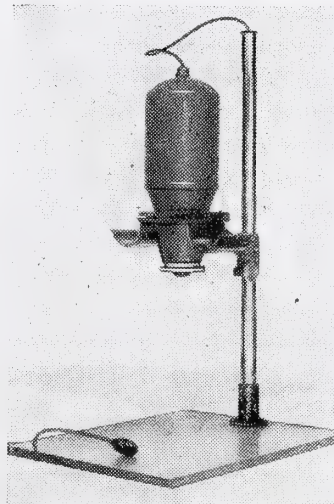
AT A COMPETITIVE PRICE!

SOME TIME ago we conceived the idea that a BRITISH-MADE precision enlarger would appeal to all amateurs, and the result of our numerous experiments is the "NOVOREX." While adhering to proved principles it also embodies the collective ideas of many of our valued customers, and, though simple in design, its attractive appearance and perfect performance will satisfy the most fastidious.

Obtainable only from the Manufacturers:

TURNER'S

CAMERA EXCHANGE



Newcastle-on-Tyne

Phone: 22655.

9, PINK LANE.

Specification :

- 1.—Solid construction with 36-in. chromium-plated steel upright and 18 x 24 in. baseboard. Large, well-ventilated lamphouse with crystal enamel finish.
- 2.—Illumination, 60 or 100 watt opal lamp, easily removed double condenser, 6-ft. flex with universal plug and switch.
- 3.—Fitted with special Aldis f/4.5 anastigmatic lens with iris diaphragm.
- 4.—Very fine focussing by means of helical screw mount.
- 5.—Metal negative carrier with two glass plates and clamping device for using uncut films.
- 6.—Orange cap on swing mount.
- 7.—Enlargements from 1½ to 7 diameters on baseboard, and by swinging the lamphouse unlimited size can be obtained.
- 8.—Prices : For negatives up to 6 x 6 cm., without lens..... **£8 0 0**
Ditto, with f/4.5 Aldis anastigmat..... **£10 10 0**
For negatives up to 3½ x 2½, without lens **£9 5 0**
Ditto, with f/4.5 Aldis anastigmat..... **£11 15 0**
4½-ft. upright **7s. 6d. extra.**
Adjustable masking frame, 12 x 10 in., **27s. 6d.**
" " " 10 x 8 in., **22s. 6d.**

USE Johnson's FLASHPOWDER FOR INSTANTANEOUS INDOOR PHOTOGRAPHY

NO SPECIAL APPARATUS NECESSARY.
NO PREVIOUS EXPERIENCE REQUIRED.



1/- carton contains
sufficient powder for
8 or 10 exposures,
also full directions.

Obtainable of all dealers.

Manufactured by
Johnson & Sons
Manufacturing Chemists Ltd.
Hendon, London, N.W.

"CENEL" LENS HOOD

An exceedingly light and efficient lens hood designed for use on any hand camera. Made of light metal, black enamelled outside, matt non-reflecting surface inside. Effectively prevents halation when photographing "against the light" or when facing the sun. Supplied complete with stiff leather case.

For use on lens :

24, 25, 27, 28, 29, 30, 32 mm. diam.
 $1\frac{1}{8}$, $\frac{5}{8}$, $1\frac{1}{16}$, $1\frac{3}{16}$, $1\frac{1}{8}$, $1\frac{3}{8}$, $1\frac{1}{4}$ in. diam.



ANY SIZE
PRICE 7/6
INCLUDING CASE.

Obtainable from all Photographic
Dealers.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, LONDON.



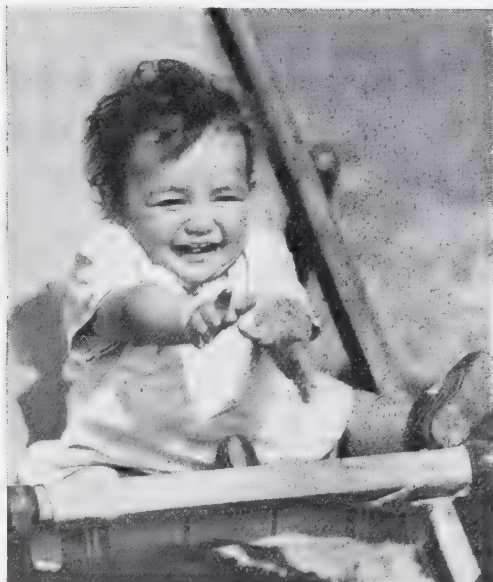
17/11/37.
"The Amateur Photographer."
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Tuesday, November 30th.

17/11/37.
"The Amateur Photographer."
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Tuesday, November 30th.

17/11/37.
"The Amateur Photographer."
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Tuesday, November 30th.

17/11/37.
"The Amateur Photographer."
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

17/11/37.
"The Amateur Photographer."
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.



PRICE 2/6 net
By post 2/9

From all Leading Booksellers, or direct
from the Publishers

NOW READY.—A new book which will help
you to get the best results with your camera!

Brighter Photography

by DAVID CHARLES, F.R.P.S.

This handy book reveals in a clear, attractive way the secrets of successful photography. Though primarily intended for the novice, it is invaluable to every keen camera user.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. Details of the various photographic materials on the market are given, and there are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing.

In addition there are over one hundred and sixty illustrations, each numbered and each conveying a really useful hint. By simple cross references these illustrations provide a series of clear, concise lessons in the art of making better pictures.

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 230, Deansgate, Manchester, 3; 26b, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

HAYHURST'S Annual Clearance Sale; hundreds of Bargains; write for list.

HAYHURST'S.—£5/15 Voigtlander Brilliant, as new, £4/2/6; £19 Voigtlander Superb, Hellar f/3.5, indistinguishable from new, £13/19/6.

HAYHURST'S.—Foth-Flex, f/3.5, as new, £6/6; Foth-Derby, f/3.5, £3; Thornton-Pickard Rubyette, f/4.5, shop-soiled only, £10.

HAYHURST'S.—£14/10 Rolleicord, as new, £10; £9 Ikoflex, f/4.5, shop-soiled only, £7/15; £5/5 Agfa Speedex O, £4/10; Ombrux Meter, £2.

HAYHURST'S, Northern Camera Exchange, Nelson, Lancs, for enthusiastic personal attention. [0008]

CAMERAS, Enlargers, Binoculars, over 200 bargains; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S, 309, Witton Rd., Aston, Birmingham, for guaranteed Cameras, Exchanges, Hire Purchase. [0032]

IKOFLEX Twin-lens Reflex, f/6 lens, brand new models, maker's cartons, £4/10 each; Ikoflex, f/4.5, shop-soiled, £7/10; exchanges.—City Photo Works, 119, Eastbourne Rd., Southampton. [0038]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [0062]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathoscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [0066]

MINIATURE Outfit.—Contax II, f/3.5 Tessar, E.R. and soft zip cases, 2 filters, hood, Helios meter, tripod, Leica enlarger, masking frame, dishes; the lot in perfect order, £38/10, or nearest.—Eversley, Wades Hill, N.21. [0661]

CAMERAS AND LENSES

NEGRETTE and **ZAMBRA**, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

530/2UC Zeiss Ikon Super Ikonta Roll Film, 16 pictures on 3½×2½ spool, Tessar f/4.5, Compur D.A. shutter, ever-ready case; good order, £12.

1-PLATE Ensign Special Reflex, rack focus, rising 4 front, sky shade, deep detachable hood, revolving back, quick-wind focal-plane shutter, Ross Xpres f/4.5, 12 slides, leather case, £7/10.

4-IN. Ross Teleros Telephoto Lens f/5.5, interchangeable with Model I Leica; shop-soiled, £4.

4½×6 Contessa Nettel Focal-plane Camera, focussing adjustment, reversible and wire frame finders, quick-wind focal-plane shutter (self-capping) to 1/1,200th, fitted Tessar f/2.7, 6 slides, F.P. adapter, leather case, £9.

TWO Zeiss Ikon Kinamo 9.5 Cine Cameras, fitted Zeiss Tessars f/2.7, leather cases; perfect condition, £5 each.

PLANOVISTA V.P.K. Roll Film Twin Lens Reflex, Meyer Trioplan f/3.5, Compur shutter, 1 to 1/300th; list price £13/13; our price £8/15; shop-soiled only.

16.5-CM. Carl Zeiss Tessar f/2.7, sunk focussing mount, complete with cap and flange; as new, £12.

12-IN. Dallmeyer Dallon Telephoto Lens f/5.6, focussing mount, with adapter for fitting to Miroflex Reflex, K1 yellow filter, Alpha filter, leather case, £7/10; as new.

3½×2½ Adams' Verto Folding, double extension, high rising front, direct and Identoscope finders, spirit level, revolving front, fitted Ross Combinable lens, speeded shutter, 1 to 1/250th, 3 D.P. holders, 2 F.P. adapters, leather case; perfect condition, £13/10.

1-PLATE Revolving Back Graflex Reflex, focussing, 4 deep triple hood, focal-plane shutter, 1/10th to 1/1,000th, fitted Kodak anastigmat f/4.5, F.P.A., leather case, £5/5.

9×12 Roth Super Speed Focal-plane Press Camera, cross front, direct and wire frame finders, focal-plane shutter, 1/10th to 1/1,000th, fitted Hugo Meyer Trioplan f/3, 3 D.P. holders, leather case; list price £54; our price £15.

16-MM. Bolex Auto Cine Camera Model B, f/3.5 Hermagis lens, 100-ft. Bolex film; as new; list price £20; our price, £4/15.

WANTED to Purchase for Cash, high-class Miniature Cameras; best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTE and **ZAMBRA**, 122, Regent St., W.1. [0010]

V.P. Kodak Special, Ross Xpres f/4.5, Diomatic, filters, case, etc.; lovely condition, £3/10.—

L. Hone, 48, Bankhurst Rd., Catford, S.E.6. [9650]

FOR Sale.—Leica III, f/3.5 Elmar, with case, wide-angle lens and finder, £23/10.—R., 6, Parkway, London, N.W.11. [9654]

ROLLEIFLEX 6×6 Automatic, Tessar f/3.8, r plate adapter, slides, leather case; excellent condition, £14/10.—Box 4030, c/o "The Amateur Photographer". [9657]

ROLLEIFLEX Automatic 6×6, Tessar f/3.8, leather case, hood, filter, £14; or exchange, cash adjustment, Photo-electric Meter and Miniature Enlarger.—Hart, 42, Warwick Rd., E.11. [9658]

DUO Six-20 16-on, f/4.5, D.A. shutter, good condition, £3/15; No. 1 Folding Brownie, f/7.7 anastigmat, 25/-; V.P. Piccolette, Tessar f/4.5, Compur, case, 50/-; Baby Ikonta, 16-on, V.P., Tessar f/3.5, Compur, purse, as new, £7/17/6; Ensign Carbine V.P. Tank, 10/-; Salzman, 41a, Sackville Rd., Bexhill. [9660]

ROLLEICORD, Triotar f/3.8, ever-ready case, r filter; used once, £12; cost £16/5.—Whitford, 43, Ryder Rd., Devonport. [9664]

CONTAX II, Zeiss Sonnar f/2, complete in case; as new, £35.—12, Edgeworth Drive, Manchester, 14. [9669]

1-PLATE Thornton-Pickard, Aldis f/4.5 lens and 4 2 double dark slides, £10, or offer.—Howard, 22, Lyndhurst Avenue, Hastings. [9673]

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **ILIFFE & SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ALLEN'S.—Super Ikonta, for 8 or 16 on 1a film, £11/10; 9.5 Pathe de Luxe Cine, f/2.5, and telephoto, nickeled, £10.

ALLEN'S.—Ensign Midget, f/6.3, 30/-; Midget A Tank, 8/-; 3½×2½ Kodak Tank, 11/6; 6×6 Brilliant, f/7.7, 29/6; Dekko 9.5 Projector, super attachment, £4.

ALLEN'S.—Dallmeyer Superlite Projector Lens, 70-mm., for 200-B, £3/10; Pathe 9.5 Motocamera B, £3/10; Complete Cinecraft Titling Outfit, 22/6.

ALLEN'S.—6×6 Automatic Rolleiflex, Tessar f/3.5, E.R. case, £18; Cine Film Attachment, complete, £2/17/6; Specto 9.5 Projector, £10/10.

ALLEN'S.—Dekko Cine, f/1.9 Dallmeyer, £7/10; Ikonta 16 on 2B, Novar f/4.5, Rapid Compur, case and filter, £6/7/6; Ensign Selfix, 8 or 16, Ensar f/4.5, Triehro, £2/10.

ALLEN'S.—Rolleicord II, Triotar f/4.5, £11/10; Ikoflex II, Tessar f/3.5, £15/17/6; Agfa Speedex O, f/3.9, £3/17/6.

ALLEN'S.—For all types of Miniature Cameras, a generous exchange allowances.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

KODAK Regent, Tessar f/4.5, Compur Rapid, coupled range-finder, 8 or 16 on 2B, leather case, almost new, bargain, £12/10; Voigtlander Brilliant, f/7.7, shop-soiled, 30/-; Zeiss Ikonta, 16 on 2B, f/6.3; Derval shutter, original price 97/6, shop-soiled, £3; Kodak Range-finder, 15/-.—Massers', Malton, Yorks. Phone 342. [9662]

SUPER Ikonta 531, Zeiss three-year guarantee August, 1937, E.R. case, lens hood, filter, all as new, list nearly £26, accept £20; Zeiss Helinox 3½×2½, complete, new condition, list £1/10, accept £1; Rolleiflex, Automatic, Tessar f/4.5, Compur to 1/300th, leather case, new lens hood and filter, condition excellent, list about £23, accept £14.—Dr. Myles, 48, Shelley Rd., Worthing. [9677]

R. E. SCHNEIDER



"ALTIFLEX"
2½ × 2½ in. The only genuine REFLEX TWIN-LENS CAMERA where best value is incorporated in lenses and shutter.

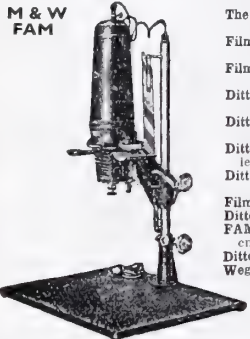
With f/4.5 lenses in PRONTOR D.A. £7 9 6
Also f/3.5 and COMPUR shutter.

WRITE FOR FREE LITERATURE.

Specification.—Reflex twin, matched lenses, 12 exposures 2½ × 2½ on 2½ × 3½ roll film. Lever focussing, depth-of-focus scale, reflex hood with magnifier. Leather-covered metal body.

THE WORLD'S PREMIER M & W ENLARGERS—30 Years of Specialisation.

M & W
FAM



The world's most comprehensive range.

Filmarus 0, 3 × 4 cm. £7 9 6
Filmarus 1, 4 × 4 cm. £9 13 6
Ditto, to take Leica lens £8 6 0
Ditto, to take Contax lens £8 8 0
Ditto, to take Kine-Exakta lens £6 12 6
Ditto, to take Robot lens £6 12 6
Filmarex 6 × 6 cm. £11 8 6
Ditto, 6 × 9 cm. £17 17 0
FAM (fully automatic), 6 × 6 cm. £18 18 0
Ditto, 6 × 9 cm. £21 0 0
Wega, 9 × 12 cm. £25 0 0

And all professional models.

"FRAMEX"

AUTOMATIC SELF-TIMER



An ingenious instrument, which, when attached to your camera, releases the shutter automatically about 15 seconds after being set in motion, it so enables you to **TAKE YOUR OWN PHOTO** or to include yourself in your groups.

4/6 7/6 12/6

15,000 CAMERAS MODERNIZED



for £1:1:0 Each
WHY NOT YOURS?

"TROFI" Range-finder, latest optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush. 3½ × 2½. £32s. 6d.
"KARMA" (combined range and view finder).....32s. 6d.

FOR GEKA CAPSULES



"ARKA"
NEW MODELS
SYNCHRONISERS

(For Flash bulbs and Geka capsules).



The improved synchroniser is firmly, but detachably mounted on your camera. These precision instruments are made for Leica, Contax, Rolleiflex and Rolleicord, Super Ikonta and all Compur shutters.

The Arka is used by thousands of press photographers on account of its unrivalled precision and simplicity.
27s. 6d. or 32s. 6d. Aluminium Reflector, 6s. 6d.

R. E. SCHNEIDER (Dept. 9)

46, FARRINGTON ST., LONDON, E.C.4 Tel. HOL. 1167

CAMERAS AND LENSES

UNUSED Cameras (showcase soiled only), one of each available.—1a Rolleicord, f/4.5, £10; Automatic Rolleiflex, f/3.5, E.R. case, £21; 1-pl. Pressman Reflex, f/3.4 lens, 3 slides, £10/15; Zeiss Contax I, f/2 Sonnar, £31; Voigtlander Brilliant, f/4.5, Compur, case, £4/15; Ensign Speed Film Reflex, 3½ × 2½, Ensar f/4.5, £4/17/6; Ensign Autorange 3½ × 2½, Ensar f/4.5, Compur Rapid, £8/10; Kodak Retina, Xenar f/3.5, Compur, £8/10; Kodak Six-16, 4½ × 2½, f/6.3, £3; Kodak Six-20, 3½ × 2½, f/6.3, 50/-; Ensign 3 × 4 cm. (16 on 127 film), f/4.5, £2; Ensign Folding Film, 3½ × 2½, Ensar f/4.5, 3-speed shutter, 45/-; Agfa Karat, £4/4; Zeiss Nettar 3½ × 2½, f/3.5, Rapid Compur, £7.—Kingsway House, Victoria Rd., Prestatyn. [9663]

BUY Your Camera from Cyril Howe; two years to pay—you get it now.

LATEST Rolleiflex and E.R. case; exactly as new; cost £26/10 three weeks ago, £17/10. RETINA, f/3.5 Xenar, Rapid Compur, unscratched condition, set filters, £7; Super Ikonta 3½ × 2½, f/4.5 Tessar, £11, as new.—Cyril Howe, Bath. [9665]

CONTEX I, f/2.8 Tessar, latest model, £23/10; Agfa Speedex O, f/3.9 Solinar, Compur, £3/17/6; Magnaprint Vertical 3½ × 2½ Enlarger, f/6.3, as new, £5/10; Kodascope Model C and resistance, £7/7; Bewi Junior Meter, 14/-; Justodrem Meter and case, 10/6; Ensign Autotimer, 3/-; Ensign Multipod, 4/6; Ilford Alpha Filter, 11-in., holder, 4/6; Ilford Pan. Filter Set and holder, 1-in., 8/6; approval against cash; part exchanges.—L. Mansley, 277, Harehills Lane, Leeds, 8. [9668]

HAGEE, f/4.5, Compur, 120 size roll film, plate back, cost about £7/10, £3/3; also Enlarger; details from—Seradex, 48, Wakegreen Rd., Birmingham. [9671]

SUPER Ikonta 3½ × 2½, Tessar f/4.5, Compur, S delayed action, range-finder; new condition, £13; deposit.—Greaves, 24, Clifton Drive, Gatley, Cheshire. [9675]

NEW Exakta, plate back, slides, f/2.8 Tessar. Used 5 films, case, £23; 1-pl. Sanderson Regular, new, no lens, 12/-.—3, Howard St., Kendal. [9676]

SUPER Ikonta (16-on-3½ × 2½), Compur, f/3.5 Tessar, E.R. case; absolutely as new, £12.—Jones, Avalon, Fernwood Rd., Erdington, Birmingham. [9678]

DALLMEYER Speed 4½ × 6 cm., f/2.9 Pentac, self-capping focal-plane shutter, 1/8th to 1/1,000th, 3 double slides, leather case, £6/10.—Smillie, 17, Leslie Crescent, Ayr. [9679]

COMPASS, new model, f/3.5, little used and in every way as new; cost £30; bargain at £18.—Below.

LEICA III, f/3.5 Elmar, E.R. case, chromium, self-capping three weeks ago for £33/4; guaranteed bargain at £24/10.—Below.

ROLLEIFLEX, f/3.5, purchased June, still under guarantee and perfect; cost £25; bargain at £19.—Below.

IKOFLEX, f/4.5, No. 850/161; cost £8/5; as new, bargain at £5.—Below.

CONTEX II, f/2.8 Tessar, E.R. case, in original box and just as new; cost £45/4; bargain at £33.—Below.

CHAMPLIN 15 Developer, manufacturers and distributors of this super fine-grain developer, made to the original and authentic formula, price 3/6 bottle, postage 6d.; special quantity rate to the trade.

HIGHEST part-exchange allowances; hire-purchase terms.—B. Salter & Son, 34, Castle St., Shrewsbury. [9682]

16-ON-3½ × 2½ Baldax, f/2.9 Trioplan, D.A. Compur, hood, filter, £7; Ensign Midget, f/6.3, 30/-; Leitz Distance Meter, 30/-; Justophot and case, 15/-, good condition; 1-pl., f/8, screen, 3 metal holders, 15/-; 2 Brownie, 3/6; Enlarger, 8-in. condenser, electric, f/8, iris, £4.—Philips, 55, Redland Rd., Bristol, 6. [9685]

SUPER Ikonta 2½ × 2½, Tessar f/2.8, Zeiss spare lens L3 ×, 3 Verax filters, case, stand; latest model, £25.—Dörschler, Newbold Revel, near Rugby. [9688]

BABY Ikonta, f/4.5 Novar, Derval shutter, case; very good condition, £3.—Gaze, 27, Winchester Rd., Highams Park, E.4. [9689]

£9 4 × 3 cm. Dolly, Schneider f/2, Compur 1/300th, Leitz range-finder, leather case; deposit.—Shrive, 8, Park Rd., Peterborough. [9690]

LATEST Models, new condition, Zeiss Ikonfex II, f/3.5, E.R. case, supplementary lenses, £10; Voigtlander Brilliant Reflex, f/3.5, automatic changing, etc., £6.—Box 4035, c/o "The Amateur Photographer." [9693]

You get
"A GOOD DEAL"

from the

NEWPORT CAMERA EXCHANGE

5, HIGH STREET, NEWPORT, MON

Ensign Autorange 3½ × 2½, f/4.5 Ensar lens, Compur shutter. Cost £9 10s. As new. £6:19:6
Ensign Popular 3½ × 2½, plates or roll film, f/4.5 Ross lens, Compur shutter. In perfect condition. Cost £10. £4:10:0
Voigtlander Brilliant 2½ × 2½, f/4.5 Skopar lens, Compur shutter, ever-ready case. As new. Cost £5 15s. £4:10:0
Zeiss Ikonfex 12-on-3½ × 2½, Ikonfex II body with f/4.5 Novar lens. Kilo shutter, 1 to 1/175th sec. Cost £9 10s. As new. £7:10:0
Zeiss Ikonta 520, 16 pictures on 3½ × 2½ film, f/3.5 Tessar lens, Compur shutter, all speeds to 1/300th sec. Cost £11 5s. Good condition. £6:15:0
Zeiss Ikonta 3½ × 2½, f/4.5 Tessar lens, all speeds to 1/250th. Cost £10. In perfect condition. £4:15:0
Zeiss Piccolette, vest pocket size, f/4.5 Tessar lens, Compur shutter, all speeds to 1/300th. Cost approximately £10. Perfect condition, leather case. £4:5:0
Ensign Watch Pocket Carbine, pictures 2½ × 2½, f/6.3 Tessar lens, Compur shutter, all speeds to 1/300th sec. Cost approximately £10. Perfect condition. £2:17:6
Zeiss Nettar 3½ × 2½, f/3.5 Nettar lens, Compur Rapid shutter, all speeds to 1/400th. Cost £9 10s. As new. £6:10:0
Voigtlander Avus, for 3½ × 2½ plates, double extension bellows, rising and cross front, f/4.5 Skopar lens, Compur shutter, speeds to 1/250th, 3 slides, leather case. Cost £12 15s. In perfect condition. £4:15:0
Ensign Midget, single lens model, complete in box. As new. Cost £38. 17s. 6d.
Ensign Midget, f/6.3 lens, 3-speed shutter, in box. As new. Cost £38. 35s. 0d.
Zeiss Ikonfex, pictures 2½ × 2½, f/3.5 Tessar lens, Compur Rapid shutter, all speeds to 1/500th. Cost £20 10s. leather case. All as new. £14:10:0
Zeiss Ikonta 520 Model, 16-on-3½ × 2½, f/3.5 Tessar lens, Compur Rapid shutter, all speeds to 1/500th. Cost £11 17s. 6d. Perfect condition. £8:17:6

SALANSON LTD.

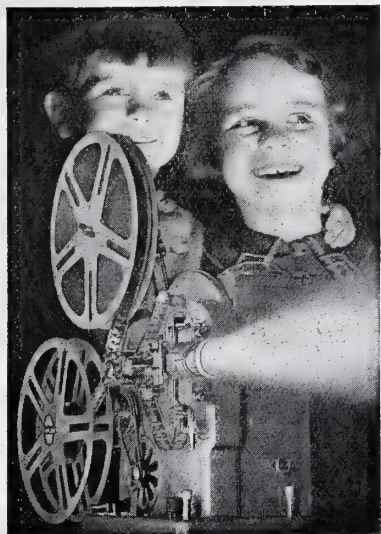
"Best in the West"

SELECTED BARGAINS

Six-20 Duo Kodak, f/4.5 anastigmat, Compur, leather case £5 5 0
Model IIIa Leica (Chromium), f/3.5 Elmar, lens hood. £25 15 0
24 × 36 mm. Retina, f/3.5 Tessar, Rapid Compur, leather case. £10 10 0
2½ × 2½ Rolleiflex, f/3.8 Tessar, Compur £15 15 0
1-pl. Zeiss Nixe (R.F. or Plate), f/4.5 Tessar, Compur, 3 slides, focussing screen, leather case £6 17 6
2½ × 2½ Exakt Enlarger (as new), iris stop, f/4.5 anastigmat, extra long pillar. £18 10 0
Good Quality Lantern, Russian iron body, 10-in. lens, slide carrier. £3 17 6
1-pl. Ensign Popular Reflex, f/4.5 Cooke, 7 slides £4 7 6
Pathe Home Movie Projector, double claw, with super attachment, motor and Type D lamp and resistance. Cost over £13. £6 15 0
Pathe 200-B Projector, direct mains model, 250-watt lamp, complete. £11 10 0
Pathoscope Ace Projector, with resistance £1 5 0
Bolex Model D, for 9.5 or 16 mm., 250-watt lamp, resistance. £19 17 6

HIGHEST ALLOWANCE IN EXCHANGE
Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF



A PAILLARD- BOLEX projector for £29:17:6!

The New Model DA 37

projector for 9.5 and 16 mm. films has all the characteristics for which Paillard apparatus is famous—very steady projection—great screen brilliance—precision design eliminating possibility of damaged films—very efficient cooling both at lamphouse and gate, and absolute reliability.

In fact, both in performance and value the DA 37 is the home projector *par excellence*.

Ask your dealer for a demonstration.

- 400-watt projection lamp with double row of filaments gives brilliant pictures on screens up to 6 or 8 ft. wide.
- Shows both 9.5 and 16 mm. films. Price includes resistance and 400-watt lamp.
- Still pictures for any length of time, instantaneous reverse projection (shows motion backward), rapid motor rewind and many other refinements.
- Flickerless projection ensured by special shutter giving three obscurances per picture.

paillard

BOLEX

Write for details to Dept. A.P.

CINEX LIMITED, 70, High Holborn, London, W.C.1

CAMERAS AND LENSES

1-PLATE Voigtlander, Radiar f/6.8, D. ex., 6 4 slides, F.P.A., 1/4-pl. enlarger, f/4, all movements, easel, dry mounter, print trimmer, dishes, etc., £4, or offer.—The White Bear, Kingsley Rd., Hounslow (2 min. Hounslow East Station.) [9646]

£5/5 3 1/2 x 2 1/2 Roll Film, f/4.5 Trioplan, D.A. Compur, range-finder (not coupled), 3 filters, case; sound condition; deposit system.—Broughton, 21, Somerset Rd., Bristol, 4. [9692]

VOIGTLANDER Superb, f/3.5 Skopar, ever-ready case, 4 supplementaries, filter, all new condition, £12; cash offers.—Ricketts, 39, Wood Lane, Hucknall, Notts. [9700]

PLANO-CONVEX Condenser Lenses: 3-in. 4/-, 3 1/2-in. 4/6, 4-in. 4/9, 4 1/2-in. 5/6, 5-in. 7/-, 5 1/2-in. 9/-, 6-in. 10/6; single lenses, post paid.—The Mogophot Company, 34, Hereford Rd., London, W.5. [0037]

LEITZ Hoopychrom Lens, as new, £7/15.—52, Chestnut Grove, Wavertree, Liverpool. [9644]

3-IN. Anastigmat Aldis f/7.7, 15/6; hundreds of lenses for Enlarging, Projection and all photographic purposes.—Below.

4 1/2-IN. Condenser Lenses, 10/- pair, mounted 14/-, 5 1/2-in. 16/-, 5 1/2-in. 17/-, mounted 22/-, 9-in. mounted 55/-, 10-in. mounted 65/-, all sizes, some 7-9 in. slightly chipped, cheap; lists free stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [9680]

CINEMATOGRAF APPARATUS

SOUND Camera, 16-mm., Studio Model R.C.A. with studio attachment, Dallmeyer f/1.5 lens and 2 telephoto lenses, complete in cases, £80; original cost complete over £200.—Illustra.

PROJECTORS and Cameras from 25/- to £99; Screens from 5/-; Films, 8, 9.5, 16 and 35 mm.; not merely a shop—a warehouse packed with Cine Equipment.

ILLUSTRATE ENTERPRISES, 159, Wardour St., London, W.1, Oxford St. End, facing Gaumont's, Gerrard 6889; your inspection invited. [9699]

CINE Service, Modern Theatre, complete range of apparatus, technical staff, library facilities.—Midland Camera Ltd., 106, Granby St., Leicester. [0052]

STANDARD Films, Bought, Sold or Exchanged; free lists.—W. F. S. 7, 78, Cox St., Coventry. [9643]

DEKKO Cine 9.5-mm., as new, leather case, £6.—Kennington, 33, Hatherley Court, W.2. [9656]

PATHE 200-B Projector, with Dallmeyer Superlite lens, resistance, spare lamp and case; as new, £12.—5, Market St., Hoylake. [9659]

BATH'S Super Film Library, four libraries in one, 9.5 and 16 mm., write for free catalogue, stating make and model of projector.—Cyril Howe, Bath. [9666]

If you're considering a better projector, better C. Howe about it; he offers easiest terms and good part exchange prices.—C. Howe, Cheap St., Bath. [9667]

KINE-EXAKTA, latest, f/2.8, unused, accept nearest £25.—Box 4036, c/o "The Amateur Photographer." [9694]

PATHE Motocamera, 9.5-mm., with Meyer Plasmart f/1.5 lens and focussing magnifier, leather case, tripod and panoram head, various sundries, splendid condition; cost about £33, any reasonable offer accepted; "A.P." deposit if desired.—Alex. V. Simpson, 27, Milnrow Rd., Rochdale, Lanes. [9698]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12x10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372. **CLEARANCE** Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

T.-P. Imperial 1/4-pl., Hermagis f/4.5 lens, £3, or offer.—Long, 156, Mortimer Rd., N.W.10. [9681]

THE SERVICE COMPANY

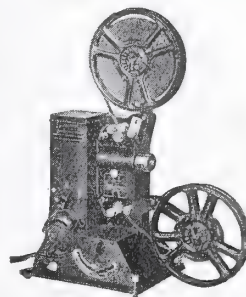
For all Photographic and Ciné Apparatus, New and Second-hand. Exchange and Deferred Terms.

THE NEW PATHESCOPE "H"

This new outfit for real motion pictures in the home is for the projection of 30-ft., 60-ft., 200-ft. and 300-ft. reels. The "H" is solidly built and is for use on all alternating current mains from 200 to 250 volts, 40-60 cycles.

The "H" is motor-driven through a transformer in the base, sprocket fed and ensuring steady, correctly centred pictures with direct and brilliant screen illumination from a 100-watt lamp; there is also a semi-automatic shutter for film protection during threading **£10 10s.**

Or 18 equal payments of 12/6 per month.



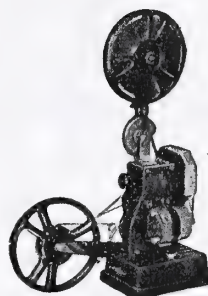
THE DEKKO 9.5-mm.

Aluminium lamphouse, designed to dissipate heat. Lamp, 50-volt, 25-watt. Double the illumination of similar models, invaluable for dark and under-exposed films. New type of shutter between the lamp and film to eliminate burning and bucking of the film. The resistance is housed in this base, suitable for voltages from 110 to 250.

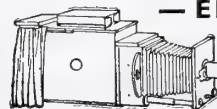
Hand-turn Model. £3:19:6
Or 9 equal payments of 9/5 per month.

With Motor. £5:17:6
Or 12 equal payments of 10/3 per month.

Extra for Super Attachment 15/-



— ENLARGERS —



All models, vertical and horizontal.

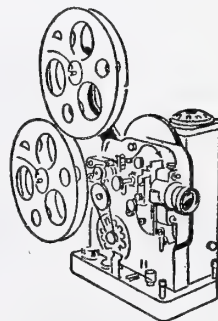
From £2 upwards
Extended Terms.

Write for "Service Enlarging Price List."

A PAILLARD-BOLEX PROJECTOR for 26/9 per month.

Specification.—Shows both 9.5 and 16 mm. films. Price includes resistance and 400-watt lamp. Flickerless projection ensured by special shutter giving three obscurances per picture. 400-watt projection lamp with double row of filaments gives brilliant pictures on screens up to 6 ft. or 8 ft. wide. "Still" pictures for any length of time, instantaneous reverse projection (shows motion backward), rapid motor rewind and many other refinements. 400-watt lamp and Meyer f/1.6 40-mm. lens, with resistance. **£29:17:6**

Or 24 equal payments of 26/9 per month.



**CINÉ ENTHUSIASTS!
NOW READY.**

"HOME MOVIE WORLD"

A "Service" Publication.

Featuring Film Libraries. All Latest Movie Apparatus and Enlarging Equipment.

SECURE YOUR COPY.

Phone: Holborn 0664 (3 lines). Established 1889



289, HIGH HOLBORN, LONDON, W.C.1

Pelling & Cross

FOR THE KALART SPEED-FLASH

THE MOST AMAZING AID TO HIGH-SPEED PHOTOGRAPHY YET OFFERED TO THE PUBLIC. COME AND SEE OUR SPECIMEN SHOTS TAKEN AT 1/1,000th, APERTURE 1/5.6, AND YOU WILL APPRECIATE THE TREMENDOUS SCOPE OF THIS NEW SPEED-GUN. NO MATTER HOW FAST THE ACTION, IT CAN NOW BE ARRESTED BY A KALART FLASH. THERE WILL BE UNLIMITED OPPORTUNITIES FOR MONEY-MAKING FOR THOSE THAT GET IN FIRST. PRICED AT 44 1/2, YOU CAN EARN THE COST IN A WEEK, AND GET NO END OF INTEREST PHOTOGRAPHING THE UNUSUAL LIMITED NUMBER IN FIRST CONSIGNMENT, WE ADVISE AN EARLY CALL.

GUARANTEED PERFECT SECOND-HAND OFFERS—PART EXCHANGE AND DEFERRED TERMS WITH PLEASURE.

Contact I, f/2.8 Tessar, in maker's carton, with guarantee. Unused. Originally £33 15s.....	£22:15:0
Contact II, f/1.5 Sonnar, E.R. case. Cost £63s.....	£50:0:0
Leica IIIa, f/2 Summar, E.R. case. Absolutely as new. Cost £44 10s.....	£32:10:0
Leica III, f/3.5 Elmar. Purse. Cost £31 10s.....	£21:10:0
Leica III, f/2 Summar. As new. Cost £40 10s.....	£30:0:0
Baby Rolleiflex 4 x 4 cm., f/2.8 Tessar, E.R. case, filter and lens hood. Cost £23 15s. Absolutely as new	£18:10:0
Voigtlander Superb, f/3.5 Heliar, E.R. case, portrait lenses, yellow filter, lens hood. Outfit cost £21 15s.	£14:12:6
Ikonta, latest model, 2 1/2 square, release on body, f/3.5 Novar. Cost pur to 1/300th. As new, with guarantee. Cost £29 10s.....	£6:12:6
Two Sixtis Meters. Perfect. Cost £5 5s. Each.....	£3:5:0

SEVERAL SECOND-HAND ENLARGERS IN STOCK.

Pelling & Cross

Welbeck 96-2, 85, BAKER ST., W.1 Open until 7 p.m.

EXCEPTIONAL ALLOWANCES when purchasing new apparatus including:—

Leica, Super Ikonta, Rolleicord, Rolleiflex, Exakta, Makina, Super Nettel, Contax, Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLEN'S 189, OLDHAM ROAD, MANCHESTER, 4

BELL'S BARGAINS

Ensign 3 1/2 x 2 1/2 Carbine, latest model, Aldis f/4.5, delayed Compur. As new.....	25 0 0
Ensign 3 1/2 x 2 1/2 Roll Film Focal-plane Reflex, f/4.5, shutter to 1/800th. As new.....	24 0 0
Aldis 9.5-mm. Cine Camera, f/2.8 Meyer, variable speed, motor driven.....	24 0 0

BELL'S 45, NEWINGTON BUTTS, S.E.11 (Opposite Agnew's Tabernacle.) Rodney 3773. Close 1 o'clock Thurs.

Why not get a home cine projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

LANTERNS & ENLARGERS

THE Mogophot Enlarger, for use with double extension plate camera, 5-in. double condenser, easily masked for all sized plates or films, 50/-, delivery free.—The Mogophot Co., 34, Hereford Rd., London, W.5. [0039]

3 1/2 x 2 1/2 T.P. Horizontal Enlarger, 4 1/2-in. condenser, f/7.7 Aldis anastigmat, 57/6.—Brooke, 878, Rochester Way, Welling. [9691]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

OPTICAL Black Lacquer, dead matt, totally non-reflective, 2/- post free; trade terms gallon lots.—Megson, 21, Western Rd., Leigh-on-Sea. [9653]

LEICA Sixtus Meter; perfect condition; what offers?—Box 4038, c/o "The Amateur Photographer." [9697]

SIXTUS Exposure Meter, as new, £3/10; also f/2.8 Tessar Lens for Contax.—Box 4037, c/o "The Amateur Photographer." [9695]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories, good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

RADIO, H.M.V. Distributors, short-wave specialists; your camera or cine taken in part exchange.—Harmony House, 116, Cambridge Rd., Southport. [0036]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

SPOT Cash paid for all types of photographic apparatus, etc.—Hammond's Optical Service, Ltd., 1, King's Cross Bridge, King's Cross, N.1. Terminus 5529. [0053]

WANTED.—Modern Second-hand Cameras; cash or exchange allowance.—Murray, 146, Queen St., Glasgow. [9637]

WANTED.—Contax II, or Leica III, good condition, reasonable price.—108, Second Avenue, Clydebank. [9641]

GOOD Miniature Camera required at once, Leica Model IIIa preferred, but would consider other makes; good condition essential; cash waiting for a bargain.—L. J. Getgood, 43, Northiam Rd., Eastbourne, Sussex. [9642]

6-VALVE All-Wave Radio, A.C., new, £11, exchange modern Miniature; cash adjustment.—28, Dundee St., Edinburgh. [9645]

ROLLEICORD, plate back and slides.—Glenluce, Whitebridge Rd., Onchan, I.O.M. [9647]

WANTED.—1-pl. Tropical Model Sanderson, without lens preferred.—25, Grace St., South Shields. [9648]

WANTED.—Sunk Focussing Mount, with iris, for 1 1/2-in. lenses.—Lancaster, 15, Queen's Gate Gardens, S.W.7. [9649]

WANTED.—Latest Valoy Enlarger, 40-in., cash.—Box 4027, c/o "The Amateur Photographer." [9651]

ROLLEIFLEX Automatic 6 x 6 or 4 x 4 required; state accessories.—Box 4026, c/o "The Amateur Photographer." [9652]

£1 Offered for Agfa Rondinax Tank.—Cpl. Bowling, 107, R.A.F., Harwell, Berks. [9655]

IF YOU LIVE IN SOUTH-EAST LONDON (Or anywhere else, come to that!)

BUTCHER

Curnow & Co. Ltd.
33/35, TRANQUIL VALE
BLACK HEATH

are the people for :—
FLOODLIGHTING EQUIPMENT,
LANTERNS, ENLARGERS, AND
HOME CINÉ APPARATUS

STANDARD

ELECTRIC DARK-ROOM LAMPS Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. **2/6** Postage 9d.

From your Local Dealer or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

SEE THE

NEW ROLLEIFLEX

AT **McKECHNIE'S** 5 CASTLE STREET, EDINBURGH, 2
Miniature Camera Specialist

ROBINSONS AS NEW BARGAINS

Leica III, chromium, Summar f/2, coupled.....	£82 10 0
Super Ikonta II, Tessar f/2.8, Compur O.S. R.....	£19 10 0
Rolleiflex 6 x 6, Tessar f/3.5.....	£19 15 0
Ensign Autorange, Ensign f/4.5, coupled.....	£5 15 0

5 days' approval. Money-back guarantee.

MANCHESTER HOUSE, LOWESTOFT (SOUTH)

Telephone & Telegrams: LOWESTOFT 500.

PHOTO SUPPLIES

THE LATEST FROM AMERICA

100-ft. 16-mm. CINE FILMS,

"The Life of Edward, Duke of Windsor."

26/- Limited number.

T. P. MARTIN, M.P.S., 21, High St., Cardiff

ENLARGERS

Leitz Valoy, 40-in. column, for own lens.....	£7 5 0
T-P. Perfecta 3 1/2 x 2 1/2, f/4.5 Dallmeyer. As new.....	£6 17 6
Zeiss Miraphot 3 1/2 x 2 1/2, f/4.5 Tessar. As new.....	£5 5 0
Zeiss Miraphot i-pl., f/4.5 Tessar.....	£10 5 0
Abbeyleid Horizontal, P.C., f/4.5 anastigmat.....	£6 10 0

F. E. JONES 3, Breeze Hill, Liverpool, 9

GUILDFORD'S Photographic House

OFFER

Contax I, f/2 lens and case. As new.....	£20 0 0
Super Ikonta 2 1/2 x 2 1/2, f/2.8, with case. Shop-soiled only	£23 10 0
Automatic Rolleiflex, f/3.5, 6 x 6. As new.....	£20 0 0

JAMES LLOYD & SON,
4, High Street, GUILDFORD

BARGAINS

with a
"P. and D." Guarantee

MINIATURE CAMERAS, ACCESSORIES, AND ENLARGERS.

Contax II, Sonnar f/2, 5-cm. As new £37 10 0
Leica II, Summar f/2, 5-cm. Very good condition £23 10 0
Contameter for Contax II. As new £7 10 0
Leitz Summar f/2, 5-cm. As new £10 17 6
Leitz Elmar f/4, 9-cm. As new £7 15 0
Miniature, 2x2 cm. (24 exposures on V.P. film), Meyer Trioplan f/2.9, 3-cm., Meyer Trioplan f/2.8, 7.5-cm., Compur Rapid shutter. As new £12 12 0
Edinex, 35x24 mm., Schneider Radionar f/2.9, Compur shutter. As new £8 7 6
Ensign Miniature Electric Printer, producing 2½x3½ prints from Midget and half-V.P. negatives 37s. 6d.
Dremograph, with f/4.5 anastigmat, for Leica and 3x4 cm. negatives to 7x5 in. As new. Cost £8 10s. £4 5 0
Thornton-Pickard Perfecta Enlarger, 2½x2½, specially adapted for use with own Leica lens, special carrier for Leica negatives. As new £5 5 0
Rajah Enlarger, 2½x2½, f/4.5 anastigmat, universal carrier to take either strip or single negatives. As new £8 17 6
Ensign Magnaprint, with automatic focussing, AV/O, special carrier for Leica or Contax negatives in strip. As new £7 15 0

PEARSON & DENHAM

(PHOTO) LTD.

Phone 22114 BOND ST., LEEDS Estd. 1875

BEST RESULTS with difficult work!

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
LEAMINGTON SPA.

MATHER'S for CAMERA EXCHANGES BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133.

Telegram: Sensitised M/c.

17, JOHN DALTON STREET

MANCHESTER

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

EXCHANGE AND WANTED

DOLLINA, Super Baldina or similar, 9.5-mm. Cine Camera, also films, amateur or professional; cash or exchange Radio, Amplifier, etc.—Write, 48, Wakegreen Rd., Birmingham. [9670]

WANTED.—V.P. Plate Camera; part exchange T-P. ½-pl.—144, Newport Rd., Stafford. [9674]

WANTED.—Coupled Range-finder Leica; mechanically perfect; under £20.—Mrs. Lean, Shepton, Seavington, Somerset. [9683]

WANTED.—Super Ikonta 3½x2½, rapid shutter.—Tregenza, Sunny Brae, Mousehole, Penzance. [9684]

WANTED.—Leitz Focomat Enlarger, with lens and printing board.—57, Cottenham Park Rd., S.W.20. [9686]

WANTED.—Contax II, f/1.5 or f/2, Leica IIIa, f/2, English scaling; perfect, lowest, approval.—Dr. Cank, Leyland 81039. [9687]

WANTED.—Ensign Horizontal Magnaprint; good condition.—7, Ballards Green, Burgh Heath, Surrey. [9696]

STUDIO Type Stand with centre pillar wanted, small type preferred, also windowless changing-bag.—Box 4039, c/o "The Amateur Photographer." [9701]

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1; please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20x16 6/3 dozen, 15x12 4/3; 12x10 7/3 36 sheets, 10x8 5/-; whole-plate 3/3, 9/6 gross; ½-pl., 2/-, 5/9 gross; ¼-pl. 3/6, 4½x2½ 3/6, 3½x2½ 2/6 gross, 12 gross 21/6; K 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.

KALTON Gaslight Paper: 1½x2½, 1/6 gross; 3½x2½, 1/6 72 sheets, 2/6 gross; 4½x2½ and ½-pl., 2/- 72 sheets, 3/6 gross; ¼-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: ½-pl., 4 dozen 12/-; Postcard, K 4 dozen 8/9, backed 9/9; ¼-pl., 3 dozen 5/-, backed 5/9; 3½x2½, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1½x2½, 9/- dozen; 3½x2½, 9/-; 2½x4½, 11/-; 6 exposures: 3½x4½, 18/-; 5½x3½, 21/-.

KALTON Film Packs, H. & D. 350; 3½x2½, 3 packs 5/3; ¼-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: ¼-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; ½-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000; 3½x2½, 4 dozen 5/4; ¼-pl., 3 dozen 5/3; ½-pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1½x2½ and 3½x2½, 10/- dozen; 2½x4½, 12/-; 6 exposures, 3x2, 8/6.

KALTON Film Packs, H. & D. 2,700; 3½x2½, K 3 packs 5/9; ¼-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10x8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; ¼-pl., 2/-, 6/6 gross. [0009]

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

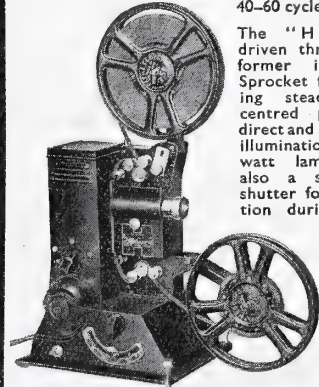
ALLENS.—Super Gaslight (the Quality Paper), A 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and a free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

★ JUST OUT THE NEW PATHESCOPE 'H'

for Real Home Movies

This NEW outfit for real motion pictures in the home is for the projection of 30-ft., 60-ft., 200-ft. and 300-ft. reels. The "H" is solidly built and is for use on all alternating current mains from 200 to 250 volts, 40-60 cycles.



The "H" is motor driven through a transformer in the base. Sprocket fed and ensuring steady, correctly centred pictures with direct and brilliant screen illumination from a 100-watt lamp, there is also a semi-automatic shutter for film protection during threading.

The price is remarkably low. Only

£10:10

Or on our exclusive SELF-FINANCED Hire-Purchase Terms.

ALSO NEW PATHESCOPE 'S'

Non-commutator, synchronous motor, pictures 16 or 24 per sec. Sprocket feed. 200-watt lamp, transformer fed. Projects 800 ft. Motor rewind. All mains 110 to 250 volts. £30

VAUXHALL

COUPLED RANGE-FINDER MINICAMERA
AMAZING

VALUE!!!!

£11:15:0

This remarkable camera incorporates delayed action, remote control shutter release, self-erecting rock-rigid front, lever operated radial focussing, hinged back, strut for time exposures, coupled range finder with optical tubular view-finder, real leather bellows, all-metal body and finest leather (morocco) covering. Takes either 12 pictures 2½ square or 16 2½x1½ on standard 3½x2½ film. The high quality f/2.9 anastigmat lens is ideal for indoor and winter shots. Make no mistake, this camera is REAL VALUE.



Yours for twelve monthly payments of 20/7.

Without Coupled Range-finder.

With f/2.9 anastigmat, micrometer focussing mount, D.A. Compur shutter £6:19:6

Ditto, with unique radial focussing.. £7:19:6

Ditto, with Pronto D.A. shutter..... £5:19:6

Or 12 monthly payments of 12/3, 14/-, 10/6 respectively.

SELF-FINANCED HIRE-PURCHASE

Our exclusive confidential Self-financed Hire Purchase terms make it very easy for you to own any of the above equipment. Our terms are a confidential convenient arrangement strictly between yourself and us, eliminating dealings with a financial house.

★ SEND FOR LEAFLETS ★
TRADE SUPPLIED—USUAL TERMS

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria S.W.1

TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

R.F.W. 16



RUDY STARITA

HAS LOST A PAGE!
FROM HIS CALENDAR

HE INSISTS THAT THE
CHRISTMAS SEASON IS
HERE, AND IS NOW DIS-
PENSING

SEASONAL
GENEROSITY

WE HAVE TOLD HIM OF HIS MISTAKE,
BUT IT IS UP TO YOU

★ Dollina II, f/2.9, coupled, Compur. As new	£11	5	0
★ Contessa Nettel, f/4.5 Tessar, 6×9 cm.	£4	19	0
★ Contax II, f/2. Dem. model.	£43	0	0
★ Wetini, f/2 Xenon, coupled. As new	£21	12	6
★ Retina, chromium, f/3.5. As new	£10	19	6
★ Robot, f/2.8 Tessar. Dem. model.	£24	10	0
★ Kodak Bantam, f/2, coupled.	£20	0	0
★ Super Baldina, f/2.9 Trioplan, coupled.	£10	2	6
★ Baldi, f/3.5 Trioplan, Compur	£6	10	0
★ Kine-Exakta, f/3.5. As new	£22	5	0
★ Ensign Selfix 20, f/6.3, Trichro shutter.	£2	3	6
★ Ensign Selfix 20, f/4.5, delayed action.	£3	12	0
★ Kodak Jiffy. As new	£19s.	6d.	
★ Dollina I, f/2.9 Radionar. As new	£7	10	0

RUDY STARITA THE SOURCE OF
157, WARDOUR STREET,
LONDON, W.1 GERard 3032 **STARITA SINCERITY**

Buy **EMPIRE** BRAND BROMIDE & GASLIGHT PAPERS

FIRST
QUALITY

BRITISH
Throughout.



Size.	6 Sheets	12 Sheets	36 Sheets	72 Sheets	144 Sheets
3½×2½	—	4d.	10d.	1s	2s 9
4½×2½	—	5d.	12d.	2s	3s 9
4½×3½	—	6d.	14d.	2s 4	4s 1
5½×3½	—	8d.	19s	3s 2	5s 8
6½×4½	7d.	1s	2/7	4s 8	8s 6
8½×6½	11d.	1s 8	4s 8	8s 6	15s 6
10×8	1s 8	2s 4	6s 9	12s 4	22s 6
12×10	1s 8	3s 2	9s 2	17s 6	33s 9
15×12	2s 7	5s	14s 3	26s 8	51s
20×16	4s 7	9s	26s	51s	99s

POSTCARDS, 2/9 100, 22/- 1,000

GLOSSY, SEMI-MATTE, MATTE, Soft, Normal,
Vigorous and Extra-Vigorous.

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST
SOUTHAMPTON

FOLKESTONE—CAMERAS

Including:

LEICAS, IKONTAS, ROLLEIFLEX, WESTON
AND OTHER METERS ACTUALLY IN STOCK.

Night Exakta, f/1.9 Primoplan, E.R. case, filter, f/5.6
Dallan Telephoto lens. Cost £50—Perfect—price £30.

Best Exchange Allowances.

S. CUNNINGTON

9, BROADMEAD ROAD, FOLKESTONE

Why not get a home ciné projector on
easy payments spread over one or two
years? Confidential, no harsh enquiries,
anything taken in exchange. Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.

EVERY THURSDAY

4d.

MATERIALS

PHOTOGRAPHIC Materials, superb in quality,
keenly priced, Plates, Mounts, Flat and Roll
Films, Mounts, Chemicals; Books on every
branch of photography, etc.; interesting money-
saving lists and samples free.—Kimmer of Brighton,
Photographic Works, 105, Queen's Rd., Brighton.
[0001]

FREE Bumper Catalogue and Sample First
Quality Materials.—City Photo Works, South-
port. [0002]

HAYHURST.—Why buy inferior makes? Kodak
Quality Bromide Postcards, glossy, semi-
matt, cream, in soft, medium, vigorous: 50 2/-,
100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper
and Postcards, 1/-.—Northern Camera Ex-
change, Nelson, Lancs. [0007]

ATTWOOD PHOTO WORKS, Hadleigh, Essex.
Phone, Hadleigh 58238. Advertising offer,
useful Gift Free with each order: Calendars,
1938, slip-in, 2B size 2/6, 1a and 1-pl. 3/-, 1-pl.
3/6 dozen; Xmas Greeting Postcard Folders, 2/-
50, 3/6 100; Folder Mounts, attractive designs,
1-pl., Wedding and Portrait, 2/6 dozen.

ATTWOOD Bromide Paper and Cardette, glossy,
normal and vigorous: 6½×4½, 72 sheets 2/6,
gross 4/6, 5 gross 20/-; Bromide and Gaslight:
3½×2½, 1/6 gross, 6 gross 7/6.

ATTWOOD Chemicals, finest quality: Amidol
1/-, Metol 1/3, Hydroquinone 9d., Pyro
10d., Pot. Brom. 3d. ounce.

ATTWOOD Postcards, superfine quality, bromide
and gaslight, glossy, satin, matt, normal
and vigorous grades, singles and strips: 25 1/-,
50 1/9, 100 2/9, 250 6/6, 500 11/6, 1,000 21/-.

ATTWOOD Special Line Bromide Cream Natural
and Cream Silky Cardette and White Velvet
Cardette, normal and vigorous: 1-pl., 72 sheets 1/6;
1-pl., 36 sheets 1/9.

ATTWOOD Plates, ortho., speeds 300, 600 and
1,200 H.D.: 3½×2½ 1/6, 1-pl. 1/9, P.C.
2/3, 1-pl. 3/- dozen; anti-halo and backed,
1-pl., 1,200 H.D., 3/6 dozen, 4 dozen 12/-.

ATTWOOD Flat Films, ortho.: 1-pl., 600 H.D.,
1/9 dozen; P.C., 600 and 2,000 H.D., 2/3;
1-pl., 600 and 2,000 H.D., 2/9 dozen, gross 25/-.

ATTWOOD Mounts: 1-pl., white or brown,
paste-on, 25 2/3, 100 6/6; whole-plate,
25 3/6, 100 10/6; 10×8 4/- dozen, 12×10 5/- dozen;
Postcard Folders, green, grey and fawn: light-
weight, 2/- 100; heavy-weight, 3/- 100.

ALL Post Paid; satisfaction guaranteed; catalogue
free.—Attwood, Hadleigh, Essex. [0025]

BURT'S for Reliable Plates, Postcards, Papers,
etc.; all goods guaranteed; we pay postage;
send for List A.—Gothic Arcade, Snowhill,
Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigor-
ous and normal; all surfaces: First quality,
1/6 50, 2/9 100; Commercial quality, 1/3 50,
2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous
and normal; all surfaces: 3½×2½, 1/- 72
sheets, 1/10 gross; 4½×2½ and 1-pl., 1/9, 2/9 gross;
1-pl., 1/6 36; whole-plate, 2/6 36. [0026]

35-MM. Eastman Super X Panchromatic, for
miniature cameras; fine grain; perfect
condition, 25 ft. 2/9, 50 ft. 5/-, 100 ft. 10/-,
postage 3d.—Spivey, 165, Lynton Rd., Acton, W.3.
[9274]

CALENDARS for 1938.—Attractive new designs,
Sample Set, 20 Postcard size 4/3; 14 3½×2½
2/6; Date Tabs from 2/9 100; beautiful 28-page
illustrated list free.—Crown Manufactory, Rother-
ham.

CHRISTMAS Card Folders.—Sample Set, 14
Postcard size, choice designs, tuck-in corners,
9d.; super quality Cards, assorted sample sets,
24 Postcard 3/-, 18 3½×2½ 2/-; Adhesive Gilt
Greetings, 2/- 100; large illustrated list and
samples free.—Crown Manufactory, Rotherham.
[9428]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards
from small film or plate, retouching and
vignettes included.—Speight, 38, Gainsborough
Avenue, Oldham. [0017]

EXHIBITION Quality Enlargements, perfect
finish by exhibition photographer, price
list post free.—E. Peacock, F.S.M.C., F.I.O.,
A.W.I.P.S., Northgate St., Devizes, Wilts. [0021]

STATHAM'S Enlargements, all sizes: Postcards
1½d. each, 1/3 per dozen same negative; de-
veloping and printing 3½×2½ 1/-; lists free.—31
and 31a, Somerset St., Brighton, 7. [0030]

FLIGHT

AIRCRAFT ENGINEER
AND AIRSHIPS

*The First
Aero Weekly
in the
World*

All the latest developments
in connection with aviation
are recorded in the pages
of "Flight."

Illustrated descriptions of
new aircraft, aero engines
and equipment, British and
Foreign, appear regularly,
as well as practical articles
giving the latest information
for Club members and
amateur pilots.

"Flight" is the leading
authority on aviation. It
contains Royal Air Force
news, and deals with the
work of R.A.F. Squadrons,
with Private Flying, and
with Commercial Aviation,
Airlines, and Airports.

A special staff of highly com-
petent aerial photographers
ensures that "Flight" con-
tains the finest photographs
of aviation in all its aspects.

EVERY
THURSDAY
6d.

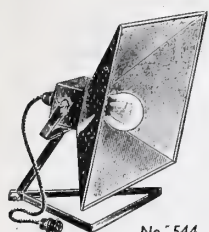
From all Newsagents and Bookstalls.

Subscriptions:
British Isles — 33/-
Other Countries — 35/-

FLIGHT PUBLISHING CO., LTD.
DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.1

The 'DALLAN' REFLECTOR

Strongly made in Sheet Metal. Size of Front 12" x 12". All parts Aluminium Finish.



Stand Part easily detached for convenience of Packing

Packed in Card Box.

PRICE:

Complete with Osram Pearl Photo Flood Lamp

8/6 EACH.

WHEN ORDERING STATE VOLTAGE REQUIRED.

DAVID ALLAN

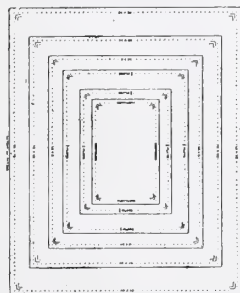
Whitfield Works, Mansfield St., London, E.2

CHART FOR ENLARGERS

For use on the table of any vertical enlarger. Ruled for standard sizes of bromide papers from 20 x 16 in. to postcard size. Can be cut to suit enlargers with smaller bases.

Price 2/- Packing and Postage 6d. extra.

SANDS HUNTER'S 37, Bedford St., Strand, London.



HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3 1/2 x 2 1/2, 8 exposures, 1/2—No. 116 (2 3/4 x 4 1/4) 1/6—4 1/2 x 3 1/2—5 1/2 x 3 1/2 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- 1/2 dozen—8 1/2 x 6 1/2 enlargements, 4/- dozen, 2/9 1/2 dozen—6 1/2 x 4 1/2 enlargements, 2/6 dozen, 1/6 1/2 dozen; extra charges for assorted negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/4 each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

COLOUR WORKERS!

WE CAN MAKE PERFECT HAND-COLOURED PRINTS FROM COLOUR TRANSPARENCIES

The colours are accurately copied by artists. Half-plate size, unmounted, 4s. 0d. Whole-plate 6s. 6d. Mounted 5s. 0d. and 7s. 0d. Fine-Grain Negative Free. Money back if not satisfied.

COLORCO, Shelley House, Victoria Rd., FRESHWATER, I.O.W.

STONHAM & SON LTD.

H.P. Terms. Compass Leica Robot Rolleiflex, etc. Part Exchange.

70, BANK STREET, MAIDSTONE

ENLARGEMENTS

GLAZED Enlargements: 1/- pl., postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [9488]

SUPERIOR Enlargements from amateurs' negatives, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [9496]

10 x 8 Enlargements 1/-, Sepia 1/3, Oil-coloured 2/3, Copying 1/-.—Holmes, Studio, Shoe-buryness. [9672]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

POSTCARDS, 1/3 per dozen, same negative, singles 1/4d. each, developing and printing, all photographic work undertaken, trade specialists: lists free.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7 x 5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7 x 5 in. your six or eight exposure film: for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3 1/2 x 2 1/2 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [9303]

FINE-GRAIN Monochrome Negatives from colour transparencies, including 1/- pl. B. & W. Enlargement, 1/3; Negative only, 1/-.—Colorco, Freshwater, I.O.W. [9532]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage). Holborn 3126. [0062]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

MISCELLANEOUS

PHOTOGRAPHS Coloured, miniatures; exhibitor R.A.—Miss Heyneman, 16, Barrington Rd., N.8. [9543]

EVERY FRIDAY FOURPENCE

The Autocar

THE LEADING MOTORING JOURNAL

POULTRY WORLD

THE PREMIER POULTRY JOURNAL Poultry keepers everywhere will find this journal uncommonly interesting and helpful.

EVERY FRIDAY 2d. Specimen copy of recent issue free on request from

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

LEWISHAM BARGAINS

Contax II, Sonnar f/1.5. As new..... £49 10 0
Sonnar f/2, 8.5-cm., coupled for Contax.. £23 10 0
Tessar f/6, 2.8-cm., for Contax..... £9 15 0
Ikkofex, Novar f/4.5, Compur Rapid, leather case. Cost £11. New condition..... £7 12 6
Pearle (2-on-V.P.), Radionar f/4.5, Compur, range-finder, fitted leather case..... £6 6 0
Cortix 3 1/2 x 2 1/2, Actinar f/4.5, 3 masks, leather case £2 15 0
Ihagee 3 1/2 x 2 1/2, f/4.5, Compur, leather case £3 15 0
Super Sports Range-finder Dolly, Xenar f/2.8, Model C. As new..... £13 13 0
Dollina II, Cassar f/2.9 (chrom.). As new £9 17 6

Part Exchange. Hire Purchase.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: LEE GREEN 0632.

EXCHANGE

YOUR CAMERA for a HOME MOVIE PROJECTOR

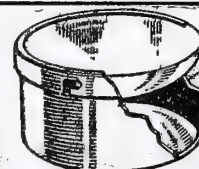
All popular makes actually in stock: BOLEX BELL & HOWELL, ZEISS, SIEMENS, PATHÉ, PERLESS, EUMIG, SPECTO, ETC.

See it demonstrated at

GALLOWAYS Photographic Chemists

VICTORIA SQUARE Opposite G.P.O. Phone: MID. 5070.

BIRMINGHAM



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LAQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
1 in.	2 in.	s. d. 1 9	s. d. 6 9
1-5/16ths in.	2 in.	1 9	6 9
2 in.	4 in.	2 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 8
4 1/2 in.	6 in.	5 0	15 0
5 in.	8 1/2 in.	6 6	17 6
5 1/2 in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.

THE MISCELLANEOUS TRADING CO. LTD.

134-5, High Holborn, London, W.C.1

(The Old British Museum Tube Station.)

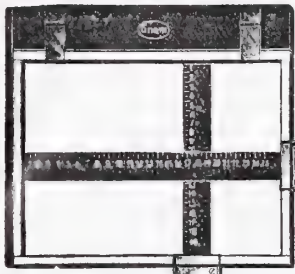
LET

WRIDE & CO. Chemists WINCHESTER

SUPPLY YOUR PHOTOGRAPHIC REQUISITES

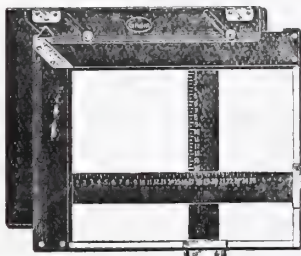
WRITE DEPT. X personally controlled by HEATHCOTE WRIDE, F.M.P.S., A.R.P.S.

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

GNOMATIC STANDARD Masking Frame

An addition to the range of Gnome Enlarging Frames, and is designed for use with automatic enlargers, as the paper remains in the position of focus. Construction entirely of metal in black crystalline lacquer, and fitted with two adjustable metal bands, graduated in inches.

For all sizes up to 10×8 in. £1 9 6
 For all sizes up to 12×10 in. £2 2 6
 For all sizes up to 16×12 in. £3 0 0

GNOMATIC DE LUXE Masking Frame

This frame is also designed for use with automatic enlargers and due to the adjustable top portion of the frame, a white margin may be obtained of any width up to 1½ in. Constructed entirely of metal with adjustable metal bands, graduated in inches.

For all sizes up to 10×8 in. £2 17 6
 For all sizes up to 12×10 in. £3 17 6
 For all sizes up to 16×12 in. £5 10 0

For full particulars, write to the Sole Importers:

THE NORSE TRADING COMPANY (London), LTD.
 37, Rathbone Street, London, W.1

WALL'S DICTIONARY of PHOTOGRAPHY

and Reference Book for the Amateur and Professional Photographer

Fourteenth Edition—Revised

Edited and largely re-written by
F. J. MORTIMER, Hon. F.R.P.S.

A complete reference work for the practical photographic worker. It provides useful information in dictionary form on every phase of photography—technical, pictorial, scientific and general, and is in itself an explanatory index to all terms, formulae, etc. All the latest photographic principles are incorporated in the present edition, which includes up-to-date information on all recent developments.

Cloth Boards Size 7½×5 inches, 634 pages

Price 7/6 net By post 8/-

From all leading Booksellers, or direct from the publishers

ILIFFE & SONS LTD.

Dorset House, Stamford St., London, S.E.1

BARGAIN CORNER

Kodak Bantam, Special Bktr f/2. As new. £20 0 0
 Zeiss Super Ikonta 520, Tessar f/3.5. £13 10 0
 3½×2½ Patent Etui, Tessar f/4.5, Compur. £5 10 0
 T.-P. Rubyette, Dallmeyer f/4.5 and Dallon f/5.6 Telephoto, Stevens' screen, slides, case, etc. Wonderful outfit. As new. £12 10 0
 Zeiss Contax II, Sonnar f/2, E.R. case, etc. Guaranteed bargain. £40 0 0
 Zeiss Super Nettar, Triotar f/3.5. £13 10 0
 Gebescope 16-mm. Talkie Model A. As new. Bargain £20 0 0

MARTIN, Chemist, SOUTHAMPTON

CINÉ SERVICE

Modern theatre—complete range of apparatus—technical staff—library facilities.

MIDLAND CAMERA CO., LTD.
 106, Granby Street, LEICESTER

PHOTOGRAPHIC SUPPLIES

PART EXCHANGE. HIRE PURCHASE.

Nettar, f/3.5 Nettar in Rapid D.A. Compur. New condition Cost £9 10s. £7 17 6
 Six-20 Duo, chromium, f/4.5 in Compur. New condition. Used once only. £7 19 6

BECKETTS
 77-79, OXFORD ROAD, MANCHESTER.

Phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.)

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Cine Specialists.
 54, ALBION PLACE, LEEDS 1
 Phone: 28261. Open all day Saturday.

Get your
Rolleiflex or Rolleicord
 from
 Generous allowance for your present camera.
DINNING'S 95, FOWLER STREET, SOUTH SHIELDS

Masseley Showcard Outfit. Half-price £25 0 0
 3½×2½ Nettar, f/3.5 Tessar. New. £27 0 0
 3½×2½ Nettar, f/3.5 Tessar. New. £7 17 6
 3½×2½ Cameo, D. ex., Aldis f/4.5, Compur, case £4 17 6
 3½×2½ T.-P. Reflex, f/2.5 C. Aviar, F.P.A. £13 17 6
 Kodak Regent, and case. Unused. £15 0 0
 Kodascope B, resistance and case. £30 0 0

Cash or H.P. Terms.

LINDSAY'S, 3, CASTLE STREET, DUNDEE

PHOTOGRAPHY MADE EASY

By R. CHILD BAYLEY

A Book of Elementary Instruction

Price 2/- net By Post 2/3

ILIFFE & SONS LTD.
 Dorset House, Stamford St., London, S.E.1

The Complete 9.5 mm. Cinematograph

By HAROLD B. ABBOTT

Because of advances in film technique this book supersedes the author's former successful book "Motion Pictures." The beginner can take it up and find everything he needs to know in order to make successful pictures.

How to choose a 9.5-mm. ciné camera; how to expose correctly; what to take and how to take it; full instructions on developing and printing; methods of planning, of editing, titling and trick effects; the art of projection; methods of operation, screen and picture sizes; giving an efficient show; all these are explained in detail.

There are nearly 100 illustrations. The book, packed with useful information, is a comprehensive course of instruction in amateur cinematography.

CLOTH BOARDS

Size 7½×5 in. 260 pages
 PRICE 5/- net By post 5/4

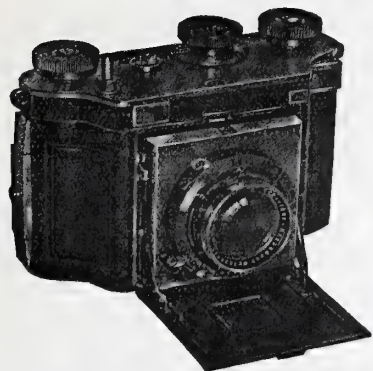
From all leading Booksellers,
 or direct from the Publishers

ILIFFE & SONS LTD.
 DORSET HOUSE, STAMFORD STREET
 LONDON, S.E.1

For winter work the fast-working

Dollina III

All-Chromium Finish.



For 36 exposures 24 x 36 mm. on one film of standard width. 1. Built-in coupled range-finder. 2. Smooth, conveniently situated, built-in release. 3. Built-in view-finder with parallax compensation. 4. Prevention of double exposure (coupled shutter release and film wind). Incorporates also all the well-known features of the Dollina II model, such as external focussing control to set camera ready focussed while still closed, automatic locking, and film-counting device, die-cast body, etc.

With Xenon 1/2, Rapid Compur, 1/500th..... £22 17 6
With Xenar 1/2.8, Compur, 1/300th..... £17 10 0
With Xenar 1/2.8, Rapid Compur, 1/500th..... £18 15 0
With Tessar 1/2.8, Rapid Compur, 1/500th..... £21 17 6

Ask your dealer for catalogue, or write to Sole Importers for CERTO CAMERAS

ACTINA LTD.,

19, WOODSTOCK ST., BOND ST., LONDON, W.1

'GENEITEST' FOCUSING NEGATIVES



By placing one of the test negatives in the carrier of the enlarger in the same position as that in which the negative will be placed, and focussing it until the lines are seen clearly, critical sharpness of the resulting enlargement will be assured.

PRICES:

No. 5631 for Leica size and 3 x 4 cm..... 1/6
No. 5632 for 6 x 9 cm. (2 1/4 x 3 1/2 in.)..... 2/-
No. 5633 for 6 x 6 cm. (2 1/4 x 2 1/4 in.) and 4.5 x 6 cm. (V.P.) size..... 2/-

Obtainable from all Photographic Dealers.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, WC2

Why Not—

get a good Camera now on our Confidential H.P. Terms, over 9, 12, or 18 months?

SHEFFIELD PHOTO CO., LTD.
6, NORFOLK ROW (Fargate), SHEFFIELD

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

NOW IN STOCK THE NEW IIA Reflex-Korelle

fitted f/3.5 Radionar £18 : 1 : 0

„ f/2.9 Radionar £19 : 2 : 0

„ f/3.5 Tessar £23 : 15 : 0

INTERCHANGEABLE LENSES

4 1/2" f/4.5 Xenar £7 : 15 : 0

5 1/2" f/4.5 Xenar £8 : 15 : 0

6" f/5.6 Dallon £9 : 9 : 0

6" f/5.6 Cooke £10 : 10 : 0

WRITE FOR DETAILS.

PHOTO-OPTICS Ltd.
32, Lord Street, LIVERPOOL, 2

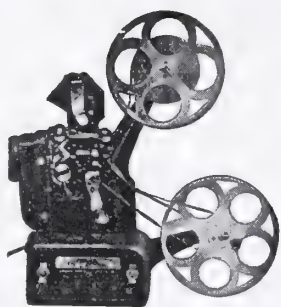
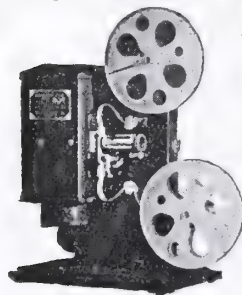
INDEX TO ADVERTISERS:

LONDON.		page
E.		
Allan, David	19	
Ilford Ltd.	Cover I and iv	
E.C.		
Camera Co., The	17	
City Sale & Exchange (1929) Ltd.	2, 3	
Dollond & Aitchison, Ltd.	11, 22	
Schneider, R. E.	14	
W.C.		
Amateur Cine Service Ltd.	7	
British Thomson-Houston Co., Ltd.	5	
Cinex Ltd.	15	
Dollond & Aitchison, Ltd.	11, 22	
Hunter, R. F., Ltd.	5	
Kodak Ltd.	Cover II	
Lewis, R. G.	10	
Miscellaneous Trading Co., Ltd.	19	
Sands Hunter & Co., Ltd.	7, 12, 19, 21	
Service Co., Ltd., The	15	
Westminster Photographic Exchange Ltd.	4	
W.		
Actina Ltd.	21	
Dollond & Aitchison, Ltd.	11, 22	
Garner & Jones, Ltd.	7	
Heaton, Wallace, Ltd.	Cover III, I	
Leitz, E. (London)	9	
Norse Trading Co., Ltd.	20	
Pelling & Cross, Ltd.	16	
Starita, Rudy	18	
Westminster Photographic Exchange Ltd.	4	
Zeiss Ikon Ltd.	8	

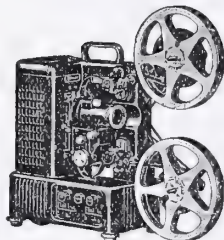
N.W.	page
Johnson & Sons (Mfg. Chemists) Ltd.	12
S.W.	
Camera Co., The	17
Dollond & Aitchison, Ltd.	11, 22
"Robot"	1
Westminster Photographic Exchange Ltd.	4
S.E.	
Bell's	16
Butcher, Curnow & Co., Ltd.	16
Cobb, Leslie	19
PROVINCIAL, INCLUDING SCOTLAND AND WALES.	
BIRMINGHAM.	
Galloways	19
BRISTOL.	
Salanson, H., & Co., Ltd.	14
BROMLEY, KENT.	
Amateur Cine Service Ltd.	7
CARDIFF.	
Martin, T. P.	16
Salanson, H., & Co., Ltd.	14
DUNDEE.	
Lindsay's	20
EDINBURGH.	
McKechnie, J. C.	16
FOLKESTONE.	
Cunnington, S.	18
FRESHWATER, I.O.W.	
Colorco	19
GUILDFORD.	
Lloyd, J., & Son	16
LEAMINGTON SPA.	
Granville Gulliman & Co. Ltd.	6, 17

LEEDS.	page
Childe, George, Ltd.	20
Pearson & Denham (Photo) Ltd.	17
LEICESTER.	
Midland Camera Co., Ltd.	20
Osborne & Campion	19
LIVERPOOL.	
Jones, F. E.	16
Photo-Optics, Ltd.	21
LOWESTOFT.	
Robinson's Cine and Photographic Service	16
MAIDSTONE.	
Stonham & Son Ltd.	19
MANCHESTER.	
Allens Photographic Stores	16
Beckett, G. E., & Co.	20
Mather, E., & Co., Ltd.	17
NEWCASTLE-ON-TYNE.	
Turner, J. H.	11
NEWPORT, MON.	
Newport Camera Exchange	14
SHEFFIELD.	
Photo Trading Co., Ltd.	16
Sheffield Photo Co., Ltd.	21
SOUTHAMPTON.	
Martin	18, 20
SOUTH SHIELDS.	
Dinning's Camera Exchange	20
WINCHESTER.	
Wride & Co.	19
MULTIPLE BRANCHES.	
Dollond & Aitchison, Ltd.	11, 22

New Model 8-mm.
KODASCOPE EIGHT
50R, 200-watt lamp;
brilliant pictures 30×
22 in. at 14½ ft.;
motor rewind, large
cooling fan **£13 13 0**



9.5 CORONET II new all-in model, motor drive, no claws, for any voltage A.C. or D.C., flickerless pictures 30×40 in. at 10 ft., takes 30-ft., 60-ft. or 400-ft. reels without adjustment. High geared rewind. **£9 17 6**



DITMAR DUO, 3 models, 9.5/16 mm., 16/8 mm., 9.5/8 mm., each takes two sizes of film, 250-watt model (needs no resistance) **£34 0 0**

500-watt model (external resistance included) **£37 10 0**

EXCHANGE

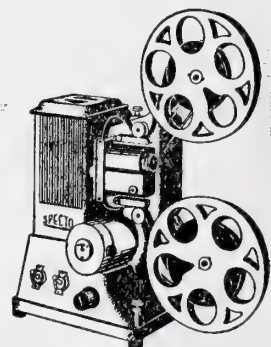
YOUR

AT ONE OF THESE ADDRESSES

LONDON:

- ★ 28, Old Bond St., W.1. 281, Oxford St., W.1.
- ★ 1, Copthall Chambers, E.C.2. 35, Brompton Rd., S.W.3. 65, Notting Hill Gate, W.11.
- ★ 20, Ludgate Hill, E.C.4. 2, Northumberland Avenue.
- ★ **Crouch End**.—17, Topsfield Parade, N.8. Holloway.—66a, Seven Sisters Rd., N.7.
- ★ **Watford**.—142, St. Albans Rd.
- ★ **Croydon**.—12, George St. Kingston.—30-32, Thames St.
- ★ **N. Harrow**.—537, Pinner Rd. Leeds.—37, Bond St. Swansea.—26, Castle St. **Newport (Mon.)**.—43, Commercial St. Yeovil.—(Boyce), 2, High St.
- ★ **Liverpool**.—73, Lord St.

LET US SEND YOU HIRE PURCHASE FORM AND EXCHANGE OFFER



9.5 SPECTO, for any voltage A.C. or D.C., very brilliant flickerless pictures, 30-volt 3.5-amp. 100-watt lamp; powerful cooling, automatic rewind **£14 15 0**

★ MINIATURE CINÉ THEATRES AT THESE ADDRESSES

If you do not see what you want among the second-hand items please let us know your requirements, as we may have the very article you are looking for. Any item sent on five days' approval against cash or C.O.D.

CHIEF HOME TALKIE ADDRESS

Stock Exchange Branch: 1, Copthall Chambers, Throgmorton Street London, E.C.2. (Telephone: Metropolitan 5351)

SPECIALY WANTED

LEICAS for Spot Cash

16-on-3½×2½ Vauxhall, f/2.9 Meyer, delayed Compur. **£4 17 6**
Ensign Noxa Autoprinter Vertical Enlarger, semi-automatic, takes negatives from V.P. to 9×12 cm. Fair condition. Cost £13 17s. 6d. **£6 17 6**
2½×1½ Curt Bentzin Planovista Twin-lens Roll Film Reflex, 7.5-cm. Meyer Trioplan f/3.5, Compur, case. **£7 15 0**
3½×2½ Ensign Autorange, f/4.5 Tessar, delayed Compur. **£8 17 6**
12-in. Dallmeyer f/4.5 Tele Lens, mounted on panel. **£9 17 6**
16-mm. Zeiss Ikon Projector, 1½-in. projection lens, motor drive, 100-watt lamp, framing device, built-in resistance, case. **£10 17 6**
3½×2½ Marion Soho Reflex, revolving back, 5-in. Pentac f/2.9, 3 D.D. slides, F.P. adapter, case. Fair condition **£12 15 0**
9.5-mm. Pathe Motocamera de Luxe, 2.5-cm. Hermagis f/2.5 lens, also f/2 Tele lens. **£12 15 0**
16-mm. Bolex Paillard Camera Model B2, f/2.5 lens, motor drive, waist-level finder, case. **£13 7 6**
8-mm. Keystone B8, 13-mm. Dallmeyer f/1.9 lens, also 1½-in. Dallmeyer Popular f/4 Tele lens. **£15 17 6**
16-mm. Siemens C, 1-in. Plasmal f/1.5, 4 speeds, range-finder model, case. **£45 0 0**

Above are at
28 OLD BOND ST.
London, W.1
Telephone: Regent 5048.
Regent 5049.

Ensign Selfix 220, for twelve 2½×2½ or sixteen 2½×1½ pictures on 3½×2½ film, f/7.7 Ensar, 3-speed. **£2 2 0**
6½×4½ in. Unnamed Field, f/8 lens, also 6-in. Wray f/16, wide-angle lens, double extension, all movements, no shutter, 2 D.D. slides, studio tripod, case. **£2 10 0**
3½×2½ Ensign Carbine No. 7, f/4.5 Ensar, Mulchro shutter, rise and cross front, frame finder, liford yellow filter, case. Very good condition. Cost £6 7s. 6d. **£3 17 6**
16-on-3½×2½ Zeiss Ikonta 520E, f/6.3 Novar. **£4 0 0**
2½×1½ Agfa Speedox O, f/3.9 Solinar, Compur, case. **£4 17 6**
8 or 16 on 3½×2½ Ensign Selfix, f/4.5 Ensar, delayed Prontor II. **£4 17 6**
16-mm. Agfa Movex Camera No. 12, 2-cm. f/3.5 lens, waist-level and direct finder, motor drive, case. **£5 17 6**
2½×1½ Zeiss Icarette 500/12, f/4.5 Tessar, Compur, radial focussing to 3 ft. frame finder, purse. **£6 15 0**
3½×2½ Zeiss Miraphot Enlarger, f/6.3 Novar. **£7 2 6**
List £8 2s. 6d. **£7 2 6**
2½×2½ Balda, 12 pictures on 3½×2½ film, f/3.5 Meyer Trioplan, delayed Compur, optical finder, leather case. **£8 7s. 6d.**
3½×2½ Mentor Sports Reflex, 4½-in. Meyer Helioplan f/4.5, self-capping, helical focussing, 6 slides, F.P. adapter, 3 filters, cable release, case. **£9 15 0**
4½×3½ Dallmeyer Press Reflex, reversing back, 6-in. Dallmeyer Press f/3.5, also 12-in. Dallmeyer Popular f/6 Tele lens, 10 slides, case. **£12 15 0**

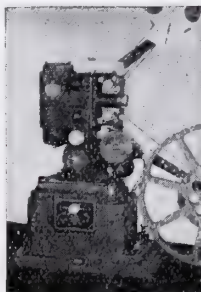
9.5 Ciné Library Service
(for personal shoppers only)
1/- per night per reel.

Above are at
142 ST. ALBANS RD.
WATFORD
Telephone: Watford 3454.

AMPROSOUND.—Model M, 500-watt lamp, 2 speeds, silent and sound, takes 1,600 ft. of film, complete in two cases **£121 0 0**

2½×1½ V.P. Kodak, f/4.9 Zeiss Tessar, 2 speeds, pouch case. **£2 10 0**
6½×4½ Shew Featherweight Field, double extension, 7-in. Goertz double anastigmat f/8, Bausch & Lomb shutter, 3 secs. to 1/100th sec., 3 D.D. slides, leather case. **£2 15 0**
Vidomchrom Leitz Universal View-finder, case. **£3 5 0**
3½×2½ T.-P. Horizontal Reflex, 4-in. Dallmeyer f/4.5, 3 slides, roll-film holder, case. **£5 15 0**
3.5-cm. Leitz Elmar f/3.5 Wide-Angle Lens, coupled, lens hood. **£6 10 0**
3×4 cm. Piccochic, f/2.9 lens, Rapid Compur. **£7 7 0**
3×4 cm. Dolly, f/2.8 Tessar, Compur. **£8 17 6**
16-on-3½×2½ Chromium-Kodak Duo, Kodak f/3.5 lens, Compur, green filter, case. **£9 10 0**
4½×3½ T.-P. Ruby de Luxe Reflex, revolving back, 6-in. Dallmeyer f/3.5, 3 D.D. slides. **£12 15 0**
Contax I, f/2.8 Tessar. **£16 10 0**
9×12 cm. Mentor Press, 16.5-cm. Tessar f/2.7, self-capping, quick-change back for single slides, 6 slides, F.P. adapter, case. **£18 15 0**
16-on-3½×2½ Zeiss Super Ikonta II, f/3.5 Tessar, Compur, yellow filter, also green filter, E.R. case. **£21 0 0**
Leica III, f/2.5 Hektor, E.R. case. **£27 15 0**
6×6 cm. Latest Rolleiflex, f/3.5 Tessar, filter, E.R. case. **£29 15 0**

Above are at
17 TOPSFIELD PARADE,
CROUCH END, London, N.8
Telephone: Mountview 2410.



DOLLONDS

DOLLOND & AITCHISON LTD. ESTD. 1750

FLASHING REDUCTIONS TO CLEAR OUR STOCK!

We are loaded with Second-hand Cameras. 1937 has seen such big business in new goods that we have not had time to bother with the cameras taken in part exchange. They are everywhere. Our shelves are blocked, our cupboards are full. They are all fine items, all the junk is thrown away. Get one while the buying is good. Compare prices with similar items offered elsewhere. You will find ours are half the price and less. You know our reputation for service, quality and value. Enough said! Five days' approval against full cash deposit allowed to post-buyers. Send cash with your order now.

	List Price.	Sale Price.		List Price.	Sale Price.
5654. Bell-Howell Filmo Cine Camera 70, f/3.5 lens and case. A fine outfit.	£17 10 0	£8 17 6	7805. Ross Press Camera, postcard size, f/6.3 lens, 3 slides, F.P. adapter and leather case.	£20 0 0	£17 6 0
5655. 6-in. Dallmeyer f/4.5 Telephoto Lens, for Bell-Howell cine.	£10 15 0	£2 2 0	8928. Goetz Prism Monocular, in case, 12 max. lenses.	£4 10 0	£0 12 6
5722. Measger 7 1/2 Square Bellows Camera, 3 double slides. A very strong outfit.	£15 0 0	£2 19 6	8942. Busch 13-in. Lens f/7.5.	£6 10 0	£0 14 6
5745. Ensign Auto Kinecam, f/1.9 lens, 50 or 100 ft. capacity.	£20 0 0	£6 17 6	8974. Asia Cine Camera 16-mm., f/1.5 focussing lens.	£12 10 0	£3 12 6
5759. 9.5-mm. Cine Camera, and motor attachment, f/3.5 lens. A cheap lot.	£7 7 0	£1 12 6	9073. T.P. 1-pl. Reflex Junior, Zeiss Triotar f/4.5, 6 slides, F.P. adapter, case.	£14 0 0	£4 15 0
5896. Goetz Anschütz 10 1/2, f/4.5 Dognar, 2 slides. A beautiful press camera.	£20 0 0	£4 17 6	9117. Zeiss V.P. Bebe, Tessar f/4.5 lens.	£15 15 0	£2 15 0
5931. Ensign Kinecam Model 6, f/3.8 lens and case. First-class condition.	£18 18 0	£5 17 6	9147. Vest Pocket Kodak, Ross f/6.3 lens.	£5 0 0	£0 17 6
6035. 9 x 12 cm. Zeiss Miroflex, Tessar f/4.5, F.P. shutter, F.P. adapter. A magnificent camera.	£58 5 0	£12 12 0	9162. T.T. & H. Casket of Lenses.	£10 10 0	£1 5 0
6097. 5 x 4 Goetz Anschütz Press Camera, Ross Homo lens f/6.3, 3 D.D. slides and case.	£16 16 0	£1 17 6	9172. Soho Reflex 1-pl., no lens, 2 D.D. slides, F.P. adapter and case.	£28 0 0	£2 19 6
6293. Bell-Howell Cine No. 75, f/3.5 lens. Very efficient cine camera.	£20 0 0	£5 17 6	9174. Cine-Kodak Model A, hand-turned f/3.5 lens.	£55 0 0	£3 17 6
6489. Britisher 1-pl. Reflex, Ross f/5.6 lens and slide.	£12 10 0	£2 15 0	9181. N. & G. Baby Sibil, Ross Xpres f/4.5, 2 slides.	£20 0 0	£3 15 0
6491. Soho Tropical Reflex, Ross f/6.3 lens, 3 slides, F.P. adapter and case. Very fine reflex.	£45 0 0	£6 6 0	9186. Dallmeyer Popular 14 Telephoto Lens, 3-in., for Cine-Kodak, etc.	£16 6 0	£2 15 0
7939. Cine-Kodak Model B, f/3.5 lens, 16-mm.	£25 0 0	£3 10 0	5740. Ross Teleros Telephoto Lens 12-in. f/5.5.	£15 5 0	£6 17 6
7984. Wray Anastigmat Lens 1.5, for 5 x 4.	£4 4 0	£0 5 0	6297. Goetz 3 1/2 Tenax Roll Film, Goetz Dognar f/4.5.	£12 0 0	£4 19 6
8003. Lizars 1-pl. Hand and Stand Camera, Ross lens, triple extension.	£10 10 0	£0 12 6	6340. Niklas 3 1/2 Folding Camera, f/4.5 anastigmat lens, 3 slides.	£8 0 0	£3 15 0
8064. Mentor Folding Reflex 9 12 cm., Zeiss Tessar f/4.5, 2 D.D. slides and F.P. adapter.	£39 0 0	£4 10 0	6488. V.P. Korelle Roll Film, Tessar f/4.5.	£10 10 0	£4 10 0
			6743. Weston Leicameter Model 627.	£11 0 0	£1 10 0
			6956. Zeiss Ica Bebe, Zeiss Tessar f/4.5, 12 slides and case.	£15 0 0	£3 10 0
			6982. 9 12 Ihagee Two Shutter Folding Plate Camera, f/3.5 Xenar lens.	£12 12 0	£6 6 0
			7037. Ross Telecentric Telephoto Lens 11-in. f/5.4.	£12 12 0	£3 10 0
			7111. N. & G. Folding Reflex, 3 1/2, Cooke Aviar f/4.5, F.P. adapter and case.	£45 0 0	£10 10 0

THE WORLD'S GREATEST CASH OFFERS IN USED APPARATUS

8087. 1a Folding Kodak, Meniscus lens.	£3 0 0	£0 6 6	7184. 6-in. Kodak Anastigmat Lens f/4.5, for Cine-Kodak Special.	£21 0 0	£9 17 6
8100. Postcard D.E. Folding Camera, Zeiss Tessar f/4.5, 3 slides, F.P. adapter and case.	£21 10 0	£5 5 0	7351. 5 x 4 Soho Reflex, Ross Xpres f/4.5, 2 D.D. slides.	£16 10 0	£16 16 0
8137. Pathe Cine Camera de Luxe, 9.5-mm., f/3.5 lens.	£10 10 0	£2 19 6	7399. V.P. Penny-Ultrix Roll Film, f/4.5 lens.	£13 10 0	£6 16 0
8138. Campro Cine Projector 9.5 and Camera.	£7 7 0	£1 2 6	7437. Popular Pressman 1-pl. Reflex, Cooke f/4.5 lens, 2 slides, F.P. adapter and case.	£4 0 0	£4 10 0
8156. Bell-Howell Eyemo Standard Size 35-mm., f/2.5 Cooke lens.	£84 0 0	£37 10 0	7485. Ensign Selfix 20, f/4.5 anastigmat lens, 3 1/2, roll film.	£3 15 0	£1 19 6
8198. Deakrullo F.P. Camera 9 12 cm., Zeiss Tessar f/4.5, 3 slides, F.P. adapter and case.	£30 0 0	£9 17 6	7492. Dallmeyer V.P. Speed Camera, Pentax f/2.9, 6 D.D. slides and case.	£14 14 0	£5 15 0
8248. Soho Reflex 5 1/4, Ross Xpres lens f/4.5, F.P. adapter and leather case.	£40 0 0	£9 19 6	7583. Dallton Telephoto Lens, 9-in.	£10 10 0	£2 17 6
8277. 3 1/2 21 Minimum Palmos Press Camera, no lens, 3 D.D. slides and case.	£15 0 0	£2 2 0	7617. Carbine 3 1/2, f/4.5 Abdis lens, roll film.	£7 7 0	£2 12 6
8393. Dallmeyer Carfax Lens 6-in. f/6.3.	£14 10 0	£0 12 6	7626. Ensign Roll Film and Plate 3 1/2, f/4.5 lens, Compur.	£7 7 0	£2 17 6
8398. Dersime Prism Binoculars 10 x 30, in case.	£10 10 0	£2 5 0	70196. 9 12 Miraphot Enlarger, f/4.5 Tessar, automatic. Ship-soiled only. As new.	£14 15 0	£9 17 6
8399. Pathe de Luxe Motocamera, f/3.5 lens.	£10 10 0	£2 5 0	5594. 9 12 cm. Zeiss Miroflex Reflex, f/4.5 Zeiss Tessar, 3 slides, F.P. adapter and case.	£45 0 0	£13 15 0
8406. Ihagee Folding Reflex 9 12 cm., Zeiss Tessar f/4.5, 6 slides and case.	£22 10 0	£5 10 0	5595. 9 12 cm. Miroflex, with F.P. adapter only.	£41 0 0	£11 15 0
8408. Victor 16-mm. Cine Camera, f/3.5 lens, case.	£27 10 0	£6 17 6	6809. 3-in. f/4.5 Kodak Anastigmat Telephoto Lens for BB Cine.	£10 10 0	£4 17 6
8489. Alet Cine Camera 9.5-mm., f/3.5 lens.	£15 0 0	£2 17 6	6956. Zeiss Ica Bebe 9 6 cm., Tessar f/4.5, 6 slides and case. No finder.	£15 0 0	£3 3 0
8504. 6-in. Coronar Anastigmat Lens f/4.5, in Compur shutter.	£9 10 0	£1 9 6	6995. Ross Telecentric Lens 13-in. f/6.8.	£10 0 0	£3 17 6
8505. Goetz Anschütz 13 1/2 cm., f/4.8 lens and Tele. 6 D.D. slides and case.	£40 0 0	£2 12 6	9196. 3 1/2 Exakt Enlarger, Model III. As new.	£21 12 0	£13 17 6
8564. 1a Folding Kodak, f/7.7 anastigmat lens.	£3 5 0	£0 10 6	9196. 3 1/2 Exakt Enlarger, Model III. As new.	£35 0 0	£10 10 0
8572. Postcard N. & G. Plate Sibil, Zeiss Tessar f/6.3, F.P. adapter and case.	£27 0 0	£1 5 0	7472. Peggy Miniature Camera, 3.5-cm. f/2.8 lens. Perfect condition.	£3 10 0	£14 17 6
8611. Adams Vesta 3 1/2, Ross Zeiss Tessar f/4.5, 12 slides and case.	£22 0 0	£2 12 0	7733. Ernemann Bobette II, f/3.5 lens, speeded shutter.	£17 0 0	£2 19 6
8633. Serenus 9.5 Cine Camera and Projector.	£22 10 0	£0 12 6	7742. Zeiss Ikonta 3 1/2, Tessar f/4.5, Compur shutter.	£11 5 0	£2 15 0
8690. Zeiss Kinamo 16-mm. Cine Camera, Tessar f/2.7 lens.	£24 0 0	£2 10 0	7811. Ensign Roll Film Reflex, 3 1/2, Abdis f/4.5, leather case.	£8 17 6	£3 12 6
8721. Midas 9.5-mm. Cine Projector, f/2.5 T.T. & H. lens.	£7 7 0	£0 12 6	7834. Vest Pocket Kodak Model B.	£1 5 0	£0 9 6
8785. Ensign Popular Reflex 1-pl., Aldis f/4.5, F.P. adapter, 6 slides and case.	£16 0 0	£3 17 6	8041. 3 1/2 R.F. Cocarotte, f/4.5 Zeiss Tessar lens, Compur.	£8 17 6	£2 10 0
			8045. Ensign Tropical Carbine, f/4.5 Abdis, Compur.	£9 9 0	£3 17 6
			8068. Miniflex Camera, f/1.8 lens, Compur.	£21 0 0	£3 12 6
			8117. N. & G. Baby Roll Film Sibil, Cooke f/4.5 lens.	£19 15 0	£3 10 0
			8118. Zeiss V.P. Icarotte, Zeiss Tessar f/4.5, Compur.	£15 0 0	£5 7 6

NO EXCHANGES ♦ NO EASY TERMS ♦ CASH WITH ORDER

More bargains, not shown here, can be had from our bargain store at 1a, Avery Row, W.1 (just behind 127, New Bond Street.)

8764. Fine Fair Gablean Binoculars.	£3 10 0	£0 5 6	8193. Dallmeyer Roll Film Speed Camera, f/2.9 lens, Compur.	£16 16 0	£4 17 6
8795. Pathe Baby Cine Camera, hand-turned.	£5 5 0	£0 19 6	8222. Goetz 3 1/2 Tenax, Agor f/6.8 lens, 3 slides and case.	£19 10 0	£4 16 6
8809. Weston Cine Exposure Meter.	£8 0 0	£0 15 0	8231. No. 1 Kodak Junior, f/5.5 lens.	£23 12 6	£0 16 6
8868. 2a Folding Brownie, f/7.8 anas. lens.	£3 0 0	£0 12 6	8255. Dallmeyer f/1.9 Anastigmat Lens 2-in., for Leica (coupled).	£13 0 0	£6 17 6
6510. Bell & Howell Filmo Cine Camera No. 70, Cooke f/1.8 lens. Splendid value.	£50 0 0	£9 10 0	8241. Cameo 3 1/2, f/4.5 Lumax lens, D.E., Compur, 3 slides, F.P. adapter and case.	£8 8 0	£2 19 6
6628. Ensign Cine Camera 16-mm., f/3.5 lens. A very cheap cine camera.	£13 12 0	£2 17 6	8324. Ensign Focal-plane Reflex 3 1/2, 21, Ensign lens f/4.5, and leather case.	£16 17 6	£2 19 6
6713. Cooke Primoplan Lens 5-in. f/6.5.	£5 5 0	£0 12 6	8329. Zeiss Ica Lloyd 1-pl., Zeiss Tessar f/4.5, Compur, 3 slides.	£18 15 0	£3 19 6
6937. T.P. 5 x 4 Duplex Reflex, no lens, Mackenzie-Wishart slide.	£12 12 0	£1 19 6	8333. 1-pl. Ensign Special Reflex, Aldis f/4.5, 6 slides and leather case.	£15 0 0	£4 17 6
6981. Goetz V.P. Tenax, f/6.8 Goetz lens, 3 slides.	£14 14 0	£2 12 6	8341. 1-pl. Popular Pressman Reflex, Ross Xpres f/4.5, 3 slides.	£22 0 0	£4 19 6
7014. Dallmeyer 1-pl. Reflex, Cooke f/4.5 lens, 6 slides, F.P. adapter and case.	£15 15 0	£4 17 6	8357. Blendux Exposure Meter.	£3 7 6	£1 9 6
7015. Ensign 1-pl. Reflex, Aldis f/4.5 lens, 6 slides.	£10 0 0	£3 17 6	8468. 3a Special Kodak, f/6.3 lens, Kodamatic shutter.	£15 0 0	£1 1 0
7043. Busch Bis-Telar Telephoto Lens, 10 1/2-in.	£8 8 0	£2 17 6	8502. F/1.8 1-in. Taylor-Hobson-Cooke Kinic Lens.	£8 8 0	£4 4 0
7140. Coronet 9.5 Cine Camera, f/3.9 lens.	£3 15 0	£1 7 6	8592. Cine-Nizo 9.5-mm. Model F Cine Camera, with f/3.5 anastigmat lens.	£10 0 0	£2 17 6
7305. Ernemann V.P. Focal-plane Camera, Tessar f/4.5, 6 slides, F.P. adapter and case.	£15 10 0	£3 17 6	8565. 10 15 Ideal Folding Plate Camera, Protar lens, VII. 29-cm., Compur shutter, double extension, rising and cross front, leather case.	£25 0 0	£4 19 6
7302. Mentor Folding Reflex 3 1/2 x 2 1/2, Tessar f/4.5, 3 slides, F.P. adapter and case.	£28 0 0	£5 5 0	8577. 12-in. f/6.5 Dallton Tele Anastigmat Lens, and Compur shutter.	£11 0 0	£3 15 0
7584. Cooke 16-in. Process Lens, Series V.	£18 0 0	£5 5 0	8588. Miniflex Miniature Camera 16-mm., f/3.5 Astan lens 18422, Compur shutter.	£9 17 6	£2 14 0
7598. Vest Pocket Roll Film Cocarotte, f/6.8 anastigmat lens.	£3 10 0	£0 17 6	8618. No. 1 Pocket Kodak, single lens, 2-speed Kodex shutter.	£2 5 0	£0 8 6
7667. N. & G. Folding Reflex, Cooke Aviar f/4.5, 3 slides, F.P. adapter. A desirable outfit.	£47 10 0	£13 13 0	8650. Vest Pocket Kodak, lazy-tongs model, single lens, 2-speed ball-bearing shutter.	£1 5 0	£0 7 9
7694. Cine-Kodak Model B, f/1.9 anastigmat lens and case.	£31 10 0	£8 17 6	8686. Bausch & Lomb 6 x 30 Military Stereo Binoculars, eyepiece focussing, leather case.	£10 10 0	£2 12 6
7758. Ensign Popular Reflex, 1-pl., f/4.5 Cooke lens, 3 slides, leather case.	£12 12 0	£4 4 0	8674. Avo Exposure Meter.	£5 12 6	£1 17 0
8885. Zeiss Heicon Exposure Meter (case a little cracked).	£9 0 0	£1 10 6	8725. N. & G. 3 1/2 New Special Sibil, f/4.5 Ross Xpres lens, N. & G. shutter, leather case, 3 D.D. slides, F.P. adapter.	£25 0 0	£7 5 0
8915. Auto Rolleiflex 6 6 cm., Zeiss Tessar f/4.5 (wants little repair).	£25 0 0	£8 17 6			

FREE LISTS of new Still or Cine Apparatus, Minicams, Enlargers, Film Library, Accessories, etc. Sent for 2d. postage.

EASY TERMS — We have all the newest, latest and best apparatus in stock on our confidential easy terms.

WALLACE HEATON LTD. 127, New Bond Street, W.1

Phone: Mayfair 7511 (8 lines).

47, BERKELEY STREET, W.1; 43, KENSINGTON HIGH STREET, W.8; 1a, AVERY ROW, W.1

Also CITY SALE & EXCHANGE (1929) LTD., 59 60, CHEAPSIDE; 90 94, FLEET STREET; 54, LIME STREET; 84, ALDERSGATE STREET, and 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

NIGHT TIME



*-the right time
for new effects*



Photograph by
Angus Basil

For Roll Film Cameras

SELO

**HYPERSENSITIVE
PANCHROMATIC
ROLL FILM**

For Plate Cameras

ILFORD

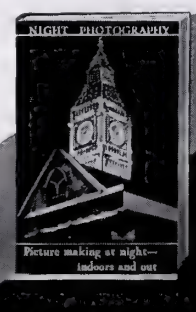
**HYPERSENSITIVE
PANCHROMATIC PLATES**

Haven't you noticed how everyday scenes and subjects take on a different, fascinating aspect after dark? Those lamp-light reflections on rain-glistening roads—the noble façades of floodlit buildings—if only you could capture them with *your* camera... You can to-night—thanks to Selo Hypersensitive Panchromatic Roll Film and Ilford Hypersensitive Panchromatic Plates. Such is their remarkable speed that almost every street or square presents its opportunity for a perfect picture. Indoors, too, you can make charming studies of home life and really natural portraits. It's all so simple and so original.

Made in England by
ILFORD LIMITED, ILFORD, LONDON

FREE

—this invaluable book "NIGHT PHOTOGRAPHY — Picture Making at Night—Indoors and Out." 32 pp. of clear information, illustrations and diagrams.



Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, November 24th, 1937.

No. 2559.



Simple and Fascinating



Enlarging with an

Ensign

MAGNAPRINT

For full details of British-Made MAGNAPRINT Enlargers ask your dealer for a copy of "On the Art of Enlarging by Ensign," or write to ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1



Watch this space each week



BRIGHT LIGHTS for WINTER NIGHTS—

Invest in these simple, inexpensive Kodak Indoor Lighting Aids and give your camera the run of the house!

“Photoflood” Lamp. Plugs into the ordinary electric light sockets. Consumes only 275 watts, yet gives out brilliant light photographically equivalent to that provided by a normal 750-watt lamp.

All standard voltages, **2/6.**

“Kodaflector” Reflector. Increases efficiency of “Photoflood” Lamp many times. Clips round electric light socket; also supplied complete

with own stand and length of flex so that the “Photoflood” can be moved about and placed in most advantageous position.

“Kodaflector” only, **3/-.**

“Kodaflector,” Stand, Flex and Plug, **7/6.**

Special for Colour ‘Fans’!

The following lighting combination gives just the broad, even flood of illumination needed for well-exposed, sparkling colour pictures on “Kodachrome” Type A Film, “still” or movie.

High-Power “Photoflood” Lamp Type N, extra-brilliant lamp (screw-fitting) giving 6 hours’ continuous light, **6/-.** For use in conjunction with the **“Kodalite” Reflector,** a strongly made portable lighting unit with specially designed reflector that gives powerful beam of maximum intensity. Complete with folding adjustable Stand, **£4. 10. 0.**

The Film to use

KODAK SUPER SENSITIVE PANCHROMATIC

Anti-halo backed, lightning speed, specially sensitive to artificial light. Roll, Pack, 35 mm.

KODAK SUPER X

For “Retina,” Leica, etc. Fastest film of all. Phenomenal sensitivity, fine grain. 35 mm.

Ask your dealer for Kodak Night Photography Booklet or write to Mr. A. P. Taylor, Dept. 57B,

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

TAKE "ACTION"...

AND WIN A PRIZE IN WALLACE HEATON'S

"SPEED & ACTION" PICTURES

PHOTOGRAPHIC COMPETITION

Racing, hunting, hockey, football, car-racing—these are the ordinary subjects for speed and action pictures, but there are others—for instance you can snap a cup breaking to smithereens at the moment of its impact with the kitchen floor, or you may take a picture of a golf ball the moment it comes in contact with the club. There are numerous good opportunities for Speed and Action pictures—grasp them and send in your entries.

Any amateur may enter, using any camera or materials.

NO ENTRANCE FEE AND THE RULES ARE SIMPLE

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA or MATERIALS, DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE MOUNTED OR UNMOUNTED (not less than 8 x 6 unmounted is recommended).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPY-RIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.) Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd. without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped address envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry.

A selection of the best entries will be held back at the close of the competition for exhibiting in our galleries prior to their return.

Last week's prize-winner: Sidney Phillipson, 57, Redcliffe Rd., London, S.W.10, with picture entitled "Oriental," in "Indoor Figure Studies" Competition.

WALLACE HEATON LTD.

127, NEW BOND STREET LONDON, W.1



**£25
21/-** **FIRST
PRIZE
WEEKLY
PRIZE**

WALLACE HEATON COMPETITION

COUPON

to be affixed to back of print.
Valid until Competition closes
on December 31st, 1937.

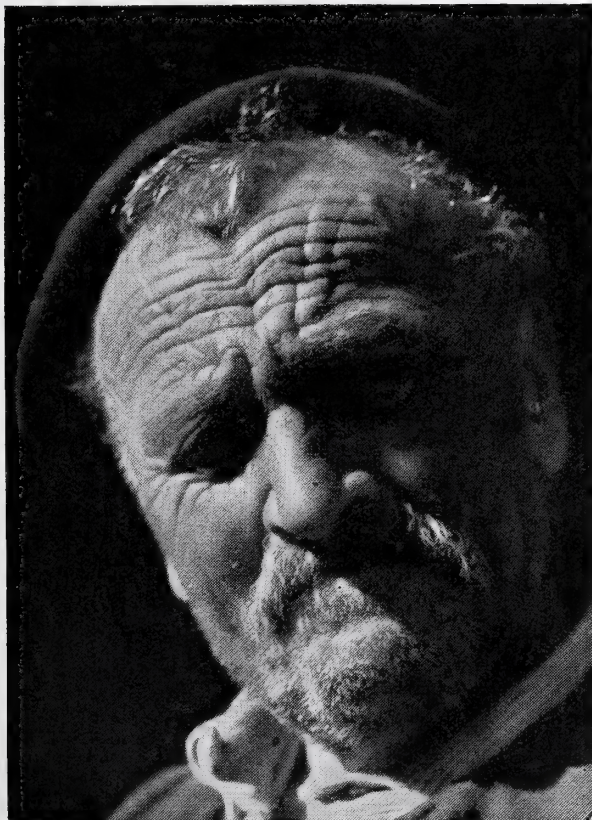
Enclosed is my entry for "....."

"....." Competition

I agree to the rules and conditions.

Camera used.....

Signed.....



NO NEED TO WRINKLE YOUR BROW...

... about the performance of a Taylor-Hobson Lens. You know definitely that it will reward your efforts to perfect the lighting and pose with a picture accurate in definition and rich in detail. This character study is just one example of the excellent results obtained by leading photographers with Taylor-Hobson Lenses—ask for them by name.

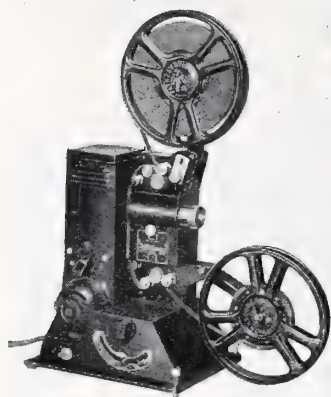
A study by
WALTER BIRD
taken with a
**TAYLOR-HOBSON
LENS**



TAYLOR, TAYLOR & HOBSON, LTD. · LEICESTER & LONDON

No Deposit To Pay For Your

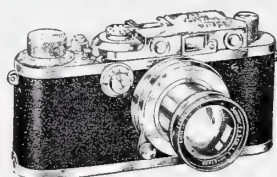
The first few shillings instalment secures any purchase costing 50/- or more. Should you choose anything costing £10 or over—we give you two years to pay for it. This is the REALLY EASY way to buy, and we assure you that every deal is strictly confidential. Write and tell us your needs.



9.5-mm. PATHÉSCOPE "H"

Takes 60-ft., 200-ft. and 300-ft. reels. The "H" is solidly built and is for use on all A.C. mains from 200 to 250 volts, 40-60 cycles. Motor-driven through a transformer in the base, sprocket fed and ensuring steady, correctly centred pictures. 100-watt lamp, semi-automatic shutter for film protection.

Cash price **£10:10:0**
24 monthly payments of 9/5.



LEICA IIIa

Chromium model. Speeded to 1/1,000th sec., f/2 Summar lens, in collapsible mount. 36 exposures at a loading.

Cash price **£43:0:0**

24 monthly payments of 38/7.



KODAK 6-20 "DUO" (CHROMIUM)

Takes 16 pictures on 3 1/2 x 2 1/2 roll film. With Compur shutter, Zeiss Tessar f/3.5 lens.

Cash price **£13:10:0**

24 monthly payments of 12/2.



BLENDUX Exposure Meter

The lens incorporated in the "Blendux" makes it the finest photo-electric meter on the market at such a low price. With ever-ready case.

Cash price **67s. 6d.**

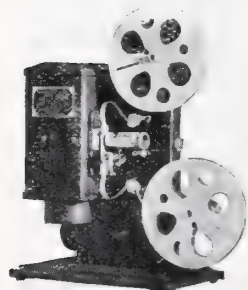


KINE-EXAKTA

Built-in ground-glass screen. Focal-plane self-capping shutter. 12 secs. and 1/1,000th sec., and 6 secs. and 1/1,000th sec. with delayed action. f/2.8 Zeiss Tessar lens.

Cash price **£38:10:0**

24 monthly payments of 34/7.



"KODASCOPE" 50.R 8-mm.

The extra-powerful 200-watt lamp gives brilliant picture measuring 30 x 22 in., 14 1/2 ft. from the screen, or 40 x 30 in. at 19 ft. Can be used on any circuit by means of small interchangeable plug-in resistances. Fast motor-driven rewind, large cooling fan and sturdy construction are among its features. Price, including 1-in. lens and accessories **£13:13:0**

24 monthly payments of 12/3.

BRAND NEW SPECIAL OFFER!

The Entire Remaining Stock of Messrs. Ilford's

PHOTOFLOODS & REFLECTORS

Just the thing for indoor photography. A well-made article including Photoflood lamp of any voltage, and reflector on adjustable table stand.

Usual price 17s. 6d. **OUR PRICE**

7/6 Complete



ENSIGN MAGNAPRINT

For all miniature negatives—Ensign Midget, half-V.P., Leica, Contax, and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2 1/2-in. condenser. Enlarges Ensign Midget and half V.P. to all sizes from 2 1/2 x 3 1/2 in. to 15 x 12 in.; other sizes in proportion.

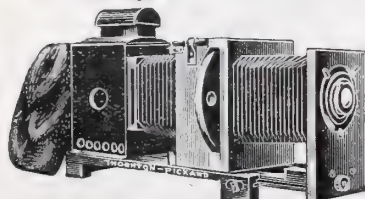
Cash price **£9:10:0**
15 monthly payments of 13/4.

T.-P. IMPERIAL

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide. Models for 1-pl. & 1-pl. sizes, without lens, 1-pl.

Cash price **£5:15:6**

15 monthly payments of 8/1.



GUARANTEED BARGAINS

Avo Photo-electric Cell Exposure Meter. Nice order **£2:10:0**

Model I Leica, f/3.5 anastigmat, focal-plane shutter **£3:17:6**

1-pl. Ensign Folding Reflex, Ross Xpres f/4.5, focal-plane shutter, 3 D.D. slides, F.P.A. **£7:17:6**

1-pl. Goerz Anschütz Focal-plane, Celor f/4.5, focal-plane shutter, 3 D.D. slides, **£5:15:0**

1-pl. Graflex Reflex, Ross Xpres f/4.5, focal-plane shutter, 3 D.D. slides and leather case. **£7:10:0**

16-mm. Model C Kodascope, motor drive, resistance to 250 volts. **£7:7:0**

9.5-mm. Pathe Luxe Motocamera, f/3.5 anastigmat, motor drive. **£4:17:6**

1-pl. T.-P. Imperial Field, Beck Symmetrical lens f/8, T.-P. shutter, 3 D.D. slides and tripod. **£3:12:6**

Beck Microscope, coarse and fine adjustment, 2 objectives, Abbe condenser, 2 eyepieces and case. **£6:17:6**

35-mm. Super Nettel, Carl Zeiss Tessar f/3.5, focal-plane shutter, and ever-ready case. As new. **£16:16:0**

Ensign Midget, f/6.3 anastigmat, speeded shutter, and case. **£1:13:9**

3 1/2-in. Miroflex Folding Reflex and Focal-plane, combined, Carl Zeiss Tessar f/4.5, 6 slides, F.P.A. and leather case. As new. **£25:0:0**

3 x 4 cm. Foth-Derby, f/3.5 anastigmat, focal-plane shutter. **£3:18:6**

16-mm. Model BB Cine-Kodak, f/1.9 anastigmat. Telephoto lens, interchangeable, motor drive, complete in case. **£18:15:0**

Model 627 Weston Photo-Electric Cell Exposure Meter, for Leica and cine camera work. Cost £7. **£2:2:0**

3 1/2 x 2 1/2 Zeiss Icarette, Carl Zeiss Tessar f/4.5, D.A. Compur shutter, double extension, plate back, screen, and 3 slides. As new. **£13:17:6**

9.5-mm. Pathe 200-B Projector, mains model, motor drive **£10:15:0**

7-50 Zeiss Binocem Prism Binocular and leather case. **£15:0:0**

Whole-plate Square Bellows Field, Dallmeyer Stigmat f/6, double extension, 2 slides and tripod. **£3:15:0**

750-watt Keystone Projector, motor drive, transformer, adjustable for voltages up to 250 volts. New condition **£28:10:0**

USED BUT IN FINE CONDITION

Compass Camera, f/3.5 Kern anas., purse. **£17:17:0**

3 1/2 x 2 1/2 N. & G. Folding Reflex, f/4.5 Ross Xpres, 3 D.D. slides, F.P.A. **£15:17:6**

9.5-mm. Pathe 200-B Projector, resistance. **£13:17:6**

520/16 Ikonta, f/4.5 Novar anas., D.A. shutter, filter **£6:17:6**

Leitz Valoy Vertical Enlarger, condenser, base easel **£7:10:0**

Leitz Focomat Vertical Enlarger, condenser, base easel, masking board. **£15:17:6**

Up-to-date V.P. Multi-speed Exakta, f/2.8 Tessar, f/5.5 Meyer tele, 3 extension tubes, 2 hoods, filters, 4 supplementary lenses, case. **£27:10:0**

2 1/2-in. Ensign Vertical Enlarger, new friction drive, f/6.3 Ennar anas., condenser, base easel. **£27:5:0**

Model II Dollina, f/2 Xenar, Rapid Compur shutter. **£13:17:6**

2 1/2 square Auto Rolleiflex, f/3.8 Zeiss Tessar **£14:17:6**

Model II Leitz Leica, coupled f/2 Summar, ever-ready case. **£33:10:0**

9-cm. f/4 Leitz Elmar, coupled **£8:17:6**

Leitz Telyt 20-cm. f/4.5 Tele Lens, mirror reflex attachment, special sunk hood, twin release, L/case. **£25:0:0**

V.P. Multi-speed Exakta, f/3.5 Tessar, f/6.3 12-cm. Tele-Tessar, supplementary hood, with magnifier, extending reflex hood, light filter, roll-holder, 2 extension tubes, special case. Unsold. **£29:10:0**

Model III Leitz Leica, coupled f/3 Elmar, colour filter, L/case. **£23:10:0**

1-pl. T.-P. Mabogany Enlarger, f/6.3 anas., 5 1/2-in. condenser, electric fittings. **£4:17:6**

3 1/2 x 2 1/2 Special Reflex, f/4.5 Aldis anas., 3 slides, F.P.A. **£4:17:6**

3 1/2 x 2 1/2 T.-P. Junior Special Reflex, revolv. back, self-capping focal-plane shutter, f/3.5 Dallmeyer Press anas., 6 slides, F.P.A., L/case. **£27:17:6**

6 x 6 Zeiss Ikodex, f/3.5 Tessar, high-speed Compur, filter, L/case. **£17:17:0**

3 1/2 x 2 1/2 Inagee Folding Reflex, revolv. back, f/4.5 Tessar lens, 6 slides, F.P.A., roll-holder. **£11:17:6**

4 1/2-in. Dallmeyer Folding Collapsible, f/4.5 Carl Zeiss Tessar lens, Compur shutter, 6 slides, F.P.A. **£3:18:6**

16-ex. on 3 1/2 x 2 1/2 Zeiss Ikonta, f/3.5 Tessar, Compur, purse. **£3:7:6**

**NEW
Enlarger
List
FREE!**

90/94 FLEET ST

LONDON, E.C.4

Phone: CENT. 9391

54 LIME ST

LONDON, E.C.3

Phone: MANSION HOUSE 0180

AUTOMATIC ROLLEIFLEX

With automatic film wind which, in one action, sets the shutter, prevents double or blank exposures, and sets the built-in self-timer for delayed action. Automatically sets film after loading to No. 1 on film counter, without use of red window. Now has f/2.8 finder lens. With all the other Rolleiflex features, f/3.5 Zeiss Tessar and Compur Rapid shutter.

Cash price **£31:5:0**

24 monthly payments of 28/-.



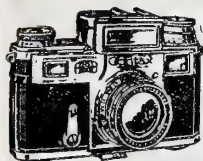
CITY SA

THE LARGEST RETAIL PHOTOGRAPHY

Also at 13, THE ARCADE, LIVERPOOL ST., E.C.; and 47, BERKELEY ST., W.1; 1a, AVERY ROY

CHOICE FROM OUR BIG RANGE!

Our 104-page catalogue (free and post free) contains all the latest and best of everything still and ciné. Send for it at once. We make the best allowances on any of your used apparatus in part exchange for your fresh purchase. For minicams, projectors or enlargers, you'll find "City Sale" can serve you best and give the most expert free advice.

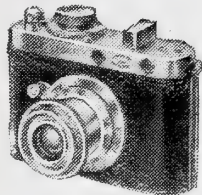


ZEISS CONTAX II

With focal-plane shutter speeded to 1/1,250th sec., Zeiss Tessar f/3.5 lens, 36 exposures at a loading.

Cash price **£40:10:0**

24 monthly payments of 36/4.

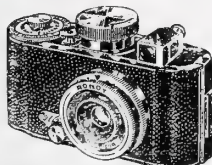


ENSIGN MULTEX

It has couplet range-finder and lens, focal-plane shutter, with slow speeds from 1 to 1/13th sec., fast speeds from 1/25th to 1/1,000th. Takes 14 pictures (3x4 cm.) on 127 roll film. With f/3.5 Ensign Multar.

Cash price **£19:10:0**

24 monthly payments of 17/6.

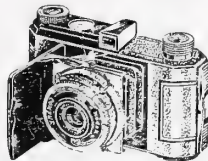


THE ROBOT

Takes up to 50 exposures on standard 35-mm. film. Incorporates filter suitable for pan. or ortho. films. Three view-finders in one, including "right-angle" for "candid" work. Interchangeable lenses. With Zeiss Tessar f/2.5 lens.

Cash price **£29:10:0**

24 monthly payments of 26/6.



"KODAK"

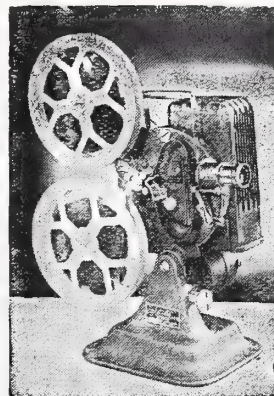
CHROMIUM "RETINA"

Cassette loading with 35-mm. cine film (36 exposures), Compur Rapid shutter, speeded to 1/500th sec., optical finder, depth-of-focus scale. Film counter.

Zeiss Tessar f/3.5 lens

Cash price **£15:0:0**

24 monthly payments of 13/6.



500-watt KEYSTONE PROJECTOR

Including splicing outfit, reel, brush, etc., universal motor drive, f/2.5 lens, finely ground and polished, capacity 400 ft., die-cast construction. Hi-gear motor winding, knob swivel device for tilting.

Cash price **£27:10:0**

24 monthly payments of 24/5.

SECOND-HAND "SNIPS"

2358. 1-pl. Double Extension Tenax, f/6.8 Goerz, Compound shutter, 6 slides **£2 2 0**
 2552. 10x Bausch & Lomb Prism Binoculars, leather case **£6 15 0**
 2653. 9x12 Double Extension Folding, metal body, f/6.3 Zeiss, Compur shutter, F.P. adapter, 2 slides **£1 7 6**
 2115. 1-pl. Ross Hand and Stand, f/6.8 Dagor, Compound, revolving back, 6 double slides, leather case **£3 5 0**
 2719. 6x6 Brilliant, f/7.7 anastigmat, ever-ready case. As new **£1 17 6**
 1835. 5x4 Reflex, revolving back, 3 slides and case **£2 15 0**
 2297. 3 1/2x2 1/2 Palmox, f/4.5 Tessar, 2 slides, F.P.A., leather case. New condition **£14 0 0**
 2826. 1-pl. Ihagee Press Focal-plane, f/4.5 Tessar, 6 slides **£12 10 0**
 2642. 3 1/2x2 1/2 Ensign Autorange, f/4.5 anastigmat, Unsolved **£6 10 0**
 2359. 6x13 Stereo Blocknote, f/6.3 Tessar lenses, speeded shutter, 4 slides, 2 purses **£4 4 0**
 Smith and Beck Stereo Viewing Cabinet, for paper and transparencies, focussing adjustment, will take from standard size down to small cards **£2 5 0**
 2502. Vest Pocket Kodak Model B. Cost 25s. **£10s. 9d.**
 2499. Vest Pocket Kodak, f/6.5 focussing Cooke **£1 12 6**

Have you had our Latest Sale List from Aldersgate Street? If not send at once for same.

2713. 3a Special Kodak, f/6.8 Dagor, Compound **£2 12 6**
 Cinephot Exposure Meter **£10s. 9d.**
 2583. 3 1/2x2 1/2 T.P. Reflex, revolving back, f/4.5 Cooke, 3 slides **£4 17 6**
 2725. Model II Dollina, f/2.8 Tessar, Compur, ever-ready case. As new **£15 0 0**
 2686. 4x3 cm. Certo Vertical Enlarger, f/4.5 anastigmat **£5 12 6**
 2684. 6x6 cm. Ihagee Enlarger, f/4.5 anastigmat **£5 17 6**
 2687. 1-pl. Butcher Noxa Semi-Automatic Vertical Enlarger, complete with electric fittings **£6 17 6**
 2546. 1-pl. T.P. Reflex, f/4.5 anastigmat, 6 slides **£5 7 6**

30 TO 70% REDUCTIONS

1. Model III Leica Camera, f/2 Summar lens, ever-ready case **£32 10 0**
 2. 3x4 cm. Baldi Roll Film Camera, f/3.5 Meyer Trioplan anastigmat, Compur sector shutter, complete in leather case **£5 17 6**
 3. 6x6 cm. Zeiss Ikon II, f/4.5 Zeiss Novar anast., Klio shutter, complete in ever-ready case **£8 2 6**
 4. Zeiss Mirax Enlarging Attachment, complete **£1 18 6**
 5. 1-pl. T.P. Imperial Enlarger, f/6.8 Cooke anastigmat lens, complete with electric fittings **£5 7 6**
 6. 3 1/2x2 1/2 N. & G. Folding Reflex, f/4.5 Cooke Aviar anastigmat lens, 11-in. f/5.5 Ross Teleros, 3 slides, F.P.A., leather case **£18 17 6**
 7. 3 1/2x2 1/2 Kodak Regent Camera, f/4.5 Zeiss Tessar anast., Compur Rapid shutter, 1 to 1/400th sec., complete in case **£14 12 6**
 8. 530 Zeiss Super Ikonta Roll Film, f/3.5 Zeiss Tessar anastigmat, Compur Rapid shutter, 1 to 1/500th sec., complete in leather case **£14 14 0**
 9. 1-pl. T.P. Artist Horizontal Enlarger, f/4.5 Dallmeyer anastigmat, revolving carrier, electric fittings, complete **£11 18 6**
 10. 3 1/2x2 1/2 Ensign Automatic Vertical Enlarger, f/4.5 Dallmeyer enlarging anastigmat, complete with electric fittings **£9 9 0**
 11. 1-pl. T.P. Imperial Enlarger, f/4.5 Dallmeyer enlarging anastigmat, complete with electric fittings **£7 17 6**
 12. 3 1/2x2 1/2 Ensign Carbine, f/4.5 Aldis anastigmat, Compur sector shutter, leather case **£4 4 0**
 13. 1-pl. Salex de Luxe Enlarger, f/4.5 Aldis anastigmat, complete with electric fittings **£8 17 6**
 14. Ensign Midset Vertical Magnaprint Enlarger, f/4.5 Dallmeyer enlarging anastigmat, complete with electric fittings **£7 7 0**
 15. 3 1/2x2 1/2 T.P. Reflex, f/4.5 T.P. Cooke anastigmat, reversing back, 6 slides, F.P.A. and leather case **£5 17 6**

CINE

1. 16-mm. Keystone Projector, 500-watt, latest bronze model, complete for all voltages 100-250, with carrying-case. First-class condition **£18 17 6**
 2. 500-watt Victor Projector 16-mm., with still picture and reversing movement, complete with carrying-case and transformer. Cost over £60 **£37 10 0**
 3. Ensign 100-B Compact 16-mm. Projector. First-class condition. Cost £17 10s. **£11 7 6**

NEW
Film
Library
List
FREE!

84 ALDERSGATE ST

LONDON, E.C.1

Phone: NAT. 0591

59/60 CHEAPSIDE

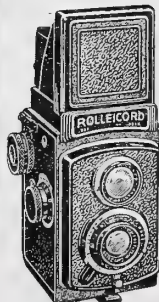
LONDON, E.C.2

Phone: CITY 1124/5/6

**LE & EXCHANGE
(1929) LTD.**

ORGANIZATION IN GREAT BRITAIN!

VALLACE HEATON LTD., 127, NEW BOND ST., W.1; V.I.; and 43, KENSINGTON HIGH ST., W.8



ROLLEICORD

Model 1a.

Bigger value than ever. Shows your picture full size and right way up on the ground-glass screen. Takes 12 pictures on 3 1/2x2 1/2 roll film for 1/-.

Cash price **£12:10:0**

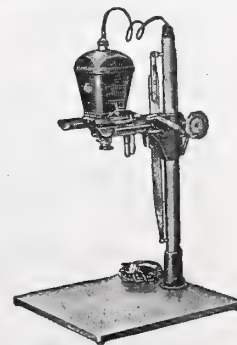
24 monthly payments of 11/3.

M & W FAM ENLARGER

Fam III for roll films and plates up to 6x6 cm. Double anastigmat f/4.5 9-cm. lens, with iris stop, exchangeable against additional lens 5.5 cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

Cash price **£18:18:0**

24 monthly payments of 17/-.





DON'T TAKE RISKS

All our re-conditioned

Bargains are issued with a six months' written guarantee, and we do not consider the deal complete until you are completely satisfied. All items may be had on approval, and we make full refund without quibble if not as specified or otherwise unacceptable.

MR. CLICK, our symbol of cheerful personal service, once again offers you this week's selection of guaranteed, used equipment, at prices which withstand comparison. Any model may be seen at whichever branch is most convenient to you, and we are confident the excellent condition of almost all outfits will surprise you.

Easy payments can be arranged without troublesome enquiries to suit your convenience, and we offer unbiased technical advice and individual attention to ensure you have the equipment best suited to your needs.

You will also find at our branches all modern new equipment, and a wide range of photographic and ciné accessories, including ciné film library services, and a specialist Leica D. & P. service.

MINICAM BARGAINS

Dollina III, f/2 Xenon, Compur-Rapid.	Cost £22 17s. 6d.	£16	16	0
Dollina III, chromium, f/2.8 Xenar, with E.R. case.		£13	13	0
Dollina II, f/2 Xenon, Compur-Rapid.	Cost £20 17s. 6d.	£15	10	0
Baby Dollina, f/4.5 Certo, for 35-mm.	As new.	£4	4	0
Super Sports Dolly, f/2.8 Xenar, Model C, with case.		£9	17	6
Super Sports Dolly, range-finder Model C, f/2.8 Tessar.		£14	14	0
Pilot V.P. Roll Film Reflex, f/2.8 Tessar, Compur.		£12	12	0
Pilot Reflex 6, f/4.5, 2½ square, with E.R. case.		£4	4	0
Zeiss Ikonflex, f/4.5, Klio shutter, 2½ square, with case.		£7	10	0
Zeiss Ikonflex, f/3.5 Zeiss, 2½ square, with E.R. case.		£12	17	6
Rolleiflex Auto., f/3.5 Tessar, 2½ square, with E.R. case.		£16	16	0
Voigtlander Brilliant, f/4.5 Skopar, Compur-Rapid, with case				
		£5	5	0
Exakta Model B, f/2.8 Tessar. Unsoiled.		£21	10	0
Exakta Model B, f/3.5 Tessar. Unsoiled.		£18	10	0
Exakta Model C, f/3.5 Tessar. As new.		£21	0	0
Exakta Model C, f/2.8 Tessar. Unscratched.		£23	10	0
Reflex-Korelle I, f/2.9 Victor, with E.R. case.		£11	10	0
Mentor Three-Four, f/3.5 Tessar, 16 on V.P., E.R. case.		£8	10	0
Contax I, f/2 Sonnar, with slow speeds.		£29	10	0
Leica IIIa, chromium, f/2 Summar. Unscratched.		£33	17	6
Krauss Peggy II, chromium, f/2.8 Tessar, E.R. case.		£16	10	0
Robot, f/3.5 Meyer. Unscratched.		£18	17	6
Kodak Regent, f/4.5 Tessar, with case.		£14	10	0
Welta Miniature, 16 on V.P., f/2.9 Meyer, purse case.		£7	7	0
Contaflex, f/2 Sonnar, with E.R. case. Fine order.		£47	10	0

ENLARGERS AND PHOTOGRAPHIC ACCESSORIES

Leitz Enlarger, old type, with lens and printing board.	£5	17	6
Leitz Valoy Enlarger, for Leica lenses. As new.	£7	10	0
Vertex Enlarger, for Leica negatives, taking any Leica lens	£4	10	0
Zeiss Baby Miraphot, f/4.5 Tessar, 3½ x 2½. Perfect.	£7	15	0
Ensign AV/I Magnaprint Enlarger. New condition.	£8	17	6
Rajah Miniature Enlarger. Perfect condition.	£7	10	0
Zeiss Sonnar 13.5-cm. f/4 for Contax. Listed	£21	7s. 6d.	
	£16	0	0
Zeiss Tessar 2.8-cm. f/8 for Contax. Listed	£13.		
	£9	0	0
Wide-Angle Finder for Contax.	£1	1	0
Megoflex Focuser for Contax Model I.	£2	10	0
Zeiss Contax Finder, with purse case. Cost	£4.		
	£3	3	0
Albada View-finder 433/24. As new.	£1	1	0
Zeiss Sonnar f/2 for Contax.	£13	10	0
Leica 13.5-cm. f/4.5 Elmar, coupled.	£11	10	0
Leica 7.3-cm. f/1.9 Hektor, coupled.	£19	19	0
Leica 13.5-cm. f/4.5 Hektor, coupled.	£12	12	0
Leica f/2 Summar Lens, unscratched.	£12	10	0
Leica 10.5-cm. f/6.3 Elmar, with sun hood.	£7	7	0
Leica 9-cm. f/4 Elmar, coupled, latest type lens.	£8	12	6
Leica Rasal Frame Finder.	£1	7	6
Ever-ready Case, for Leica f/3.5, coupled model.	18s.	6d.	
Leica Vidomchrom Universal View-finder.	£3	3	0
Leica Long-base Range-finder.	£1	10	0
Leica Slow Speed Heboon Attachment.	£2	2	0
Dallon 6-in. f/5.6 Tele Lens for Exakta.	£5	17	6



AMATEUR CINE SERVICE LTD.

52-4 WIDMORE RD., BROMLEY, KENT - RAVENSBORNE 0156-7

6 GRAYS INN RD., LONDON, W.C.1 - HOLBORN 9894-5

NEW ADDRESS

Gevaert

LIMITED

From December 2nd

ACTON LANE, HARLES DEN, N.W.10

Telephone: WILLES DEN 6755.

Telegrams: ARTOVEG, HARLES, LONDON.

What you will find—at the WESTMINSTER . . .

New 'MOVEX' 8-mm. Ciné Camera



An AGFA Production.

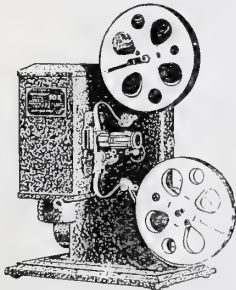
Flat in shape, notably compact, light in weight, the New "MOVEX" Ciné Camera scores powerfully in convenience of handling and ease in manipulation. With body of strong aluminium alloy, with black matt finish and bright parts chromium plated; it is both handsome and durable. Takes 33 ft. of film in easy daylight-loading cassettes—no threading is needed. Fitted with $f/2.8$ Agfa Kine anastigmat, with integral adjustable hood, Newton finder, always ready for use. Exposure guide incorporated on cover of camera.

Price £12 : 12 : 0

12 monthly payments of 22/1,
24 of 11/1.

Ever-ready Case, 18/-.

NEW KODASCOPE 8-mm. Projector



(Model 50R). This new model embodies all the attractive features of the highly popular model 35, together with many detail improvements—especially in electrical equipment, resulting in greatly improved all-round performance. 200-watt lamp gives brilliant picture 30×22 in. at 14½ ft., 1-in. projection lens; motor drive with large cooling fan.

£13 : 13 : 0

12 monthly payments of 23/11,
24 of 12/-.

New ROLLEIFLEX

In this new model the 6×6 cm. ROLLEIFLEX for 12 pictures on usual 3½×2½ spool becomes more than ever automatic, revealing a still higher standard of optical and mechanical perfection. Only one action is now needed to:—



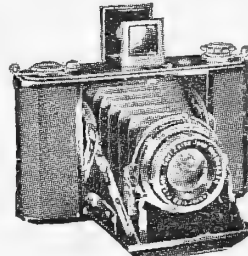
- (1) set the shutter;
- (2) safeguard against either blank or double exposures;
- (3) to give delayed action.

There are also amongst other improvements new controls for shutter speeds and lens apertures, with magnified readings. The reflex hood is fitted with larger magnifier, and there is a double magnifier and additional mirror for eye-level use. Lens is $f/3.5$ Tessar, with Compur Rapid shutter, speeded to 1/500th sec.

Price £31 : 5 : 0

12 monthly payments of 54/8, 24 of 27/4.

ZEISS IKON IKONTA SQUARE MODEL



12 pictures 2½ in. square on usual 8-exposure 3½×2½ spool. 100 per cent self-erecting, shutter release on camera body.

F/4.5 Novar, in delayed-action Telma shutter, 1/25th to 1/125th sec., T. and B. **£6:12:6**

12 monthly payments of 11/7.

F/4.5 Novar, in delayed-action Klio shutter, 1 to 1/175th sec., T. and B. **£7:5:0**

12 monthly payments of 12/8.

F/3.5 Novar, in Compur shutter, 1 to 1/300th sec., T. & B. **£9:10:0**

12 monthly payments of 16/8.

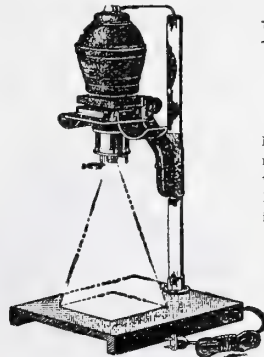
F/3.5 Tessar, in Compur Rapid, 1 to 1/500th sec., T. and B. **£13:0:0**

12 monthly payments of 22/9, 24 of 11/5.

RAJAH ENLARGERS

of Precision Design and Construction.

F/4.5 anastigmat, one-hand lever rise and fall with automatic locking. Large, well-ventilated lamp-house. Universal negative carrier for either strip or single negatives. Helical micro. focussing, orange cap. Metal work finished in attractive grey lacquer.



Model O, 4×4 cm., enlarges 2 to 8 times linear, complete with condenser **£8:8:0**

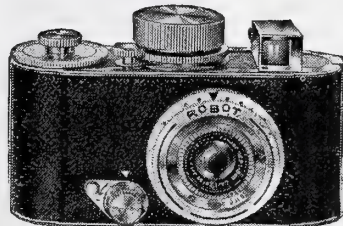
12 monthly payments of 14/8.

Model IIb, 6×6 cm., 2 to 7 times linear, double condenser **£11:10:0**

12 monthly payments of 20/2, 24 of 10/1.

Also for 6½×9 cm.

ROBOT The Camera that does everything for you.



With $f/3.5$ lenses from £23 10 0

An entirely new and original camera of novel design and ultra-modern features. More completely automatic than any camera yet devised. Takes 48 square pictures on usual 35-mm. cine film, with daylight loading and removal of whole or part of film, film winding and shutter release simultaneously, and permitting automatically up to 24 exposures in rapid succession, with one movement only, if desired. Special "zonal" focussing system taking place of range-finder. Shutter closely graduated 1 to 1/500th sec. With $f/2.8$ Tessar **£29:10:0**

12 monthly payments of 51/8, 24 of 25/10.

Interchangeable Schneider Tele-Xenar $f/3.5$ **£10:0:0**

WESTMINSTER PHOTOGRAPHIC EXCHANGE LTD.

81, Strand, W.C.2

'Phone and Grams - - - - - TEMple Bar 9773-4

Also

111, OXFORD STREET, W.1
GERrard 1432

119, VICTORIA STREET, S.W.1
VICToria 0669

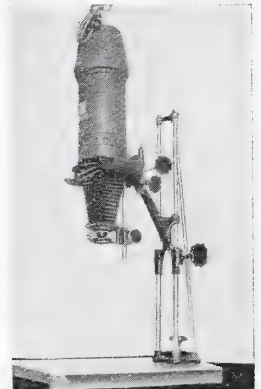
24, CHARING CROSS ROAD, W.C.2
TEMple Bar 7165

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

5

Stocks quite remarkable in their scope and variety—meeting every need in photography, both 'Ciné' and 'Still' and the easiest, simplest and fairest Out-of-Income plan. Ask for full details.

Here is a Particularly Fine Enlarger. The 'MULTIFAX'



Full of attractive practical features. For instance: Exceptionally smooth raising and lowering by friction gear, with triangulated main column, giving maximum rigidity. Usable either vertically or horizontally at will. Readily adaptable for dealing with enlargements of extra size.

F/4.5 lens and DOUBLE condenser are both interchangeable, and there is simple provision for correction of perspective. Adjustable lamp-holder ensures highest degree of even illumination, whilst the unique automatic action of the strip negative carrier sets a new standard in simplicity and efficiency. Adaptable for all sizes 24×36 mm. to 6×6 cm.

PRICES :

3½×2½ **£16:16:0**

12 monthly payments of 29/5, 24 of 14/9.

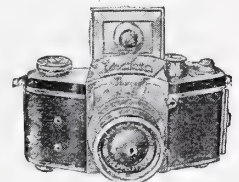
6×6 cm. **£15:15:0**

12 monthly payments of 27/6, 24 of 13/9.

24×36 mm. (Special Model) **£9:0:0**

12 monthly payments of 16/8.

KINE - EXAKTA



Takes standard 24×36 mm. 36-exposure film. Shutter setting and film transport at one winding. Speeds 1/1,000th to 12 sec. Easily interchangeable lens mount, bayonet fitting. Built-in provision for dividing film, allowing separate development of any number of exposures. **£38:10:0**

With Tessar $f/2.8$

12 monthly payments of 67/5, 24 of 33/9.

Special Night Model, $f/1.9$ **£45:0:0**

Meyer Primoplan.

12 monthly payments of 78/9, 24 of 39/5.



Depth—

Character in your work must reveal the full intensity of the shadows and at the same time capture the dazzling high-lights too.

In all the six grades of contrast, from Soft to Super Contrasty, in which the new Criterion De Luxe Bromide is made, these full tonal values are rendered with a resulting overall brilliance unknown hitherto.

Criterion

"DE LUXE"

Bromide Paper

TYPICAL PRICES:

Inches	6 Sheets		12 Sheets	
	Single Weight	Double Weight	Single Weight	Double Weight
8½ × 6½	1/2	1/4	2/3	2/5
*8 × 8	1/3	1/5	2/6	2/8
10 × 8	1/9	1/11	3/3	3/6
*10 × 10	2/1	2/3	4/-	4/3
12 × 10	2/5	2/7	4/8	5/-
*12 × 12	2/10	3/1	5/6	5/11

* For enlargements from miniature negatives.

Other sizes pro rata.

From your dealer or Post Free direct from—

CRITERION (Plates
Papers
Films) **LTD**
STECHEFORD, Warwickshire

London: 35, Essex Street, Strand, W.C.2



'WELLCOME' EXPOSURE CALCULATOR

HANDBOOK AND DIARY, 1938

For another year of
successful photography

Price 1/6

All Photographic Dealers
Write for descriptive literature



BURROUGHS WELLCOME & CO.

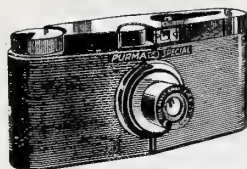
SNOW HILL BUILDINGS, LONDON, E. C. 1

Pho. 1686

Copyright



G/A 702



PURMA SPECIAL

CAMERA

WINTER SNAPSHOT COMPETITION

£100 IN PRIZES

FIRST SECOND 4 PRIZES OF
£50 £20 £5

and

£10 TO THE DEALER

*selling the camera winning
First Prize.*

THE COMPETITION IS OPEN FROM
DECEMBER 1st, 1937 to MARCH 31st, 1938

PURMA Photography means all-the-year round photography. Most photographic competitions are summer competitions. This competition will prove conclusively that 100% perfect pictures are just as easily possible during winter as summer with the "Purma Special."

"PURMA SPECIAL" 50/-

The only camera with focal-plane shutter at anything like the price.

ASK YOUR LOCAL DEALER FOR ENTRY FORM
or one will be sent post free from the Sole Concessionaires:

R. F. HUNTER LTD., 51, Gray's Inn Road, London, W.C.1

... A NEW SERVICE FOR CINÉ ENTHUSIASTS EXCLUSIVE TO R. G. LEWIS (CINÉ) CUSTOMERS

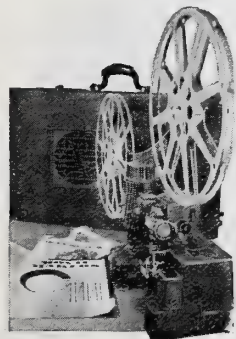
Now—when you purchase a projector from R. G. Lewis (Ciné) you get free maintenance for a period of 2 years (a free overhaul every six months). In addition to this helpful service we will install talkie apparatus free of charge anywhere in England or Wales; this includes sending an experienced operator to instruct in the use of the apparatus if required.

INVEST IN A SOUND PROJECTOR !

Let us show you the
New **FILMOSOUND**

Filmo's exclusive side tension film movement minimises film wear. Aerodual cooling preserves the film and keeps the lamp within a safe temperature. A powerful amplifier delivers 5 watts of undistorted sound. Reels holding 1,600 ft. of film, giving a 45 minutes' continuous show, may be used. Price, complete

£138 0 0



SECOND-HAND CINÉ CAMERAS AND PROJECTORS WITH A FULL GUARANTEE FOR SIX MONTHS

8-mm. PROJECTORS.

8-mm. Eumig P.III, 250 watts, air cooled, 2.5-cm. Meyer Kinon projection lens, motor speed control, quick-feed sprockets, built-in resistance, geared hand rewind. As new.....£14 10 0
Kodascope Model 8/35, 200-watt lamp, built-in resistance for 230 volts, 1-in. projection lens. New. Shop-soiled only.....£8 15 0

9.5-mm. PROJECTORS.

9.5-mm. Pathe Lux. 32-mm. projection lens, motor speed control, complete with resistance and case. Excellent condition.....£13 10 0
9.5-mm. Pathe Imp, motor, super attachment and resistance. Excellent condition.....£4 10 0
9.5-mm. Pathe Home, two-claw, motor, super attachment, automatic rewind, tilting device, complete with resistance. Good order.....£6 5 0

16-mm. PROJECTORS.

16-mm. Zeiss Kinox, 800-ft. model, 375 watts, air-cooled, 5-cm. f/1.4 Allnar anastigmat, brilliant flickerless picture, speed control, projector is housed in permanent casing which deadens noise when running, complete with transformer. As new.....£62 10 0
16-mm. Kodascope Model D, 300 watts, air-cooled, 1 1/2-in. projection lens, stills and automatic rewind, complete with resistance and case. As new.....£13 10 0
16-mm. Kodascope Model A, 200 watts, 2-in. projection lens, motor speed control, ammeter control to lamp, hand geared rewind, complete with resistance. Nice condition.....£12 17 6
16-mm. Ampro, 750 watts, air-cooled, forward, reverse and rewind switch, stills, separate lamp switch, motor regulator, ratchet tilting adjustment, 2-in. f/1.65 projection lens. In excellent condition, complete with 400-ft. reel and case.....£37 10 0
16-mm. Ampro, 500 watts, air-cooled, description as above.....£32 10 0
16-mm. Kodascope Model C, 100 watts, motor drive with rheostat control, stills, 2-in. projection lens, complete with resistance and case. In good order.....£8 17 6

8-mm. CAMERAS.

8-mm. Bell & Howell Filmo Coronation Double-Eight, f/3.5 anastigmat, 4 speeds, interchangeable lens fitting. As new.....£13 17 6
8-mm. Cine-Kodak Eight, f/3.5 Kodak anastigmat, optical finder and footage indicator. As new.....£5 17 6
8-mm. Cine-Kodak Eight, f/2.7 Kodak anastigmat, optical D.V. finder and footage indicator. As new.....£8 17 6
8-mm. Bell & Howell Straight Eight, f/2.5 anastigmat, 4 speeds, interchangeable lens fitting, automatic footage indicator. Excellent condition.....£9 17 6

9.5-mm. CAMERAS.

9.5-mm. Dekko, f/1.9 Dallmeyer, in focussing and interchangeable mount, 3 speeds and stills, footage indicator. As new.....£3 17 6
Ditto, but with latest metal body.....£9 2 6

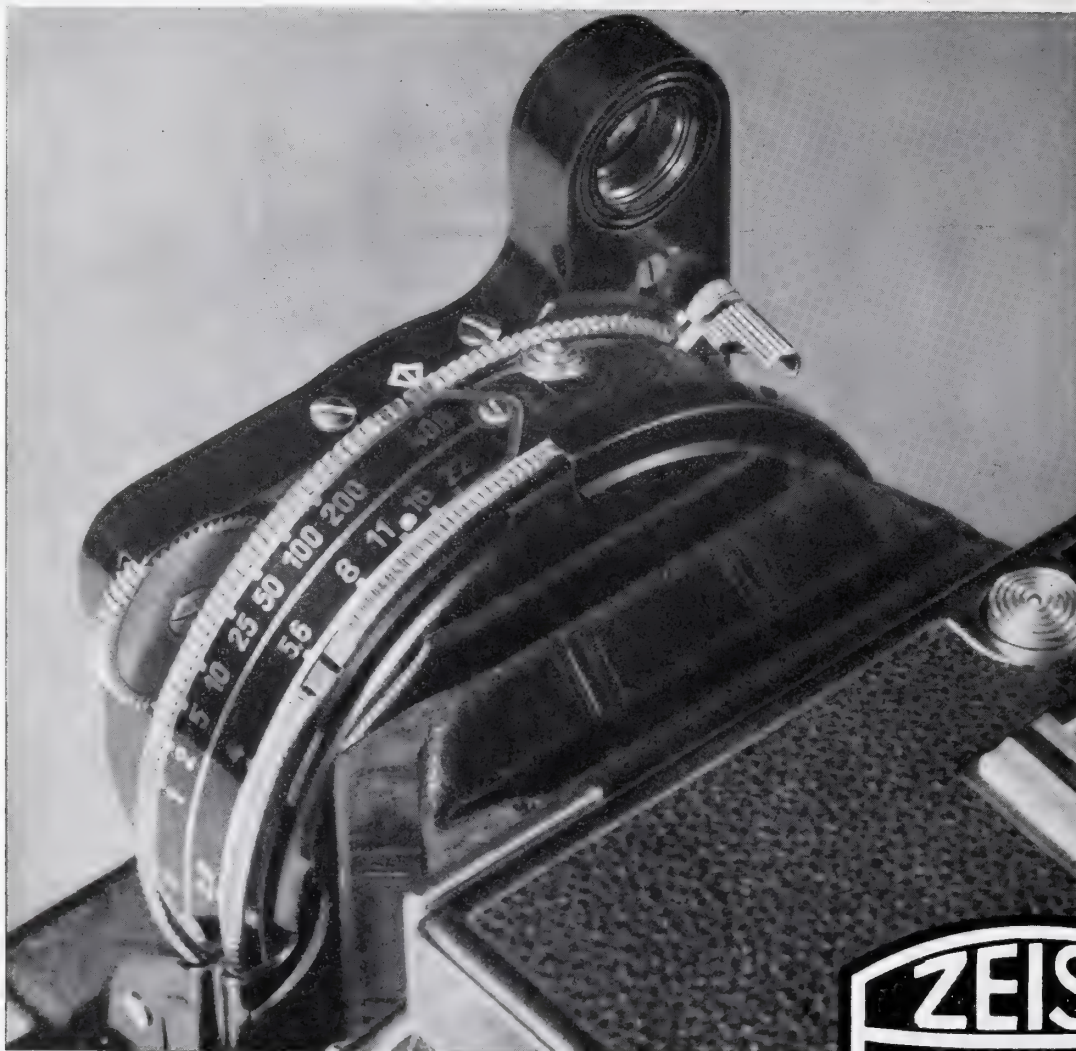
16-mm. CAMERAS.

16-mm. Cine-Kodak BB Junior, f/1.9 Kodak anastigmat in focussing mount, direct-vision finder and footage indicator. Excellent condition £11 19 6
16-mm. Ensign Kinecam Model 6, f/2.8 Cinar in focussing mount, 3 speeds and hand crank, footage indicator, direct-vision and parallax viewfinders, complete with case. Very nice condition.....£8 17 6
16-mm. Bell & Howell Filmo 70, 1-in. f/3.5 Cooke anastigmat, interchangeable, 2 speeds, 8 and 16, ratchet winding key, D.V. optical finder, footage indicator, complete with case. Very nice condition £15 0 0
16-mm. Cine-Kodak Model BB, f/1.9 Kodak anastigmat, in focussing interchangeable mount, 2 speeds, optical D.V. and brilliant finders, with combination case. The camera is in excellent condition having just been overhauled by Messrs. Kodak.....£13 10 0
16-mm. Zeiss Ikon Movikon, f/1.4 Zeiss Sonnar in focussing interchangeable mount, range-finder focussing, 4 speeds, stills, hand crank for reverse, delayed action, adjustable shutter, sector, visual inspection aperture, direct-vision and angular finders, also brilliant waist-level finder, 2 footage indicators, complete in case. Perfect order £67 10 0

R. G. LEWIS (CINÉ), "THE ONLY COMPLETE CINÉ SPECIALISTS"
202, HIGH HOLBORN, LONDON, W.C.1

(A few doors from the Holborn Tube Station and the Holborn Restaurant)

Telephone: CHAncery 7596 7997.



Do you know what this is?

The illustration shows, on the left, the focussing wheel of the patent rotating wedge distance meter on the Super Ikonta $2\frac{1}{4}'' \times 2\frac{1}{4}''$. All the other controls—shutter setting lever, scale of shutter speeds, and scale of diaphragm apertures, are equally conveniently situated and are all visible from above without having to turn the camera round to alter the settings.

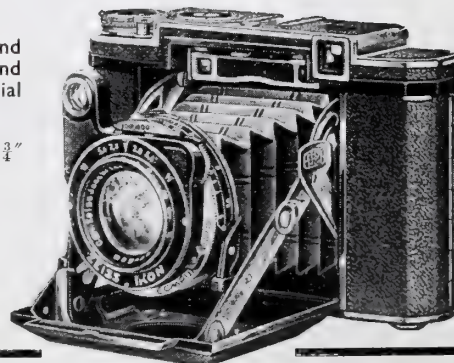
The Super Ikonta $2\frac{1}{4}'' \times 2\frac{1}{4}''$ takes 11 pictures on the usual $3\frac{1}{4}'' \times 2\frac{1}{4}''$ film and is equipped with Zeiss Tessar f/2.8 (the fastest lens fitted to a roll-film camera of its size) and Compur Rapid shutter to 1/400th second.

The shutter release is conveniently placed on the camera body; the film wind and shutter release are interlocked to prevent unintentional double exposures, and the film winds on to a definite stop for each exposure, so really all essential movements are automatic.

There are other models providing somewhat similar advantages for $2\frac{1}{4}'' \times 1\frac{3}{4}''$ and $3\frac{1}{4}'' \times 2\frac{1}{4}''$ pictures.

SUPER IKONTA

Write for a copy of the new 32-page publication "Round the clock with Zeiss Ikon Cameras", or ask your dealer for a demonstration.



Zeiss Ikon Ltd., 11, Maidstone House, Berners Street, London, W.1

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, NOVEMBER 24TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2559.

THE entries in our Annual Lantern-Slide Competition exceeded by a very large number any previous slide competition held by this paper, and again demonstrated the increasing popularity of this form of pictorial photography, in spite of the counter attractions of amateur cinematography. The judging also occupied a greater time than on previous occasions, as in addition to the larger quantity the standard of work was exceptionally high. There were practically no poor slides included amongst the entries, but, on the contrary, the number of first-class productions was so great that deciding on the best was a very difficult matter. The final selection was only arrived at after many of the slides had been put through the lantern four or five times, and all aspects, both pictorial and technical, compared. As a result the prize set this year is a remarkably fine one, and more slides than usual have been included. The set will start on its travels next week, when we are publishing the complete award list. Hon. Secretaries who have delayed applying for the 1937 prize set of "A.P." slides should note that there are now no vacant dates until after May, 1938.

The R.P.S. Appeal.

The Royal Photographic Society Luncheon given to the Press at the Savoy Hotel last week attracted a very large number of newspaper representatives. We feel, however, that the purpose of the function, which was to broadcast the appeal of the R.P.S. for funds for their new home, and to demonstrate the rightness of their appeal as the premier society in the world of

TOPICS of the Week



*Their Majesties the King and Queen
arriving at the Palladium for the Royal
Command Performance.*

*An article on the photography of this
event is given in this issue.*

photography, was not stressed enough. Several good speeches were made, and many interesting facts stated by the speakers regarding the present position of photography, but there was the impression that the speakers did not link up their remarks with the necessities of the Society as strongly as they could have done. For instance, both the Postmaster-General and the Public Relations Controller of the B.B.C. had some interesting information to give about the use of photography in their respective departments. The Postmaster-General said that a new series of posters based on photography explaining the work of the Post Office had just been issued to schools. The cinematograph had also been largely employed to interpret the Post Office to the public. Apart from publicity, the engineering department made about 8,000 negatives a year for its technical work. The reproduction of stamps by a photogravure process and the service of picture-telegraphy were other directions in which photography came into the G.P.O. ambit. Sir Stephen Tallents, for his part, said that the B.B.C. employed the whole-time services of six photographers, whose annual output was nearly 5,000 portraits. It had its general photographic library of 85,000 pictures. Then, of course, there was television, and he mentioned that on the occasion of the Armistice service in Whitehall there was used for the first time a camera of much greater sensitiveness than had ever been employed before, and the results came through excellently. Another field of service for photography was mentioned by Col. Moore-Brabazon, who said that ordnance maps were no sooner made than they were out of date, and that

aerial photographs would be the maps of the future. We think, however, that all these statements would have had a greater effect for the purpose in hand if they had been definitely co-ordinated with the activities of the R.P.S. and used as an argument in favour of the Appeal.

Photographing a Command Performance.

The Command Performance at the London Palladium last week, attended by their Majesties the King and Queen and the Duke and Duchess of Kent, probably attracted more attention than any previous performance of a like nature. The reason for this is due to the fact that the entire programme was broadcast and millions of listeners in this and other countries were able to follow every turn and incident from the arrival of their Majesties to the final National Anthem. Needless to say, the event was duly recorded in all the newspapers the

following morning and the photographs that accompanied the notices were in most cases so good that we approached the editors of some of the papers, and also the news agencies, for details concerning their production. This we feel sure will prove of interest to our readers if only for the technical data that may prove useful for similar work, and an illustrated article on the subject appears elsewhere in this issue.

Like Saying "Jack Robinson."

Some people don't want much. There was Mr. Tom Purvis, for example, whose work with the miniature is well known, telling a meeting of the Miniature Camera Group at Russell Square that he wants a camera which he can take out of the side pocket of his coat, flick nonchalantly in the face of his object, and put back in his pocket again, all within a matter of five seconds or less. And none of the miniatures on the market being quite able to

meet his exorbitant demands, he has had one built, which is on the market, or is shortly to be on the market, we understand, at the astonishing price of fifty shillings. It has three speeds, the speed being determined by the way you hold it up, of $1/25$ th, $1/150$ th and $1/450$ th of a second, and its simplicity is such that Mr. Purvis said that he could take it out of his pocket and operate it with one hand while he drove his car with the other. He could even ride on a roundabout and snap an adjacent roundabout revolving in the opposite direction. The apparatus weighs 12 oz., the negative is $1\frac{1}{4}$ -in. square, the lens is a good specimen of anastigmat, the body is of bakelite, it is set at $f/6.3$, and the work it will do—well, there was a heap of very good enlargements to prove it. What do you want more? Simple in operation as a box camera, efficient as a focal-plane, amenable to control at the lift of a finger—there you are!

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Glycin for Chloro-Bromide.

Will you please suggest a good all-round glycin developer for chloro-bromide papers? A. A. (London.)

Here is a single-solution formula:

Glycin	$\frac{1}{2}$ oz.
Hydroquinone	$\frac{1}{2}$ oz.
Sodium sulphite	7 oz.
Sodium carbonate	$6\frac{1}{2}$ oz.
Potassium bromide	75 grs.
Water to	80 oz.

You can of course make up a smaller quantity in the same proportions. Here is a two-solution form:

A. Sodium sulphite	2 oz.
Sodium carbonate	$\frac{1}{2}$ oz.
Glycin	$\frac{1}{2}$ oz.
Water to	20 oz.
B. Sodium carbonate	4 oz.
Potassium bromide	10 grs.
Water to	20 oz.

Take A, one part; B, one part; water, two parts.

Set of Lenses.

I have come into possession of a set of single lenses in a case, with a mount into which they all screw, and an iris diaphragm. Lenses and stops are marked with figures only. Can you give me some idea as to using the lenses? B. L. (Epsom.)

You have what is generally known as a casket set of lenses, once rather popular for use with cameras having a focussing screen, and also sufficient extension for the longest focal length available. It is a cheap and simple method of securing a number of lenses of different focal lengths.

These casket sets varied very much in quality and price,

but each set was originally accompanied by details of the focal lengths of the lenses, the size of plate each would cover, and generally the f / values of the stops according to the lens with which they were being used. You can easily ascertain these facts for yourself with sufficient accuracy provided you have a suitable camera.

First take the single lenses. Screw one into the back of the mount with the convex side facing the screen; open up the diaphragm and focus on a distant object, getting the image somewhere about the middle of the screen. Now measure the distance from the back of the lens to the screen, and note this as the focal length.

When you have got the focal lengths of all the single lenses you can work out the foci of the possible combinations. Screw a pair into the mount, and measure their separation—the distance between the glass surfaces facing one another. If you call the focal lengths of the two lenses X and Y, and the separation S, the focal length of the combination is

$$\frac{X \times Y}{X + Y - S}$$

For example, suppose the separate lenses are 4 in. and 6 in., and the separation 2 in., you get

$$\frac{4 \times 6}{4 + 6 - 2} = \frac{24}{8} = 3 \text{ in.}$$

You can test each combination in the camera, and get an idea of the definition and covering power. The separate lenses will be "single" or "landscape," the combinations "rectilinear" or "wide-angle rectilinear."

To find the f / values of the stops, rule a line equal to the focal length, measure the diameter of the diaphragm opening with dividers, and see how many times the diameter can be stepped off along the line.

The PHOTOGRAPHIC ALBUM

The fact that the brass-bound heavy-covered tomes which used to contain the family photographs in grandfather's day have passed into peaceful oblivion is no excuse for the amateur photographer ignoring the photographic album as a useful part of his equipment. The following article deals with this subject from the modern amateur's point of view.

IT might well be said that a photographic album is a necessary part of the modern amateur's equipment, quite apart from its æsthetic value as the holder of his camera records.

The modern miniature camera makes enlargements necessary for the full appreciation of the pictorial value of the negative, and the fact that larger prints cost considerably more than small contact prints means that many negatives which have been exposed will never reach the enlargement stage, simply because they are mediocre records of ordinary subjects.

Of course, the really expert pictorial photographer never exposes a negative that is not worth enlarging—or does he?

The Function of the Album.

It seems, therefore, somewhat of a pity that those more ordinary subjects, which gave us pleasure at the time of taking, must be cast aside on the heap of forgotten things.

But with the aid of a modern photographic album—and there are many on the market—small contact prints can be attractively combined, and there is the added advantage that with appropriate lettering or numbering we can keep a record of those negatives which seldom see the light of day. Also, should an occasion arise when, perhaps because the subject has gained notoriety for some reason or other, these negatives attain a commercial value, then the finding of the film or plate is a matter of minutes instead of being, as it well may be, a matter of hours.

Records.

Holidays, birthday and other parties, excursions, always produce a crop of record photographs. And very jolly they are, even though they may never grace the exhibition walls. Neither will whole-plate or larger prints be made from many of them; but jolly little contact prints, or very small enlargements, can be inserted in an album and a happy record of pleasant times perpetuated.

Types.

Albums may be divided into two classes from the photographic point of view—the slip-in or the stick-in.

The experienced photographer usually uses the latter, and the wisdom of this is more apparent when one has a large circle of friends, each of whom wants a print, and who would not hesitate to wheedle that last one out of the album if it could be easily removed. Another important consideration is that one is not confined to any particular shape or size, and a set of prints can be arranged on a page to the owner's particular fancy.

The small "slip-in" album is not to be despised, but, taking everything into consideration, the "stick-in" scores every time.

Varieties galore exist: Fancy covers, plain covers, silk-tasselled, loose-leaf; but the style does not really matter, what does matter is that the paper on which the prints are to be mounted must be free from hypo and other impurities, so that it is best to invest in a well-known manufacturer's goods.

For the Family.

One complete album could be kept specially for the family record, little Tommy, grandpa, mother, and even Fido, being included therein in various stages and under various guises. Even the wealthy aunt from whom one has expectations can be included provided a pleasant photograph can be obtained of her, but don't forget that some people are more sensitive than others.

Mounting.

With the stick-in album some method of mounting must be utilised, and the worker has a wide choice.

Fancy corners have come much into fashion for this purpose recently, the corners being gummed for fastening to the leaf of the album, and the prints being inserted therein. One drawback to these corners is that, particularly the coloured ones, they distract the attention from the print, which is, of course, to be deplored. The transparent ones are better in this respect, and are extremely useful.

Paste forms the most popular medium for mounting, and a good photographic mountant, which is really cheaper to purchase than to make at home, does the job effectively and

cleanly. The mountant should be well rubbed into the back of the print, working from the centre outwards, making sure that each edge is pasted, but that no surplus will squeeze out when the print is pressed into contact. Such a method of mounting will last for years.

Dry mounting is sometimes resorted to for larger prints; this consists of putting a sheet of dry-mounting tissue between the back of the print and the album leaf and making it adhere by ironing with a hot iron. The fact that the amateur will most probably wish to mount his prints on both sides of the leaves rather detracts from the efficacy of this method and, on the whole, paste is to be preferred.

Grouping.

Incongruous collections should be avoided when making up each page of the album. An effort must be made to make each print relevant to the others on that particular page, and it is an excellent idea to keep to one subject if this is at all possible, as it is in the case of holiday photographs, when all the bathing beach scenes can be put in together, all the frolicsome incidents on another section, and picture records of places visited on yet another.

Titling.

A good deal of value is added to an album if the prints are effectively titled, or some slogan connected with the event depicted may be placed underneath. This is excellent practice for the titling of your exhibition prints.

Luxury.

A word may be added about a more luxurious method of album-making. This involves the purchasing of a somewhat expensive album capable of containing, say, three dozen prints not smaller than about 10×8 in. In this should be inserted only outstanding prints up to good exhibition standard. They should be mounted on one side of the leaf only, and the album should be interleaved with tissue paper. It will take some time to fill, but should be well worth showing.

Portraits

By F. ALSOP PARTINGTON.



The Russian Costume.

IN the days when I first used a camera, indoor portraiture, of a reasonably high standard, was entirely in the hands of the professional. It is true that some of the bolder spirits amongst the amateurs experimented, but the handicap of slow materials, small, ill-corrected lenses (except at a very high price) and a limited choice of printing paper doomed most of us to mediocre results from the start.

Now the tables are turned. Professionals very often find their artistic yearnings thwarted by the whims of the sitter. We can always choose our models and attempt effects to please ourselves. If we fail, the fault, as Cassius put it, lies in ourselves.

Most of us start work in this direction by making portraits of our relatives and friends, and, with care, find that they compare favourably with the work of the experts. Soon we begin to search for more ambitious effects and then nothing can be more pleasurable than experimenting with costume.



An Eastern Dancer.



The Ballet Dancer.

This has three obvious advantages over "straight" portraiture, in the artistic sense. First, most people, particularly female, enter into the spirit of the thing and lose their camera shyness.

Secondly, a portrait in costume is not so personal—we see it not so much as someone we know but as an effect depending largely on pose, lighting and arrangement for its success.

Thirdly, we are not limited by the number of models available, but by costume. I have purposely illustrated this article with photographs of the same model to show how much variety can be introduced.

You may think at first that it is almost as hard to find costumes as models, but quite striking effects can be obtained by using odd bits of material and a little ingenuity.

in Costume

Portraits in costume form a very pleasant variant on the usual simple "likeness" of the sitter in everyday clothes. A sitter in fancy dress is much less self-conscious, and poses more naturally, so easing enormously the task of the amateur portrait-maker. The results, too, are much more often pictorial, and if sitters are hard to find variety can be had from just one model by using different costumes. One model only provided all the pictures reproduced here.

For instance, a length of lace and a piece of cardboard to support it on the head can be made into a convincing mantilla. You may have friends who have taken part in theatrical shows. They are usually pleased to be photographed in costume and quite often they provide one or two unexpectedly good exhibition prints.

The important things to consider before setting to work are lighting and background. Batteries of arc lamps are unnecessary. All we need at the beginning is a general light of, say, two 100-watt lamps on a support about 7 ft. from the floor, and a portable 100-watt lamp. Each light should have a reflector (the household white porcelain variety will serve the purpose). A white cloth hung over a



Portrait of a Dancer.



Spanish.

clothes-horse will act as a general reflector, or a permanent one can be made by fastening a piece of poster-paper on to a wooden frame.

I prefer to use these ordinary electric light bulbs to the less permanent "flood" bulbs because the effects can be noted more leisurely, and they give a softer quality. Exposures need not be unduly long. For instance, with light walls and an $f/4.5$ lens, $1/5$ th or $1/2$ second is my usual exposure, according to the position of the lights.

Within the limited space available in the average drawing-room a short-focus lens, such as is fitted to most small cameras, is advantageous when taking half or full figure, providing it is used carefully. Keep the subject as near to one plane as possible to avoid distortion. A hand extended towards the camera will appear far too large in comparison to the face on a print.

Backgrounds should be simple or decorative, but never haphazard. Plain walls, curtains or hangings are, as a general rule, the most successful.

After a while modifications of the "normal" system of lighting will occur to you, such as lighting from above or behind the figure. Such experiments are half the fun of this branch of photography.

Development should not be too long; slight under-development can always be corrected by the use of a contrasty paper, but a harsh negative of a portrait subject is never successful. About two-thirds of the development time you would give to an outdoor subject is generally about right.

Readers' Hints, Tips and Gadgets

DELAYED ACTION WITH VARIABLE DELAY.

THE amateur whose camera is not equipped with automatic release, and who would like to experiment with such exposures, will find the following gadget helpful. It costs practically nothing, can be finished by anyone in a few moments, and yet will serve the purpose quite satisfactorily. The idea can be applied, with slight modifications, to practically all the common types of camera-shutters, from the "box" to the Compur, or even to the focal-plane of the heavy reflexes.

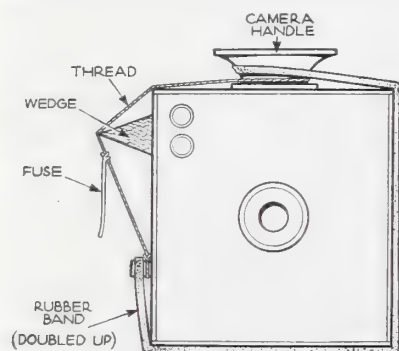


Fig. 1. Delayed-action release for a box camera.

For the Box Camera.

All the materials needed are an elastic rubber ring, a few inches of strong sewing thread, and a small wedge of wood or cardboard about half an inch high.

Fig. 1 illustrates clearly how these articles are employed. The shutter is set for instantaneous exposure. One end of the thread is tied to the trigger of the shutter, the other to the handle of the camera or any other suitable anchorage on the top, leaving a slack in the middle portion. By inserting the

wedge of wood, the thread is rendered tight and the trigger is thereby held in the position of rest. One end of the rubber ring is attached to the point of anchorage on the top of the camera, the body is stretched over the opposite side of the box, and the other end is hooked round the trigger from below, so that the elasticity of the rubber tends to pull down the trigger, but is prevented from doing so by the thread. The self-timer is now finished and set.

To release the shutter, use is made of a "fuse" or touch-paper. A thick, rather fluffy cotton thread, impregnated with a saturated solution of saltpetre (potassium nitrate) and allowed to dry in the air, makes an excellent fuse. A suitable length of this is tied by one end to the impeding thread of the delayed-action release, just below the wedge, so as to hang down clear of the camera body (this prevents any risk of damage to the camera). If now a lighted match be applied to the free end of the fuse, the latter will slowly smoulder until the burning point reaches and severs the impeding thread; the rubber band now pulls down the trigger, and the exposure is made.

The photographer should determine for himself the length of fuse needed to give him sufficient time to assume his position in the field of view. Usually ten to fifteen seconds will be found ample. The duration of the preparatory period may be made as long or as short as desired by taking a suitable length of fuse.

For Cameras with "Ever-set" Type of Shutters.

Parallel arrangements may be used, anchorage for the rubber ring and the thread being found in the baseboard, as shown in Fig. 2. The wooden wedge is inserted under the baseboard, prefer-

ably to one side, and the fuse is applied to the thread at the point close to its apex. If preferred, hooks made of stiff wire may be employed for anchoring the thread and the rubber ring to the baseboard.

For Cameras with Compur Shutter.

For a Compur shutter all that is required is 8 to 10 in. of thread. First the shutter is set in the usual way. One end of the thread is then fastened to the setting-lever of the shutter; the other end is tied to the baseboard in the

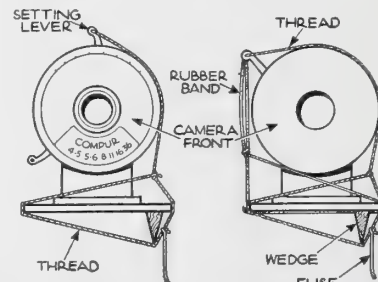


Fig. 2. Delayed action fitted (right) to ever-set shutter and (left) to Compur or other shutter with setting lever.

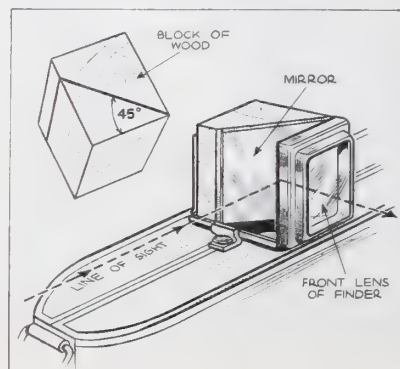
manner previously described, so as to hold the lever back in its set position. When everything is ready for the exposure, the trigger is pressed, but as the setting lever cannot fly back, the shutter does not open. Release of the lever and opening of the shutter can be brought about by the use of the fuse as in the previous cases. There is no need to hold the trigger down, as the slight stretching of the thread allows the setting-lever to move just the tiny amount necessary to prevent it from catching again when the trigger is allowed to return. O. KETU-SINH.

AN ANGLE VIEW-FINDER.

A RECENT article in *The Amateur Photographer* on "Photographing Sideways" gave me cause to regret the fact that no angle finder was available for my camera, a Baldax; so I set about making a gadget to serve this purpose. A similar device can be easily made to fit several other cameras fitted with direct view-finders, such as the Baby Ikonta, Vauxhall, Norfolk, Kodak, etc.

A small block of wood is cut to fit firmly, but not so tightly as to cause damage, into the direct view-finder. With the aid of a protractor (one can usually be found on the back of a 12-in. ruler) a diagonal line is drawn across the top of the block of wood at exactly 45 degrees to the front lens. A vertical line is then drawn along the outer edge

of the block where the diagonal line cuts it, as shown in the smaller sketch.



The piece of wood is then removed from the view-finder and cut carefully down the diagonal line to form two wedges, the one that was adjacent to the back lens of the finder being retained for the purpose of making the angle gadget. A small piece of mirror is cut the same size as the sawn side of the wood, and stuck on with strong adhesive.

To use this device as an angle finder it is only necessary to slip it into the direct-vision finder and look along the top edge of the camera, as shown in the sketch.

It will be found that the angle of view included is slightly less than is actually included on the film; but this is on the safe side. The device can be fitted or removed in a second and slips easily into the pocket when not in use.

FRED MAYERL.

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

The Miniature in the Service of Advertising

By A. M. CAMPBELL.

THE number of amateurs who enter their pictures for photographic competitions is legion. To their number belong also those who send pictures to the press for general publication. Strangely enough, however, the advertising field is still more or less unexplored. Yet advertising in its many phases offers a vast market. The writer would even go so far as to say that there are more opportunities for the free-lance photographer here than in any other sphere. The market is also a lucrative one for the right kind of pictures.

It is hoped that this article, by describing one particular instance, will open up a train of thought in the minds of readers. Much remains to be done to improve advertising illustrations. The intelligent amateur has already worked wonders in the way of press photography. He can do so also in advertising.



Boats and cars seem to have little in common. Here is the link: "Next month will see the end of the season's yachting, but you still have time to feast your eyes on dancing sails. Your used car will take you to all the yachting centres."



This photograph of a Ford V8 car has been used by the makers of the car as an illustration in their monthly journal.

For those photographers who, like the writer, specialise in pictorial subjects, motor car firms and similar concerns are the most likely customers. It was to a Northern Ireland motor firm that a lengthy series of photographs was sold, each picture illustrating a different feature of local scenery. The idea, of course, was to get readers interested in different parts of



This woodland picture was used to advertise second-hand cars by the wording: "'Tongues in trees, books in the running brooks, sermons in stone, and good in everything.' Realise the truth of Shakespeare's assertion by visiting Ulster's delightful wooded stretches in a used car supplied by Ferguson's."

the country, and to point the moral of seeing them from a car supplied by the firm in question.

Enlargements in glossy black-and-white were prepared from the original Baby Ikonta negatives, in a size half as big again as they would actually



Connected with cars by "Harvest-time brings added colour to the countryside. Gone are the vivid greens of early spring and summer; in their place are garnered crops and yellow stacks. See Ulster in autumn. See it from a Ferguson used car."



The advertising matter accompanying this picture of a bridge was along the lines of the other examples given, the text of the advertisement being "the long days of leafy June."

appear in the advertisements, viz., one and a half times the size of the finished product. (Blockmakers can make a better job of photographs if the originals are slightly larger than the required result.) These were mounted on white card and lines were drawn to represent lines of written matter, in order that the motor firm might have some idea of what the advertisements would look like in the newspapers. This done, it remained only to think of wording to link up the various aspects of the countryside with the idea of the motor car. Thus one of the advertise-

ments speaks of "stately trees and a glimpse of a blue lough," another treats of yachting and the different sailing centres, whilst another illustrates with a picture of corn stacks the beauties of the country in harvest-time. The pictures and suggested wording were shown to the advertiser, who approved of them at once, and gave instructions to go right ahead with a complete series.

Bold Subjects Reproduce Best.

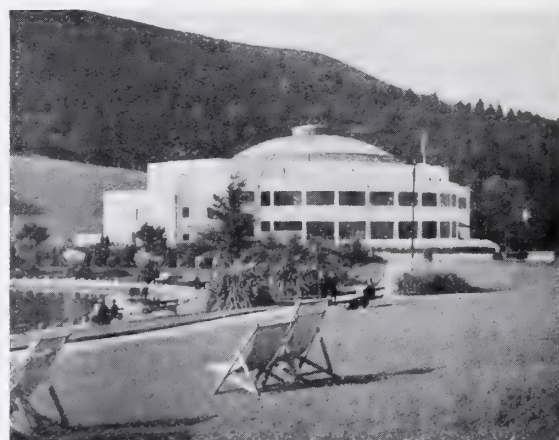
It was found that many good photographs had to be rejected on one score. They were good enough pictures æsthetically, but inclined to be fussy when considered for newspaper reproduction. To allow for this factor it was necessary to choose pictures of a bold type and rather contrasty, and those which depended upon detail for their effect had to be discarded.

Besides motor firms the would-be advertising photographer might very well devote some attention to the actual manufacturer of cars. If he will first find out which of them run monthly magazines and then submit photographs of their cars in suitable surroundings, he should have little difficulty in working up a connection. It, too, he can write articles around the district with which he is familiar, he will improve his chances immensely.

Other likely purchasers of the amateur's photographs are travel agencies and tourist associations, publishers of travel books,

makers of photographic film, and calendar publishers. To most of these the writer has sold pictures. It is seldom necessary to relinquish copyright, and even when that course becomes necessary it will usually be found that the purchaser is willing to pay for it.

As far as advertising photographs are concerned it will often be found that it is the *idea* behind the picture, rather than the photograph itself, that appeals to advertisers. This is not to be construed into meaning that technical excellence is unnecessary. It means that advertising photographs should contain some sort of human appeal, something that will gain for them the attention of the man in the street, the man after whom every advertiser is striving.



"Amusement! Away with worry about the time of the last tram! No more anxiety about 'bus and train connections! With a Ferguson used car you are master of your own leisure and amusement."

Dust and the Folding Miniature Camera By GEORGE CRICK.

USERS of the useful folding miniature cameras which take sixteen $6 \times 4\frac{1}{2}$ cm. pictures on $3\frac{1}{2} \times 2\frac{1}{2}$ film, unless working under ideal conditions, will often encounter a serious difficulty—the prevention of dust spots on their negatives.

If it is at all possible, flaws of all kinds should be prevented in these tiny negatives, for only an expert can "spot" them satisfactorily. I am forced to work in fairly dusty surroundings and my first miniature camera negatives were very spotty. I wanted to make really big enlargements on glossy bromide paper, so some of the negatives were quite useless.

It was noticed at the time that no matter how carefully the inside of the camera was cleaned before loading with film, there was always dust inside the camera again after the film had been exposed and was removed for development.

The wooden film-spools were suspected at first, as some of the dust appeared to consist of minute particles of wood. It is a pity that the fine-grain films are sold on these wooden bobbins. If the user of this type of camera ever buys a film wound on a metal spool, the spool can be used repeatedly as the take-up spool in the camera. This will reduce trouble from this source.

The film itself was also thought to be faulty. It is not uncommon to find pinholes in unexposed plates. Film of other makes was tried. There was no great improvement. In any case, it is not advisable to switch from one make of film to another as it is necessary to develop several rolls of a particular film before its latitude and optimum development time are known. I am now convinced that all the fine-grain film offered by the leading manufacturers is absolutely above suspicion.

After being baffled for a long time, it was suddenly realised

that every time the camera was snapped open, air was sucked into the camera by the bellows. This air drew the dust in with it. It became evident that the outside of the camera as well as the inside must be kept perfectly clean, and that the more gently the camera was opened the less dust would be sucked into the camera and deposited on the unexposed film.

This applies to all folding cameras, which have to be generously ventilated (if they were not the bellows would collapse when the camera was opened). The camera should not be opened and shut more than is necessary, and should be kept in a clean, dust-proof case.

I also decided to wind the film immediately before exposure instead of after it. The dust then settles on exposed film, and provided that the dust is not of a chemically active nature, it does no particular harm. The adoption of this procedure has given me much cleaner negatives. If anyone else cares to give it a trial, it is only fair to mention that habits are not easily broken and that some double exposures will be made at first. But, after all, the plate camera user has to insert a slide in his camera, so why should not the miniaturist wind a film into place before making an exposure?

To sum up—clean the camera both inside and outside; open the bellows gently; use metal spools when possible; and wind the film just before making an exposure and when the camera is open. There should be a decided improvement in negative quality. In fact, it is possible to develop spool after spool without finding a single spot. The modern miniature camera is such a wonderful instrument that it is well worth while developing a technique to suit it.

November 24th, 1937

Modern Miniature Enlargers

As enlargers are likely to be of more interest to many miniaturists at this time of year than are cameras, we propose that for the present our weekly review should deal with the various enlargers for miniature negatives. But if a new miniature camera should be introduced, enlargers will be put aside for a week to allow us to review it at once.

THE NOVOREX.

THE Novorex is a British-made vertical enlarger for 6×6 cm. negatives, and has only just been put upon the market. The general construction can be seen from the illustration, though this necessarily gives but little idea of details.

As received from the makers, the enlarger is in four main parts: the baseboard, the upright, the lower half of the projector-head, complete with lens and focussing arrangements, and the upper part of the head, including lampholder and wiring. To assemble it is the work of ten minutes only, and no tools other than a screwdriver are required.

The baseboard, which will accommodate paper up to 19×18 in. without overlap, is made of ½-in. plywood and stands on rubber feet to allow space beneath it for the wiring, which is done in a tidy and workmanlike fashion.

The switch hangs from the front of the baseboard on about a foot of stout flex. The upright of chromium-plated steel is 36 in. in height, and the projector head slides smoothly up and down it, and is held at the required height by a screw clamp.

The lower part of the projector head is massively built, and carries a 4-in. f/4.5 Aldis anastigmat with iris diaphragm. Focussing is by helical thread, and covers a very wide range. The movement is extremely silky, and is likely to remain so indefinitely, for the moving tube is of very large diameter. An orange filter to swing over the lens is standard equipment.

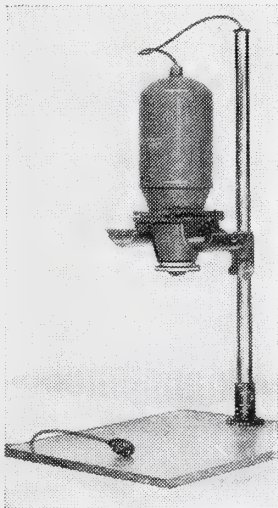
The negative-carrier consists of two metal plates with glass inserts; the edges of the glasses are levelled to prevent scratching the film. It is designed to take film in the strip, supports for the rolled-up film being provided at each side of the carrier-slot. Quick release to enable the film to be moved is provided by a lever. Separate negatives, either on films or plates, can equally well be used.

The illuminant used is an opal lamp of 60 or 100 watts, as preferred; in conjunction with the double condenser it gives a brilliant and evenly illuminated image. Ordinary bayonet fitting is used; not the Continental screw-cap.

With the projector-head at the top of the upright, a magnification of 7.2 diameters is obtained, so that the projected image of a negative of the full 6×6 cm. size measures 17×17 in. Parts of a negative would be enlarged in proportion. By swinging the head round to project off the baseboard, enlargements of any size may be obtained by having the bromide paper far enough away. The minimum degree of enlargement is 1.9 diameters, so that the full 6×6 cm. negative would occupy an area 4½×4½ in.

The only point about the Novorex that we could criticise is that the upright is inclined to be a trifle springy, especially if the projector head is raised fairly high. Vibration during a prolonged exposure could, however, be guarded against by using the switch, and not the orange filter, to begin the exposure.

The Novorex is sold by the manufacturers, Turner's Camera Exchange, 9, Pink Lane, Newcastle-on-Tyne, at £8, without lens, or at £10 10s. with the f/4.5 Aldis lens mentioned. A taller upright (4½ ft.) can be had for 7s. 6d. extra, and masking frames are also available.



Miniature Camera Gossip

By LANCELOT VINING.

I HAVE now been "Gossiping" for a year, as this feature had its first birthday last week, and I know that during the past twelve months I have made many friends and I hope no enemies, but there are still many readers of "The A.P." who seem to "have me all wrong." One recently wrote to say how much he enjoyed "my" paper, and dozens write to ask questions about cameras in which I have no interest. Last week I had fourteen queries to answer, so to clear the air a little I would like to say that I am not on the staff of "The A.P." but am just a weekly contributor, and one with very little spare time at that.

My interests are in 24×36 mm. photography (real miniature) and I am always ready to give any help and advice on matters relating to this size, and, of course, on any F.G. films and developers I may have had experience with. But these are not very many, for once I have found film and developer to suit my work I only experiment with new



THE "ROYAL" AT THE MONICO. 1/10th at f/1.5, I.S.S. film.

solutions; (4) Table of development times for various concentrations, tanks and their sizes in regard to solutions, number of films per tank, bromides and gaslight papers.

If I tried to answer all the questions set me, I should be busy for a week. And, anyway, he should write to Johnson's, not me, for information of that sort.

For Ladies Only.

When the sister of a Fleet Street colleague asked me if I would visit her West End salon and photograph some really novel lingerie designs, I had to do a little "courage plucking." I would not have mentioned this escapade had I not been so pleased with the results. And I felt that my women readers were entitled to see just one.

There was very little daylight, but with the help of two standard lamps my meter registered 1/25th at f/2.8. It is needless for me to add that I was provided with a very charming model, but I might point out that the music is the opening bars of "When I am too old to dream."

The "Royal" Dinner.

This will have been dealt with, probably last week, in another part of the paper. I need only say that I was very fortunate in being placed among a very cheery party, headed by the Miniature Group Secretaries.

Before the alterations to the new home of the R.P.S. at Prince's Gate are started, may I make a plea for a special darkroom or workroom for the 24×36 mm. workers, where experiments could be carried out and useful data obtained. We meet with problems never experienced by owners of small cameras using 5 or 6 square inches of film at each exposure.



MUSIC YOU DON'T TAKE TO THE PARTY. 1/25th at f/2.8, I.S.S. film.

materials when I think they may offer some real improvement.

A Sample.

I received a letter from the North in which the writer suggests in regard to Meritol-Metol I should deal with: (1) Development times for all the popular films; (2) Rise and fall in time per degree above or below 65 degrees; (3) Several questions on making up

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

"BEASTIES" and the Miniature

By

DUDLEY H. DIBDIN.



Taken with Baldina camera (24 x 36 mm.). 1/50th at f/8, on Isopan F. film

MANY photographers buy a miniature camera because it is fashionable to own one. I bought mine because I wanted a camera that really was pocketable so that I could always have it with me.

"Be Prepared" is a good motto for photographers; and no photographer is better equipped to live up to this motto than the owner of one of the "cheaper" miniature cameras, which have one definite advantage over most of their more exalted brethren, in that they really are pocketable.

In my pockets I nearly always carry my miniature; a yellow-green filter; a "Leudi" exposure meter and a good lens hood—and these are all so "miniature" that they are quite unobtrusive.

Incidentally, I consider that on purchasing a camera, the above-mentioned accessories should be considered a part of it and purchased at the same time. The

extra outlay involved will be repaid many times in better results; few failures through under- or over-exposure; and being able to tackle a wider range of subjects. One of my favourite photographic "hobbies" is to take pictures of the ornamental dragons, fish, queer lions, and gargoyles that decorate churches, fountains, statues, etc.

The photographs that illustrate this article were both taken from an old "memorial" cannon that stands on the Horse Guards Parade, which I "discovered" during a lunch-time stroll. London is a veritable gold mine for such subjects; but there is hardly a town or village in the British Isles that could not supply similar subjects for the miniaturist.

I find the f/2.9 lens fitted to my miniature to be particularly useful when the "beastie" to be photographed happens to be lurking in a darkish corner.



WAR! Taken with Baldina. 1/50th at f/3, on Isopan F. film.

NEW DEVELOPMENT TABLES.

WE have received an advance copy of a new leaflet that will be issued by Messrs. Johnson & Sons with each bottle of their proprietary developing agent Meritol. The leaflet contains formula both for the well-known developer containing Meritol alone, and also for the newer combined Meritol-Metol developer, together with revised and up-to-date development times at 65° and 70° Fahr. in each developer for 34 different films.

For the convenience of our readers, we reproduce the two formulæ below.

Meritol.			
Sodium sulphite (anhydrous)	800 grs.	(90 grm.)	
Meritol	140 grs.	(16 grm.)	
Water to	20 oz.	(1,000 c.c.)	

Meritol-Metol.			
Metol	20 grs.	(2.3 grm.)	
Sodium sulphite (anhydrous)	800 grs.	(90 grm.)	
Meritol	120 grs.	(13.7 grm.)	
Water to	20 oz.	(1,000 c.c.)	

In each case dissolve the chemical in the order given, in warm water. If crystallised sulphite is used take double the weight given for the anhydrous salt.

Space does not permit of reproducing here full data of development times, but those who have a supply of Meritol already in their possession, or who may purchase a bottle issued before the new leaflet was published, should write to Messrs. Johnson & Sons, Ltd., Hendon Way, Hendon, N.W.4, for a copy of this leaflet.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

RANGE-FINDER OR REFLEX FOCUSING?

I am intending to replace my present camera with one taking film in either V.P. or "16 on 3 1/2 x 2 1/4" size if you think so small a negative large enough for general work. Would a single-lens reflex or a range-finder camera be the more accurate in focusing? And which type would be the better suited to all-round work?

D. A. A. M. (Folkestone.)

We regard a camera taking negatives of V.P. size (or 16 on 3 1/2 x 2 1/4 size) as large enough for general work of all kinds, provided that the camera is a first-rate instrument. To cover the widest range of work, we should prefer a true reflex rather than one equipped with a range-finder, as in this size of instrument it is only the reflex that lends itself to the use of interchangeable lenses. On grounds of focussing, however, we should perhaps be inclined to prefer the range-finder type, not as being more accurate, but as being more rapid to focus.

UNEVEN DEFINITION.

I have made myself an enlarger for 24 x 36 mm. negatives, to which I have fitted the lens from my camera. Although this lens gives splendid definition in the camera, when I use it in the enlarger I cannot get both sides of the picture sharp at the same time, though I can focus for either at will. Can you tell me how I can overcome this difficulty?

S. P. (London.)

It is evident that the adjustment of your enlarger is at fault, and it would seem almost certain that the lens-panel is not parallel with the negative. A very small error here would be sufficient to cause the trouble you describe, and you may have difficulty in setting matters right. We suggest you loosen the lens-flange a little, and experiment by slipping pieces of paper under one side or the other until you have tipped the flange over to the necessary small extent. We leave to you the means of making the correction permanent; details of this must depend on the construction of the enlarger.

CHOICE OF CAMERA.

I want to take the usual run of outdoor subjects, and like the idea of a small, compact camera that can be used in the hand for practically every subject. Would a Leica or a Contax be suitable, or are they too good for my purpose? W. L. T. (Chelmsford.)

We think you would be completely satisfied with the performance of either a Leica or a Contax, and we do not see that any question of their being too good for your purpose need arise. The power put into your hands by either of these cameras will we think, speedily extend the range of your subjects.

HARDENING FIXER.

As I find my miniature negatives tend to get scratched in handling, ought I to use a hardening fixer? And if so, could you give me a formula for one?

J. B. (Burnley.)

We think you will find the use of a hardening fixer a great help towards avoiding scratches. You will require to make up the following solutions:—

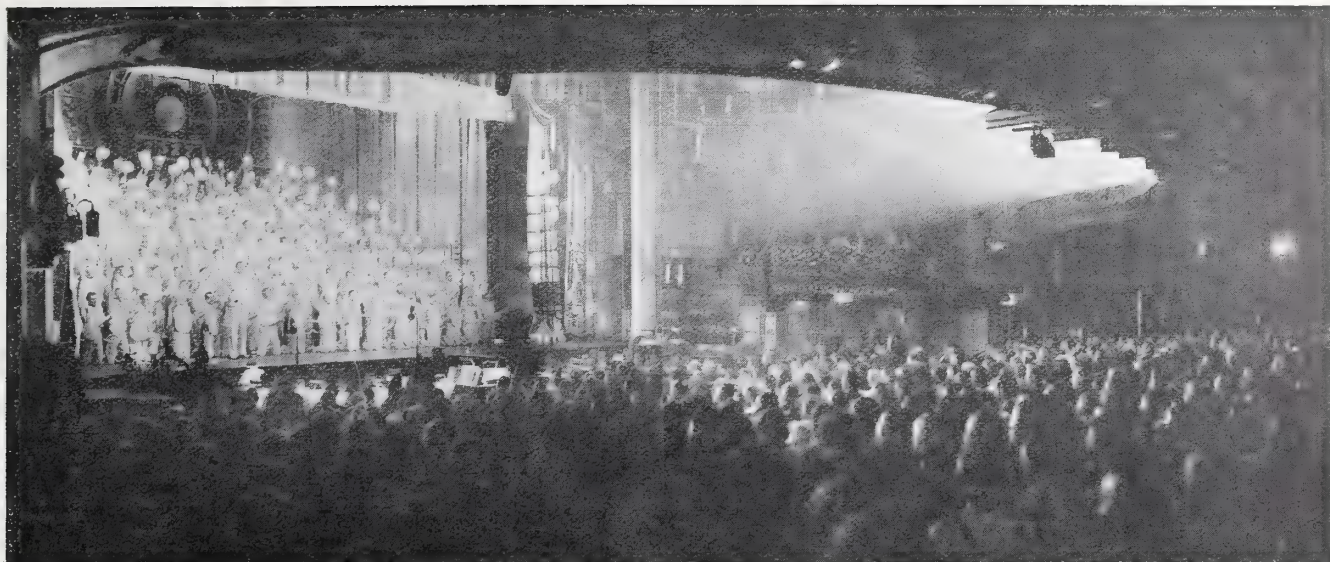
A. Hypo	20 oz.
Water to	20 oz.
B. Sodium sulphite	4 oz.
Acetic acid	3 fl. oz.
Alum	2 oz.
Water to	20 oz.

To make the working bath add two parts of B to 20 parts of A.

MAKING A POSTER.

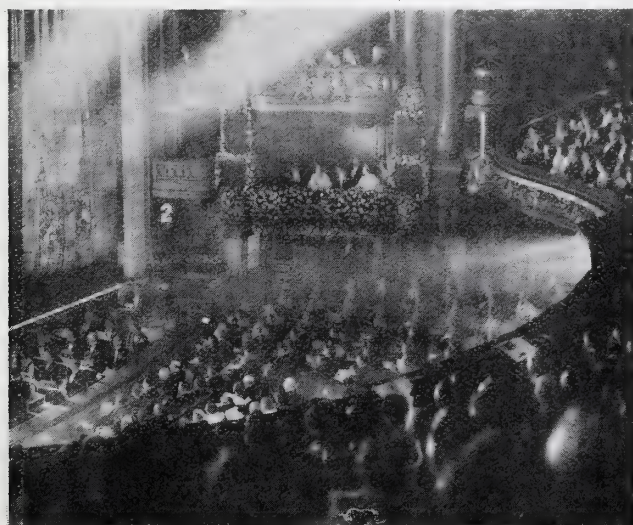
The enclosed 4.5 x 6 cm. negative was to have been used for a poster, but for the objection that it is too small to yield the necessary sharpness for such a huge print. Could I make an enlarged negative from this as a basis for fresh enlargement and so get a sharper result? W. B. K. (London.)

An enlarged negative cannot possibly contain more detail than the original negative, so that no gain in sharpness is to be had by the process you suggest. We think your best plan would be to make a big enlargement from your negative and to enhance the sharpness by a certain amount of drawing and air-brush work on the enlargement. This can then be copied and the new negative be used as a basis for the poster. Except where handwork of this type is contemplated much the best method of getting a large print from the negative is to make an enlargement direct.



How the Pressmen Photographed THE ROYAL COMMAND PERFORMANCE

FOR photographing an event as important as the Royal Command Performance held last week at the Palladium, arrangements have to be made well in advance. The various press-agencies and newspapers have to apply to the management of the Palladium, who issue permits at their discretion. No special accommodation was on this occasion placed at the disposal of pressmen, who had to "spy out the land," decide upon the points from which they wished to take their photographs, and have their choice of position confirmed by the Palladium authorities, who were



Taken during the performance from back of Dress Circle. Exposure 2 secs., f/4.5. Hypersensitive Pan. plate.



Their Majesties in the Royal Box watching the performance. Taken with 30-in. lens f/4.8, 3 seconds exposure. Ilford Hypersensitive plate.

naturally anxious to see that the photographers and their apparatus did not obstruct the free passage of the audience to and from their seats, and that there was no danger of a photographer stepping in front of a spot-light at a crucial moment and cutting off its beam.

Exposures and point of view were checked at a dress rehearsal held in the afternoon, at which trial plates were freely exposed. Most of the photographers used cameras of ordinary press type, and of size either 5×4 in. or 9×12 cm., which are the two most popular sizes in Fleet Street. These cameras were loaded in most cases with Ilford Hypersensitive Pan. plates specially supersensitised for the occasion by the makers.



The Grand Finale. 2 secs. exposure, f/4.5, Zeiss Palmos 9×12 camera. Ilford Hypersensitive Pan. plate.



Taken with Mininum Palmos Press camera, f/6.3, 1 sec. exposure. Ilford Hypersensitive Pan. plate. All lights on.

These specially fast plates revert to normal speed within a few days of being delivered.

The most-sought-after spot in the theatre was an alcove close to the box opposite to that occupied by the King and Queen; as the illustrations show, most of the photographs were taken from that point. Others, however, were taken from alcoves at the side of the circle, and from any other point where a photographer could stow himself away inconspicuously.

The photograph at the head of this article, for example, was evidently taken from the side of the stalls. It was taken in two parts, and subsequently joined, the exposure for the auditorium being 3 secs. at f/4.5, and that for the stage (during item 12) 2 secs. Both exposures were made with a 9×12 cm. Palmos camera.

Ciné cameras were not used in the auditorium itself, but one was installed in the vestibule, where the usual lighting was augmented by replacing a number of the ordinary electric light bulbs with Photofloods. In this light exposures of about 1/25th sec. were made at f/1.8, using a 12.5-cm. Ernstar lens from a 3½×2½ camera remounted on a standard pressman's camera taking plates 9×12 cm.

Inside the theatre photographs were mostly taken at f/4.5, the exposures being round about 1 to 2 secs.

An amateur with an f/1.5 lens on a miniature could have achieved similar results with exposures of 1/5th sec. or less, but amateur photography was strictly forbidden.

Perhaps the most amazing feature of the whole undertaking is the speed with which the press photographer produces his results; finished enlargements of the King's arrival in the vestibule and of Their

Majesties in the Royal box were being sent out from Fleet Street before the conclusion of the second item on the programme. And these first photographs were followed while the performance still continued with a continuous service of prints showing the scene at later stages.

As the speed at which prints were sent out suggests, no official restrictions were placed on the publication of these photographs of Their Majesties, but results were rushed out to the various papers, who doubtless instantly proceeded to make from them the necessary half-tone

blocks from which, of course, they were finally printed. And at this stage in the proceedings we, as amateur photographers, lose interest; but we cannot but admire the certainty and speed with which the professional pressman produces results under the most difficult conditions.



At the Conclusion of the Performance. Taken with 30-in. lens, 2 secs. exposure, f/4.8, Hypersensitive plate.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDXIII.

Mr. FRANK
DOBBS.

From information communicated to our Special Representative.

"WHEN I was asked to contribute to this series I was moved by feelings of pride and depression: of pride that my work should be deemed to have reached a sufficiently high standard; and of depression that I should have to try to describe some of my methods in sufficiently interesting form to make it worth printing.

"It seems to me that to describe how one makes exhibition prints is a subject that must be tackled from the beginning, and that is, to my mind, the type of camera used. In my case, the camera is a $3\frac{1}{2} \times 2\frac{1}{2}$ Sinclair 'Una.' It is fitted with Ross f/6.8 Homocentric lens in the usual shutter, and I generally use film-pack stock. In the choice of the latter I have found, after long experience, that it pays (both financially and in results) to get used to one make of material, and work it 'all out' for the best possible results. My own favourite is a well-known orthochromatic pack of German origin, which is fine in grain, and which, coupled with the use of a Borax-M.Q. developer, gives me just the type of negative I like to work with, and, moreover, the whole batch will be uniform in quality and density, all things being equal in other respects.

"Although the 'Una' is a hand and stand camera I prefer to use it exclusively as a stand instrument, as I like to compose my picture on the focussing screen. I may say, however, that not all my exhibition pictures are the result of careful composition on the screen. For example, that of the west front of Peterborough Cathedral by floodlight was the result more of luck than judgment, for very little of the picture was visible on the screen.

"The use of an exposure meter is indispensable, and an electric one is to be preferred.

"Having secured the germs of potential exhibition prints I retire to the dark-room for a protracted period, for I prefer to carry out all the operations visually, usually working on two negatives at a time in the dish. Useless negatives are ruthlessly scrapped. Not all my negatives are destined to become enlargements, but are more likely to be lantern slides. Those that one ventures to hope will work up into pictures are printed off about half-plate size, and after the usual processing are examined for faults and possible trimming improvements.

"I ought to point out that I am not

good at 'doctoring,' and I always feel that a negative giving a print which needs a lot of attention should be destroyed, before time and money are wasted on it; unless, of course, it is in the nature of a record which cannot be repeated without difficulty and expense. Naturally, I have no objection to the removal of pinholes and similar blemishes, and regularly do so on both negative and print.

"The size and limits of the finished print having been settled, it remains to decide on the type and grade of paper to be used. Here again it cannot be too strongly advocated to get used to one brand of paper and the recommended developer. All the better-known makers produce their papers in such variety of surface and grade that there is no excuse for the worker constantly changing about.

"Trimming the finished print is a point upon which I have particularly careful views, especially in architectural work. Mounting can also make or mar the finished result. I consistently use a standard board which has a choice of two surface finishes, white and pale ivory, and find that it meets all my needs. My equipment does not include dry-mounting apparatus, so that I make the best possible job with a recognised mountant rubbed well into the back of the print, which is then transferred to its place on the mount. The face of it being covered with a sheet of clean paper, it is rubbed well down by hand, and the whole placed under a heavy weight until the next day. To complete the work a finely-drawn pencil line border gives a touch of distinction, provided it is neatly accomplished.

"My own work is usually in the field of architectural and detail work, and I suppose it is the attraction of fine craftsmanship that holds my interest in this subject more than in any other. Portraiture also interests me, but I despair of ever producing a landscape in monochrome conveying an adequate impression of the beauty and colour of such subjects. Therefore I seldom make a negative of a landscape save as a private record."

(A further example of Mr. Dobbs's work is reproduced on one of the centre Art pages.)



15TH CENTURY MONUMENT.

Frank Dobbs.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

“COLOMBO,” by Bernard G. Thornley.

THERE is something particularly bold and striking about the subject of our discussion this week. Its force and power are undeniable, and, I think, arise from the unusual nature of the arrangement and disposition of the subject material.

The way in which the prow of the vessel on the right is introduced—starting from the bottom right-hand corner and making straight for its opposite at the top—is much out of the ordinary, and illustrates the strength of the diagonal form of composition in a most unmistakable fashion. It is unusual, too, in that there is not the slightest attempt to disguise the form, unless the fact that it is not allowed to run the full length can be so regarded, but it is employed in such an open and candid way that it gets away with it, for once in a while, without its obviousness becoming objectionable.

It makes the bow of the vessel so strong that its principality is unquestionable, and, with the group of figures at the top as a point of culmination, there is equally no doubt about the centre of interest. The line of the stem leads up directly to the foremost figure of the group (1). It emphasises its significance, and, as the brightest note of the picture is to be found within its outline, the line also stresses the effect of sunlight as the motive. The note of brightness is repeated in diminishing order in the figures in the rear (2 and 3), which are advisedly spaced in irregular formation, and these notes are valuable in enhancing the effect.

But, despite its forcefulness, the diagonal formation is the wrong way up to acquire or impart a sense of stability. If the mass were the other way about, with the widest part at the base, it would have a firm foundation and would be able to stand alone. As it is, the strip of water and the steamboat (4) has to be introduced in

order to provide not only a stable base but an accent in opposition to the overwhelming upward tendency of the line of the prow.

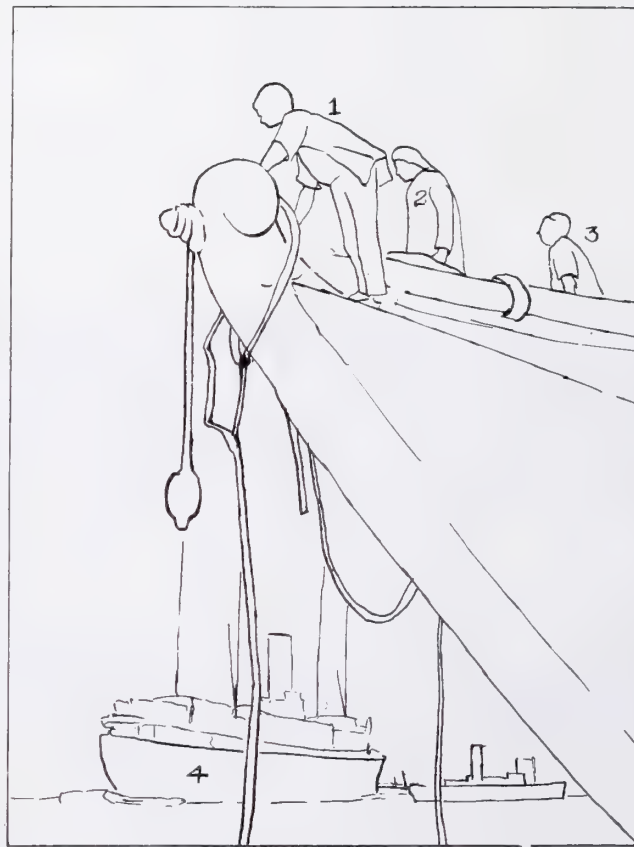
It does the trick quite efficiently, but it is helped, to a not inconsiderable extent, by the downward trend of the ropes and chain falling from the nearer vessel, which oppose its directional impulse. The horizontal line

the author's consideration. He may have been more or less aware that the steamer would make a useful foil and that it might counter the pull of the group, but I should judge that a good deal more was included in the negative than is here displayed, and that the form of the arrangement was chosen after experimenting with a trial print.

And a very good way of working, too! It is so very seldom, in practical work, that there is any time to consider the finer points of composition that it is wiser to leave it to instinct or the feeling for form that comes with experience, and see that there is a sufficient margin in the negative to adjust matters subsequently.

It is a plan that I know is followed by many prominent workers, who, as a rule, concentrate on getting the best aspect of the subject when they make their exposure, and trust to after-treatment to correct any minor deficiencies of arrangement, or to adjust the subject to the picture space. Naturally enough, some regard is paid to the disposition of the various elements in relation to each other, and it may be the case that, in some instances, the setting is pre-selected with the knowledge that something in the way of figures will turn up in the course of time; but conscious arrangement of the composition, in the way a painter arranges his theme, is rarely, if ever, attempted, i.e., at least, in outdoor work of this kind.

Another point that I find attractive, and one that depends almost wholly on good technique, is the way the sunlight on the white-garbed figures is shown against the slightly darker tone of the sky. It is an effect that can most easily be secured with panchromatic material in conjunction with a light filter, but the exposure has to be fairly accurately calculated, and there must be no misjudgment of the time of development. “MENTOR.”



of the steamer (4) and that of its neighbour on the right are also of similar service, and a very interesting and uncommon form of arrangement has resulted. I should, however, be inclined to doubt that it was decided upon or even foreseen at the time of exposure. At a guess, I would assume that it was the group in sunshine that first attracted the attention, and that getting it, without the figures being allowed to become aware of the camera, absorbed the whole of



COLOMBO.

(From the London Salon of Photography.)

BY BERNARD G. THORNLEY.
(Ceylon.)



MASK.

(From the London Salon of Photography.)

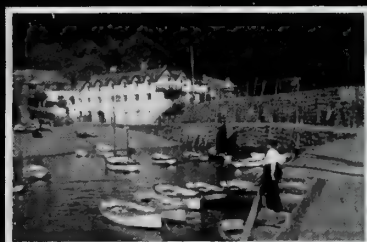
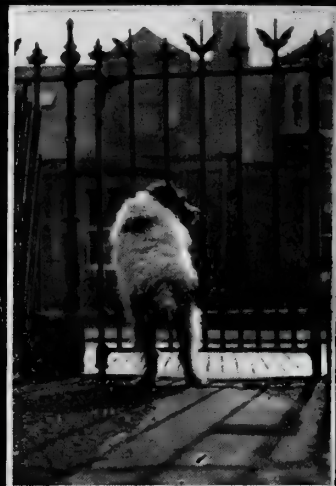
By AXEL BAHNSEN.
(Ohio.)



PETERBOROUGH CATHEDRAL.

(See article, "How I make my Exhibition Pictures.")

BY FRANK DOBBS.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Here He Comes."
By Miss N. Walton.

2.—"Palm Beach."
By Looi Tian Geon.

3.—"An Ancient Porch."
By R. N. V. Faurbank.

4.—"Clovelly Harbour."
By S. H. C. Woolrych.

5.—"Metropolis."
By Thomas Jones.

6.—"Airfree and Carefree."
By Miss M. Angus.

7.—"Dunes."
By Alfred Parent.

8.—"St. Catherine's House, Siena."
By Mrs. E. B. Boyd.

9.—"In the Right Spot."
By Miss M. Walker.

PICTURES by Novices

*SOME CRITICAL COMMENTS on
the Beginners' prints reproduced on the opposite page.*

IN reviewing the picture entitled "Colombo," in "Pictures in the Making" this week, I referred more or less incidentally to the way the figures in sunlight were displayed in light tones against a deeper sky, and briefly indicated the method by which such a result might be achieved.

White against Blue.

But, under certain conditions of lighting, light-toned buildings in sunshine also appear visually brighter than the blue of the sky behind, and, unless this effect is faithfully portrayed, the photographic representation of them will not be at all satisfactory.

The building in No. 5 of the prints reproduced on the opposite page, "Metropolis," by Thomas Jones, is fairly new, and as it is quite well known to me I am able to say that, with the light falling as it is, the tower would seem to the eye to be appreciably brighter than the sky against which it is shown. In the print, however, there is no more than a hint of the distinction that would be perfectly plain to the eye, and that only occurs towards the very top, whereas it should be the brighter along its whole length.

And imagine the difference if it were. The subject is by no means without attraction as it is, but with that tower glowing in light in contrast with a deeper but luminous sky, it would be far more vital and, æsthetically, it would be miles ahead.

However, as I said on the other page, a panchromatic emulsion and a moderate screen are almost essential to enable an effect such as this to be recorded, and, that being so, I should be inclined to recommend that the picture be retaken, when conditions are similar, but using the material and device in question.

Direction of Lighting.

It is quite probable that, if the lighting were rather more frontal, the effect would be more marked, and, to some extent, advantage has been taken of the fact in No. 6, "Airfree and Carefree," by Miss M. Angus, where the face is shown with excellent modelling notwithstanding the fact that it has the sky for a setting, and it might be expected, under other conditions, to be appreciably the darker.

But, although the result is quite tolerable, the sky is inclined to be washy, and it has not the tone that the "pan" would give. Instead of a *hint* of tone, as here, there would be a definite *certainly* of tone, and not only would it have the effect of displaying the head to better advantage, but it would also provide the picture with a greater measure of harmony in its tonal values.

The sky tone of No. 7, "Dunes," by Alfred Parent, is better, but I rather suspect a measure of overprinting is responsible, for the rendering of the sunlit portions of the sand below the figure seem a bit degraded and the distinctions have not the vitality they should display. The shading off towards the base strikes me as unfortunate, too, for it occasions a suggestion of instability, which, however, can be corrected by trimming half an inch from the bottom of the print.

Space and the Scene.

With the figure placed so high in the picture space, an impression of restriction is created, and it rather seems as though the camera had been inadvertently depressed at the moment of exposure, the effect of which is seen in the exaggerated length of foreground and the limitation above.

No. 8, "St. Catherine's House," by Mrs. E. B. Boyd, shows a better feeling for spacing, although, on account of the camera being tilted upwards, the vertical lines tend to converge towards the top. This is a fault that can be corrected by tilting the negative or easel or both during the process of printing by projection or enlargement, and the point is one that should be kept in mind when a larger print is being made.

No. 9, "In the Right Spot," by Miss M. Walker, is a very small print with a very large sign right in the middle. The figures may be quite well caught, and, indeed, they are very nicely portrayed, but nothing can get over that abominably assertive sign, and, unless the motive is facetious, I cannot conceive why the subject was taken. Such a motive, I feel, is out of place in pictorial photography, and most of us will agree that such an idea is best left to the caricaturist to deal with. Another miniature print, "Clovelly Harbour" (4), by S. H. C.

Woolrych—also shows a well-caught figure nicely placed in the scene, but, on account of its small size, the picture does not stand comparison with the rest of the batch.

A Case for Enlargement.

It has to be looked into before it is appreciated, and, with prints of this size, I am inclined to think that they should be enlarged before they are published.

With the modern automatic enlarging instruments, it is no more trouble and no more difficult to make an enlarged print than one by contact. In fact, if the job be tackled seriously, it will be found the simpler of the two, for it is by no means an easy task to adjust a tiny piece of paper to a tiny negative, nor is it certain, with the average printing-frame, that they will be brought into proper contact, a qualification that is essential if fine definition is not to be lost.

The dog in No. 1, "Here He Comes," by Miss N. Walton, carries out the implication of the title quite well, but the impression loses a lot through the inclusion of that strip of sky along the top. Cover it up or cut it off and the figure of the dog immediately leaps into significance and makes the picture a good deal better. This is a device to which I have frequently called attention.

Sloping Horizons.

An unlevel horizon is an unlovely thing. So often have I drawn attention to the fault in these columns that I had hoped, ere this, the necessity would cease. The fault, however, recurs in No. 2, "Palm Beach," by Looi Tian Geon, and its ill effect is apparent and obvious. Moreover, the rendering of the trees suffers appreciably from the fact that their bases are excluded, and, taking both these things into consideration, I am afraid that the workmanship can only be regarded as lacking in competence.

A somewhat similar impression arises from the haphazard arrangement of lines which should be vertical in No. 3, "An Ancient Porch," by R. N. V. Fairbank, and, besides, there is a falling off in tone on the left-hand side which seems to indicate either uneven development or uneven illumination during the printing exposure. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

MORE ABOUT TRIMMING PRINTS.

A READER who has noticed that I sometimes show long narrow prints asks me to tell him the make of camera I use to get them. It cannot be said that there are no cameras made to give a negative of narrow panel proportions. There are; but they have only very limited use. But it is safe to say that there is no negative size that will not give, at times, a picture very long in proportion to its width. It is a question of selection or trimming.

Very popular and "comfortable" proportions for a picture are somewhere near the ratio of five to four. A 5×4 negative gives 10×8 , 15×12 and 20×16 prints by enlarging it two, three and four diameters respectively. If anything, the proportions are a little too square, and it is often better to add something to the length.

It is the character and arrangement of the subject, however, that play the most important part in deciding the proportions of the picture space; and there are some subjects that demand what is often called a "panel" shape.

The five illustrations are reproduced from entries to a competition, and in each case the whole of the print as submitted is shown. It is evident that the author of Fig. 1 has shown care and wisdom in trimming his print. Quite possibly the negative has the water-line bisecting the picture, and shows an unpleasant "wide-angle" foreground. The splayed-out effect has been modified, and the horizon is about one-third of the way up. The subject is admirably adapted to the picture space.



Fig. 1.

It is still more evident that the author of No. 2 has given no attention to fitting his subject to the space. This subject is the part lying below the ink line. If he had slightly lowered the direction of the lens he would have included the necessary foreground for the procession, and could then have cut away the unwanted upper part, and made an attractive panel. In such a case it is necessary to foresee what should be done, and act accordingly. It is too late now.

Fig. 3 is a beautiful little print, but if it were mine I should prune down the foreground shingle, which is monotonous in character. A more important reason is that this removal has the effect of bringing the line of boats nearer, and so increases their importance. In this case it might have been well to point the lens up a bit, so as to include more sky, which could then have been retained or removed as seemed best. There are no verticals to suffer. The



Fig. 2.



Fig. 3.



Fig. 4.

camera was not held quite level from side to side, and an unbroken sea-line would have made this obvious.

In Fig. 4 I should not have the slightest hesitation about taking that strip from the top. The regular row of chimneys is irritating, and they, together with the glaring sky, draw the eye away from the pleasant and well-lighted group. Although it is a matter of personal taste, I should not trim the foreground. It is not monotonous like the shingle; it emphasises the idea of the hayfield; and it keeps the group well up in the picture.

The last point has special significance. It is often advisable not to trim away a part of the print simply because it is monotonous and lacking in interest. It may be well



Fig. 5.

to retain it simply because it keeps some other feature in a good position. The group in Fig. 4 is equidistant from the two sides; a trim from the bottom would make it also equidistant from top and bottom; that is, it would be central in the picture space.

In Fig. 5 the ink line has nothing to do with trimming, but is to make clearer the position of the horizon line in the print. It is surprising that the author did not see this glaring defect for himself. If he had, he could easily have trimmed the print so as to put it right. Instead of doing this he enters it for competition, and at a glance the judge would reject it as hopeless.

Trimming a subject at some stage in its production is a matter that cannot safely be ignored; indeed it always demands careful attention.

W. L. F. W.

"The A.P." Monthly Competitions

PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10×8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6×4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be

within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor, *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communication on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the November competition is Tuesday, November 30th, and for the December competition, Friday, December 31st.

MAKING BETTER SNAPSHOTS-25

By DAVID CHARLES.

This article is the twenty-fifth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. A "Landseer lion" photographed in the rain.



Fig. 2. Dry and dusty on a summer day he looks much less impressive.

THERE are plenty of outdoor subjects which can be photographed in even the heaviest rain, and by using extreme technical measures they can be made to produce results quite indistinguishable from fine-weather ones. But the man who is

one of these lions on a dullish summer afternoon a year or two before. I think most people will agree that Fig. 1 is far more expressive and imposing.

Heavy Rain is Best.

But it is the mirror-effect of wet roads and pavements which provides the greatest number of possibilities for picture-making in the rain. The heavier the rain, the better the effect. The reason why heavy rain is better is that it does more than produce just a wetness on the road. The water flows irregularly when there is a lot of it, and so gives more broken reflections.

With a camera of the twin-lens or other waist-level type, it is comparatively easy to keep it sheltered by assuming a slight stoop and holding it inside the open front of one's coat. Those who favour an eye-level type of camera might do well to practise making one-hand shots, so leaving

the lens they may be ignored, for they will do no harm. But more than a very few drops, or the least condensation, should be the signal for retiring to a shelter, where application of the corner of a dry handkerchief will remove most of the moisture. The real trouble is that it is often very difficult to dry the surface completely when the air is cold and wet, and a smeared lens will give infinitely poorer results than one on which rest a couple of clear rain-drops.

Dry the Camera.

Only the very fastest film should be used, and when bright light is shining through the rain, 1/100th at f/4.5 should usually be sufficient exposure for shots in wide and open thoroughfares. But immediately on arriving home all surface moisture should be wiped from the camera, and it should be opened as far as possible and left in a warmish place to complete its drying without delay. Then no harm need be expected.



Fig. 3. Reflections in wet roads and pavements are easy to photograph, but it is best to include a figure or two to give "life."

after pictures knows that every kind of weather brings him possibilities of its own, and he does not attempt to turn one into another.

The effect of rain upon a subject was never more forcibly brought home to me than when I stood in Trafalgar Square one streaming winter's day and noticed the water pouring down a lion's mane. Having a camera with me, I recorded the glistening effect, and later in the day I searched out a negative I had taken of

the other hand free for the umbrella. In either case, two precautions are necessary. One is to keep the lens tilted downwards as much as possible, to avoid drops of rain falling on its front surface. The other is to avoid either the breath or the warmth of the hands getting to the lens, as when setting the shutter. In very cold weather that alone may cause condensation on the glass surface.

If a tiny drop or two of rain get on



Fig. 4. Reflections like these at twilight can be taken with a super-fast lens and slow shutter speed, or (if there is no traffic) with a slower lens and a short time exposure.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Film Music By D. CHARLES OTTLEY.

THE vexed question of selecting suitable accompaniments for silent films is still one that troubles a number of amateurs who aim at giving in the home cinematic shows of a high artistic order. Nine out of every ten letters that the author has received have asked questions regarding suitability of various musical works to certain specified films.

Non-Synchronised Accompaniment.

In the majority of cases a modified radio or radiogramophone is made to take the place of the dual turntable unit used in many theatres, and the obstacles to an exactly fitted accompaniment are too many to overcome. If possible, two turntables should be used, but whether two or only one is available a very great improvement can be effected if suitable music is chosen.

From the vast repertoire of available music it is at times difficult for the non-musical enthusiast to know which records to select, particularly if he is purchasing them with a view to more or less universal suitability to any type of picture.

Much depends upon the amount it is desired to spend in this connection, but, under careful management, quite a modest sum will equip the home cinema with an adequate supply of music for all normal requirements.

Amongst what may be called "universal" mood records comes Rosse's Suite to the "Merchant of Venice." This comprises two preludes, two marches and an intermezzo. A couple of 12-in. discs carry the lot (H.M.V.), well played by an orchestra of repute and excellently recorded by the latest process.

A Versatile Suite.

When we consider that the above themes adequately cover such widely different films as "Casanova," "Oliver Twist," "Karl und Anna," or "Vaudeville," their versatility will be appreciated. To further clarify the analysis it may be said that one prelude is fatalistic and apprehensive, while the other builds up, gradually, to a strong harmonic climax essentially colourful and stimulating. The intermezzo is sentimental and "pretty," while of the marches, one flavours of the barbaric and primitive while the other is festive in the full sense of the word.

For films ranging from "Balaclava" to "New Babylon" (of Soviet origin), Mendelssohn's "Hebrides" and "Ruy Blas" overtures provide practically a full musical score, but should it be desired to further widen the field the inclusion of

Tschaikowsky's "Casse-Noisette" Suite may be a course worth taking. The little pieces comprising this work are so widely different in *tempo* and atmosphere that practically any travel or scenic film, in addition to drama and comedy, can effectively be screened to their accompaniment.

Some Further Suggestions.

An excellent alternative work to the above, or with advantage an *addition* to it, is César Franck's "Symphony in D Minor." Although mainly dramatic, this great work has its lighter moments, fitting it for such films as "Metropolis," "Faust," "The Spy," or, in lighter vein, "Le Moulin Rouge" or "The Little Follies Girl." If to the above are added a couple of discs of Rimsky-Korsakov's "Sadko" or "Scheherazade" our repertoire will extend to Oriental or semi-Oriental films such as "Le Mille d'un Nuit" or any Eastern scenes.

Of the special "effects" records

available it is not proposed to say much here. Any contingency from the crying of a new-born baby to a train-smash can be provided for, and it is for the amateur to decide whether the aesthetic value of such noises justifies the outlay of 5s. per disc.

Records *not* to choose are those carrying such works as "Zampa," "Light Cavalry" or "Poet and Peasant." Everybody knows the tunes, is heartily sick of them, and can associate them either with the bands that play in the parks or the cornet-trombone duettists of the street.

Not too Loud.

Bear in mind when reproducing *any* record for purposes of film accompaniment, to *keep the volume down*. All that is required of harmony is a background, and this only as a stimulus, not to the active thought-train (which is controlled by the film) but rather to the mind subconscious, which should be, and usually is, subservient to it.



In all parts of the country, and even in the neighbourhood of towns, scenes similar to the above are to be secured by the cinematographer in search of topical action subjects that can help in the production of a seasonal or specialised "documentary." This picture was taken on a farm at Wandsworth—within the London area.

Lantern Illuminants

By
H. J. HINE.

"ILLUMINANTS for Lantern" has ever been a fruitful subject for experiment and discussion. In early days the oil lamp in its "two, three or four wick size" gave a good light, but it made the lantern exceedingly hot. Indeed, the huge flat wick burner was of very much the same construction as the burner in an oil cooking-stove. The light was too yellow and the source was too big in area; for to be efficient the illumination in a lantern must come from a very small source; in theory the only useful light is that coming from a point, the centre of focus of the condenser. Reflectors were used to try to save as much as possible of the dissipated light, and all sorts of advice were given on how to get the light whiter. A favourite one was to dissolve camphor balls in the paraffin, but I myself could never see that the camphor balls had made much difference to the colour.

Limelight and Acetylene.

Then came the limelight; but this was rather a professional's outfit, and the first concentrated light for use at home was the acetylene burner. People usually objected to the smell, but all the same it was a very satisfactory illuminant.

Incandescent mantles were the next attempt, and some very beautifully made little methylated spirit lamps with a tiny mantle were put on the market. These gave a wonderfully bright light but the mantles were fragile.

The use of electricity brought a new series of illuminants, and the electric arc vied with the lime as an intensely bright concentrated source of light. It was a long time before the electric incandescent lamp was suitable for a lantern. The image of the spread filament always showed on the screen.

Special Electric Bulbs.

But gradually there came a demand, not from photography, for an incandescent lamp having a small, bunched up, focussable filament. Bulbs for motor car headlamps and for searchlights were made and when redesigned for their new purpose they suited themselves exactly to our projection lanterns.

Wherever the maximum possible light is desired, these special projection lamps must of necessity be chosen, as the source of actual light is so small that, with the aid of a properly designed reflector, a surprisingly large proportion of the total light emitted can be directed, by way of the condenser, to the screen itself.

The smallest filaments are only to be had in the low-voltage bulbs, which is why these are used where the highest light-efficiency is desired. On ordinary electric mains these low-voltage bulbs can only be used with the addition of a resistance or a transformer; the latter, where alternating current is available, is always the better proposition, as it wastes only a negligible amount of energy. Fed through a resistance, a 30-volt bulb on a 230-volt circuit only receives 13 per cent of the energy actually drawn from the mains; the wastage of the remaining 87 per cent is evidenced by the heating up of the resistance.

A Sixpenny Illuminant.

But where the utmost brilliance of image is not required, an ordinary household lamp will serve quite well. They have a spread-out filament and are an inefficient source of light in a lantern; but with a 150-watt lamp you can afford to waste quite a lot of the light and still have enough to give a comfortable picture in a living-room.

It is extraordinary to think that a lamp from the sixpenny household stores is altogether a better lantern illuminant than were the complicated, smelly devices of only a few years ago.

ACTION SUBJECTS for the AMATEUR CINEMATOGRAPHER

FORTHCOMING EVENTS DURING DECEMBER, 1937.

The Amateur Photographer and Cinematographer's Diary of Forthcoming Events.

DATE.	EVENT.	PLACE.	DATE.	EVENT.	PLACE.
Dec. 6-10.	Smithfield Club Cattle Show at Royal Agricultural Hall ..	London.	Dec. 27-28.	Steeplechase Race Meeting ..	Kempton Park.
" 7.	Oxford v. Cambridge (Rugby) ..	Twickenham.	" 29.	Steeplechase Meeting	Cheltenham Spa.
" 19-Jan. 2.	Christmas Carol Services in all English Cathedrals.		" 31.	New Year's Eve Celebrations.	
Dec. 25.	Christmas Day, and Ancient Customs in various parts of the country.		DURING THE MONTH.	Oxford v. Cambridge Athletic Meeting	Oxford.
" 27.	Bank Holiday.				

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, November 30. Rules in this issue.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Folkestone C.C. Exhibition of Photography.—Open, October 23-December 4. (A. J. Stewart, 25, Guildhall Street, Folkestone.)

Lincoln C.C. Eleventh Annual Open Exhibition.—Open, October 29-November 26. (Miss E. Redfern, 8, Cecil Street, Lincoln.)

International Salon Oval Table Society, Inc.—Open, November 16-30. (Oval Table Society Inc., 10, W. 23rd Street, New York.)

1st Rhode Island National Salon of Photography.—Open, November 15-30. (J. Clement Grimes, 103, Westminster Street, Providence, Rhode Island, U.S.A.)

International Photographic Exhibition in Debrecen (Hungary).—Open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

XIe International Fotosalon "Iris".—Open, January, 1938; last day for prints and entry forms, November 30, 1937. (F. Geeraerts, Bröderodestr, 22, Antwerp, Belgium.)

Preston S.S. (P.S.). Thirteenth Annual Open Photographic Exhibition.—Entry forms, January 7; exhibits,

January 14. (F. Wells, 65, Powis Road, Preston, Lancs.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Aberdeen P.A. International Exhibition of Photographic Art.—Entries, January 15, 1938; open, February 5-26. (Miss Hilda N. Bailey, 63, Watson Street, Aberdeen.)

Nottingham and Notts P.S. 34th Annual Exhibition.—Entries, January 21; open, February 7-12. (T. G. Earp, 14, Brushfield Street, Hyson Green, Nottingham.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21-March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31; open, March 7-12. (H. D. J. Cole, 11, Woodlands Road, Ilford, Essex.)

L.M.S. (London) P.S. 13th Annual Exhibition.—Entries, February 1; open, March 7-12. (Hon. Exhibition Secretary, L.M.S. (London) Photographic Society, 1, Euston Square, London, N.W.1.)

Birmingham P.S. 47th Annual Exhibition.—Entry forms, February 3; exhibits, February 5; open, February 26-March 12. (E. H. Bellamy, 20, Waterloo Street, Birmingham, 2.)

City of London and Cripplegate P.S. Thirty-third Annual Photographic Exhibition.—Entries, Monday, February 7; open, March 7-12, 1938. (R. C. Dye, The Flats, Chesham Road, Wigginton, Tring, Herts.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23-26, 1938. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April, 1938. (Hon. Exhibition Secretary, H. V. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9-April 2. Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Scottish Photographic Federation 30th Scottish National Salon.—Entries, March 2; open, April 2-16. (Percy H. Cartwright, 52, High Street, Galashiels, Scotland.)

Hackney P.S. 49th Annual Exhibition.—Entries, March 7; open, March 30-April 2, 1938. (Walter Selfe, 9, Fairlight Avenue, Woodford Green, Essex.)

XVIIe Salon International de Photographie de Belgique.—Entries, April 1; open, May-October, 1938. (J. Lejeune, 70, Avenue Van Becelaere, Boitsfort, Brussels, Belgium.)

November 24th, 1937

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, November 24th.

Amateur Cinematographers' Assoc. Public Show.
Battersea Men's Inst. C.C. "With My Camera After Dark." C. W. Hovey.
Bethnal Green C.C. Practical Work.
Birkenhead P.S. "More Modernism." N. Crawshaw.
Birmingham P.S. Holiday Film Competition.
Borough Poly. P.S. "To-night at Eight-Thirty." R. Goodchild.
Brighton and Hove C.C. "Photography with a Modern Miniature Camera."
Carlisle C.C. Beginners' Evening. "Negative Development."
Croydon C.C. "Photographic Memories of London, 1884-1902."
Dennistown C.C. Lecture. Arthur J. Nelson.
G.E. Mechanics Inst. P.S. "Lantern-Slide Making." R. R. Rawkins.
Hall Green P.S. "Cornwall and Lyonesse." F. W. Pilditch.
Handsworth P.S. "Lantern-Slide Making." W. T. Sulfield.
Hinckley and D.P.S. Midland Counties Photographic Federation Prints and Slides.
Ilford P.S. "The Uses of Photographic Apparatus." T. H. Styles.
Leominster P.S. "The Amateur Photographer" Prize Prints.
Letchworth C.C. Practical Photography. Val Mitchell.
Mountain Ash C.C. Competition—"Hands."
Northallerton and D.P. and C.S. Competition—"Genre."
Northamptonshire N.H.S. and F.C. "Home Portraiture." H. E. Cooper.
Partick C.C. G.D.U. Slides and S.P.F. Colour Slides.
Penrith and D.C.C. "Bring Your Failures," and Mrs. Eades will help you.
Pontefract P.S. Demonstration. Lantern-Slide Making.
Rotherham P.S. "A Talk on the Various Types of Printing Papers." S. Bridgen.
Sheffield and Hallamshire P.S. "A Chat on Picture-Making." H. G. Grainger.
South Essex C.C. Print Criticism.
S. Suburban and Catford P.S. "A Moorish Adventure." H. G. Neville.
Stoke-on-Trent Amateur Ciné S. Inst. of Amateur Cinematographers. Films.
Streatham P.S. "Some Tales of Roman Britain." Geoffrey E. Peachey.
Worcestershire C.C. "Demonstration on Enlarging." P. D. Rabjohns.
York P.S. "The Control of Image Tones on Kodak Papers." B. L. Twinn.

Thursday, November 25th.

Accrington C.C. L. & C.P.U. Slides.
Armley and Wortley P.S. "Intensification and Reduction." G. H. Waumsley.
Aston P.S. "Colour Photography with a 16-mm. Ciné Camera." L. J. Dolphin.
Berkhamstead and D.C.C. "Improving the Negative." R. H. Lawton.
Blyth and D.C.C. "Bromoil." H. S. Becke.
Bolton C.C. Criticism of Prints and Slides in Members' Exhibition.
Bromley C.C. Gadgets and Query Evening. D.C.C. Members.
Bury P.S. Episcopascope Demonstration. Members, bring own Prints. W. Peers.
Camberwell C.C. Monthly Competition.
Coatbridge P.A. Dufaycolor Processing. E. C. Shaw.
Darwen P.A. Inter-Club Photographic Prints and Slides.
Greenock C.C. The S.P.F. Portfolio.
Hall Green P.S. Photographic Alliance Slides.
Hampshire House P.S. "A Trip to South America." F. W. Bontor.
Hull P.S. "With Camera and Hide." A. Gilpin.
Keighley and D.P.A. Y.P.U. Trophy Prints.
Kentish Town P.C. Debate: "For and Against the Miniature."
Kinning Park Co-op. C.C. G.D.U. Slides and S.P.F. Colour Slides.
Liverpool A.P.A. "A Quartette on the Continent." Rev. A. V. Woodcock.
Motherwell Y.M.C.A. C.C. "One-man Show" Prints. Wm. Baillie.
Oldham P.S. Demonstration: "Bromesco." W. R. Ashley.
Padiham and D.P.S. "Technique and After-Treatment of Negatives." J. Y. Brown.
Richmond C.C. "Cruising—in Colour." Nelson Clarke.
Runcorn C.C. "Lantern-Slide Making." Mr. Willis Nevitt.
Singer C.C. Outing for Night Photography. J. Fearn.
Smethwick and D.P.S. Practical Evening.
Sunderland P.A. Lantern Lecture: "Kodachrome." A. F. Park.
Tadmorden P.S. Developing and Printing.
Watford C.C. Monthly Competition (Special Subject—Power).
Wimbledon C.C. Portraiture Competition Criticism. H. Yolland Moysie.

Friday, November 26th.

Royal Photographic Society. Exhibition of Kinematography Lectures and Demos.
Bethnal Green C.C. Lecture: "The Lens."
Brighton and Hove C.C. Committee Meeting.
Bristol and W. of England P.S. "Rustic Life and Humour." Dr. H. A. Haberton.
Castleford Y.M.C.A. P.S. "In Europe with a Camera." E. Mercer.
Dartmouth L. and D.S.P.S. "The Amateur Photographer" Prize Slides for 1937.
Harrogate P.S. Members' Evening.
King's Heath and D.P.S. Alliance 1937 Competition Slides.
Leigh Lit. Soc. (Photo. Sec.). "Diffused Photography." W. Whitworth.
Leytonstone and Wanstead C.C. Questions and Answers.
Preston Scientific Society. "Misadventures with a Donkey in Spain."
Southend-on-Sea and D.P.S. "Simple Enlarging." Miss W. E. Crawford.

Saturday, November 27th.

Dennistown C.C. Sale of Work in Wardlaw Church Hall.
Manchester A.P.S. "Further Scottish Wanderings." G. B. Kearey.
Walthamstow and D.P.S. Annual Dinner.

Sunday, November 28th.

Tadmorden P.S. "A Tour in North Wales."

Monday, November 29th.

Birmingham P.S. Inter-Club Competition with Erdington P.S.
Ashington and Hirst P.C. "Correct Development."
Bexley Heath P.S. "Wash in Running Water—1 hour." G. W. L. Carter.
Blackpool and Fylde P.S. "Methods of Mounting." A. Firth and A. V. Mellor.
Bournemouth C.C. "The Cotswolds." Mr. Finnis Attwell.
Bradford P.S. Slide Night. Criticism: R. Ellis.
Brighton and Hove C.C. Instruction Night No. 4: "After-Treatment of Print."
City of L. and Cripplegate P.S. Informal Meeting.
Dewsbury P.S. "Round About Home." A. Keighley.
Erdington and D.P.S. Inter-Club Visit to Birmingham P.S.
Gravesend and D.P.S. "Printing Demonstration." H. S. Wheeler.

Monday, November 29th—(contd.).

Glasgow and W. of Scotland P.A. "Camera Manipulation." J. A. Mactaggart.
Hanley P.S. Monthly Print Competition.
Hornchurch Evening Inst. P.S. Criticism of Exhibition Prints.
Kidderminster and D.P.S. "Round about Worcester, in Natural Colour."
Kingston C.C. "Westminster Abbey." A. J. Mason.
Lancaster P.S. "Finishing the Exhibition Print." Mrs. Madeley.
L.C.C. Staff C.C. "People I have Shot." James Jarché.
Leeds C.C. Haywood Memorial Trophy Competition.
Manchester A.P.S. "The Ciné at Three Zoos: London, Whipsnade and Clifton."
Newcastle (Staffs) and D.C.C. "Some Masterpieces of Photography."
Oldham Equitable P.S. Quarterly Meeting. W. Miller.
Plymouth Inst. Photo. Sec. Lantern Slide Evening.
Shirley S. and L.C. Photo. Sec. "Pictorial Photography and Composition." F. Green.
Southampton C.C. "Gavarnie and Roundabout." T. L. Williams.
South London P.S. "The Gum-Bichromate Process." G. K. Rule.
Southport P.S. "Around the Mersey." L. N. Winder.
Stourbridge Inst. P.S. Review of Exhibition.
Walsall P.S. Ciné Programme (Some in Colour). D. Royce.
Walthamstow and D.P.S. "Compensator Negatives." H. R. Martyn.
Wolverhampton P.S. "Treatment of Negatives."

Tuesday, November 30th.

Royal Photographic Society. "Testing Half-Tone Screens." A. J. Bull.
Ayr P.S. "Art of Delivering Lantern Lectures." J. B. Scott.
Basingstoke C.C. "The Control of Image Tones." J. B. Scott.
Beckenham P.S. Print and Slide Competition. Landscape Prints.
Birmingham P.S. "Some Monumental Etchings in Warwickshire Churches."
Blackpool and Fylde P.S. L. & C.P.U. Prize Prints, 1937.
Bradford Junior P.C. "Germany." D. Shaw.
Cambridge P.C. "Chloro-Bromide Papers." S. Bridgen.
Dunfermline P.A. Scottish Photographic Federation: Slides.
Eastbourne C. and Ciné C. "Lantern-Slide Making." R. H. Rice.
Exeter C.C. Chloro-Bromide Printing, Practical Demonstrations.
Grimsby P.S. The Yorkshire Photographic Union Competition Slides, 1937.
Hackney P.S. "Old and New Fashions and Ideals." R. H. Lawton.
Halifax P.S. Annual House Exhibition. To be opened by P. S. Colledge.
Hampshire House P.S. Beginning of Members' Monthly Competition.
Harrow C.C. "A Tour of Southern Ireland." Miss E. A. Miller.
Hounslow P.S. Lecture by H. T. W. Wray.
Leamington and D.P.S. "A Ciné in Central Europe." S. B. Carter.
Leeds P.S. "Venice." R. P. Haw.
Leicester and Leicestershire P.S. "Hans Andersen's Country—Denmark."
Manchester A.P.S. Exhibition Week. "Alpine Snows." F. A. P. Zacharias.
Monklands P.S. "Dufaycolor Processing." Dr. G. Thomson.
Newcastle and Tyneside P.S. Alliance Slides, 1936.
Newport (Mon.). C.C. Lantern—"A.P." Prize Slides, 1935.
Norwood C.C. "Portraiture." K. Imai.
Nuneaton P.S. "Enlarging." (Practical).
Pontefract P.S. Demonstration: Bromoil Prints. H. Akeroyd, Castleford.
Portsmouth C.C. "Composition." W. J. Bartle.
Preston Scientific Soc. "Uses of a Densitometer." P. S. H. Henry.
Rugby P.S. "Printing and Enlarging." A. V. Scratchley.
Sheffield P.S. "The English House and Castle of the Middle Ages."
Small Heath P.S. "Still Life."
South Shields P.S. "The Romantic Landscapes of Alex. Keighley." F. C. Tilney.
St. Bride P.S. Competition. Club Night.
Stafford P.S. "Soul." J. D. Jones.
Swansea C.C. "Doctoring a Print." Elwyn Thomas.
Swindon and N. Wilts F. and C.C. "Mounting, etc." S. Wheeler.
Warrington P.S. "A.P. and C." Prize Slides.
Winchester P.S. Informal Evening at Winchester College.
Willesden P.S. "Finlay Colour Simplified." J. H. Clark.
Worthing C.C. "Rambles in Sussex." E. Yates.

Wednesday, December 1st.

Battersea Men's Inst. C.C. "Picture-Making with Bromoil." F. H. Martin.
Bethnal Green C.C. "Portraiture." Demonstration and Practice in Club Studio.
Birkenhead P.A. "Natural Treasures from Aladdin's Cave." Dr. C. T. Green.
Birmingham P.S. "Electrical Recordings: Their History and Capabilities."
Birmingham Poly. P.S. Second Slide Competition.
Bradford P.S. "After-Work on Prints and Mounting."
Brighton and Hove C.C. "In Tell's Country." R. H. Lawton.
Carlisle C.C. "Architecture." E. R. Bull.
Cheltenham C.C. "Portraiture." Hugo van Wadenoyen.
Croydon C.C. "Birds of a Feather." J. H. D. Ridley.
Darwen P.A. "From Liverpool to Vancouver." E. S. Maynard.
Dennistown C.C. G.D.U. and S.P.F. Colour Slides.
Edinburgh P.S. "Scottish Portrait Painters, principally Raeburn."
G.E. Mechanics Inst. P.S. "The Constitution of a Developer." S. K. Tweedy.
Handsworth P.S. M.C. and Federation Slides.
Ilford P.S. Print Competition.
Kingston Ciné C. Club Competition Film Judging and Prize Distribution.
Leominster P.S. "Print Finishing." W. Ecclestone.
Letchworth C.C. Lantern Lecture. Photographs from Famous Bird Sanctuaries.
Luton and D.C.C. "Photography with a Modern Miniature." W. G. Briggs.
Manchester A.P.S. "A Rhineland Holiday." W. H. Gleave.
Mountain Ash C.C. "Light and Lenses II." Messrs. Williams and Crate.
Northallerton and D.P. and C.S. "Processing Miniature Negatives." J. Penn.
Partick C.C. Studio Night. Bring Cameras. A. Caldwell.
Scarborough P.S. "The Amateur Photographer" Slides.
Shropshire C.C. "Dufaycolor."
Solihull P.S. "Lantern-Slide Making." J. O. Wilkes.
South Essex C.C. "Table-Top Photography."
S. Suburban and Catford P.S. "With Rucksack and Camera." N. L. Gyspeerd.
Stoke-on-Trent A.C.S. Colour: 8, 9.5, 16 mm., which?
Windlesham C.C. Compass Camera Demonstration.
Worcestershire C.C. "Applications of Cinematography." G. G. Corder.
Yeovil P.S. "Garden Photography." Hugh Seaton.
York P.S. "A Night Out." Bring Cameras and Tripods.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

ECONOMY WITH PHOTOFLOOD LAMPS.

SIR,—Mr. H. A. Markwick is quite right; I am inclined to agree with him that Mr. I. R. S. Leask has never actually constructed the dimming device which he described, otherwise he would never have suggested using so expensive a method as a separate resistance lamp. The makers of Photofloods state that the consumption is 250 watts, so that a 1,000-watt resistance lamp would have to be employed to reduce the consumption of four Photofloods to half the normal consumption (if that is what Mr. Leask means by "half-power"); and 1,000-watt lamps are not cheap.

Actually, of course, the *brilliance* of Photofloods is reduced by very much more than half if the voltage is halved by a resistance; in a very interesting article in the 1937 E.J. Almanac the authors say they found that reducing the voltage by 43 per cent reduced the light to only a quarter of its previous intensity.

By far the simplest and cheapest method is to use a series-parallel switch, so that if four Photofloods are used they should be wired into two groups of two lamps each, the lamps in each group being permanently in parallel with each other, and the switch used to throw one group in parallel with, or in series to, the other group.—Yours, etc., V. P. WILLIAMS.

REPAIRING A LEAKING CAMERA.

SIR,—Here is a hint for repairing camera bellows which I think would be of interest to many of your readers.

A while ago a friend of mine gave me a present of a folding film camera. On developing my first film I was rather annoyed to find that about one-third of the negatives (16 on $3\frac{1}{2} \times 2\frac{1}{4}$ film) were spoiled with patches of fog. I knew that this was not due to carelessness on my part so I set about finding the cause of trouble. At first I thought that there was some internal part of the camera which was reflecting light (this often happens if the lens mount gets scratched and the dull black finish becomes shiny). On examining the camera I found that this was not the case. Then I examined the bellows in daylight, but I could see nothing wrong there. However, I was not satisfied; I knew that light was getting in somewhere. So I got an ordinary table lamp, took off the shade, and put in a 100-watt globe. I then took off the back of the camera, closed the lens, and held the camera over the strong light. Then I saw the reason for the fogged negatives. The corners of the bellows were perforated in about a dozen places; very minute holes they were, and only discovered by turning the camera in different directions over the bright light. Now the next thing was how to repair them. (The camera was not worth the price of new bellows.) Adhesive tape would have

been a "finicky" job. Then I suddenly remembered that I had some solution which I had been using for sticking rubber soles on shoes. This is "black" in colour and costs 3d. per tube. With this and a water-colour brush I gave the corners of the bellows a good thick coat. This dried in a few minutes, and I gave it another coat. I then left the camera open for a few days, to let it dry thoroughly, and found on examining it under the light that it was absolutely light-tight, and the bellows closed without any difficulty. Since then I have not been troubled with fog. So I keep a tube of this solution handy, as these holes are very common in camera bellows.—Yours, etc., DAVID HODGHTON, JUN.

AWARDS OR NO AWARDS?

SIR,—As an executive officer of a photographic society in the North, I should be pleased to have your readers' views as to whether the giving of awards to successful exhibitors at photographic exhibitions is necessary, advisable or desirable.

I understand that some societies have already taken a stand on this point, and I am anxious to know whether the withholding of awards has (a) affected the number of entries; (b) affected the quality and standard of work submitted to exhibitions?

My committee would like to take the plunge, but naturally it is anxious, above all, that the standard of the work submitted should not be reduced.

Further, assuming that the general opinion of readers is that the giving of awards, in the form of silver cups, plaques, etc., is not desirable, would you advise the giving of certificates in the place of the usual awards?—Yours, etc., J. ROBSON BYERS.

CONTACT OR ENLARGEMENT?

SIR,—The enlarging season is upon us. Thousands of mighty prints will be made, and miles of bromide paper used up in the coming weeks. The cult of the miniature and small camera is in the ascendant.

And yet as a photographess of (ahem!) a few years' standing may I plead for the contact print? A good half-plate or whole-plate contact print on normal bromide paper from a suitable negative can be a thing of charm and beauty. I think it was the late Mr. R. Child Bayley who has stated that there is a richness and quality in a correctly processed print made in contact with its negative that is very satisfying.

Let your hefty McGregors of the Leith Camera Club and your muscular Cuthberts from Croydon hug to their bosoms their Baby Sibyls and their Peggys and their Super Sport Dollies, and it please them. For self and others like minded give us the open road, the fell, the glen, the moor, the fen, the crag and the torrent, and "a wind on the heath" together with a half-plate outfit and three double dark slides.

I once saw some portrait photographs signed "Furley Lewis." They were contact prints. I can conceive of nothing better in any form of graphic art.—Yours, etc., DOLLY VARDEN.

"The A.P." Monthly Competitions

AWARDS FOR OCTOBER.

THE competitions for October showed an extraordinary increase in numbers, indicating again that the print-making season has commenced in earnest. It is notable also that a great number of the entries are of the same subjects as those entered in "The A.P." Annual Lantern-Slide Competition which closed last month. It may be assumed from this that many negatives have been reserved by our readers both for the making of lantern slides and prints during the autumn and winter. It is also worth recording that in most cases the lantern slide shows better quality, possibly due to its being a transparency, than the print of the same subject. The standard of merit, however, in all three classes is a high one. The awards are as follows:—

ADVANCED WORKERS' SECTION.

First Prize.—"By the Water's Edge," by P. Walshaw, 37, Avondale Road, Nelson, Lancs.

Second Prize.—"Spring," by G. Bramslev, 150, Gh. Kongevej, Copenhagen, Denmark.

Third Prize.—"On the Roof of the Bathing Pool," by H. Warwick Nevill, 207, Romford Road, E.7.

Mounting Prize.—"Corfe Castle," by Francis E. Jones, Wendwyne, Manchester Road, Tyldesley, Lancs.

Certificates of Merit.—"Taps," by T. B. S. Cox, Three Eldon Road, Cheltenham; "The Doll's House," by A. H. Roche, 53, Loveday Road, Ealing, W.13; "Wrinkles," by A. L. Syed, Palanpur (N.G.), India.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1 and Class 2 respectively.

Those awarded Honourable Mention are as follows: (2) J. H. Clark (London, S.E.); Percy Cox (Manchester); J. F. Cutler (Edgware); (2) G. F. Eales (Plymouth); E. A. Fordham (West Wickham); Peter Hennessy (Newton Abbot); (3) William Jackson (Hull); W. G. Johnston (Glasgow); (2) B. A. Knights (Hayes, Middx.); Miss P. D. Kooka (Borabury); Emile Laevaert (Brussels); (2) Mrs. K. M. Parsons (Reading); W. Rambow (Middlesbrough); S. Salt (Birmingham); Lilian F. Thomas (Liverpool); (2) H. R. Thornton (Birmingham); S. Watson (Beaconsfield, Bucks).

INTERMEDIATE SECTION.

First Prize.—"J. Lever, Esq.," by T. Hodgkinson, 13, Brock Road, Chorley, Lancs.

Second Prize.—"Old Faithful," by Mrs. Stephens, 25, Warwick Road, London, E.5.

Certificates of Merit.—"The Skater," by Arthur Harrop, Cliffe House, Horbury, Yorks; "Bigbury Bay, Devon," by E. H. Holmden, 53, Five Mile Drive, Oxford; "Potential Leader," by The Rev. Arnold Madden, O.S.F.C., Franciscan Priory, Crawley, Sussex; "A Wandering Minstrel," by Mrs. M. Smith, 13, Market Place, Pickering, Yorks.

BEGINNERS' SECTION.

First Prize.—"Joie de Vivre," by D. J. Fraser, 2, Gardiner Road, Blackhill, Edinburgh, 4.

Second Prize.—"Fun," by A. C. Best, 23, Parallel Street, Sliema, Malta.

Certificates of Merit.—"A Hundred Eyes," by F. A. Coghlan, 20, Oxford Street, Eccles, Lancs; "Memory in Stone," by A. J. Fairman, 15, Dorset Road, Mitcham, Surrey; "Admiration," by S. B. Lepper, Park View, Hurston Lane, Storrington, Sussex; "Gipsy Smith," by K. Ronald, Marcol House, 1, Erndale's, 289, Regent Street, London, W.1.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Owing to insufficient addresses being sent with entries we are unable to despatch some of the awards in our last "A.P." Overseas Competition. In some cases the plaques and certificates have been sent and returned to us marked "Gone Away." Will our Colonial readers who have not yet received their plaques and certificates please let us know at once in order that these may be despatched immediately. The prize-winners whose awards we still hold are: Dr. Don Arturo de Carvalho (Bombay), silver plaque returned through post; L. Wilcock Allen (Johannesburg), silver plaque; S. Schulman (Johannesburg), bronze plaque; R. L. Higgins (Brisbane), certificate; and K. H. Stanley (Rawalpindi), certificate.

Our readers are reminded that the Exhibition of Cinematography at the House of the Royal Photographic Society, 35, Russell Square, W.C.1, closes on Saturday, November 27th. Admission is free.

Messrs. Kodak Ltd., Kingsway, London, W.C.2, have just published a booklet entitled "We're Showing the World." This describes the various models of the Kodascope ciné projectors for 8-mm. and 16-mm. film, and gives details of the Kodascope Library from which films can be hired for home projection. The booklet will be sent without charge to any reader who applies for it, in person or by letter, at the above address.

Our readers will learn with regret of the death of Mr. J. J. Butler, the late president of the City of London and Cripplegate Photographic Society, with which he had been associated for over twenty-five years, on November 7th, at the age of 68. He was a member of the Council of the Royal Photographic Society, and will be remembered for his years of active service with the Central Association and various committees.

Mr. Walter Selfe, Hon. Secretary of the Hackney Photographic Society, asks us to announce that he has now moved from his Clapton address, and in future all communications to him should be addressed to 9, Fairlight Avenue, Woodford Green, Essex.

Once again the Annual Exhibition of the Windlesham Camera Club proved an unqualified success. The show was opened by the Hon. Anthony Asquith, and was visited by several hundreds of visitors, including an unexpected visit from the club's patron, H.R.H. the Duke of Connaught. The Hon. Secretary, Mr. J. C. Hayward, of Hallgrove, Bagshot, Surrey, is to be congratulated on his organisation of the show.

Our sister paper *The Autocar* contains in its issue for last week a useful article

for the photographer, entitled "With a Camera at the Races." It deals with the motor racing at Donington Park, and is illustrated by photographs taken by readers of the paper.

Miniature camera users will be interested in a new catalogue of "Miniature Camera Accessories" just published by Messrs. Wallace Heaton Ltd., of 127, New Bond Street, W.1. The catalogue covers accessories (other than enlargers) of all makes, and includes some that cannot be obtained elsewhere. A copy of this interesting publication will be sent without charge to any reader who applies for it at the above address.

The Ilford Photographic Society wishes to draw intending members' attention to the fact that it has no connection with the well-known firm of Ilford Ltd., whose premises are in the same borough. Full particulars of the Society's activities from the Hon. Secretary, Mr. E. Lines, 52, Wingate Road, Ilford, Essex.

The Annual Dinner of the South Suburban and Catford Photographic Society was held at the Comedy Restaurant, Haymarket, on Saturday, November 6th, when over ninety members and guests of various societies were present. The Bromley, Cripplegate and Croydon Clubs were represented, and a

vote of thanks passed to Mr. H. D. Fretwell for the organisation, which included a cabaret entertainment. Mr. G. Herbert Dannatt occupied the chair.

The City Sale & Exchange (1929) Ltd., 59/60, Cheapside, London, E.C.2, have just published a fully illustrated 34-page book dealing solely with enlargers and enlarging accessories. Enlargers of all types, vertical and horizontal, using daylight and artificial light for illumination, and taking all the popular sizes of negatives, are fully described, illustrated and priced. The various accessories include masking devices, exposure meters for bromide enlarging, and strip calculators. An order form is included in each copy of the book, which is obtainable on application from the City Sale and Exchange (1929) Ltd., at the above address.

We hear that Mr. J. Ronald Taylor has retired, after forty-seven years' service with Messrs. Taylor, Taylor and Hobson, Ltd. Mr. Taylor was for many years manager of the firm's New York Office, and since 1921 has acted as Sales Director, during which time he has made many friends, who will miss him, but will wish him good luck in his retirement.

The first weekly prize-winner in the new Wallace Heaton "Figure Studies" competition is Mr. Sidney Phillipson, 57, Redcliffe Road, S.W.10, to whom an award of one guinea has been made for his picture entitled "Oriental." Full particulars of these weekly competitions appear regularly in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½ x 3½ x 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

101. Makers' Formulæ: Developers for Kosmos Papers—(2)

Vitegas Warm-Tone M.Q.

Metol	..	17½ grs.	(2 grm.)
Sodium sulphite (anhydrous)	..	220 grs.	(25 grm.)
Hydroquinone	..	60 grs.	(7 grm.)
Sodium carbonate (anhydrous)	..	230 grs.	(26 grm.)
Potassium bromide	..	350 grs.	(40 grm.)
Water to	..	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.). If crystallised carbonate is used, take 620 grs. (70 grm.).

Used undiluted at 68° Fahr., this developer gives a brown tone on Vitegas or Vitegas de Luxe, in 1 to 2 minutes.

For colder tones the bromide can be reduced to as little as one-tenth the quantity given. Less exposure will be required.

For the coldest tones Vitegas Amidol developer is recommended.

Vitegas M.Q.

Metol	..	17½ grs.	(2 grm.)
-------	----	----------	----------

Sodium sulphite (anhydrous)

..	132 grs.	(15 grm.)
Hydroquinone	..	50 grs. (5.5 grm.)
Sodium carbonate (anhydrous)	..	185 grs. (21 grm.)
Potassium bromide	..	10 grs. (1.1 grm.)
Water to	..	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take 264 grs. (30 grm.). If crystallised carbonate is used, take 500 grs. (57 grm.).

This developer, used undiluted at about 68° Fahr., gives warm black tones on Vitegas.

Vitegas Amidol.

Sodium sulphite (anhydrous)

..	220 grs.	(25 grm.)
Amidol	..	110 grs. (12 grm.)
Potassium bromide	..	14 grs. (1.5 grm.)
Water to	..	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double the quantity shown above.

This developer gives warm black tones on Vitegas and Vitegas de Luxe.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be couched in specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Uneven Illumination.

I have made an enlarger, using a condenser of 4 in. diameter, and though I can get an even illumination when using a small incandescent gas mantle, when I substitute a 24-watt headlamp bulb there are blue and orange patches in the illuminated disc. I have varied the distances between light, condenser, and negative over a wide range without results. W. P. M. (Wallington.)

As you say that you varied the distance between your electric bulb and the condenser, and between the condenser and the projection lens, over a wide range, and still have failed to obtain even illumination, we can only conclude either that these three have not got their centres in an exactly straight line, or else that the condenser is not exactly at right angles to this line.

You may find the adjustment difficult to make even with this hint as to the probable cause of your difficulty, and we suggest that your best plan will probably be to use a diffusing screen, which will make the adjustment very much less critical.

Baskett's Reducer.

I have mislaid my copy of the formula for Baskett's Reducer. Although you have published it many times, could you possibly repeat the formula once again? M. C. (Windsor.)

The formula for "Baskett's Reducer" is given in "The Amateur Photographer" Diary, as follows:—

Ordinary terebine	2 oz.
Salad oil	2 oz.
Globe metal polish (paste)	2 oz.

Mix thoroughly and strain through muslin. A little is applied with a pad of cotton-wool and rubbed firmly on the part requiring reduction. The negative—either plate or film—must be placed on a flat surface, or it may get broken or damaged from the pressure applied. This is excellent for local reduction and for cleansing surface markings from negatives.

Stagnant Developer.

I enclose a print in which streamers of light issue from dark objects and spread upwards across the sky. The effect is seen in the negative, too; can you account for it? W. B. (Belfast.)

The phenomenon shown in your print is not an unusual one, but only occurs in certain circumstances, one being that the developer was left stagnant for considerable periods. The result is often seen, too, in the case of tank development, where the negatives are left in the same position and the developer allowed to remain still.

In the print you send the light edge round the post, for example, is caused in the following manner: the solution acting on the sky becomes overworked and exhausted; that on the post has no work to do at all, and this active developer diffuses out into the surrounding gelatine and continues its action there; hence the greater density. If you turn the print upside-down you will see how developer from the dark head of the figure will diffuse downwards into the sky. We hope this has made the matter reasonably clear.

Night Photography.

Can you recommend to me a book on night photography, indoors and out, by artificial light? I am very hazy about how it is done, and the kind of exposure to give. C. McC. (Ireland.)

We should recommend you to obtain "Taking Pictures at Night," by Dr. Kross, published in this country by Messrs. Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, W.C.2. A fuller edition in German can be obtained from Wilhelm Knapp, Halle, Saale, Germany. Either of these books will give you a very considerable amount of information on the subject, but we would also draw your attention to the various articles on this topic published from time to time in our pages.

Photo-Cell Meter and Filters.

If a filter were placed over the lens of a photo-electric meter would the meter then show the correct exposure to give when using the filter on the camera? G. P. L. (Brazil.)

Your suggested method of estimating filter factors—for this is what your proposal really amounts to—would only be correct if the photo-cell and the emulsion had exactly the same relative sensitivity to different colours. Emulsions differ so widely in their relative colour-sensitivity that the filter factor found by putting the filter over the lens of the meter could not possibly be correct for all of them. But as a means of getting a rough estimate of the factor of an unknown filter your suggestion has its value; probably the figure so found would be somewhere near correct for a panchromatic emulsion.

Stale Paper.

Can you suggest a cause for the grey mottling at the edges of the enclosed print, which was developed in a standard M.Q. developer? Is it due to the gaslight paper being old, or is the developer faulty, or have I left the print in it too long? C. M. (London.)

Although we cannot say for certain, we should say that the trouble with your print is due to deterioration of the paper due to age or improper storage. You could probably, however, use it for smaller prints, so that you could cut off the fogged margin. If the mottling only develops up just before the print goes into the hypo, you may perhaps get satisfactory prints by increasing your exposures a little—not more than 25 per cent, and less if it is an extra-vigorous paper—and cutting development just a little short. This is worth trying, but you may find it spoils the colour and quality of the prints.

Enlarging from Sub-standard Film.

I am going to make some enlarged negatives from 16-mm. film, using a "Filmo" projector (750-watt lamp) as enlarger. Please tell me what plate and developer to use, what exposure to give, how long it will be before the image appears in the developer, and the total time to develop. H. I. B. (Kew.)

For making your enlargements we would suggest that you use a slow ordinary plate of any well-known make. Perfectly satisfactory results will be obtainable with almost any developer. The length of time which elapses before the image appears will depend upon the make of plate, the amount of exposure it has received, the developer you use, and the temperature at which you work, and we therefore cannot possibly give you any figures in this connection, nor can we give you any figures for exposure times. These you will have to determine for yourself by experiment.

Marks on Negative.

What is the cause of the coarse grain or developer marks on the enclosed film? And can I remove them in any way? R. J. C. (London.)

We do not see anything on your negative that can be described as coarse grain. The streaks on the back are due to not swabbing the film before putting it up to dry. If you re-soak it for some time, you may be able to remove the marks by rubbing them under water with a plug of cotton-wool.

WE ARE LISTENING

as we write to John Watt's commentary on the Royal Command Performance at the London Palladium, and, as we listen, we cannot but wonder how many of the cameras we have sold are being used in and around the theatre to-night.

When, in the distant past, our first prominent press customer came to us, we puffed out our chest with pride; when he recommended us to his friends, our waistcoat buttons sprayed "202" like a Tommy-gun. And now, as we review the number of famous newsmen whose cameras have known our shop, we feel that our pride is justifiable, since we must have given photography's most critical buyers satisfaction for them to now be regular "202"-ers.

Don't do what the famous do just because the famous do it—miniaturists are too individual for that, anyway—but we would suggest that you discover why they come to us, and, to that end, we urge you to "Try 202 for Service!"

MONEY, MONEY, MONEY

is a curse, curse, curse! At any rate we thought so when we were struggling to make our name, before ever "202" was thought of.

And we, just like some of our readers nowadays, were too proud to stoop to hire-purchase. If we had only known then what we know now, how soon our false pride would have been dispelled!

Don't let *amour-propre* stand in the way of your advancement in miniaturism—take advantage of our hire-purchase arrangements, and use the apparatus best suited to your needs.

MINIATURE NEWS AND TIPS DEPARTMENT.

TIP FOR THE WEEK.—This will interest mainly those using the following: Leica, Retina, Dollina, Kine-Exakta, Virgini, Weltini, Baldina and Beira. You probably often feel the need for a reloadable cassette at a low cost. We admit that it seems an unnecessary waste to pay 1s. 6d. each time for a patronne that is only thrown away when the film is developed, and have often wondered whether all of our customers are fully alive to the convenience of the reloadable Mimosa patronnes. These cost 3s. 6d. loaded with Mimosa film, or 2s. 9d. empty, and loading with any make of film, in any length up to the standard roll of 36 exposures, is very easily carried out. The saving of 1s. 6d. per film soon pays for this very useful cartridge.

NEWS OF THE WEEK.—There is on the market in France an article called the Summor winder. It is not available here just yet, but we thought a few details might interest you. This very compact accessory holds a 10-metre strip of film (over 30 ft.), which is used up as required. The end of the film is fixed in the usual way to your centre spool (all modern cassettes being usable) and the body of the cassette is slid on to the winder. A handle is then turned while an indicator shows the number of exposures being wound on. When the required number is loaded (anything up to 36) the film is cut and the cassette taken out, the whole operation having taken place in broad daylight. There is no need for us to dilate on the virtues of this article, as you will all undoubtedly read about it in next month's M.C.V.

STOP PRESS.—As our copy was being folded before being sent to "The A.P.," we received the very latest Zeiss Contax wide-angle lens into stock. This is the 3.5-cm. f/4.5 Orthometar, which costs £18. We can't tell you whether it's good or otherwise this week, as we haven't had time to test it yet, but Zeiss have never let us down yet. Will let you know the results next week. That's all.

A GUARANTEE,

when issued by a firm that prides itself on its straightforward and honourable dealing, gives a feeling of security to the purchaser that it would be difficult to put into words. All miniature apparatus sold by us is guaranteed against any defect whatever for one year from date of purchase, and indefinitely after the expiration of that period against any inherent defect. So, when buying your next camera, why not "Buy 'Lewis' and Buy Safe!"

SPECIAL WIDE-APERTURE LEICAS FOR WINTER PHOTOGRAPHY

Leica IIIa, f/1.5 Xenon. As new.	£47 10 0
Leica IIIa, fitted latest f/1.9 Hektor. As new	£41 15 0
Leica IIIa, f/2 Summar, E.R. case. As new	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new	£32 10 0
Leica III, black, f/2 Summar, E.R. case. As new	£31 10 0

LEICAS:

Leica II, chromium, f/3.5 Elmar. Indistinguishable from new	£22 15 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new	£19 10 0
7.3-cm. f/1.9 Hektor Lens, latest rectilinear focussing. As new	£19 17 6
Another, as above, but non-rectilinear. Excellent condition	£17 17 6
2.8-cm. f/6.3 Hektor, nickel. As new	£8 0 0
4-cm. f/1.5 Meyer Plasmat, for Leica. As new	£10 17 6
Universal Finder (black), Vidom. As new	£3 5 0
10.5-cm. f/6.3 Leitz Elmar, coupled. Excellent condition	£6 19 6
9-cm. Elmar f/4, uncoupled. Good condition	£5 17 6
13.5-cm. f/4.5 Elmar, coupled. Excellent condition	£10 17 6
As above, but uncoupled	£6 18 6

CONTAXES:

Contax II, f/2 Sonnar, E.R. case. As new.	£39 10 0
Contax I, slow-speeds model, fitted new-type collapsible f/2 Sonnar. As new	£29 15 0
8.5-cm. f/4 Triotar for the Contax. any model. As new	£11 15 0
4-cm. f/2 Biotar for Contax. As new	£12 10 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Kodak Regent, f/4.5 Tessar, case. As new	£13 18 6
Dollina II, f/2 Xenon, Rapid Compur. As new	£15 15 0
Dollina II, f/2.8 Tessar, Compur. As new	£14 10 0
Dollina III, f/2.8 Xenar, Compur. As new	£14 17 6
Super Nettel I, f/2.8 Tessar. As new	£17 15 0
Ensign Autorange, f/3.8 Tessar, Rapid Compur. As new	£15 15 0
Super Ikonta 530, f/3.5 Tessar, Rapid Compur, case. As new	£14 15 0
Super Ikonta 531/2, f/3.8 Tessar, Rapid Compur, Albada finder, etc. As new	£19 10 0
Super Ikonta 530/16, f/3.5 Tessar. As new	£18 17 6
Super Ikonta 530/16, f/2.8 Tessar, new model with film wind stop, case. As new	£21 10 0
Weltini, latest chromium model, combined view and range finders, body release, f/2 Xenon. As new	£20 5 0
Another, as above, but fitted f/2.8 Tessar. As new	£18 17 6
Another, as above, but fitted f/2.8 Xenar. As new	£16 17 6
Zeiss Ikon Nettax, f/2.8 Tessar, E.R. case. As new	£24 15 0
Super Ikonta 530, f/3.5 Tessar, Normal Compur. Excellent condition	£13 10 0
Peggy Model II, f/3.5 Tessar. Excellent condition	£14 10 0
Latest Chromium Weltur (16 on 34×24), f/2.8 Tessar, combined view and range finder. As new	£18 12 6
Another, as above, with Rapid Compur.	£19 10 0
Ensign Multex II, f/3.5 Multar, case. As new	£14 15 0
Ensign Multex II, f/1.9 Ross Xpres, case. As new	£25 0 0
Weltur, f/2.8 Tessar, Rapid Compur. As new	£19 10 0

MINIATURE REFLEXES:

Exakta Model B, f/2.8 Tessar. Condition as new	£21 15 0
Exakta Model B, f/2.8 Tessar, non-lever wind. Excellent condition	£20 10 0
Exakta Model B, f/3.5 Exaktar, non-lever wind. Excellent condition	£14 15 0
Exakta Model A, f/3.5 Exaktar. Good condition	£11 15 0

Kine-Exakta, f/3.5 Exaktar, 13.5-cm. f/4 Sonnar, chromium, 4-in. f/5.5 Ross Teleros (chromium), 5 Leitz extension tubes for portraiture and copying. Leitz lens hood. Cost £67. All absolutely as new £45 0 0

MINIATURE REFLEXES—contd.:

12-cm. f/6.3 Tele-Tessar for the Exakta. As new	£10 10 0
6-cm. f/5.6 Dallon for the Exakta. As new	£6 10 0
Kine-Exakta, f/2.8 Tessar, case. As new	£29 17 6
Reflex-Korelle I, f/3.5 Radionar. As new	£9 15 0
Another, as above, f/2.8 Tessar. As new	£15 15 0
Reflex-Korelle II, f/3.5 Tessar. As new	£16 15 0
Automatic Rolleiflex 6×6, f/3.5 Tessar, case. As new	£18 17 6
Another, as above, f/3.8 Tessar, case. As new	£14 17 6
Another, as above, f/4.5 Tessar. As new	£13 10 0
Rolleicord I, f/4.5 Tessar, case. Good condition	£7 10 0
Rolleicord I, f/3.8 Triotar. Practically as new	£10 10 0
Ikofox II, f/3.5 Triotar, E.R. case. As new	£12 17 6
Pilot Reflex, f/2.8 Tessar, Compur. Good condition	£12 15 0
Voigtlander Brilliant, f/4.5 Skopar, Compur. Rapid. As new	£5 0 0
Voigtlander Superb, f/3.5 Heliar, case. As new	£14 5 0
Foth-Flex, no slow speeds, f/3.5 lens. Good condition	£5 18 6

MISCELLANEOUS CAMERAS:

New Chromium Model Retina f/3.5 Tessar, case. As new	£10 17 6
Compass, latest improved model	£19 17 6
Retina, f/3.5 Xenar, Compur shutter. Excellent condition	£6 17 6
Minifex, f/1.8 Astro Pantachar. Cost	£19 10s.
As new	£12 0 0
Nagel Rolloroy, f/2.8 Tessar, Compur. Excellent condition	£10 10 0
Baldax, f/3.5 Trioplan, Compur shutter	£5 18 6
Virtus, f/4.5 Skopar. Excellent condition	£4 12 6
Vollenda, f/3.5 Radionar, Compur shutter. Good condition	£5 18 6
Ihagee Parvula, f/2 Xenon, Compur shutter. Good condition	£12 0 0
New Chromium Welti, parallax compensated viewfinder, body release, f/3.5 Xenar, Compur shutter. As new	£9 17 6
Another, as above, with f/2.8 Tessar. As new	£13 10 0
Another, as above, f/2 Xenon, Rapid Compur. As new	£14 12 6
Mentor, f/3.5 Tessar. Very good condition	£10 17 6
Korelle-K, f/2.8 Trioplan. As new	£8 19 6
520 Ikonta, f/4.5 Novar, Telma shutter. As new	£4 12 6
Piccochic, f/3.5 Tessar. Excellent condition	£6 10 0
Plaubel Makinette, f/2.7 Anticomar. As new	£10 17 6
Weeny-Ultrix, f/3.5 Tessar. Excellent condition	£6 17 6

R. G. LEWIS The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

This is what the
"KINE-EXAKTA"
looks like!

With Extension Tube to make
CLOSE-UPS at $\frac{1}{4}$ inches.

EASIEST TO LOAD
EASIEST TO USE

Price, with

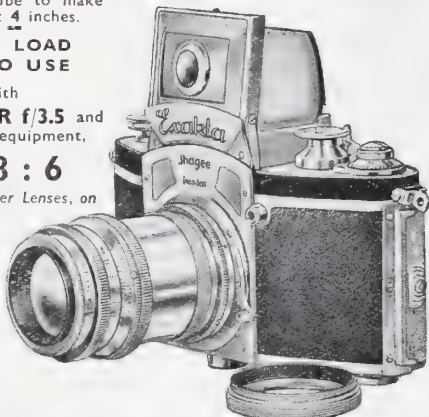
ZEISS TESSAR f/3.5 and
 Extension Tube equipment,

£35 : 18 : 6

Prices, fitted with other Lenses, on
 application.

REFLEX for all
 makes perforated
 Films 24×36 mm.

FOCAL-PLANE
SHUTTER Speeds
 $1/1,000$ th sec. to
 12 seconds, or
 delayed action
 $1/1,000$ th sec. to 6
 seconds.



PRECISION WORKMANSHIP. CHROMIUM FINISH.

Brilliant Focussing Screen, Lenses in Bayonet Socket.

THE "KINE-EXAKTA" MANUAL

JUST PUBLISHED—Beautifully illustrated, and
 in addition a photographic treatise by our expert
 Gerhard Isert. Price, post free, 5/-

GARNER & JONES LTD., POLEBROOK HOUSE,
 Golden Square, LONDON, W.1
 Phone: GERRARD 2300.



for action photography use
A ZEISS OBJECTIVE
 "the eagle eye of the camera"

Illustrated catalogue P.51 free on request from:—

CARL ZEISS (LONDON) LTD.
 Mortimer House, 37-41, Mortimer Street, W.1



a
Christmas
Thought—

Give a

DALLMEYER

Telephoto Lens

Catalogues and Booklets
Gratis.



J. H. DALLMEYER LTD.
31, Mortimer Street,
London, W.1

Works: WILLESDEN, N.W.10

NEW Rhaco DIFFUSION DISC



A new model of the "Rhaco"
 Diffusion Disc conveniently
 mounted for use with vertical
 enlargers. When held im-
 mediately below the lens of
 the enlarger a soft-focus effect
 will be obtained on the
 resulting enlargement.

The "Rhaco" Diffusion Disc is supplied in two sizes, mounted as illustrated.

Model I, size of lens $1\frac{1}{2}$ in. diameter	.. .. .	16/3
Model II, size of lens 2 in. diameter	.. .. .	21/3

Obtainable through your dealer.

SANDS HUNTER & CO. LTD.
 37, BEDFORD STREET, STRAND, W.C.2



AN AMAZING CAMERA

THE
**REFLEX-
 KORELLE**

Drop us a card.

*We should like to tell you
 all about it!*

Model IIA, with speeds $1/500$ th to 2 secs., from **£15:19:0** with
 f/3.5 Victor, to **£25:15:0** with f/2.8 Zeiss Tessar.

PHOTO-OPTICS LTD., 32, LORD STREET,
 LIVERPOOL, 2

ASK YOUR DEALER TO SHOW YOU THESE!



Accurate exposure readings even in the darkest interiors with the greatly increased sensitivity of the

'TEMPIPHOT'

MODEL T30/100

Photo-Electric Exposure Meter AND AMPLIFYING ELEMENT

The "Tempiphot" itself possesses greatly increased sensitivity over previous models. The amplifying element still further increases the sensitivity so that the minutest exactitude is obtained for exposure readings in whatever light they are required.

TEMPIPHOT costs £4 : 0 : 0
Amplifier, 37/6. Leather Zip Cases, 5/- each.

Write for literature and name of nearest Stockist from the Sole Concessionaires :

R. F. HUNTER Ltd., "Celfix House,"
Phone : Hol. 7311/2. 51, Gray's Inn Rd., London, W.C.1

—he will gladly demonstrate their capabilities—Tempiphot, the amazing photo-electric meter ; Exakt, the professional enlarger at an amateur's price.

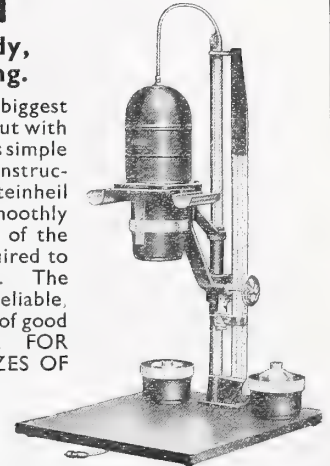
AMATEURS!—You must get the enlarger that the trade-workers use "EXAKT"

With simple, speedy, automatic focussing.

A single enlargement, or the biggest batch of work can be turned out with exceptional speed, owing to its simple manipulation and perfect construction. The f/4.5 three-cell Steinheil Cassar enlarging lens works smoothly on its spiral mount. A turn of the focussing ring is all that is required to get dead accurate focussing. The "Exakt" is built of solid, reliable, cast metal, and will give years of good service. MADE IN 3 SIZES. FOR ENLARGING FROM ALL SIZES OF MINIATURE NEGATIVES and $3\frac{1}{2} \times 2\frac{1}{2}$ in. at prices from

£14 : 0 : 0

Detailed brochure free on request.



A FREE book - for every photographer, amateur and professional!

A copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new up-to-the-minute illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulae, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS : 13, GRAY'S INN ROAD.
Telephone : HOLBORN 5688.
PUBLISHING DEPARTMENT.

Please send me a free copy of the New Illustrated "Granville Guide," plus free voucher worth 6d. to 3/-.

Name
Address
..... A.P.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

MISCELLANEOUS ADVERTISEMENTS

NOTICES

THE CHARGE FOR ADVERTISEMENTS in these columns is:—
12 words or less 2/6, and 2/d. for every additional word.

Each paragraph is charged separately and name and address must be counted.

The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

Postal Orders and Cheques sent in payment for advertisements should be made payable to **ILIFFE & SONS LTD.**, and crossed.

Notes being untraceable if lost in transit should not be sent as remittances.

& Co.

CAMERAS AND LENSES

NEGRETTE and ZAMBRA, 122, Regent St., W.1, Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

CERTO Dollina Roll Film Camera, Model I, for 36 exposures, fitted Radionar f/2.9, Compur 1 to 1/300th, cable release, yellow filter and purse; list price £9/5; our price £6.

1-PLATE No. 3 Pocket Kodak Special, rack rising 4 front, reversible finder, autographic back, fitted Carl Zeiss Tessar f/6.3, Compur shutter, 1 to 1/250th, cable release, portrait attachment, canvas case; fine order, £3/17/6.

4 1/2 x 2 1/2 Zeiss Ikon Ikonta Roll Film, reversible 4 and direct finders, fitted Novar anastigmat f/4.5, Compur D.A. shutter, 1 to 1/250th, £4/10.

4 1/2 x 2 1/2 Six-16 Kodak Roll Film Model C, reversible 4 finder, fitted K.S. anastigmat f/6.3, O.V. shutter, £1/10.

DALLMEYER Dual Roll Film Camera, 16 pictures on 3 1/2 x 2 1/2 film, wire frame finder, fitted Dallmeyer Dalmac f/3.5, Compur D.A. shutter, 1 to 1/250th, leather case, £6/15.

OPTOCHROM Automatic Roll Film Developing Tank, as new; list price £1/15; our price £1/2/6.

MODEL B Cine-Kodak, taking 100 and 50 ft. film, fitted Kodak anastigmat f/1.9; fine condition, £11/15.

9 x 12 and 4-pl. Ernemann Folding Reflex, rack rising front, full double extension, deep hood, revolving back, quick milled-head focal-plane shutter 1/10th to 1/1,200th, fitted 18-cm. Tessar f/4.5, Ducar filter, Distar lens, filter, 3 D.P. holders, F.P. adapter; perfect condition, £17/15.

BELL-HOWELL Cine Camera 70, Cooke f/3.5, leather case; just overhauled, £15.

9 x 12 and 4-pl. Ihagee Focal-plane Press Camera, rising and cross, wire frame finder, quick-wind milled-head focal-plane shutter, 1/5th to 1/1,000th, fitted 15-cm. Tessar f/4.5, 12 single slides, F.P. adapter, leather case; all as new; list price £39/19/6; our price £26/15.

3 1/2 x 2 1/2 Marions Soho Reflex, rack focussing, rising front, deep focussing hood, revolving back, quick-wind focal-plane shutter to 1/800th, fitted Pentac f/2.9, 3 D.P. holders, F.P. adapter, cable release, leather case, £16.

16-MM. Victor Cine Camera Model III, fitted Dallmeyer anastigmat f/3.5, £4/15.

EXPERIMENTAL.—16-mm. Thornton-Pickard Oxford Cine Projector, complete with motor and resistance, fitted Taylor-Hobson f/1.8 lens and travelling box, £2/10; 16-mm. Thornton-Pickard Ruby Cine Camera, fitted Dallmeyer f/1.9, leather case, £2/10.

WANTED to Purchase for Cash, high-class Miniature Cameras, best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTE and ZAMBRA, 122, Regent St., W.1. [0010]

CAMERAS, Enlargers, Binoculars, over 200 bargains; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

MOUSLEY'S, 309, Wotton Rd., Aston, Birmingham, for guaranteed Cameras, Exchanges, Hire Purchase. [0032]

IKOFLEX Twin-Lens Reflex, f/6 lens, brand new models, maker's cartons, £4/10 each; Ikoflex, f/4.5, shop-soiled, £7/10; exchanges.—City Photo Works, 119, Eastbourne Rd., Southport. [0038]

ALLENS.—Super Ikonta, for 8 or 16 on 1a film, £11/10; 9.5 Pathe de Luxe Cine, f/2.5 and telephoto, nickeled, £10.

ALLENS.—Ensign Midget, f/6.3, 30/-; Midget A Tank, 8/-; 3 1/2 x 2 1/2 Kodak Tank, 11/6; 6 x 6 Brilliant, f/7.7, 29/6; Dekko 9.5 Projector, super attachment, £4.

ALLENS.—Dallmeyer Superlite Projector Lens, 70-mm., for 200-B, £3/10; Pathe 9.5 Motocamera B, £3/10; Complete Cinecraft Titling Outfit, 22/6.

ALLENS.—6 x 6 Automatic Rolleiflex, Tessar f/3.5, E.R. case, £18; Cine Film Attachment, complete, £2/17/6; Specto 9.5 Projector, £10/10.

ALLENS.—Dekko Cine, f/1.9 Dallmeyer, £7/10; Ikonta, 16 on 2B, Novar f/4.5, Rapid Compur, case and filter, £6/7/6; Ensign Selux, 8 or 16, Ensar f/4.5, Triehro, £2/10.

ALLENS.—Rolleicord II, Triotar f/4.5, £11/10; Ikoflex II, Tessar f/3.5, £15/17/6; Agfa Speedex O, f/3.9, £3/17/6.

ALLENS.—For all types of Miniature Cameras, A generous exchange allowances.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9062]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathescop agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9066]

CONTAX I, f/3.5 Tessar, 13.5 Sonnar Telephoto, 2 cases, accessories, £28.—35, Skeena Hill, S.W.18. [9702]

T-P. Junior Special Reflex 3 1/2 x 2 1/2, Cooke f/4.5, 6 holders, revolving back, 90/-; deposit system.—Kelly, 3, Northfield Rd., West Ealing. [9703]

VOIGTLANDER Avus 9 x 12 (or 1-pl.), Skopar f/4.5, Compur, double extension, F.P.A., yellow filter; also Rolleiflex, f/4.5, Proxars and blue and yellow filters, Leudi exposure meter; lot or separately, best offer secures.—Box 4045, c/o "The Amateur Photographer." [9704]

SUPER Ikonta II, 2 1/2 x 3 1/2, Tessar f/3.8, Rapid Compur, latest model, as new, E.R. case, Correx tank; first offer £16; deposit system.—Head, Chronicle Office, Congleton. [9706]

VOIGTLANDER Range-finder Bessa, as new, f/3.5, case, £13; Contessa Nettel V.P., f/2.7 Tessar, focal-plane 1/7th to 1/1,200th, 12 slides, F.P.A., case, £9; Speedex O, f/3.9, £3/10; Dallmeyer Wide-Angle Anastigmat f/6, 4 1/2, £4.—Juaneta, 3, Carter Avenue, Shanklin. [9707]

EXAKTA Reflex Model B, multi-speed, Dallmeyer Dalmac f/3.5, case, 2 filters, Rhaco lens hood; as new, used one month, £18; deposit system.—Box 4090, c/o "The Amateur Photographer." [9708]

SUPER Ikonta 2 1/2 x 2 1/2, Tessar f/2.8, accessories, £17/10.—H. W. Fisher, 62, The Highlands, Edgware. [9712]

EXAKTA B, f/2.8 Zeiss and Dallon 6-in. lens, case, lens hood, tubes, filter, complete equipment, 4 months old; cost £42; what offer?—Box 4088, c/o "The Amateur Photographer." [9714]

AUTORANGE, f/4.5 Tessar, leather case, Ilford filter, offers.—Lindum House, Turney St., Nottingham. [9717]

VOIGTLANDER Superb Reflex, Skopar f/3.5, Compur, parallax compensation, case; cost £18/7/6; demonstration model to clear at £13/17/6; part exchanges; instalments.—Woollons, 254, Hendon Way, London, N.W.4. [9722]

LEICA Model III, £31/16, f/3.5, absolutely as new, £18/17/6.—Salmon, High St., Stockton-on-Tees. [9723]

ADVERTISEMENTS for these columns are accepted up to **FIRST POST** on **FRIDAY MORNING** (previous to date of issue) at the Head Office of "The Amateur Photographer," Dorset House, Stamford Street, London, S.E.1, or on **THURSDAY MORNING** at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 263, Renfield Street, Glasgow, C.2.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

For particulars of Box Number Advertisements and Deposit System see previous issues.

CAMERAS AND LENSES

ZEISS Ikoflex, f/3.5, £15/12/6, never been used, for £10/7/6; a bargain.—Salmon, High St., Stockton-on-Tees. [9724]

CERTO Super Sports, f/2.9 Radionar, D.A. Compur, 2 1/2 square, or two on 120 or V.P. plates, 3 slides, focussing screen, close-up ring, instructions, as new, £8/8; Ensign Carbine 3 1/2 x 2 1/2 Roll Film, f/4.5 Aldis, Mulchro shutter, 1 to 1/100th sec., £2/5; Six-20 Junior de Luxe, f/6.3, unscratched, £2/10; Six-20 Duo, f/4.5, 3-speed shutter, £3/3; Cine-Kodak Eight, f/1.9, filter, £10/10; all on approval against cash; part exchanges.—L. Mansley, 277, Harehills Lane, Leeds, 8. [9727]

£10/15 Latest Ikonta, 8 or 16 on 120, Tessar f/4.5, Rapid Compur, Albada finder, Leica range-finder, leather case.—Gittins, Sunnyside, Wainfelin, Pontypool. [9729]

SHOP-SOILED Retina, f/3.5 lens, Compur shutter, bargain, £8/5.—Shirliff, Goldhawk Rd., W.12. [9730]

A REAL Bargain.—Popular Pressman Reflex, Aldis-Butcher f/3.4, 6 slides, £5/15.—Maton, Queen St., Cardiff. [9734]

SUPER Leica Outfit, comprising Leica III, f/3.5 Elmar, Hektor f/1.9, 75-mm. lens, all in leather case; cost £65; bargain at £52; guaranteed absolutely as new.—Below.

T-P. Reflex, f/4.5 Dallmeyer, case, pack adapter, filter; beautiful condition; cost £16/10; bargain at £9.—Below.

CINE-KODAK 8-mm. Camera and Projector, purchased new for £21 less than 3 months ago; guaranteed perfect; bargain at £15.—Below.

SUPER Ikonta No. 530/LCp, f/3.5 Tessar, used a few times only; cost £19/5; bargain at £15/5.—Below.

"CHAMPLIN 15" Developer, manufacturers and distributors of this super fine-grain developer, made to the original and authentic formula, price 3/6 bottle, postage 6d.

HIGHEST part-exchange allowances; extended credit terms.—B. Salter & Son, 34, Castle St., Shrewsbury. [9737]

IKONTA 2 1/2 square, f/4.5 Novar lens, Klio shutter, case; as new; sacrifice £5/10.—Victor, 41, Kings Rd., S.W.3. [9740]

IKOFLEX 2 1/2 x 2 1/2, f/4.5 Novar, Derval, leather E.R. case; perfect, £5/5.—Deyne View, Whitaker Lane, Prestwich, Manchester. [9741]

£20 nearest, new Zeiss Super Ikonta, full equipment; details.—Redmill, 9, Glebe St., Nottingham. [9742]

COMPASS Camera, fully modified, and tripod, three months old, three year guarantee, £25, or near offer.—Slee, R.A.F., Eastchurch, Sheerness. [9743]

IKOFLEX, f/4.5, 3-speed; perfect condition; cost over £8; £5, no offers.—3, King St., Twickenham. [9745]

STEREOSCOPIC Outfit.—Verascope, developing tank, transposing frame, plates and stereoscope 45 x 107, £3 the lot; further particulars from—Box 4098, c/o "The Amateur Photographer." [9749]

IKONTA, 16-on-3 1/2 x 2 1/2, Novar f/4.5, Telma, also Ensign Vertical Enlarger 3 1/2 x 2 1/2; both perfect order; accept £3/3 each.—Box 4099, c/o "The Amateur Photographer." [9750]

For Miniature Camera Negatives **'PRAXIDOS'** VERTICAL ENLARGERS

HAND-FOCUSING "PRAXIDOS"

No. 452a PRAXIDOS gives 1½ to 8 times enlargements from 4×4 cm. or smaller negatives. With f/4.5 anastigmat lens with iris diaphragm..... £9 0 0

No. 462a PRAXIDOS gives 1½ to 6 times enlargements from 3½×2½ in. or smaller negatives. With f/4.5 anastigmat lens with iris diaphragm..... £10 0 0

No. 472a PRAXIDOS gives 2 to 7 times enlargements from 3½×2½ in. or smaller negatives. With f/4.5 anastigmat lens with iris diaphragm..... £14 0 0

Illumination is obtained from a 100-watt-topal lamp. Lamps, 3s. 6d. extra.



A NEW "PRAXIDOS" WITH INTERCHANGEABLE LENS

No. 456 PRAXIDOS gives 1 to 7 times enlargements from 4×4 cm. or smaller negatives. With f/4.5 anastigmat lens with iris diaphragm..... £10 10 0

No. 458. Without lens, for Leica lens, for 10 times enlargements..... £8 10 0

No. 466 PRAXIDOS gives 1½ to 7 times enlargements from 6×6 cm. or smaller negatives. With f/4.5 anastigmat lens with iris diaphragm..... £11 10 0

No. 468. Without lens, for Leica lens, for 10 times enlargements..... £9 0 0

No. 472 PRAXIDOS gives 5 times enlargements from 3½×2½ in. or 7 times from smaller negatives. With f/4.5 anastigmat lens with iris diaphragm..... £15 0 0



AUTOMATIC FOCUSING "PRAXIDOS"

No. 502. Automatic PRAXIDOS, for 2 to 10 times enlargements from 4×4 cm. or smaller negatives, fitted with f/3.5 anastigmat lens with iris diaphragm..... £17 10 0

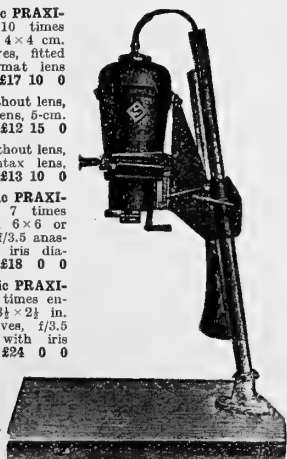
No. 498. Ditto, without lens, for use with Leica lens, 5-cm. focus..... £12 15 0

No. 499. Ditto, without lens, for use with Contax lens, 5-cm. focus..... £13 10 0

No. 506. Automatic PRAXIDOS, for 1½ to 7 times enlargements from 6×6 or smaller negatives, f/3.5 anastigmat lens with iris diaphragm..... £18 0 0

No. 491. Automatic PRAXIDOS, for 1½ to 7 times enlargements from 3½×2½ in. or smaller negatives, f/3.5 anastigmat lens with iris diaphragm..... £24 0 0

WRITE FOR
"PRAXIDOS"
PROSPECTUS
and PRICE LIST



SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND, W.C.2

CAMERAS AND LENSES

LEICA II, black, Elmar f/3.5, E.R. case, good condition, £16/10.—H., 8, St. Andrews Square, Surbiton. [9747]

STANDARD Leica, f/3.5, range-finder, case; excellent condition, £10/10; deposit.—Box 4097, c/o "The Amateur Photographer." [9748]

BUY Your Camera from Cyril Howe, two years to pay—you get it now.—Cyril Howe, Bath. [9754]

LEICA III, f/3.5 Elmar, 2 filters, lens hood; perfect, £21.—Allen, 5, Devon Square, Newton Abbot. [9755]

DALLON Telephoto Lens 6-in. f/5.6, for Exakta, £5/10.—Tuppen, 54, Hillmorton Rd., Rugby. [9744]

CINEMATOCGRAPH APPARATUS

ILLUSTRATA Bargains include motors to run Pathe Home Movie Projectors on any voltage, A.C. or D.C., up to 250 volts, for 25/-.

CAMPRO Camera-Projector, complete, and in good order, for 30/-; 16-mm. Silent Films from 5/-.

TALKIE Film for Experimenters, 100 feet of perfect sound film, 10/- only.

PATHE Imp, with super attachment and motor drive, perfect, 90/-; Pathe B 200, £10/10, one only.

PROJECTORS and Movie Cameras from 25/- to £99; Talkies from £30.

BEADED Screen 76×54, 99/-, as new, original cost £12; big Selection of Screens from 5/- upwards.

LONG Distance. Why not use the phone in connection with your inquiry; the charges are only 2/6 throughout Great Britain after 2 p.m., and 1/- after 7 p.m. This may be deducted from anything purchased under these circumstances.

YOUR Inspection is invited; our big selection of Movie Equipment will amaze you.

ILLUSTRATA ENTERPRISES, 159, Wardour St., London (facing Gaumont's, Oxford St. End). GER. 6889. [9752]

8-MM. Kodak Cine Camera, special winter f/1.9 lens, filter, case, £11/15; perfect.—66, Woodbourne Avenue, Streatham 5422. [9732]

S.P. Projector, 16-mm. talkie and silent, £37/10; perfect.—17, Lyndhurst Gardens, Barking. [9738]

CORONET 9.5 Projector, as new; cost £9/17/6; accept £6/15.—75, Ayres Rd., Manchester, 16. [9739]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

THE Mogophot Enlarger, for use with double extension plate camera, 5-in. double condenser, easily masked for all sized plates or films, 50/-, delivery free.—The Mogophot Co., 34, Hereford Rd., London, W.5. [0039]

ENSIGN Magnaprint Vertical V/O, f/6.3; list £5/5; as new, £3/12/6.—Davenport, 28, Somerhill Avenue, Sidecup, Kent. [9720]

ENSIGN Magnaprint V/11, f/6.3, for 2½×3½ and smaller, complete with masks, lamp, etc.; cost over £9/15; £7/10 only; indistinguishable from new.—Wooltons, 254, Hendon Way, N.W.4. [9721]

ENLARGER, Ensign Vertical Magnaprint 4×3 cm. with f/4.5 Dallmeyer lens; very good condition, £5.—Taylors, Chemists, 174, Central Rd., Worcester Park. [9733]

6×6 Vertical Enlarger (Rajah), f/4.5, cost £11/10 recently; bargain, £7.—David Roberts, Welford, Stratford-on-Avon. [9746]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

"SERVICE" BARGAINS

Hire-purchase terms any article value not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

4-in. f/4.5 Zeiss Tessar, sunk iris mount..... £2 8 6
Dallmeyer Adon Adjustable Telephoto Lens, and hood..... £2 7 6
3½×2½ Cocardette, f/4.5 Zeiss Tessar, Compur shutter and case..... £4 18 6

3½×2½ No. 6 Carbine, f/4.5 Cooke Aviar lens, Acme speeded shutter..... £2 15 0

Photavit Miniature Roll Film, f/4.5 Corygon, f/4.5 lens, speeded shutter..... £2 8 6

6-in. f/6 Aldis Anastigmat Lens, sector 7-speed shutter..... 12s. 6d.

4-pl. Premo Film Pack Tank..... 6s. 0d.

3½×2½ Voigtlander Avus, double extension, f/4.5 Skopar anastigmat lens, Iscor 7-speed shutter, 5 slides, F.P. adapter, leather case..... £4 4 0

18-on-3½×2½ Balda, f/2.9 Trioplan, delayed Compur shutter..... £6 17 6

16-on-3½×2½ Vauxhall, f/2.9 Radionar, delayed Rapid Compur..... £5 7 6

16-on-3½×2½ Gem, f/2.9 Cassar, delayed Prontor II shutter, 8 speeds, T. and B. £4 15 0

Special Bargain!

3 ONLY—NEW IN MAKER'S BOX

3½×2½ Nettel Deckroll Focal-plane Press Cameras, f/3.5 Zeiss Tessar lens, shutter speeded 1/10th to 1/1,200th, Time, 3 D.D. slides, D.V. frame finder, back hooded screen, release, and best quality lined leather case. Listed £37 17s. 6d.

Our Price £19:19:0

4-pl. N. & G. Sibyl, f/4.5 Ross Xpres lens, N. & G. Precision shutter 6 slides, F.P. adapter..... £4 7 6

Model I Leica, f/3.5 Elmar and range-finder..... £6 18 6

6-in. Goerz Celor Lens f/4.5, in Unicum's shutter..... £1 7 6

3½×2½ Model II Makina, f/2.9 Plaubel lens, delayed Compur shutter, Plaubel roll-film holder, F.P.A., 3 slides, portrait lens, all in leather case..... £27 10 0

35-mm. Kine-Exakta, multi-speed shutter, f/2.8 Zeiss Tessar lens. Nice condition..... £27 17 6

2½ square Model II Korolet, f/3.5 Zeiss Tessar, and leather case..... £17 17 6

4-pl. Graflex Reflex, f/5.9 Wray Lustra lens, 3 D.D. slides, roll-film holder..... £4 7 6

3½×2½ Ensign Autorange, f/4.5 Ensar anastigmat lens, Trichro shutter and case..... £5 7 6

5×4 Sanderson, all movements, f/6.5 Cooke lens, Unicum shutter, 6 D.D. slides and leather case..... £3 3 0

2½×2½ Brilliant, f/6.3 lens and leather case..... £2 7 6

2½×2½ Brilliant, f/7.7 lens, E.R. case..... £1 17 6

3½×2½ Enolde Roll Film, f/4.5 Enolde anastigmat lens, Vario shutter and distance finder..... £2 7 6

Ensign Midget, f/6.3 anastigmat lens and purse..... £1 11 6

3×2 Ensignette, f/8 R.R. lens..... 12s. 6d.

3½×2½ Water, double extension, f/4.5 Zeiss Tessar, delayed Compur, 3 slides..... £7 7 0

9.5-mm. Pathe Baby Projector, with variable resistance £3 3 0

9.5-mm. Alet Projector..... 15s. 6d.

9.5-mm. Pathe Imp Projector, motor drive and super attachment..... £5 0 0

9.5-mm. Pathe Kid, with super attachment..... £2 2 0

No. 9 35-mm. Ensign Educational Projector, motor drive, 2 spools and fireproof boxes, all in self-contained metal fireproof case £10 10 0

SPECIAL CLEARANCE LINES.

3½×2½ Service Plates, 300 and 500 H.D., 3 boxes, post free..... 2s. 6d.

V.P. Size Printing-Frames. Post free, three for..... 1s. 0d.

Photo-Stick Paste. Post free, five tubes for..... 1s. 3d.

Leather Cases, for 16-mm. cine cameras, Ensign, Bell-Howard, etc. Worth 35s. each..... 14s. 6d.

Motor Unit for Ensign S.S. 50 Projector, with variable resistance..... £2 7 6

Oak Cine Cabinets, size 14 in. high, 21×9 in. Carriage 2s. extra..... 5s. 6d.

New Carrying Cases, for 200-B Projector, with compartments for resistance, films, etc. Carriage 2s. 6d. extra. Each..... 10s. 6d.

16-mm. Films, 100-ft. Lengths (unsold): Silly Symphony; Fireworks; The Firemen; A Wild Ride; Nightmare; Zulu Jaz; Vaudeville; The Brownies; A Cheese Roll; The Gao! Breakers; Merry Elves; The Skeleton Dance; At Cock Crow.

11s. 6d. each, post 4d.; or three for 32s. 6d., post free.

Phone: Holborn 0664 (3 lines). Established 1889



289, HIGH HOLBORN, LONDON, W.C.1

Pelling & Cross

Welbeck 9682. 85, BAKER ST., W.1 Open until 7 p.m.

AUTUMN LEAVES

US WITH A RATHER ATTRACTIVE COLLECTION OF CAMERAS, WHICH WE ARE ABLE TO OFFER AT UNHEARD-OF PRICES. REMEMBER THAT WE DO NOT SELL "JUNK." EVERYTHING IS BACKED BY OUR GUARANTEE OF MECHANICAL PERFECTION. We are happy to record that our business is being recognised as one that can be trusted to give the best possible value, and all deals—whether conducted through the post or by personal contact—have given us new friends.

PART EXCHANGE AND DEFERRED TERMS WITH PLEASURE.

Contax I, latest slow-speeds model, f/2.8 Tessar. In original carton. List £33 13s. **£22:17:6**
 Leica III, f/3.5 Elmar, soft leather case. Cost £31 16s. **£21:10:0**
 Leica III, f/2 Summar. Cost £40 16s. **£30:0:0**

Leica Manuals, 1937, 2nd Edition. A few only. Originally 21s. Offered for **14s. 6d.**
 Special Offer of Zeiss Ikonflex, f/6.3 Novar, in Derval. Discontinued models in original cartons. Listed £7 **£4: 15: 0**

Special Offer of Zeiss Nettel Press Cameras, f/3.5 Tessar, F.P. shutter to 1/1,000th, 3 double slides. Originally £41 **£17:17:0**

Zeiss Ikonflex, f/4.5 Novar, Derval. Discontinued model. Originally £8 5s. **£5: 12: 6**
 Baldaxette, 16 on 120, coupled range-finder, f/2.9 Trioplan, Compur, D.A. As new. Cost £17 15s. **£13: 2: 6**

Foth-Derby Focal-plane, f/2.5, shutter to 1/500th. Absolutely perfect. Cost £7 5s. **£4: 12: 6**
 Voigtlander Brilliant, f/6.3 Voigtar, in E.R. case. Cost £4 4s. **£2: 7: 6**

Zeiss Maximar 31-2, D.E. f/4.5 Tessar, Compur, D.A., 3 slides. F.P. adapter, leather case. As new. **£6: 12: 6**
 £15 3s. 6d. **£6: 10: 0**

Ensign Cameo 31-2, D.E. f/4.5 Ross Xpress, Compur, D.A., 5 slides, R.F. holder. Showroom condition. Cost **£6: 10: 0**
 £14 **£6: 0: 0**

Lens, 15-cm. f/4.5 Zeiss Tessar, in Compur to 1/160th **£6: 0: 0**

Special Cine Offer.—Ensign Silent Sixteen Projector, used for experiment only. Offered for **£11:10:0**

CALL AT
GALLOWAYS
 Photographic Chemists
 VICTORIA SQUARE
BIRMINGHAM
 FOR CATALOGUES ON
WINTER
PHOTOGRAPHY
 EXCHANGES A SPECIALITY
 Phone: MID. 5670.

BELL'S BARGAINS

ENLARGER SNIP

Fam Fully Automatic Vertical Electric Enlarger, for 4×3, 4×4cm., 24×36 and 24×24 mm., set masks, improved quick-action carrier, f/4.5 double anastigmat, plano-convex condenser, Argenta lamp, latest model in new condition. **£11 17 6**
 De Luxe 4-strip Masking Board, 12×10 in. As new. **£2 0 0**

BELL'S 45, NEWINGTON BUTTS, S.E.11 (Opposite Spurston's Tabernacle). Rodney 3778. Close 1 o'clock Thurs.

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

RADIO, H.M.V. Distributors, short-wave specialists; your camera or cine taken in part exchange.—Harmony House, 116, Cambridge Rd., Southport. [0036]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

SPOT Cash paid for all types of photographic apparatus, etc.—Hammonds Optical Service, Ltd., 1, King's Cross Bridge, King's Cross, N.1. Terminus 5529. [0053]

WANTED.—Modern Second-hand Cameras; cash or exchange allowance.—Murray, 146, Queen St., Glasgow. [9637]

PANORAM Camera, Size No. 1, wanted for cash.—Box 4039, c/o "The Amateur Photographer." [9709]

800 Intact Copies of "A.P." from 1919; offers or exchanges.—Blackmore, Bridge St., Bargoed. [9710]

WANTED.—3½×2½ Correx; Cine Titling Letters; Merritt Trimmer.—Watson, 311, Stand Lane, Radcliffe, Manchester. [9713]

WANTED.—Three Grooved Negative Boxes, each for 50 stereos 45×107.—Turner, 17, Purley Bury Avenue, Purley, Surrey. [9716]

GOOD Anastigmat wanted, about 4½-in. focus, for enlarger.—40, Rochester Rd., Coventry. [9725]

ROLLEIFLEX 4×4 wanted, for cash.—P. W. Owen, Condoover House, Condoover, near Shrewsbury. [9726]

WANTED.—Focussing Mount for Flange 1-19/32nds inch.—50, Ivy House Rd., Ickenham. [9728]

WANTED.—4-pl. Enlarger.—Apply, 11, The Pheasantry, Kings Rd., Chelsea. [9731]

6×13 Taxiphone, with trays, wanted for cash.—Schloesser, 1, Wood St., E.C.2. [9735]

WANTED.—N. & G. Trellis; particulars.—Alfred Woods, Caxton Press, Whitton Rd., Twickenham. [9736]

WANTED.—Zeiss Sonnar f/4 13.5 Lens, and Universal Finder for Contax III.—Box 4100, c/o "The Amateur Photographer." [9751]

MATERIALS

AMAZING Photographic Bargains.—End of season surplus and discontinued lines, offered regardless cost; Bromide and Gaslight Postcards from 1/- 100; first come, first served; bargain lists free; write to-day.—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper and Postcards. 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2½ and 4-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026]

BAKER'S of Holborn

Established over 170 years, will supply anything photographic from a miniature camera to a 15×12.

SEE THE LATEST MODELS of CINÉ PROJECTORS

including the new

"DITMAR DUO"

Simplest, Best and Cheapest Dual-Size Projector. Showing in our Projection Theatre.

SECOND-HAND CAMERAS OF ALL TYPES

We are renowned for our bargains in "good as new" second-hand apparatus. Let us know your requirements and we will quote you by return. Apparatus willingly sent on approval.

TYPICAL SELECTIONS.

VEST POCKET KODAK MODEL III, Tessar f/6.3, Diomatic shutter **£3 10 0**
 3½×2½ **ENSIGN SELFIX,** f/4.5 Ensar and case. New condition **£2 5 0**
 3½×2½ **AGFA STANDARD,** f/7.7 anastigmat and case. Perfect **£1 17 6**
No. 2 FOLDING BROWNIE, R.R. and case. New condition **£1 1 0**
VOIGTLANDER BRILLIANT, f/4.5 Skopar, Compur shutter, E.R. case. Shop-soiled **£4 15 0**
 3½×2½ **CERTOTROP,** f/2.9 Meyer, Voigtlander Dynar Tele., Compur, 6 slides, 2 filters and case. New condition **£11 10 0**
ERNEMANN V.P. FOLDING REFLEX, f/3.5 Ernon, 3 slides, F.P. adapter **£12 12 0**
REFLEX-KORELLE, f/2.8 Tessar, as new, with E.R. case **£15 0 0**

Deposits returned at once and without discussion if business does not result. GRADUAL payments can be arranged. Materials for all colour processes stocked.

A good selection of Second-hand Lenses, Telephoto Lenses, Field Cameras, etc., always in stock.

C. BAKER

244, HIGH HOLBORN, WC1

TO LEICA, CONTAX, ROLLEIFLEX AND ALL MINIATURE CAMERA USERS

"ROYAL" CHRISTMAS CARDS

are an excellent means for the sending of Christmas greetings—Handsome Christmas Greeting Cards on F.G. Kodak Royal Bromide Paper can be made from any standard size negative. Introduced last year "ROYAL" Christmas Cards became exceedingly popular.

PRICE 6/- doz., complete with envelopes.

Send 1d. stamp for Specimen Card.

COVERDALES

19, PARLIAMENT STREET, YORK

MAY WE REMIND YOU?

Christmas and New Year

Greeting Cards and Calendars incorporating your own photograph or snap are the most appreciated seasonal remembrance.

Write for particulars.

ABERDEEN PHOTOGRAPHIC SERVICE LTD
 MARISCHAL STREET, ABERDEEN

PHOTOGRAPHIC SUPPLIES

PART EXCHANGE. HIRE PURCHASE.

Nettar, f/3.5 Nettar in Rapid D.A. Compur. New condition. Cost £9 16s. **£7 17 6**
Six-20 Duo, chromium, f/4.5 in Compur. New condition. Used once only **£7 19 6**

BECKETTS

77-79, OXFORD ROAD, MANCHESTER.

Phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sat.).

CHRISTMAS

*Folders
Mounts
Calendars*

1937-8

FINEST SELECTION EVER
Artistic Designs. Colourful Printing.
Exceptional Value.



**POSTCARD, CABINET,
AND AMATEUR SIZES**

SLIP-IN AND PASTE-ON FOLDERS
from 2/9 100 to 4/3 dozen.

Send for 16-page List.

SPECIAL SAMPLE OFFER.

We will send a **BUMPER PARCEL** of Assorted Christmas Folders for 1/- post free, or for 2/6 will include some better-class lines and one or two Calendars. Large Selection of Christmas Cards and Calendars 5/-. All samples unmarked and saleable at a profit. Complete range of Folders and Calendars, 10/-.

ORDER TO-DAY!

STOCKS RAPIDLY DIMINISHING.

MARSHALL & CO. (Nottm.) LTD.
Dept. A.P., PHOTO WORKS, NOTTINGHAM

Get your
Rolleiflex or Rolleicord
from
DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday. 4d.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.
KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.
KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20×16 6/3 dozen, 15×12 4/3; 12×10 7/3 36 sheets, 10×8 5/-; whole-plate 3/3, 9/6 gross; 1/2-pl., 2/-, 5/9 gross; 1/4-pl., 3/6, 4/3×2 3/6, 3 1/4×2 1/2 2/6 gross, 12 gross 21/6.
KALTON Postcard Folders, heavy-weight, tuck-in: 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.
KALTON Gaslight Paper: 1 1/2×2 1/2, 1/6 gross; 3 1/2×2 1/2, 1/6 72 sheets, 2/6 gross; 4 1/2×2 1/2 and 1/2-pl., 2/- 72 sheets, 3/6 gross; 1/2-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.
KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: 1/2-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1/4-pl., 3 dozen 5/-, backed 5/9; 3 1/4×2 1/2, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures: 1 1/2×2 1/2, 9/- dozen; 3 1/2×2 1/2, 9/-; 2 1/2×4 1/2, 11/-; 6 exposures: 3 1/4×4 1/2, 18/-; 5 1/2×3 1/2, 21/-.
KALTON Film Packs, H. & D. 350; 3 1/4×2 1/2, 3 packs 5/3; 1/2-pl., 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600: 1/2-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; 1/4-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D. 2,000: 3 1/4×2 1/2, 4 dozen 5/4; 1/2-pl., 3 dozen 5/3; 1/4-pl., 4 dozen 12/-.
KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1 1/2×2 1/2 and 3 1/2×2 1/2, 10/- dozen; 2 1/2×4 1/2, 12/-; 6 exposures, 3×2, 8/6.
KALTON Film Packs, H. & D. 2,700: 3 1/4×2 1/2, 3 packs 5/9; 1/2-pl., 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydroquinone, 10d.; Pyro, 1/-.
KALTON Chloro-Bromide, double weight: 10×8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; 1/2-pl., 2/-, 6/6 gross. [0009]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Advertising offer, useful Gift Free with each order: Calendars, 1938, slip-in, 2B size 2/6, 1a and 1/2-pl. 3/-, 1/2-pl. 3/6 dozen; Xmas Greeting Postcard Folders, 2/- 50, 3/6 100; Folder Mounts, attractive designs, 1/2-pl., Wedding and Portrait, 2/6 dozen.

ATTWOOD Bromide Paper and Cardette, glossy, normal and vigorous: 6 1/2×4 1/2, 72 sheets 2/6, gross 4/6, 5 gross 20/-; Bromide and Gaslight: 3 1/2×2 1/2, 1/6 gross, 6 gross 7/6.

ATTWOOD Chemicals, finest quality: Amidol 1/-, Metol 1/3, Hydroquinone 9d., Pyro 10d., Pot. Brom. 3d. ounce.

ATTWOOD Postcards, superfine quality, bromide and gaslight, glossy, satin, matt, normal and vigorous grades, singles and strips: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 11/6, 1,000 21/-.

ATTWOOD Special Line Bromide Cream Natural and Cream Silky Cardette and White Velvet Cardette, normal and vigorous: 1/2-pl., 72 sheets 1/6; 1/4-pl., 36 sheets 1/9.

ATTWOOD Plates, ortho., speeds 300, 600 and 1,200 H.D.: 3 1/2×2 1/2 1/6, 1/2-pl. 1/9, P.C. 2/3, 1/2-pl. 3/- dozen; anti-halo and backed, 1/2-pl., 1,200 H.D., 3/6 dozen, 4 dozen 12/-.

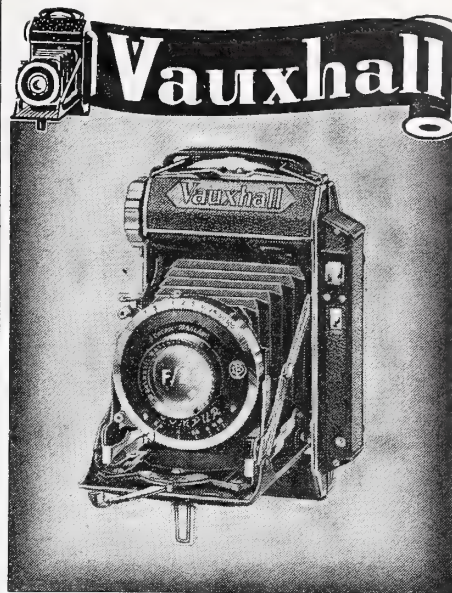
ATTWOOD Flat Films, ortho.: 1/2-pl., 600 H.D., 1/9 dozen; P.C., 600 and 2,000 H.D., 2/3; 1/2-pl., 600 and 2,000 H.D., 2/9 dozen, gross 25/-.

ATTWOOD Mounts: 1/2-pl., white or brown, paste-on, 25 2/3, 100 6/6; whole-plate 25 3/6, 100 10/6; 10×8 4/- dozen, 12×10 5/- dozen; Postcard Folders, green, grey and fawn: light-weight, 2/- 100; heavy-weight, 3/- 100.

ALL Post Paid; satisfaction guaranteed; catalogue free.—Attwood, Hadleigh, Essex. [0025]

LENSES.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

LENSES.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]



A FAMILY OF MINICAMS AT LOWER PRICES

—in fact one of the best families in the camera world. Look at the specification, then remember that a VAUXHALL, whichever model you choose, costs at least 40 per cent. less than other cameras of a similar type. The f/2.9 anastigmat lens makes the VAUXHALL MINICAM ideal for winter landscapes, indoor shots and night scenes. Make your album as distinguished as a gem among pebbles!

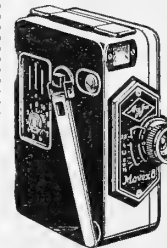
Specification.

Delayed action, remote control shutter release, self-erecting rigid front, lever-operated radial focussing, hinged back, strut for time exposures, coupled range-finder with optical tubular view-finder on de luxe model. Real leather bellows, all-metal body, finest leather (morocco) covering. Takes 12 pictures 2 1/2 in. square or 16 2 1/4×1 1/4 in. on standard 3 1/4×2 1/4 in. film. High quality f/2.9 anastigmat lens, Compur or Prontor D.A. shutter.

PRICES:

With coupled range-finder, etc., and f/2.9 anastigmat lens.....	£11:15:0
Without range finder, but with micrometer focussing mount, D.A. Compur shutter, unique radial focussing.....	£7:19:6
Ditto, without radial focussing.....	£6:19:6
Ditto, with Prontor D.A. shutter.....	£5:19:6
Or 12 monthly payments of 20/7, 14/-, 12/3, 10/6 respectively. SELF-FINANCED HIRE PURCHASE TERMS.	

AGFA NEW MOVEX 8 Super 8-mm. Camera. A GENUINE ADVANCE IN CINÉ CAMERA VALUE



The new small flat ciné camera, easily carried in the pocket. Constructed of matt black aluminium alloy. Metal parts chromium-plated. F/2.8 Agfa Kine anastigmat lens. Focussing unnecessary, large depth of focus. Lens hood in lens mount. Newton viewfinder. Powerful motor. Exposure guide on camera. Cassette loading, 33-ft. film (price 6/9 including processing). Price..... **£12:12:0**

Ever-ready Case.....18s. 0d.

Or on our Self-financed Hire Purchase Terms.

AMAZING SCREEN VALUE

An entirely new type of glass-beaded screen far superior in quality to anything at anywhere near the price. Extra strong material, double coating of glass beads which do not rub off. With stretchers and leather carrying handle.

Prices: 30×40, 35/-; 52×40, 47/6

Postage 1/3 extra. Complete in neat cardboard box.

★ SEND FOR LEAFLETS ★
TRADE SUPPLIED—USUAL TERMS

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 2482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

RFW 17



RUDY STARITA

WELCOMES THIS COLD SNAP

AS AN OPPORTUNITY OF INVITING YOU TO THE COSY COMFORT OF 157, WARDOUR STREET WHERE YOU WILL BE TREATED AS A FELLOW ENTHUSIAST

COUPLED WITH **SEASONAL GENEROSITY**

★ Kodak Bantam, f/2, coupled. As new	£19 19 0
★ Fofet, 2-on-V.P., f/4.5, Compur, filter.	£3 19 6
★ Sample Reflex, f/2.9, Compur Rapid. New	£12 10 0
★ Garratt, f/4.5, Compur. Shop-sold.	£7 10 0
★ Robot, f/2.8. Perfect condition.	£25 0 0
★ Contax II, f/2. As new	£49 10 0
★ Contax III, f/2, Photocell, E.R. case	£52 10 0
★ Baldi, f/3.5, 2-on-V.P., Compur. As new.	£5 18 0
★ Summar f/2 Leica Lens. As new	£12 12 0
★ Hektor f/2.5 Leica Lens. Unmarked	£7 0 0
★ Dollina II, chromium, f/2, coupled. As new	£16 5 0
★ Weston Universal Meter, with case	£4 0 0
★ Blenau Meter, with case	£2 15 0
★ Wellini, f/2 coupled. As new	£21 0 0
★ Pathe 200-B, self-contained, "H" camera and case, and 3 super pan. films.	£16 0 0
★ Eumig 8-mm., 250-watt, latest model.	£15 5 0

RUDY STARITA THE SOURCE OF
157, WARDOUR STREET, LONDON, W.1 GERard 3032
STARITA SINCERITY

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a whole-sale stock of Granville products is carried by the following :

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorse, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRISTOL.	H. Salanson & Co., Ltd., 20, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTENHAM.	C. & P. James, Ltd., 29, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenenden, Hyde Park Corner.
LEICESTER.	Wands, Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 22, Lower Goat Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY THURSDAY 4d.

MATERIALS

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023

35-MM. Eastman Super X Panchromatic, for miniature cameras; fine grain; perfect condition, 25 ft. 2/9, 50 ft. 5/-, 100 ft. 10/-, postage 3d.—Spivey, 165, Lynton Rd., Acton, W.3. [9274

CALENDARS for 1938.—Attractive new designs: Sample Set, 20 Postcard size 4/3; 14 3½×2½ 2/6; Date Tabs from 2/9 100; beautiful 28-page illustrated list free.—Crown Manufactory, Rotherham.

CHRISTMAS Card Folders.—Sample Set, 14 Postcard size, choice designs, tuck-in corners, 9d.; super quality Cards, assorted sample sets, 24 Postcard 3/-; 18 3½×2½ 2/-; Adhesive Gilt Greetings, 2/- 100; large illustrated list and samples free.—Crown Manufactory, Rotherham. [9428

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003

POSTCARDS, 1/3 per dozen, same negative, singles 1½d. each, developing and printing, all photographic work undertaken, trade specialists; lists free.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [9303

FINE-GRAIN Monochrome Negatives from colour transparencies, including ½-pl. B. & W. Enlargement, 1/3; Negative only, 1/-.—Colorco, Freshwater, I.O.W. [9532

QUALITY Developing, Printing and Enlarging, standard prices, no cheap work done or wanted; postal service.—Lewis G. Ball, Photographer, Crawley, Sussex. [9718

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017

EXHIBITION Quality Enlargements, perfect finish by exhibition photographer, price list post free.—E. Peacock, F.S.M.C., F.I.O., A.W.I.P.S., Northgate St., Devizes, Wilts. [0021

STATHAM'S Enlargements, all sizes: Postcards 1½d. each, 1/3 per dozen same negative; developing and printing 3½×2½ 1/-; lists free.—31 and 31a, Somerset St., Brighton, 7. [0030

GLAZED Enlargements: ½-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Baintree. [9488

SUPERIOR Enlargements from amateur's negatives, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [9496

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [9705

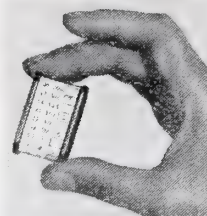
8½×6½ Enlargements, 6d.; Postcards 1½d.; Leica, Contax specialist.—Fox, 4, Hawkes Rd., Mitcham. [9711

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062

WHAT EXPOSURE SHALL I GIVE?



GET A **LEUDI!**
IT WILL TELL YOU EXACTLY
PRICE ONLY 6'

Including case from all dealers

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, W.C.2

RAINES Miniature Service

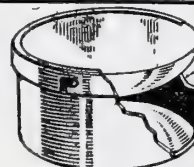
DEVELOPING, PRINTING, ENLARGING

All orders receive the advantage of our 50 YEARS' Photographic experience.

SEND FOR LIST.

RAINES & CO. (EALING) LTD.
THE STUDIOS, EALING, W.5

Phone: Ealing 3177.



CONDENSERS

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers

Diameter.	Focal length.	Price each lens.	Price 2 lenses in mount.
		s. d.	s. d.
1 in.	2 in.	1 9	6 0
1-5/16ths in.	2 in.	1 9	6 0
2 in.	4 in.	1 3	7 6
3 in.	6 in.	3 6	10 0
4 in.	6 in.	4 0	12 6
4½ in.	6 in.	5 0	15 0
5 in.	8½ in.	6 6	17 6
5½ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 9d. Catalogues free on request.

THE MISCELLANEOUS TRADING CO. LTD.
134-5, High Holborn, London, W.C.1
(The Old British Museum Tube Station.)

COLOUR WORKERS!

WE CAN MAKE PERFECT HAND-COLOURED PRINTS FROM COLOUR TRANSPARENCIES

The colours are accurately copied by artists. Half-plate size, unmounted, 4s. 0d. Whole-plate 5s. 6d. Mounted 5s. 0d. and 7s. 0d. Fine-Grain Negative Free. Money back if not satisfied.

COLORCO, Shelley House, Victoria Rd., FRESHWATER, I.O.W.

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES, CINÉ APPARATUS

Tele.: 22114. Exchanges, Generous Allowances.

BOND STREET, LEEDS

SALANSON LTD.

"Best in the West"

LANTERNS AND ENLARGERS

Now in stock.

NEW

3½×2½ Filmarex, f/4.5 anastigmat....	£21	0	0
2½×2½ Exakt, f/4.5 anastigmat, iris stop	£19	7	0
Leitz Focomat (35 mm.), no lens.....	£16	6	6
Zeiss Ikomat (35 mm.), no lens.....	£19	17	6
4×4 cm. Exakt, f/4.5 anastigmat, iris stop	£15	15	0
3½×2½ Zeiss Miraphot, f/6.3 lens.....	£8	2	6
2½×2½ Ensign Magnaprint, f/4.5 lens....	£9	10	0
1-pl. Ensign Magnaprint, f/6.3 lens.....	£13	10	0
4×4 cm. Vertex, f/4.5 anastigmat, iris stop	£8	8	0
3½×2½ or 1-pl. Zeiss Mirax Enlarging Attachment			
	£3	8	6
Ensign Optiscope, 8-in. objective.....	£10	10	0
Ensign Comet, Aldis Uno projection lens	£6	17	6

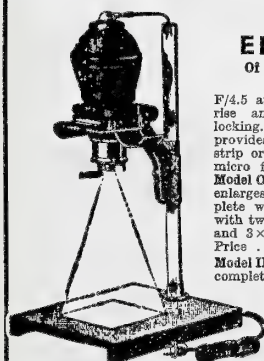
SECOND-HAND

2½×2½ Exakt Enlarger, f/4.5 anastigmat, iris stop	£16	17	6
1-plate Zeiss Miraphot, f/6.8 Novar....	£6	17	6
Russian Iron Lantern, 10-in. objective and slide carrier	£3	17	6
Sinclair Mahogany Lantern, 10½-in. objective, carrier	£9	15	0

LIBERAL EXCHANGE ALLOWANCES.

Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF



RAJAH ENLARGERS

Of precision design and construction.

F/4.5 anastigmat, one-hand lever rise and fall, with automatic locking. Universal negative carrier provides for the insertion of either strip or single negatives. Helical micro focussing and orange cap. Model O, up to 4×4 cm. negatives, enlarges 2 to 8 times linear, complete with single condenser, and with two metal masks for 35-mm. and 3×4 cm. films.
Price.....£8 8 0
Model IIB, up to 6×6 cm. negatives complete with double condenser and one metal mask 6×6 cm. ..£11 10 0
Model IIB, up to 6.5×9 cm. negatives, complete with double condenser.....£15 15 0

The NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1

STANDARD

ELECTRIC DARK-ROOM LAMPS

Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. Postage 3d.

From your Local Dealer or direct from:
PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

GUILDFORD'S Photographic House

OFFER

Contax I, f/2 lens and case. As new.....	£30	0	0
Super Ikonta 2½×2½, f/2.8, with case. Shop-soiled only	£23	10	0
Automatic Rolleiflex, f/3.5, 6×6. As new.....	£20	0	0

JAMES LLOYD & SON,
4, High Street, GUILDFORD

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

SITUATIONS VACANT

EXPERIENCED Meehanics wanted for camera repairs, permanent, full-time job to suitable applicants. Apply, stating age, experience and rate required, to—Peeling & Van Neck, Ltd., 6, Holborn Circus, E.C.1. [9715]

MISCELLANEOUS

EARN Money with your Camera.—Free book fully describes free-lance opportunities in taking photos. for magazines, newspapers, etc.; previous experience or special camera unnecessary.—Dept. K.G., Journalistic Photo Distributors Ltd., Ludgate House, Fleet St., E.C.4. [9753]

BARGAIN CORNER

Kodak Bantam, Special Ektar f/2. As new..	£20	0	0
Zeiss Super Ikonta 520, Tessar f/3.5.....	£13	10	0
3½×2½ Patent Etui, Tessar f/4.5, Compur....	£5	10	0
T.-P. Rubytette, Dallmeyer f/4.5 and Dallon f/5.6 Telephoto, Stevens' screen, slides, case, etc. Wonderful outfit. As new.....	£12	10	0
Zeiss Contax II, Sonnar f/2, E.R. case, etc. Guaranteed bargain.....	£40	0	0
Zeiss Super Nettel, Triotar f/3.5.....	£13	10	0
Gebescope 16-mm. Talkie Model A. As new. Bargain	£60	0	0

MARTIN. Chemist. SOUTHAMPTON

For that NEW CAMERA

Also
SECOND-HAND CAMERAS
Leaving Makes
Highest Exchanges

W. H. TOMKINSON & CO., Ltd.
81, Dale Street, LIVERPOOL

"The Amateur Photographer." 24/11/37. ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Tuesday, November 30th.

"The Amateur Photographer." 24/11/37. INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Tuesday, November 30th.

"The Amateur Photographer." 24/11/37. BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Tuesday, November 30th.

"The Amateur Photographer." 24/11/37. PRINT CRITICISM

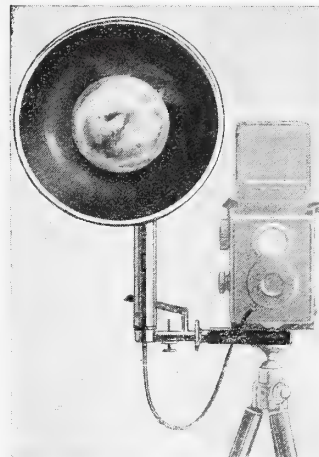
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 24/11/37. ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

R.E. SCHNEIDER

For Night Photography



ALTI-FLEX

2½×2½ in. The only genuine REFLEX TWIN-LENS CAMERA where best value is incorporated in lenses and shutter.

With f/4.5 lenses, in PRONTOR D.A.....£7 9 6
Also f/3.5 and COMPUR shutter.

WRITE FOR FREE LITERATURE.

Specification.—Reflex twin, matched lenses, 12 exposures 2½×2½ on 2½×3½ roll film. Lever focussing, depth-of-focus scale, reflex hood with magnifier. Leather-covered metal body.

FOR GEKA CAPSULES



"ARKA" NEW MODELS SYNCHRONISERS

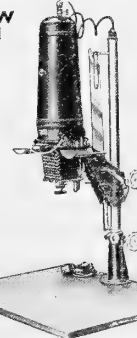
(For Flash bulbs and Geka capsules).

The improved synchroniser is firmly, but detachably mounted on your camera. These precision instruments are made for Leica, Contax, Rolleiflex and Rolleicord, Super Ikonta, Brilliant, Super, Foth-Flex, Ikoflex, Reflecta and Altiflex, and all Compur shutters. The Arka is used by thousands of press photographers on account of its unrivalled precision and simplicity.

27s. 6d. or 32s. 6d. Aluminium Reflector, 6s. 6d.

THE WORLD'S PREMIER M & W ENLARGERS—30 Years of Specialisation.

M & W
FAM



The world's most comprehensive range.

Filmarex O, 3×4 cm. £7 9 6

Filmarex I, 4×4 cm. £8 13 6

Ditto, to take Leica lens £6 6 0

Ditto, to take Contax lens £8 8 0

Ditto, to take Kine-Exakta lens £6 12 6

Ditto, to take Robot lens £6 12 6

Filmarex, 6×6 cm. £11 8 6

Ditto, 6×9 cm. £17 17 0

FAM (fully automatic), 6×6 cm. £18 18 0

Ditto, 6×9 cm. £21 0 0

Wega, 9×12 cm. £25 0 0

and all professional models.

R. E. SCHNEIDER (Dept. 9)

46, FARRINGTON ST., LONDON, E.C.4 Tel. HOL. 1167

A. ADAMS & Co. Ltd

122, WIGMORE STREET, PORTMAN
SQUARE, LONDON, W.1 Phone: Welbeck 3215

MAKERS OF THE MINEX REFLEX CAMERAS

Expert Advice given on Modern Miniature
cameras. All Models in Stock.

Zeiss Miraphot 1-pl., with f/6.8 Novar lens.....	£5 0 0
9×12 cm. Lancaster Vertical Enlarger, 6-in. condenser, f/4.5 Wray Lustra lens.....	£8 0 0
Pathe Imp Projector, with resistance.....	£1 5 0
Cine 8, Kodak f/1.9 lens.....	£10 0 0
Kodascope Rapid Splicer and Viewer, for Cine 8.....	£2 0 0
Vertex Enlarger 6×6 cm., f/4.5 lens. New condition.....	£13 0 0
Bell & Howell Filmco, f/1.8 lens and case.....	£18 0 0
Cine-Kodak BB, f/3.5 lens and case.....	£8 0 0
Kodak Regent, f/4.5 Zeiss Tessar and case. New condition.....	£15 0 0
6×6 cm. Noviflex, f/2.9 Meyer lens and case.....	£14 0 0
3½×2½ N. & G. Sibyl Vitesse, 3 D.D. slides, f/3.5 Ross Xpres lens, range-finder and case.....	£22 0 0
9-in. Ross Teleros f/5.5, for Sibyl.....	£9 0 0
1-pl. Adams Minex de Luxe, 6 double cut-film holders, 10-in. f/2.9 Pentac and case. Cost £112.....	£65 0 0
16-in. Dallmeyer Portrait No. 3a.....	£12 0 0
30-cm. Zedellar Telephoto.....	£5 0 0
10½-in. f/4.5 Cooke Series III.....	£9 0 0
24-in. Dallmeyer Portrait 6D f/6.....	£10 0 0
9-in. Portland Soft-Focus.....	£1 10 0
13.5-cm. Goetz Dagor, focussing mount, f/6.3.....	£3 0 0
Aerograph, complete with foot pump. New condition, Thornton-Pickard Horizontal Enlarger, 8½-in. con- denser, f/7.7 Aldis lens.....	£8 0 0 £12 0 0

Guaranteed Reconditioned Bargains which can be
Purchased on our Easy Hire-Purchase Terms.
Apparatus taken in Part Exchange.

MOMENT TRIPODS

- No. 119. With Ball-and-Socket head. 4 sections.....7/6
No. 129. With Normal head. 4 sections...6/9
No. 127. With Normal head. 3 sections...6/-

Send for lists of these
and other useful accessories to

PEELING & VAN NECK, LTD.
4/6, Holborn Circus, London, E.C.



HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½×2½, 8 exposures, 1/2-No. 116 (2½×4½) 1/6-4½×3½ 1/3-5½×3½ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/1½ dozen-8½×6½ enlargements, 4/- dozen, 2/9½ dozen-6½×4½ enlargements, 2/6 dozen, 1/6½ dozen; extra charges for assorted negatives. 20×16 enlargements, 2/- each-15×12 1/9 each-12×10 1/3 each-10×8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

"EXTRA SPECIAL"

Bargains offered that can never be repeated, once sold. Tested and guaranteed. 7 days' approval against remittance. Immediate refund if not delighted. (Or deposit "A.P." if fee paid.)

Though these bargains are cheap for cash, we can take hire-purchase on goods £25 upwards.

Exchanges can also be considered.



SPECIAL OFFER. Few Left Only. Contax I Cameras, with famous Zeiss Tessar f/2.8, latest slow speeds 1 to 1/1,000th, interchange lenses, the famous Zeiss unique all-metal shutter resembling venetian blind in metal, non-perishing, non-warping. Coupled range-finder, direct optical finder, coupled film winding, etc., etc. Two years' guarantee, with instructions, in carton. Slightly soiled only. Leather work or metal slightly rubbed only, otherwise brand new and unused. (Extra special offer, ever-ready case, value 35s., free.) Total value £35. Chance of a lifetime.

HIRE PURCHASE. £25 : 0 : 0 EXCHANGES.

TESTED BARGAINS 7 DAYS' APPROVAL.

- 3½×2½ Zeiss Ikon Nettel Press Camera, Zeiss Tessar f/3.5 Speed, latest self-capping 1/10th to 1/1,000th, unique top scale focussing by pinion, rise, cross, latest wire finder, double slides, screen, instructions, carton. List about £40. Soiled slightly. Snip £25 0 0
- 3½×2½ Zeiss Ikon Compact Plate Pocket, Zeiss Tessar f/4.5, latest delayed-action Compur, 1 to 1/250th sec., double extension, pinion rise, cross, wire finder, slides. Cost £12. Lovely outfit, all inlaid.....£6 17 6
- 6×6 Korelle Reflex, Radionar f/3.5, latest slow speeds, interchange lenses, direct finder, carton, instructions.....£9 17 6
- Retina, in hide case, complete.....£5 17 6
- 3½×2½ K.W. Box Reflex, Sands Hunter latest, f/4.5, all metal, smaller than Rolleiflex, hide case, 6½ for auto.....£9 17 6
- 1-pl. Zeiss Ikon Microflex Folding Reflex and Press, Zeiss Tessar f/4.5, self-capping latest 1/3rd to 1/2,000th. £40 for auto.....£17 17 0
- 16-mm. Victor Bronze Projector, 750-watt, latest automatic film trips, all movements, case. Cost £55. Snip.....£27 10 0
- Three only. 16-mm. Gaumont-British Talkie Projectors, silent and sound speeds, complete outfits. List £35. Sale clearance.....£45 0 0
- 6×6 Ensign Latest Zecaflex Twin-Lens Reflex, f/3.8, new introduction, folding twin-lens reflex, case. Soiled.....£12 12 0
- 3½×2½ Voigtlander Super Bessa, Heliar famous 5-glass f/3.5, with inlaid filter, coupled range-finder, base release. £21.....£14 14 0
- 3½×2½ Goetz Teux Press Pocket, Zeiss Tessar f/4.5, Compur, lattice struts, quick action, clip-on slides.....£3 17 6
- 8-mm. Dittmar Latest Camera, f/2.8, carton, instructions.....£8 17 6
- 6×6 Zeiss Ikonex, Novar f/4.5, 1 to 1/150th, twin-lens focussing, magnifier in hood, ever-ready case, free.....£5 17 6
- Talkie Films 16-mm.: "Feeding the Family" (200), reels, "Desert Cities" (4 reels), "Father Thames" (2 reels). Per reel 45s. 0d. 16-mm. Ampro Talkie Projector. List £118, for snip.....£75 0 0
- Weston Circular Cine Meter, soiled nickel parts.....55s. 0d.
- 91-mm. Pathoscope Motocamera de Luxe, f/2.5 and Telephoto, adjustable speed, latest model. £21 for snip.....£12 12 0
- 10-in. Dallmeyer f/6 Telephoto, suit reflex, etc., latest.....£3 17 6
- 18-cm. V.P. Folet, Meyer f/4.5, 3-speed, auto, erecting.....39s. 6d.
- Ombux Photo-Electric Meter, in case. £4 4s. Sale.....£1 17 6
- Korelle 6-in. Dallmeyer Telephoto f/5.6, Carton. Sale.....£6 17 6
- 3½×2½ Ernemann Press Camera, Zeiss Tessar f/4.5, famous 1/10th to 1/1,000th, double slides, case. Real bargain.....£6 17 6
- 91-mm. Miller Camera, Dallmeyer f/1.9 Speed, 3 speeds, slow-motion, interchange lenses. Slightly soiled only.....£6 17 6
- 35-mm. Zeiss Nettax, coupled range-finder, Tessar f/2.8, latest metal shutter and new fittings. List £32.....£19 19 0
- 12-in. Ross Teleros Telephoto f/5.5, suit reflex. £17, for.....£7 15 0
- 3½×2½ Ensign Range-finder Roll Film, Zeiss Tessar f/4.5, Compur D. action, unique rise and cross, carton. Snip.....£9 17 6
- 3½×2½ Plate Pocket, Zeiss Tessar f/4.5, Compur, double extension, rise, cross, slides.....77s. 6d.
- 8-mm. Keystone Bronze Projector, 200-watt. Unused.....£8 17 6
- 16-mm. De Vry 200-watt Projector, in velvet-lined de luxe carrying case. List £18 18s. Unused, case soiled slightly.....£9 17 6
- 4-pl. T.-P. Reflex, Cooke f/4.5, self-capping 1/10th to 1/1,000th, deep hood, revolving back, single slides. £13, for.....£4 17 6
- 1-pl. T.-P. Horizontal Enlarger, no lens, condenser. Sale.....77s. 6d.
- Exakta V.P. Roll Film, Meyer f/1.9 Speed, case. As new.....£28 10 0
- 6×6 Ikonex Zeiss Twin-Lens Reflex, Zeiss Tessar f/4.5, Compur Rapid, magnifier in hood, all inlaid. As new.....£12 12 0
- 1a Carbine, Aldis f/4.5, Mulchro 1 to 1/100th. Cost £5.....37s. 6d.

Seven days' Approval against remittance; or deposit "A.P." (if fee paid). Hire purchase considered. Real Bargains.

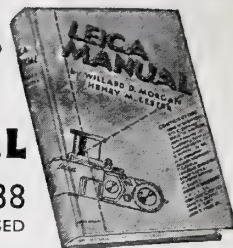
EDWIN GORSE

86, ACCRINGTON RD., BLACKBURN

NEW...

LEICA MANUAL

3rd Edition, 1938
COMPLETELY REVISED



THE ONE-VOLUME LIBRARY ON
MINIATURE CAMERA PHOTOGRAPHY
PRICE ONE GUINEA

By Post 21/6

Edited by Willard D. Morgan, Contributions
Editor of Life Magazine, and Henry M. Lester,
Cinephotographer.

All revised, with new chapters, latest developments, new subjects, up-to-date technique, about 600 pages and 450 illustrations.

MORGAN & LESTER, Publishers, New York, N.Y.

Sole Agents for United Kingdom:

THE FOUNTAIN PRESS Telephone: Holborn 6201-3
19, Cursitor Street, London, E.C.4

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Cine Specialists,
54, ALBION PLACE, LEEDS, 1

Phone: 28261.

Open all day Saturday.

MATHER'S for CAMERA EXCHANGES BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6133.

Telegrams: Sensitised M/c.

17, JOHN DALTON STREET, MANCHESTER

EXCLUSIVE 16-mm. FILM

"TOILERS OF THE DEEP."

An authentic and well-photographed record of a nine days' trip on a steam trawler. Length about 300 ft.

PRICE OF NEW COPIES £3 : 3 : 0
COMPLETE ON 490-FT. REEL

ROBINSONS MANCHESTER HOUSE,
LOWESTOFT (SOUTH)

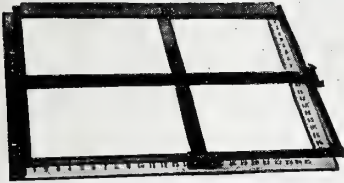
OURS IS THE OLDEST, BIGGEST & BEST CINE HOUSE in the COUNTRY

THIS IS WHY SO MANY SEND TO US.

WHY NOT YOU?

SHEFFIELD PHOTO CO., LTD.
6, NORFOLK ROW (Fargate), SHEFFIELD

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

"GNOME" Masking Frame

Ideal for use with any type of Enlarger. Entirely constructed of metal, base in white finish. The adjustable metal mask, marked in inches, gives a perfectly clean white border of varying width.

For all sizes up to 10x8 in. 22s. 6d.
For all sizes up to 12x10 in. 27s. 6d.
For all sizes up to 16x12 in. 49s. 6d.

For all further particulars write to:

The NORSE TRADING CO. (London) LTD
37, Rathbone Street, London, W.1 Telephone: Museum 4142

16-mm. LIBRARY 9.5-mm.

Book your Xmas Films now

MIDLAND CAMERA CO., LTD.

Home Movie and Talkie Specialists,
ONE-O-SIX GRANBY ST.,
LEICESTER

PHOTO SUPPLIES

Second-hand BARGAINS

Baby Ikonta, f/6.3 £3 0 0
Baby Ikonta, f/4.5 Tessar in Compur £6 0 0
520 Ikonta, f/4.5 Tessar in Compur £8 0 0

T. P. MARTIN, M.P.S.
21, HIGH STREET, CARDIFF.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including:-

Leica, Super Ikonta,
Rolleicord, Rolleiflex,
Exakta, Makina,
Super Nettel, Contax,
Retina, etc., etc., etc.



Write for Special offer, stating
what you have and your
requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS 168, OLDHAM ROAD,
MANCHESTER, 4

LEWISHAM AND CATFORD CAMERA EXCHANGE

Contax II, Sonnar f/1.5. As new £49 10 0
Contax II, Sonnar f/2, E.R. case. As new £37 10 0
Voigtlander Superb, Heliar f/3.5, leather case.
As new £14 14 0
Ikoflex, Novar f/4.5, Compur, leather case. As
new £7 8 6
Latest Peerless 9.5-mm. Projector, convertible to
16-mm., indefinitely long stills, clawless move-
ment, motor control and rewind. List £12 12s.
As new £9 17 6
Pathe 9.5-mm. Home Movie, L.A. and motor resis-
tance. Guaranteed £7 8 6
Specto 9.5-mm. Projector, brilliant illumination.
Cost £14 15s. As new £11 12 6
Part Exchanges. Hire Purchase.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13
Phone: LEE GREEN 0632.

SEE THE

NEW ROLLEIFLEX

AT

McKECHNIE'S 5 CASTLE STREET,
EDINBURGH, 2
Miniature Camera Specialist

Why not get a home ciné projector on
easy payments spread over one or two
years? Confidential, no harsh enquiries,
anything taken in exchange. Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.

SUSSEX SNIPS for SUSSEX SNAPS

A FEW BARGAINS

13-in. Teleros Lens f/5.5 £9 9 0
Kodak Cine-8 Camera and Projector £10 10 0
50-ft. Cine-Kodak, f/3.5, case and filters. £8 10 0
SIDNEY BASTOW Ltd., 9, NORTH STREET,
CHICHESTER 100 yds. from Cathedral.

1937 MODELS—INDISTINGUISHABLE FROM NEW

Contax II, f/2.8 Tessar, daylight cassette £32 10 0
Dollina III, f/2.8 Xenar, Compur, E-ready case £13 10 0
Balda, 16 on Standard, f/3.5 Meyer, D.A. Compur. £5 2 6
Super Ikonta II, 16 standard, f/3.5 Tessar, Compur. £16 5 0
Voigtlander Superb, f/3.5 Heliar, leather case £14 10 0

F. E. JONES 3, Breeze Hill,
Liverpool, 9

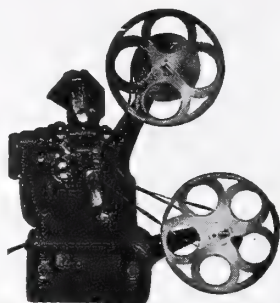
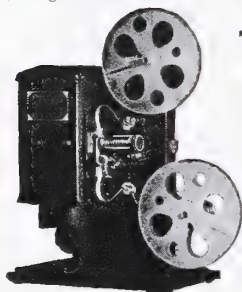
INDEX TO ADVERTISERS:

LONDON.		
		page
Ilford, Ltd.	..	Cover iv
E.C.		
Burroughs Wellcome & Co.	..	6
Camera Co., The	..	15
City Sale & Exchange (1929) Ltd.	..	2, 3
Dollond & Aitchison Ltd.	..	20
Peeling & Van Neck, Ltd.	..	18
Schneider, R. E.	..	17
W.C.		
Amateur Cine Service Ltd.	..	4
Baker, Chas.	..	14
Dollond & Aitchison Ltd.	..	20
Ensign Ltd.	..	Cover i
Hunter, R. F., Ltd.	..	7, 11
Kodak Ltd.	..	Cover ii
Lewis, R. G.	..	7, 9
Miscellaneous Trading Co. Ltd.	..	16
Sands Hunter & Co., Ltd.	..	10, 13, 16
Service Co., Ltd., The	..	13
Westminster Photographic Exchange Ltd.	..	5
W.		
Adams, A., & Co., Ltd.	..	18
Dallmeyer, J. H., Ltd.	..	10
Dollond & Aitchison Ltd.	..	20
Garner & Jones, Ltd.	..	10
Heaton, Wallace, Ltd.	..	Cover iii, 1
Norse Trading Co., Ltd.	..	17, 19
Pelling & Cross, Ltd.	..	14
Raines & Co. (Ealing) Ltd.	..	16
Starita, Rudy	..	16
Westminster Photographic Exchange Ltd.	..	5
Zeiss, Carl (London), Ltd.	..	10
Zeiss Ikon Ltd.	..	8
N.W.		
Gevaert, Ltd.	..	4

S.W.		
		page
Camera Co., The	..	15
Dollond & Aitchison Ltd.	..	20
Westminster Photographic Exchange Ltd.	..	5
S.E.		
Bell's	..	14
Cobb, Leslie	..	19
PROVINCIAL, INCLUDING SCOTLAND AND WALES.		
ABERDEEN.		
Aberdeen Photographic Service Ltd.	..	14
BIRMINGHAM.		
Galloways	..	14
BLACKBURN.		
Gorse, Edwin	..	18
BRISTOL.		
Salanson, H., & Co., Ltd.	..	17
BROMLEY, KENT.		
Amateur Cine Service Ltd.	..	4
CARDIFF.		
Martin, T. P.	..	19
Salanson, H., & Co., Ltd.	..	17
CHICHESTER.		
Bastow, Sidney, Ltd.	..	19
EDINBURGH.		
McKechnie, J. C.	..	19
FRESHWATER, I.O.W.		
Colorco	..	16
GUILDFORD.		
Lloyd, J., & Son	..	17
LEAMINGTON SPA.		
Granville Gulliman & Co. Ltd.	..	11, 16

LEEDS.		
		page
Childe, George, Ltd.	..	18
Pearson & Denham (Photo) Ltd.	..	16
LEICESTER.		
Midland Camera Co., Ltd.	..	19
Osborne & Champion	..	18
Taylor, Taylor & Hobson Ltd.	..	1
LIVERPOOL.		
Jones, F. E.	..	19
Photo-Optics, Ltd.	..	10
Tomkinson, W. H., & Co., Ltd.	..	17
LOWESTOFT.		
Robinson's Cine and Photographic Service	..	18
MANCHESTER.		
Allens Photographic Stores	..	19
Beckett, G. E., & Co.	..	14
Mather, E., & Co., Ltd.	..	18
Metropolitan Vickers Electrical Co. Ltd.	..	6
NOTTINGHAM.		
Marshall & Co. (Nottm.) Ltd.	..	15
SHEFFIELD.		
Photo Trading Co., Ltd.	..	17
Sheffield Photo Co., Ltd.	..	18
SOUTHAMPTON.		
Martin	..	17
SOUTH SHIELDS.		
Dinning's Camera Exchange	..	15
STECHFORD.		
Criterion Ltd.	..	6
YORK.		
Coverdale, G., & Sons, Ltd.	..	14
MULTIPLE BRANCHES.		
Dollond & Aitchison Ltd.	..	20
FOREIGN.		
NEW YORK.		
Morgan & Lester	..	18

New Model 8-mm.
KODASCOPE EIGHT
50R, 200-watt lamp;
brilliant pictures 30×
22 in. at 14½ ft.;
motor rewind, large
cooling fan **£13 13 0**



9.5 CORONET II, new all-in model, motor drive, no claws, for any voltage A.C. or D.C., flickerless pictures 30×40 in. at 10 ft., takes 30-ft., 60-ft. or 400-ft. reels without adjustment. High-geared rewind.. **£9 17 6**

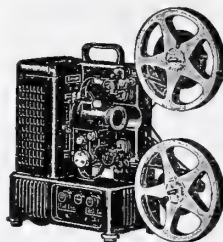
EXCHANGE YOUR

YOUR

AT ONE
OF THESE
ADDRESSES

DITMAR DUO, 3 models, 9.5/16-mm., 16/8 mm., 9.5/8 mm., each takes two sizes of film, 250-watt model (needs no resistance) **£34 0 0**

500-watt model (external resistance included) **£37 10 0**



3¼×2¼ Dallmeyer Snapshot de Luxe, for film packs, 3½-in. Dallmeyer f/6, slow, fast and Time, lens focussing, near, medium, distant, pigskin case. Cost £8 8s. *Good condition* **£17 6**

4¼×3¼ Klimax Double Extension, 125-mm. Dagor f/6.8, speeds 1 to 1/1000th sec., T. and B., detachable lens mount, rise, fall and cross front, spirit level, 12 slides, F.P. adapter, leather case. *Good condition*..... **£2 10 0**
9.5-mm. Coronet B, f/3.9 lens. *As new*. List **£3 15s.** **£2 17 6**

3¼×2¼ Kodak Ance, Radionar f/6.3, delayed Pronto, 3-speed, rising front, 2 slides. *As new*. List **£5 5s.** **£2 19 6**

16-mm. Ensign Silent Sixteen Projector, 60-volt 50-watt lamp, micrometer focussing, case. *Good condition*..... **£2 19 6**

9.5-mm. Dekko Projector, hand turn. *Shop-soiled*. List **£3 19s. 6d.**..... **£3 0 0**
9×12 cm. Goerz Tenax, 15-cm. Dogmar f/4.5, Compur, rise and cross, 3 slides, F.P. adapter. *Good condition*..... **£3 3 0**

4¼×3¼ Goerz Tenax Roll Film, f/4.5 Dogmar, Compur, rise and cross. *Good condition*..... **£3 5 0**

4¼×2¼ Voigtlander Roll Film, f/4.5 Skopar, Compur. *Very good condition*..... **£3 19 6**

9.5-mm. Alef Camera, 2-cm. Laack f/3.5, variable speeds 8-32, case. *Excellent condition*..... **£4 2 6**

3¼×2¼ Ensign Focal Plane Roll Film Reflex, f/4.5 Ensar. *As new*. Cost **£6 17s. 6d.** **£4 12 6**

Voigtlander Brilliant, f/4.5 Skopar, Compur. *As new*. List **£5 15s.**..... **£5 5 0**

2¼×2¼ Zeiss Ikonoflex, Novar f/4.5, 3-speed. *As new*. List **£7 15s.**..... **£6 17 6**

3¼×2¼ Ernodox Folding Reflex, 13.5-cm. Ernon f/3.5, 3 D.D. slides, F.P. adapter, case. *Good condition* **£10 10 0**

3¼×2¼ N. & G. Folding Reflex, F.R.149, 5¼-in. Cooke Aviar f/4.5, hood magnifiers, F.P.A. *Good condition*..... **£15 15 0**

Above are at
65 NOTTING HILL GATE
London, W.11

Telephone: Park 6689.

AMPROSOUND.—Model M, 500-watt lamp, 2 speeds, silent and sound, takes 1,600 ft. of film, complete in two cases **£121 0 0**

3¼×2¼ Salex Focal-plane, 9.5-mm. Salex f/5.5, speeds 1/30th to 1/1,000th sec., T. and B., F.P. adapter. *Fair condition*..... **£1 19 6**

4¼×2¼ No. 1a Pocket Kodak, Kodak f/6.3, Kodex shutter, radial focussing. *As new*. Cost **£3 3s.**..... **£2 5 0**

Weston Leicameter 617, case. *As new*..... **£4 7 6**

9×12 cm. and 4¼×3¼ Curt Bentzin Focal-plane, 6-in. Busch Omnar f/4.5, self-capping 1/10th to 1/1,000th and T., 2 D.D. slides, F.P. adapter, case. *Good condition*..... **£4 19 6**

4¼×2¼ Voigtlander Roll Film, f/4.5 Heliar, Compur, leather case. *Fair condition* **£5 5 0**

3¼×2¼ Ica Minimum Palomos Focal-plane, 12-cm. Tessar f/4.5, self-capping 1/15th to 1/750th sec. and T., 3 D.D. slides, F.P. adapter. *Fair condition*..... **£6 19 6**

4.5×6 cm. N. & G. Baby Sibyl, 7.5-cm. Tessar f/4.5, speeds ½ to 1/200th sec., T. and B., 3 D.D. slides, also 6 single slides, F.P. adapter, 2 pouches. *Good condition*..... **£7 15 0**

12-in. Dallmeyer Dallon Telephoto f/5.6 Lens, in standard iris mount, lens shade. *Good condition*..... **£7 15 0**

4¼×3¼ N. & G. New Ideal Sibyl E526, 136-mm. Ross Xpres f/4.5, 6 nickel slides, F.P. adapter. *Good condition*..... **£9 17 6**

16-mm. Agfa Domestico Motor Projector, 100-watt lamp, 5-cm. Agfa Oppotar lens, rewind, resistance to 220 volts. *Splendid condition*. Cost **£17** **£10 15 0**

3¼×2¼ Double Extension Zeiss Icarette 551/2, for roll film and plates, f/4.5 Tessar, delayed Compur, rising front, 3 slides, F.P. adapter. Distar lens, focussing screen, leather case. *Good condition* **£12 17 6**

Above are at
281 OXFORD ST.
London, W.1

Telephone: Mayfair 0859.

9.5-mm. Pathe Kid Projector, resistance. *Very good condition*. Cost **£2 5s.** **£1 10 0**
3¼×2¼ Kodak Series III, Kodak f/6.3, Diomatic shutter, leather case. *Good condition* **£1 15 0**

3×4 cm. Ensign Double-8, f/4.5 Ensar, 3-speed, green filter, case. *Very good condition*. List **£3 12s. 6d.**..... **£2 2 0**

3¼×2¼ Ensign Carbine No. 7, 4¼-in. Aldis Uno f/6.3, 3-speed, leather case. *Excellent condition*..... **£2 5 0**

Voigtlander Brilliant, Voigtar f/6.3, 3-speed. *As new*. List **£3 15s.**..... **£3 7 6**

3¼×2¼ Ensign Regular, f/3.9 Lukos, Compur, plate back. *Good condition*..... **£4 10 0**

4¼×3¼ N. & G. Sibyl, 136-mm. Ross Zeiss Tessar f/6.3, 4 slides, F.P. adapter, case. *Good condition*..... **£4 10 0**

3¼×2¼ Kodak Six-20, Kodak f/4.5, O.P.S., 3-speed. *Shop-soiled*. List **£5 5s.**..... **£4 10 0**

4¼×3¼ Ensign Folding Reflex, 15-cm. Goerz Dagor f/6.8, speeds 1/10th to 1/1,000th sec. and Time, 2 D.D. slides, F.P. adapter, case. *Good condition*..... **£4 15 0**

8 or 16 on 3¼×2¼ Voigtlander Inos II, f/4.5 Skopar, delayed Compur. *Good condition*..... **£4 17 6**

9.5-mm. Alef Camera, f/2.8 Meyer, 3 speeds. *As new*..... **£6 6 0**

9×12 cm. and 4¼×3¼ Zeiss Ikon Miroflex, 15-cm. Tessar f/4.5, 6 slides, case. *Good condition*..... **£15 15 0**

3¼×2¼ Welta Superflexa Twin-lens Folding Roll Film Reflex, revolving back, 10.5-cm. Tessar f/3.8, delayed Rapid Compur, 1/400th sec., case. *As new*. **£19 10 0**

Chromium Contax II, Tessar f/2.8, speeds ½ to 1/1,250th, ever-ready case. List **£45 4s.** **£35 0 0**

We have several second-hand Leica and Contax accessories at this address and ask you to let us know your requirements.

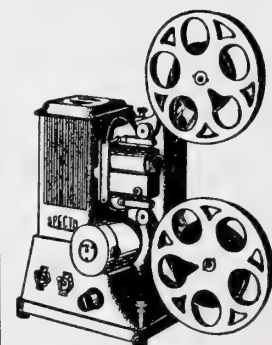
Above are at
2 Northumberland Avenue, London, W.C.2
Telephone: Whitehall 3301.

Hire Purchase Terms, for new or second-hand articles add 1/- in £ to cash price, minimum charge 5/-. Payments spread over 9 months for £2 10 0 to £5 0 0; 12 or 15 months up to £10, over £10 0 0 extension if desired to 24 months, when 1/6 in £ is charged.

CHIEF HOME TALKIE ADDRESS

Stock Exchange Branch: 1, Copthall Chambers, Throgmorton Street, London, E.C.2. (Telephone: Metropolitan 5351)

**LET US SEND YOU
HIRE PURCHASE
FORM AND
EXCHANGE OFFER**



9.5 SPECTO, for any voltage, A.C. or D.C., very brilliant flickerless pictures, 30-volt 3.5-amp. 100-watt lamp; powerful cooling, automatic rewind **£14 15 0**

★ **MINIATURE
CINÉ THEATRES**

**AT THESE
ADDRESSES**

If you do not see what you want among the second-hand items please let us know your requirements, as we may have the very article you are looking for. Any item sent on five days' approval against cash or C.O.D.

SPECIALY WANTED
LEICAS
for
Spot Cash

9.5-mm. Pathe Imp Projector, motor, super attachment, resistance. *Excellent condition* **£4 2 6**

3×4 cm. Zeiss Kollibril, f/3.5 Tessar, Compur. *Good condition*. Cost **£13 17s. 6d.**..... **£7 12 6**

Latest Voigtlander Brilliant, f/3.5 Voigtar, Rapid Compur r to 1/500th, bakelite body. *As new*. List **£9**..... **£7 5 0**

Leitz Filoy Enlarger, printing board. *Good condition*. Cost **£13 17s. 6d.**..... **£7 7 6**

8-mm. Kodascope 8-30, 100-watt lamp. *Good condition*. List **£9 9s.**..... **£7 10 0**

9.5 Alef Camera, f/1.5 Meyer, multi-speeds. *Good condition*..... **£9 17 6**

2¼×1½ Exakta A, f/3.5 lens, speeds 1/25th to 1/1,000th sec., E.R. case. *Fair condition*. List **£15**..... **£11 17 6**

16-mm. Cine-Kodak BB, 25-mm. Kodak f/1.9 lens, 2 speeds, case. *Good condition*. Cost **£27 10s.**..... **£12 10 0**

16 on 3¼×2¼ Super Ikonta 530/2, f/4.5 Tessar, delayed Compur. *Good condition*. Cost **£19 12s. 6d.**..... **£15 15 0**

35-mm. Super Baldina Roll Film, f/2.8 Tessar, Compur. *As new*. List **£18 10s.** **£14 12 6**

2¼×2¼ Automatic Rollei-flex, Tessar f/3.5, Compur, E.R. case. *As new*. List **£27 10s.** **£19 15 0**

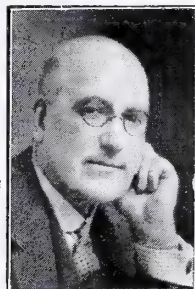
16-mm. Kodascope B, 1½-in. lens, self-threading, resistance, case. *Very good condition* **£29 10 0**

Above are at
28 OLD BOND ST.
London, W.1

Telephone: Regent 5048.
Regent 5049.

DOLLONDS
DOLLOND & AITCHISON LTD. ESTD. 1750

PERSONAL



SERVICE...

WE PUT THE
BEST WITHIN
YOUR REACH

We have the easiest and most confidential plan of payments in Britain. We make every transaction as "plain sailing" as it possibly can be, and the man who has hitherto had to manage with mediocre apparatus can now have the best. We give two years to pay for goods costing £10 or more, 15 months to pay for goods between £5 and £10, and 9 months for goods between 50/- and £5. First payment secures the goods.

A Personal Message
from
Wallace Heaton.

"I have lately returned from a holiday on the Continent where I was able to combine business with pleasure. I made it my business to study the methods of some of the leading Continental photographic dealers and found that the 'personal touch' was very much in evidence. Now I have always advocated and pursued this policy, but I am now determined to intensify it. It will mean a lot more work, but I do not mind that as I am convinced it will give greater satisfaction. That is, and always has been, my chief concern. This message, then, is an open invitation to every amateur photographer and cinematographer to write to me when they want any kind of help or advice in connection with their bobbies. I, personally, will supervise every enquiry, and I hope to keep in touch with you all with frequent important personal messages in my advertisements. Will you look out for them, and write to me as often as possible."

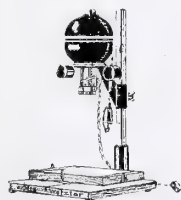
Wallace Heaton

OUR STOCKS
ARE THE BEST
IN BRITAIN

They include Minicams, Enlargers, Home Talkies and Home Movies by every known maker. We also stock every accessory available for every instrument we sell. Ours is the largest organisation of its kind in the country—our staffs are expert, they can use the apparatus they sell, and are in the enviable position of being able to give expert and impartial advice as to choice.

ADVICE AND DEMONSTRATIONS

We have the finest model theatre where latest movies and talkies can be seen and heard, and first-class demonstration rooms where the merits of our apparatus can be compared. There's always a courteous expert to guide you.

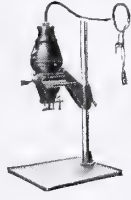


Leitz VALOY

Suitable for negatives up to 3x4 cm. Without lens, but with helical movement to take Leica lens or special enlarging lens.

£9: 11: 6

15 monthly payments of 13/4.

FILMAREX
M & W ENLARGER

6 7/8 cm., one-hand lever, coarse and fine focussing, f/4.5 D. anastigmat. Condenser, and orange cap, iris

£11: 8: 6



ZEISS MIRAPHOT

Automatic focussing. For negatives up to 3 1/2 x 2 1/2 in. f/6.3 Novar enlarging anastigmat.

£8: 2: 6

15 monthly payments of 11/5.

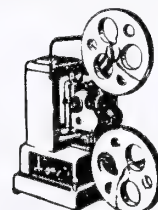
READ WHAT
A CUSTOMER
SAYS:

Reading.
June 18th.
"I would like to mention that I was very impressed by the courtesy and promptness with which my enquiry for a 9.5-mm. cine outfit was treated. I am satisfied in every way with the excellent service your second-hand department gave me, and I shall certainly recommend you to all my friends."

J. B.

COMPREHENSIVE FILM LIBRARY

We are all prepared to give you the best films for your winter evening entertainments. All the latest releases in 9.5 and 16 mm., silent and 16-mm. sound films are in stock. Moderate rates of hire. Send for special lists.

BOLEX G916
PROJECTOR

For both 9.5 and 16 mm. films. With Daffinver 2-in. projection lens, 500-watt lamp.

£45: 0: 0

24 monthly payments of 40/4.

KODASCOPE
MODEL EE

With dual-purpose case. 20-in. tilting device for accurate centring. Provided with 500-watt lamp. With 11-in. f/2 lens.

£32: 10: 0

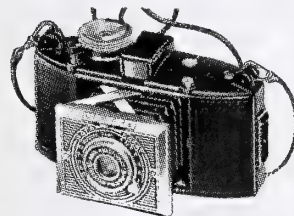
24 monthly payments of 30/2.

SIEMENS
"SIXTEEN-9"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, motor rewind. Single picture device. Self-contained resistance.

£59: 10: 0

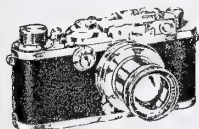
24 monthly payments of 53/4.

EVERY MINICAM IN STOCK
AGFA KARAT

LEICA IIIa

38/7 A MONTH for 24 months. Chromium model, speeded to 1/1,000th sec. F/2 Summar lens, in collapsible mount. Thirty-six exposures at a loading.

£43: 0: 0 cash



Phone: MAYFAIR 7511 (8 lines).

SEND FOR NEW FREE LISTS



DON'T MISS THIS!

We publish ten separate catalogues, each dealing with the particular section of still or cine photography in which you are interested. There's one each for Minicams, Minicam Accessories (illustrated here), Enlargers, Accessories and Ciné Apparatus, Guaranteed Bargains, D. & P. Services, 16-mm. Silent Film Library, 9.5-mm. Silent Film Library, and 16-mm. Sound-on-film Library.

Send 2d. postage for any catalogue you need.

ALL THE BEST TALKIES

FILMOSOUND 138

Single cast. 16-mm. sound-on-film projector. 1,600 ft. capacity, light in weight. Provides theatre quality reproduction of both sound and picture. Will project your own silent films as well as sound library films.

£138

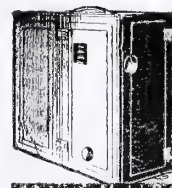
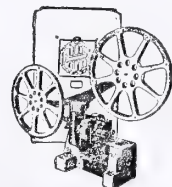
24 monthly payments of £8 3s. 8d.

GEBESCOPE

The 16-mm. Home Talkies Outfit made by the famous Gaumont-British Corporation. Equipment comprising projector, amplifier and loud speakers is contained in two easily portable carrying-cases. Works off standard mains (A.C.) and portable batteries may be employed.

£135

24 monthly payments of £5 18s. 2d.



THE LEADING "MINICAM AND CINECAM" SPECIALISTS. (NINE LONDON SHOPS.)

WALLACE HEATON LTD., 127, NEW BOND ST., LONDON, W.1

47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1

Also City Sale and Exchange (1929) Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and The Arcade, Liverpool Street, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

PICTURE MAKING AT HOME...



Taken on Selo Hypersensitive Panchromatic Roll Film. Exposure $\frac{1}{25}$ sec. at F/3.8, with one Selo Lighting Set

Winter evenings now offer you further photographic attractions than making enlargements or pasting summer snaps in your albums. Keep your camera busy—taking intimate fireside groups and homely little incidents. They will form such a treasure house of happy memories for you in years to come. Night snaps, indoors and out, are as “easy as daylight”. Just load your camera with Selo Hypersensitive Panchromatic Roll Film or Ilford Hypersensitive Panchromatic Plates. There is no more fascinating way of making perfect “night” pictures.

For Roll Film Cameras

SELO
Hypersensitive
**PANCHROMATIC
ROLL FILM**



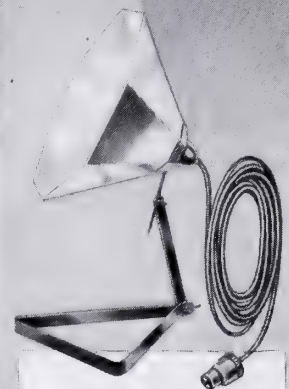
FREE!—Ask your dealer or write to us for this indispensable **FREE** Book—“Night Photography—Picture making at Night—Indoors and Out”. 32 pp. of clear information, diagrams and photographs.

For Plate Cameras

ILFORD
Hypersensitive
**PANCHROMATIC
PLATES**

Made in England by ILFORD LIMITED, ILFORD, LONDON

*After
dark*



THE NEW SELO LIGHTING SET

This lamp can be used either as a table or a hanging lamp suspended from picture rail or similar support—it comprises an 8-facet anodised aluminium folding reflector, light-weight steel stand—photo-flood bulb, flex and mains plug - - - **10/-**

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Beaumour, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Calcutta and Ceylon. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, December 1st, 1937.

No. 2560.



THIS Rolleiflex PICTURE

—is a beautiful study which provides a further example of how easily such pictures can be secured by the aid of the special features of this unique camera—the ground-glass screen showing the picture full size and right way—the large f/2.8 finder lens making the screen picture still more brilliant—the improved eye-level viewing device—the automatic film-wind which in one action sets the shutter, prevents double or blank exposures, and sets the built-in self-timer for delayed-action (if desired)—and the automatic film register eliminating use of red window. The automatic Rolleiflex also has f/3.5 Zeiss Tessar taking lens and Compur Rapid shutter speeded to 1/500th sec. and bulb. Its extreme versatility, too, is exceptional—normally taking 12 pictures on 3½ x 2½ roll film for 1/-, it can be adapted for plates or 35-mm. miniature films. £31 5 0

Ask your dealer to demonstrate or write for Rolleiflex/Rolleicord brochure and name of nearest stockist from the Sole Importers :

R. F. HUNTER LTD., "CELFIX HOUSE," 51, GRAY'S INN ROAD, LONDON, W.C.1

Phone : HOL. 7311/2.

Watch this page each week

KODAK

NEWS

The Other Half of the Story

So far as materials go, the right Film and the right Paper are only half the photographic story. The right Chemicals are as important.

The ease and rapidity with which you can carry out your darkroom operations, the quality of your negatives, and the permanence of your prints, are all affected by the kind of Chemicals you use.

Specify "Kodak Tested" and you're safe. The accurately compounded Kodak Developers, Fixers, Toners, etc., available from your Kodak Dealer are as pure and uniform and photographically efficient as highly qualified chemists and the resources of the magnificent new Kodak research laboratories can make them.

KODAK LIMITED
KODAK HOUSE, KINGSWAY, LONDON, W.C.2





"MAKE A SHOT" FOR A GOOD CASH PRIZE FOR 'SPEED and ACTION PICTURES'

Golfing pictures, ice hockey, football, motor racing—or the Coronation Express at full speed. It is not difficult to find appropriate pictures for this interesting photographic competition. Now Christmas is on the way you'll find a 21/- prize specially useful—you'll also be more "bucked" than ever with a £25 prize as a New Year present. The chance is open to you—see what you can do! The rules are simple and you can use any camera or materials.

COME ALONG AMATEURS! THERE'S NO ENTRANCE FEE!

The prizes will be awarded for the best speed and action picture combined with good photography.

FIRST PRIZE £25

WEEKLY PRIZE 21/-

WALLACE HEATON COMPETITION

COUPON

to be affixed to each entry.
Valid until Competition closes
on December 31st, 1937

Enclosed is my entry for "....."

Competition. I agree to the rules and conditions.

Camera used.....

Signed.....

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA OR MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE, MOUNTED OR UNMOUNTED (not less than 8x6 unmounted is recommended).

WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS, OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.) Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd. without further payment.

Prizes are 21/- each week and 6 Certificates of Merit.

Last week's prize-winner: FRITZ BORST, 'Schönbach, b. Eger, with picture entitled, "HILDEGARD," in "Indoor Portraits and Figure Studies."

Address your entries to "Speed and Action Pictures" Competition,

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

£25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry.

A selection of the best entries will be held back at the close of the competition for exhibiting in our galleries prior to their return.

The current series of competitions ends on Dec. 31st—all entries for "Speed and Action Pictures" are eligible for weekly prizes as well as the final £25 prize. All entries for previous subjects in the present series can now only go forward for the final judging for the £25 award.

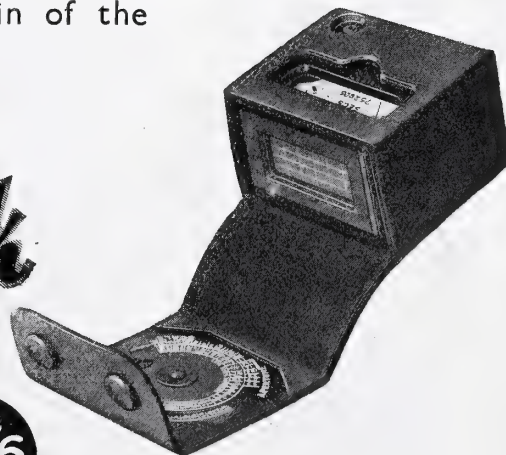


As simple as adding one to one, and as certain of the correct result.

Metrovick

**EXPOSURE
METER**

78/6

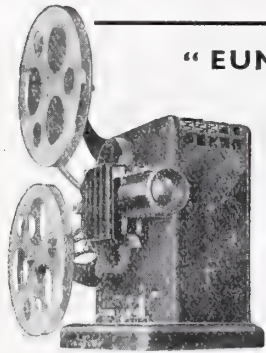


METROPOLITAN-VICKERS ELECTRICAL CO., LTD.
TRAFFORD PARK MANCHESTER, 17

Sole Distributors:
LOMAX LTD. 234 DEANS GATE, MANCHESTER, 3

BUY NOW ON OUR EASY TERMS & GET

IF YOU CAN'T SEE WHAT YOU WANT HERE—SEND AT ONCE FOR



"EUMIG" P.III

With Meyer Kinon f/1.6 lens, 250-watt lighting. Fan cooled. Optical framing. Easy loading sprockets. Detachable gate. Can be adapted for any voltage (A.C. or D.C.). No resistance necessary. Fast hand rewind. Three models for 8, 9.5 or 16 mm. films.

Cash price
£17 : 17 : 0
24 monthly payments of 16/2.

NEW
Film Library List
FREE!



KODASCOPE "EE"

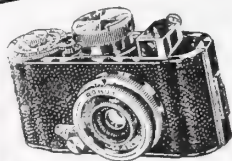
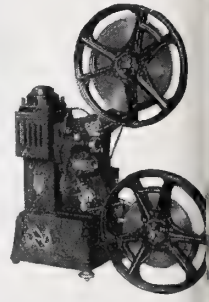
16-mm. projector, with handsome dual-purpose case, which also acts as a substantial vibration-proof base when the Kodascope is in action. 30-in. tilting device for accurate centring. With 300-watt lamp. Available with a choice of six interchangeable lenses. Models for either A.C. or A.C./D.C. With 1 1/2-in. f/2 lens.

Cash price **£32 : 10 : 0**
24 monthly payments of 29/2.

NEW PATHESCOPE "S"

The latest de luxe 9.5-mm. outfit. Takes 300 and 800 ft. spools. Speeds 16 or 24 frames per second. Gives 33 minutes non-stop programme. Sprocket fed. 200-watt lighting. Motor rewind. Built-in pilot light. New optical system. For use on A.C. mains—110 to 250 volts.

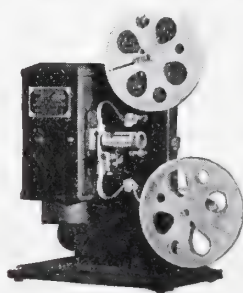
Cash price **£30 : 0 : 0**
24 monthly payments of 26/11.



THE ROBOT

Takes up to 50 exposures on standard 35-mm. film. Incorporates filter suitable for pan or ortho. films. Three viewfinders in one, including "right-angle" for "candid" work. Interchangeable lenses. With Zeiss Tessar f/2.8 lens.

Cash price
£29 : 10 : 0
24 monthly payments of 26/6.

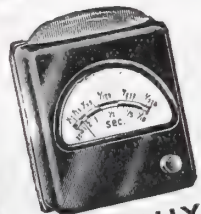


"KODASCOPE" 50.R 8-mm.

The extra powerful 200-watt lamp gives brilliant picture measuring 30 x 23 in. 144 ft. from the screen, or 40 x 30 in. at 19 ft. Can be used on any circuit by means of small interchangeable plug-in resistances. Fast motor-driven rewind, large cooling fan and sturdy construction are among its features.

Price, including 1-in. lens and accessories **£13 : 13 : 0**

24 monthly payments of 12/3.



BLENDUX Exposure Meter

The lens incorporated in the "Blendux" makes it the finest photo-electric meter on the market at such a low price. With ever-ready case.

Cash price **67s. 6d.**



ZEISS CONTAX II

With focal-plane shutter speeded to 1/1,250th sec. Zeiss Tessar f/3.5 lens, 86 exposures at a loading.

Cash price **£40 : 10 : 0**
24 monthly payments of 36/4.

EASY TERMS!

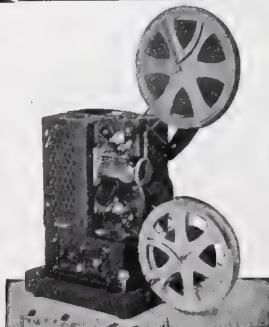
The plan that we pioneered to assist you in getting the best apparatus without feeling the strain of a big initial outlay. Anything over £10 can be had on 24 monthly payments—or anything between 50/- and £10 on 9 or 15 monthly payments, according to cash price. Tell us your needs and we will quote the first payment which secures it—strictly confidential, of course.

WE HAVE EVERY SIEMENS
PROJECTOR AND CAMERA IN
STOCK.

SIEMENS "SIXTEEN-9"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single picture device, silent take-up. Simple threading. Self-contained resistance. Centring device and safety switch. You can't go wrong in choosing Siemens.

Cash price **£59 : 10 : 0**
24 monthly payments of 53/4.



GUARANTEED USED BARGAINS

16-mm. Ensign Super Kinecam, turret head, f/1.5 anastigmat, motor drive, 3 speeds and leather case **£37 10 0**

V.P. Goerz Tenax, Dagor Series III f/6.8, Compound shutter, 3 slides **£2 10 0**

3 1/2 x 2 1/4 Bessa Roll Film, f/4.5 Tessar anastigmat, Prontor II shutter **£4 7 6**

1-pl. Popular Pressman Reflex, Aluis f/4.5, focal-plane shutter, changing-box and roll-holder, leather case **£4 17 6**

2 1/2 square Noviflex, f/3.5 Victor, focal-plane shutter and ever-ready case **£7 12 6**

Postcard Popular Pressman Reflex, f/6 anastigmat, focal-plane shutter, 6 slides **£5 0 0**

1-pl. T.P. Press Focal-plane, Ross Xpres f/4.5, focal-plane shutter, 6 slides and leather case **£13 15 0**

3 1/2 x 2 1/4 Tropical Ernemann Focal-plane, Ermon f/3.5 anastigmat, focusing setting, self-capping focal-plane shutter, 3 D.D. slides, F.P.A. and leather case **£11 2 6**

3 1/2 x 2 1/4 N. & G. Sibiyl, Wray Lustrar f/4.5, fully-speeded shutter, double rising front, 3 slides, F.P.A. and leather case **£7 15 0**

9.5-mm. Pathe Home Movie, complete with motor super-reel attachment and group resistance **£7 17 6**

Model I Leica, Elmar f/3.5 anastigmat, focal-plane shutter, range-finder and case **£9 9 0**

1-pl. Ensign Folding Reflex, Ross Xpres f/4.5, focal-plane shutter, 3 slides, F.P.A. **£7 17 6**

1-pl. Goerz Anschütz Collapsible Focal-plane, self-capping focal-plane shutter, 3 D.D. slides **£3 3 0**

7 x 50 Zeiss Binocetm Prism Binocular, eye-cup focussing and leather case **£14 15 0**

Whole-plate Square Bellows Field, Dallmeyer Stigmatis f/6, double extension, reversing back, 3 slides and tripod **£3 15 0**

1-pl. Dallmeyer Reflex, Dallmeyer f/4.5, Popular Telephone f/6, interchangeable, revolving back, F.P.A. and leather case **£11 11 0**

3 1/2 x 2 1/4 Ensign Autorange, f/4.5 Ensign anastigmat, Mulchro shutter, coupled range-finder. New condition **£6 17 6**

3 1/2 x 2 1/4 Ensign Speed Roll Film Reflex, Ensar f/4.5, self-capping focal-plane shutter, Nice order **£12 6**

1-pl. Ernemann Focal-plane, Celor f/4.3 anastigmat, focal-plane shutter, 3 D.D. slides and leather case **£10 10 0**

750-watt Keystone Projector, motor drive, resistance to 250 volts. New condition **£26 10 0**

Latest Compass Camera, f/3.5 Kern anas., case **£17 17 0**

Bolex Model B Cine Projector, 9.5-mm. and 16-mm., f/1.9 Hermagis lens, resistance and case **£21 0 0**

Leitz Focomat Vertical Enlarger, enlarging board, base easel, electric fittings **£14 7 6**

Latest Bronze 16-mm. Keystone Projector, 300-watt lamp, adjustable resistance **£11 7 6**

3 1/2 x 2 1/4 Miraphot Vertical Enlarger, f/6.3 Novar anas., electric fittings, base easel **£5 17 6**

2 1/2-pl. Miraphot Vertical Enlarger, f/4.5 Tessar, electric fittings, base easel **£9 7 6**

1-pl. T.F. Mahogany Enlarger, good obj., 5 1/2-in. condenser, electric fittings **£4 17 6**

Model III Leitz Leica, coupled range-finder, f/3.5 Elmar, colour filter, E.R. case **£23 10 0**

6 Zeiss Ikonflex, f/3.5 Zeiss Tessar, high speed Compur shutter, filter, l/case. Unopened **£17 10 0**

6 Foth-Flex, f/3.5 anas., focal-plane shutter, with delayed action **£7 17 6**

2 1/2 Automatic Rolleiflex, fitted f/3.8 Tessar, l/case **£15 7 6**

4 1/2 Duchess Compact Folding, f/4.5 Tessar, Compound shutter, 6 slides, F.P.A., purse **£4 7 6**

2-in. Icarette Roll Film, f/4.5 Dominar, Compur **£3 7 6**

Model II Dollina, f/2 Xenar, Rapid Compur **£13 7 6**

3 1/2 x 2 1/4 Lancaster Horizontal Enlarger, f/7.7 Aldis anas., condenser **£3 17 6**

2 1/2 square Ikonflex, f/4.5 Novar, D.A. Klio shutter, filter, ever-ready case **£8 7 6**

1-pl. Popular Pressman Reflex, rev. back, f/4.5 Triotar lens, 2 slides, F.P.A., l/case **£5 2 6**

4 1/2 N. & G. Baby Sibiyl, f/4.5 Cooke Aviar, 3 D.D. slides, extension hood, filter, release **£5 17 6**

Leitz Vertical Enlarger, takes any Leica lens, condenser, base easel, electric fittings **£4 17 6**

3 1/2 x 2 1/4 Voigtlander Avus Folding, double ex., f/4.5 Skopar, Compur, 6 slides, Focar lens, l/case **£8 7 6**

Keystone 16-mm. Projector, latest bronze model, 750-watt lamp, adjustable resistance. Unopened **£21 10 0**

200-B Pathe 9.5-mm. Home Movie Projector, adjustable resistance **£13 7 6**

Double-Eight Keystone Cine Camera, f/3.5 anas. As new **£7 7 0**

3 1/2 x 2 1/4 Ica Folding Reflex, f/4.5 Tessar, 3 D.D. slides, F.P.A., roll-holder, l/case **£8 7 6**

3 1/2 x 2 1/4 Voigtlander Prominent, coupled range-finder, f/4.5 Hellar, D.A. Compur **£10 17 6**

90/94 FLEET ST
LONDON, E.C.4 Phone: CENT. 9391

54 LIME STREET
LONDON, E.C.3 Mansion House 0180

CITY SA

THE LARGEST RETAIL PHOTOGRAPH

Also at 13, THE ARCADE, LIVERPOOL ST., E.C.; 47, BERKELEY ST., W.1; 1a, AVERY RO

THE GOODS WELL IN TIME FOR XMAS

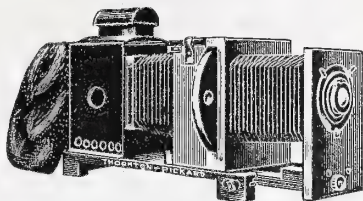
OUR LATEST 104-PAGE CATALOGUE—FREE AND POST FREE!



ENSIGN MAGNAPRINT

For all miniature negatives—Ensign Midget, half-V.P., Leica, Contax and similar sizes, fitted with 60-mm. Dallmeyer f/4.5 anastigmat and 2½-in. condenser. Enlarges Ensign Midget and half-V.P. to all sizes from 2½×3½ in. to 15×12 in.; other sizes in proportion.

Cash price **£9:10:0**
15 monthly payments of 13/4.



T.P. IMPERIAL ENLARGER

Micrometer screw focussing front. Reversible negative carrier. Spring controlled carrier guide. Models for ¼-pl. and ½-pl. sizes, with lens, ¼-pl.

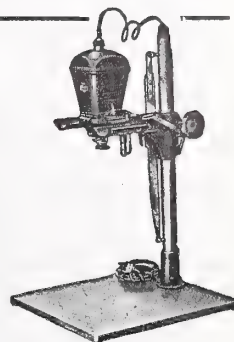
Cash price **£5:15:6**
15 monthly payments of 8/1.



M & W FAM ENLARGER

Fam III for roll films and plates up to 6×6 cm. Double anastigmat f/4.5 9-cm. lens, with iris stop, exchangeable against additional lens 5.5 cm. focal length, with manual focussing. Condenser with 100-watt opal lamp. Dual control, rise and fall and fine focussing.

Cash price **£18:18:0**
24 monthly payments of 17/-.



ALL IN WELL-CARED-FOR CONDITION

A December Gift from Aldersgate Street. We have cameras guaranteed in perfect condition.

2297. Vest Pocket Kodak, Achro lens. 9s. 6d.
2298. Vest Pocket Kodak, 1/7.7 anastigmat, focussing. 13s. 6d.
2719. 6×6 Voigtlander Brilliant, 1/7.7 anastigmat, ever-ready case. £1 19 6
1841. 4-pl. Sibil, 1/4.5 Zeiss Tessar, reflex finder, 6 slide slides. £5 15 0
2579. Pair of 3×30 Prism Binoculars, complete in case. £2 15 0
2745. Vest Pocket No. 0 Graphic, focal-plane shutter, 1/6.3 Zeiss Kodak anastigmat £2 19 6
2827. 4-pl. Mentor Focal-plane, 1/3 Hugo-Meyer anastigmat lens, 6 slides. £12 17 6
2778. 4-pl. Ensign Special Reflex, 1/4.5 Ross Xpres, self-capping shutter, speeded to 1/1,000th, 3 slides. £7 17 6
2794. Vest Pocket Saxe Focal-plane, 1/5 anastigmat lens, 3 slides. £2 17 6
2746. 3½×2½ Tropical Contessa Folding Camera, 1/6.3 Triotar, Compur shutter, direct-vision view-finder, F.P. adapter. £2 5 0
2557. 3½×2½ Agfa Speedex, 1/8.8 anastigmat 21s. 6d.
2213. 3a Special Kodak, 1/6.8 Dagor, Compound shutter. £1 19 6
2562. 4-pl. Sobe Reflex, 1/3.5 Cooke anastigmat, rising and swing front, revolving back, F.P.A. Only. £7 10 0
1743. 5×4 Goerz Anschütz, 1/6.8 Dagor, 3 double slides. £4 12 6
1305. Postcard Horizontal Reflex, 1/4.5 anastigmat lens, shutter speeded to 1/1,000th, 6 slides. £4 7 6
2870. 3½×2½ Ensign Special Reflex, revolving back, 1/4.5 anastigmat lens, 3 slides. £5 5 0
2508. 4-pl. Contessa Folding, 1/6.3 Zeiss anastigmat, Iseo speeded shutter, 1 to 1/100th, 6 single slides and case. £2 7 9

THE ITEMS BELOW ARE ON SALE FOR CASH ONLY. FIRST REMITTANCE SECURES ONE OF THESE.

1720. 4-pl. Roll Film Sibil, 1/4.5 Aviar anastigmat. Cost £32. Cash. £5 0 0
2573. 8×12 Ica Double Extension Folding, 6-in. 1/6.3 Zeiss Tessar, Compur shutter, 6 slides. Cost £12 10s. Cash. £4 0 0
2485. 8.5 Pathe Molecamer, 1/3.5 anastigmat. Cost £10 10s. Cash. £4 15 0

84 ALDERSGATE ST
LONDON, E.C.1 Phone: NAT. 0591

59/60 CHEAPSIDE
LONDON, E.C.2 Phone: CITY 1124/5/6

E & EXCHANGE
(1929) LTD.

ORGANIZATION IN GREAT BRITAIN!
ALLACE HEATON LTD., 127, NEW BOND ST., W.1;
1 and 43, KENSINGTON HIGH ST., W.8



BRAND NEW SPECIAL OFFER!

The Entire Remaining Stock of Messrs. Ilford's

PHOTOFLOODS & REFLECTORS

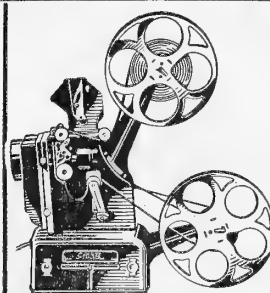
Just the thing for indoor photography. A well-made article including Photoflood lamp of any voltage, and Reflector on adjustable table stand.

Usual price 17s. 6d. OUR PRICE

7/6 Complete

Postage 1/-.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



CORONET Model II 9.5-mm. PROJECTOR

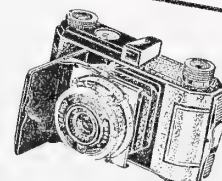
Sprocket drive. Brilliant flickerless pictures. Silent running. Geared rewinds 5-1 ratio, rewinding in a flash. Combined lamp and wall plug. Takes 30, 60 or 400 ft. reels without adjustment. 1-in. anastigmat projection lens. Any voltages 100-250 A.C. or D.C. With motor drive and super attachment.

Cash price **£9:17:6**

15 monthly payments of 13/7.

MAKE A CHANGE

Why keep on using your out-of-date apparatus when our exchange allowance on it may pay the first instalment on something new and better? We are famed throughout the photographic world for our fair exchange dealings. Send your apparatus for our quotation—you'll be agreeably surprised at the large amount of money we'll save you!



'KODAK' Chromium 'RETINA'

Cassette loading with 35-mm. cine film (36 exposures), Compur Rapid shutter, speeded to 1/500th sec., optical finder, depth-of-focus scale, optical counter. Zeiss Tessar 1/3.5 lens.

Cash price **£15:0:0**

24 monthly payments of 13/6.

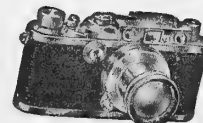


ENSIGN MULTEX

It has coupled range-finder and lens, focal-plane shutter, with slow speeds from 1 to 1/15th sec., fast speeds from 1/25th to 1/1,000th. Takes 14 pictures (3×4 cm.) on 127 roll film. With 1/3.5 Ensign Multar.

Cash price **£19:10:0**

24 monthly payments of 17/6.



LEICA IIIa

Chromium model. Speeded to 1/1,000th sec., 1/2 Summar lens, in collapsible mount. 36 exposures at a loading.

Cash price **£43:0:0**

24 monthly payments of 38/7.



MAKE AN EARLY START—

if one of our bargains tempts you, as they are soon snapped up. Mr. Click, our symbol of cheerful personal service, guarantees your entire satisfaction.

MINICAMERA BARGAINS.

Contax I, f/2.8 Tessar, with slow speeds, E.R. case.....	£22	0	0
Contax I, f/2.8 Sonnar, with slow speeds, E.R. case.....	£31	0	0
Contax II, f/2.8 Tessar, with E.R. case. As new.....	£33	17	6
Contax II, f/2.8 Sonnar, with E.R. case. As new.....	£40	0	0
Leica III, black, f/2 Summar. New condition.....	£32	10	0
Leica IIIa, chromium, new body with used f/2 Summar lens.....	£35	0	0
Leica III, black, f/3.5 Elmar and E.R. case.....	£26	10	0
Kine-Exakta, f/2.8 Tessar, with E.R. case. As new.....	£30	0	0
Exakta Model A, f/3.5 Tessar and E.R. case.....	£12	17	6
Exakta Model B, f/3.5 Tessar. As new.....	£18	10	0
Exakta Model C, f/2.8 Tessar. As new.....	£21	0	0
Rolleicord I, f/4.5 Zeiss, with case.....	£7	15	0
Rolleiflex Auto., f/3.5 Tessar, E.R. case. Cost £26 10s.....	£16	16	0
Dollina II, f/2 Xenon, Compur Rapid. Cost £20 17s. 6d.....	£15	10	0
Dollina III, f/2 Xenon, Compur Rapid. Cost £22 17s. 6d.....	£16	16	0
Reflex-Korelle I, f/2.9 Victor, with E.R. case.....	£10	17	6
Reflex-Korelle I, f/3.5 Victor, ex. tube and E.R. case.....	£9	17	6
Robot, f/3.5 Meyer, only used three times.....	£18	18	0

ENLARGERS.

Leitz Enlarger, old type, with lens and printing board.....	£5	17	6
Leitz Valoy, for Leica lenses. New condition.....	£7	10	0
Vertex Enlarger, for Leica negatives and any Leica lens.....	£4	10	0
Zeiss Baby Miraphot, f/4.5 Tessar, 3½ x 2½.....	£7	15	0
Ensign Model AV/I Magnaprint. Unsoiled.....	£8	17	6
Rajah Miniature Enlarger. Excellent condition.....	£7	10	0

These and many other Bargains, together with a complete range of all new and modern Miniature and Movie equipment, may be seen at whichever branch you find most convenient. We also offer a wide selection of Enlargers, Lenses and Accessories, and Ciné Film Libraries in 9.5-mm. and 16-mm.

Have you tried our Specialist Miniature D. and P. and Enlarging Service? We believe we offer one of the finest finishing services available to the amateur, at standard rates.

For the Movie Maker we offer a modern miniature Movie Theatre for demonstrations in comfort, and every facility to compare the performance of various models.

All equipment guaranteed, easy payments without fuss to suit your convenience, every approval facility, and really attractive part exchange allowances.



THE AMATEUR CINE SERVICE LTD.

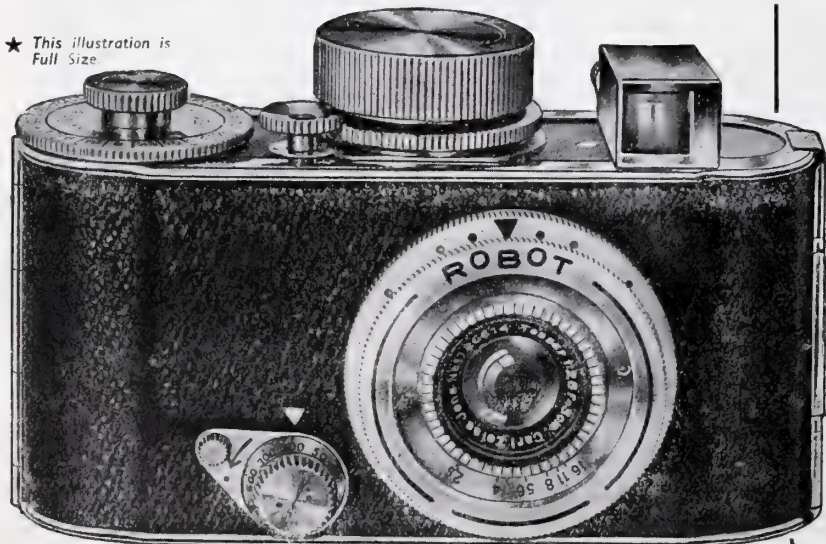
◆ 52-4 WIDMORE RD., BROMLEY, KENT — RAVENSBORNE 0156-7 ◆

◆ 6 GRAYS INN RD., LONDON, W.C.1 — HOLBORN 9894-5 ◆

ROBOT

"THE CAMERA THAT THINKS FOR YOU"

★ This illustration is Full Size



SNOW SCENES · TABLE TOP PORTRAITURE · NIGHT AND CANDID WORK—it's all the same to the 'ROBOT'

THREE MODELS. (Interchangeable lenses).

With Zeiss Tessar f/2.8—3 cm.	£23	10	0
With Zeiss Tessar f/3.5—3 cm.	£29	10	0
With Meyer Primotar f/5.5—5 cm.	£28	10	0
With Meyer Primotar f/5.5—5 cm.	£10	0	0

- Shoots sequence pictures with machine-gun speed.
- Lens always in "ready" position — no withdrawing necessary.
- Film winds itself automatically.
- Shutter sets itself automatically.
- Film counter operates automatically.
- No double or overlapping exposures possible.
- Automatic "Zone" focusing gives needle-sharp definition and superseded rangefinders.
- Takes up to 50 exposures on Standard 35-mm. film.
- Dual cassette loading permits removal of any part of film at any time for development.
- Camera opens in daylight for changing from "pan." to colour film at any moment.
- With motor wound takes from one up to 24 exposures in quick succession, or singly.
- Motor can be left permanently wound.
- Incorporates filter suitable for "pan" or "ortho" films.
- Exposure automatically compensated when using filter.
- Shutter gives "Time" and from 1 to 1/500th sec.—and all intermediate speeds.
- Weights 14 oz.—just heavy enough to be held comfortably without risk of movement.
- Overall size only 4½ x 2½ x 2 in.
- Three view-finders in one, including "right-angle" for "candid" work.
- Daylight-loading spools available.
- Camera has stainless steel body, covered black morocco.

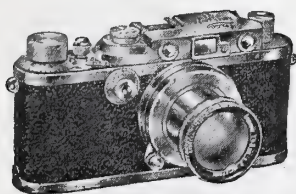
'ROBOT' (H. E. J. Spearman, Sole Concessionaire for Great Britain and the I.F.S.)
53 & 54, HAYMARKET, LONDON, S.W.1
Telephone: WHItchall 2662-3

At this time o' year!

More than ever before, picture-making goes merrily on thro' the winter—and you're no longer confined to daylight. The modern camera, with modern lenses and ultra-fast films and plates, gives you service and pleasure all the year round, indoors as well as outdoors—morning, noon and night. And the exceptional facilities afforded by the WESTMINSTER OUT-OF-INCOME and EXCHANGE plans render the purchase of a modern camera of the very best type an easy and simple matter. This applies, of course, to ciné apparatus as well as "still."

Ask for prospectus.

● The House for LEICAS All Models and Accessories.



Model IIIa, shutter speeds 1 to 1/1,000th sec., T. and B., 1/2 Summar, with side release (all chromium). **£43:0:0**

12 monthly payments of 75/3, 24 of 37/8.

As above, but with f/1.5 Xenon and quick-wind device (as shown) **£63:0:6**

12 monthly payments of 110/4, 24 of 55/2.

5-cm. Xenon Anastigmat only, coupled for Leica. **£34:0:0**

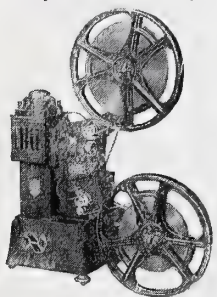
12 monthly payments of 59/6, 24 of 29/9.

Quick-wind device. **£3 14 6**

New PATHESCOPE 9.5 Projectors

'S'—for 300 or 800 ft. reels

Built of high-quality die castings, ultra-smooth running motor, sprocket fed, motor rewind. High intensity low voltage lighting ensures superb brilliance of picture, with economical current consumption, whilst projection is remarkably free from flicker.



Super cooled lamp-house and separate pilot lamp provided. Gives performance of full theatre standard in your own home.

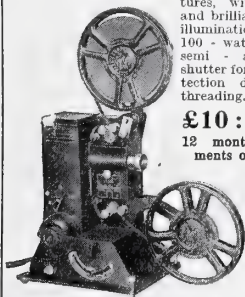
For all voltages 110/250.

£30

12 monthly payments of 52/6, 24 of 26/3.

'H'—for real Home Movies'

For the projection of 30-ft., 60-ft., 200-ft. and 300-ft. reels. Solidly built. For use on all Alternating Current mains from 200 to 250 volts, 40-60 cycles. Motor-driven through a transformer in the base. Sprocket fed, ensuring steady, correctly centred pictures, with direct and brilliant screen illumination from a 100-watt lamp; semi-automatic shutter for film protection during threading.

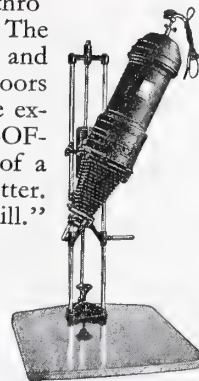


£10:10:0
12 monthly payments of 18/5.

SUPER BALDINA New Model

A new and improved addition to a highly popular range of cameras, taking 36 pictures on standard 35-mm. film. Chromium finish, and shutter released from body. Special helical focussing movement down to 3½ ft., parallax corrected finder. With f/2.9 Meyer Trioplan in Compur shutter, 1 to 1/300th sec., T. & B.

£14:10:0 12 monthly payments of 25/5, 24 of 12/9.



Important to HOME CINÉ enthusiasts

To have a good screen is more than half the battle. For pictures of the utmost brilliance, use

The "WESTEX CRYSTAL" Screen

Prices from 27/6 up, complete.

Not only is the cost appreciably lower—but the "WESTEX CRYSTAL" (obtainable only from the WESTMINSTER) is definitely a better screen.

● Remarkable new MULTIFAX Enlarger

Full of attractive practical features. For instance: Exceptionally smooth raising and lowering by friction gear, with triangulated main column, giving maximum rigidity.

Usable either vertically or horizontally at will. Readily adaptable for dealing with enlargements of extra size.

F/4.5 lens and DOUBLE condenser are both interchangeable, and there is simple provision for correction of perspective.

Adjustable lamp-holder ensures highest degree of even illumination, whilst the unique automatic action of the strip negative carrier sets a new standard in simplicity and efficiency. Adaptable for all sizes 24×36 mm. to 6×6 cm.

PRICES:

3½ × 2½ **£16:16:0**

12 monthly payments of 29/-.

2½ square. **£15:15:0**

12 monthly payments of 27/-.

ROLLEICORD Ia

New Popular Model

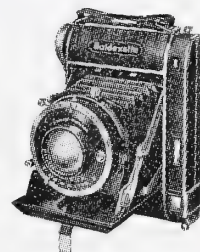


A high-grade camera with "a name behind it," offering all the advantages of the twin-lens design at a most attractive price. Gives the usual Rolleicord picture 2½ square (12 on normal 3½ × 2½ spool), and comprises most of the noted Rolleicord features. With f/4.5 Zeiss Triotar anastigmat, Compur shutter, 1 to 1/300th sec., T. and B., automatic film winding, metal body with leatherette covering.

£12:10:0

12 monthly payments of 21/11, 24 of 11/-.

BALDAXETTE Model II



Popular Square Picture.

Takes 12 pictures 2½ × 2½ on standard 120 films.

Specification:

F/2.8 Xenar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. Built-in range-finder.

Complete in box as received from makers. List £18 18s.

Westminster's Price

£13:15:0

12 monthly payments of 24/1, 24 of 12/1.

● ● CHAMPLIN 15

Ultra Fine-Grain Developer in concentrated solution. 3/9, 20 oz. (Postage 9d.), at the WESTMINSTER.

THE
WESTMINSTER
PHOTOGRAPHIC EXCHANGE LTD.
111, Oxford St., W.1

'Phone and 'Grams

GERrard 1432

also

81, STRAND, W.C.2
TEMple Bar 9773-4.

24, CHARING X RD.,
TEMple Bar 7165. W.C.2

119, VICTORIA ST.,
VICToria 0669. S.W.1

INVALUABLE... to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD. Telephone: HOLBORN 568d.

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME.....

ADDRESS.....

A.P.

READ THE BOOK! ALL ABOUT THE 'KINE-EXAKTA'

Tells you what it will do and how to do it!

Also a comprehensive treatise on photography by our technical expert, Gerhard Isert.

Post free, **5/-** Beautifully illustrated.

A real **MINIATURE REFLEX** for all makes perforated Films 24x36 mm.

FOCAL-PLANE SHUTTER

Speeds: 1/1,000th sec. to 12 seconds, or delayed action 1/1,000th sec. to 6 seconds.

PRECISION WORKMANSHIP. CHROMIUM FINISH.

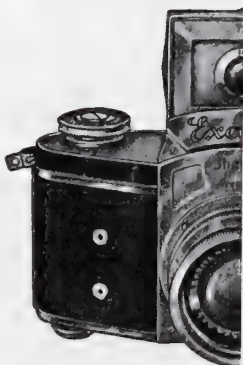
Brilliant Focussing Screen, Magnifies Image Two Diameters.

PRICES:

Exaktar Anas., f/3.5, 5.8 cm.	—	—	—	—	£27 : 10 : 0
Tessar Anas., f/3.5, 5 cm.	—	—	—	—	£34 : 10 : 0
Tessar Anas., f/2.8, 5 cm.	—	—	—	—	£38 : 10 : 0
Primoplan, f/1.9, 5.8 cm.	—	—	—	—	£45 : 0 : 0

Ever-ready Case, 20/-.

GARNER & JONES LTD., POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1
Phone: GERRARD 2300.



Every keen Camera User should
be sure to get

The AMATEUR PHOTOGRAPHER DIARY

and Handbook for 1938

This useful little handbook contains in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3½ x 5½ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE

Price 1/6 net. By Post 1/7

From leading Newsagents, Booksellers and Stationers,
or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

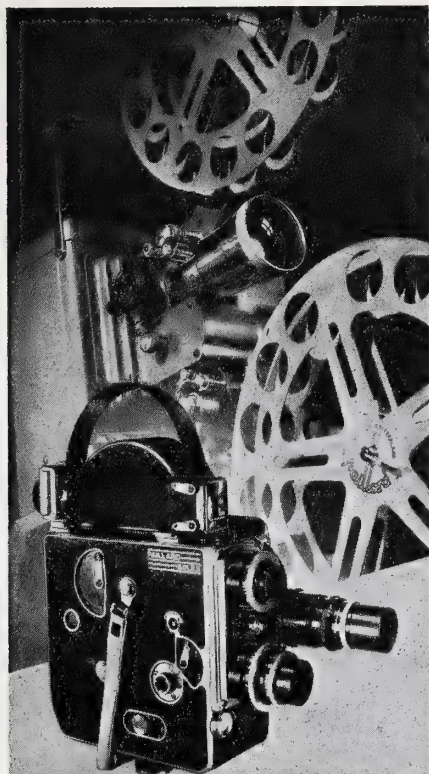


Illustration shows G.3 Projector and Model "H" Cine Camera.



THE GIFT THAT ALWAYS MAKES A GOOD "SHOWING"

It doesn't matter whether you are looking for a gift for yourself or somebody else—for the really critical ciné user who wants professional performance and scope Paillard-Bolex apparatus is the best choice.

The Model G.3, for instance, shows 8-mm., 9.5-mm. and 16-mm. films, with a consequent wider choice of films from libraries. This is a super high power projector, with a specification and performance which is the equal of the most costly home movie apparatus obtainable. Price with 500-watt lamp and resistance, £52 10 0.

Then there is the Paillard Model H Ciné Camera, which is a compact and easily handled instrument yet has the fine performance and refinement usually associated with professional apparatus.

It has the biggest range of ciné refinements ever before incorporated in one sub-standard ciné camera including turret head of special design, saving bulk yet taking three wide-spaced lenses, critical visual focuser, self-loading semi-automatic threading mechanism, and a host of other refinements enabling all the professional trick effects to be copied, such as reverse filming, superimpositions, lap dissolves, etc.

This fine instrument is in quite a different class from the usual "mass produced" apparatus and gives the finest technical results both for monochrome and colour films.

Made in three models for 9.5-mm., 16-mm. and double-8 film. Price with Dallmeyer f/1.5 Speed anastigmat lens, £55.

PROJECTORS FROM £29 : 17 : 6

PAILLARD-Bolex CINE APPARATUS

Write for details to Dept. A.P. :—

CINEX LTD., 70, HIGH HOLBORN, LONDON, W.C.1

AT LAST!

The "NOVOREX" is here

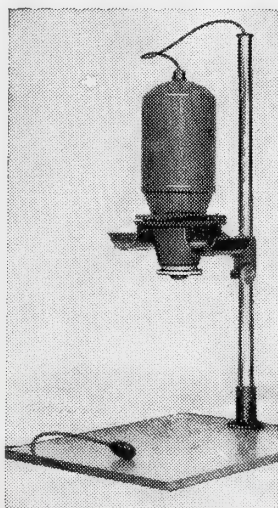
THE NEW ALL-BRITISH PRECISION ENLARGER

AT A COMPETITIVE PRICE!

SOME TIME ago we conceived the idea that a BRITISH-MADE precision enlarger would appeal to all amateurs, and the result of our numerous experiments is the "NOVOREX." While adhering to proved principles it also embodies the collective ideas of many of our valued customers, and, though simple in design, its attractive appearance and perfect performance will satisfy the most fastidious.

Obtainable only from the Manufacturers :

TURNER'S
CAMERA EXCHANGE



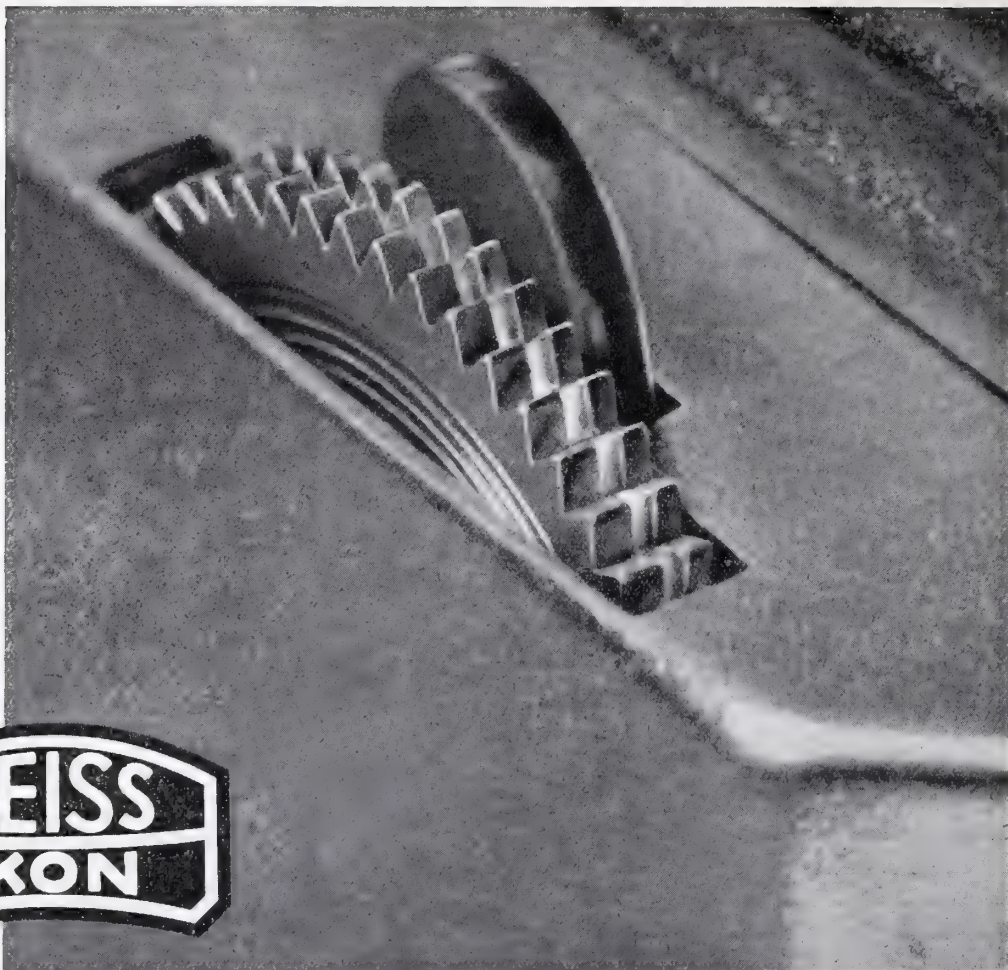
Newcastle-on-Tyne

Phone : 22655.

9, PINK LANE.

Specification :

- 1.—Solid construction with 36-in. chromium-plated steel upright and 18 x 24 in. baseboard. Large, well-ventilated lamphouse with crystal enamel finish.
- 2.—Illumination, 60 or 100 watt opal lamp, easily removed double condenser, 6-ft. flex with universal plug and switch.
- 3.—Fitted with special Aldis f/4.5 anastigmatic lens with iris diaphragm.
- 4.—Very fine focussing by means of helical screw mount.
- 5.—Metal negative carrier with two glass plates and clamping device for using uncut films.
- 6.—Orange cap on swing mount.
- 7.—Enlargements from 1½ to 7 diameters on baseboard, and by swinging the lamphouse unlimited size can be obtained.
- 8.—Prices : For negatives up to 6 x 6 cm., without lens..... £8 0 0
Ditto, with f/4.5 Aldis anastigmat..... £10 10 0
For negatives up to 3½ x 2½, without lens £9 5 0
Ditto, with f/4.5 Aldis anastigmat..... £11 15 0
4½-ft. upright 7s. 6d. extra.
Adjustable masking frame, 12 x 10 in., 27s. 6d.
" " " 10 x 8 in. 22s. 6d.



Do you know what this is ?

The illustration shows the wheel for operating the combined distance meter and view-finder of the Contax Models II and III when using lenses of 2 in. focal length. Unless the object it is desired to photograph is correctly focussed, two images appear in the finder. By rotating the operating wheel these two images can be quickly superimposed when the focus will be perfectly correct. Moreover, the two images in the distance meter being in complementary colours when fused together appear in almost natural colour. The combination of the view-finder and distance meter images in one eyepiece makes for speed and ease in manipulation, and at the same time gives a much wider angle for focussing purposes than is the case with systems employing separate view-finder and distance meter.

The lever adjacent to the focussing wheel is the stopping arrangement for infinity focus. It is depressed when making an observation in the distance meter for near objects.

Other Contax exclusive features are—choice of 15 interchangeable Zeiss lenses ; incorrodible metal focal-plane shutter speeded to a real 1/1,250th second, and delayed-action release ; detachable back for easy cleaning and loading and many other features.



CONTAX

The Contax is fully described in the 96-page book "Contax Photography". Write for a free copy, or ask your dealer for a demonstration.

ZEISS IKON LTD., 11, MAIDSTONE HOUSE, BERNES TREET, LONDON, W.1

THE AMATEUR PHOTOGRAPHER & CINEMATOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, DECEMBER 1ST, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2560.

If any further evidence were needed to demonstrate that amateur photography has ceased to be a seasonal hobby our Christmas Number, which will be published next week, will supply it. Each winter season in recent years has shown an increasing amount of photographic work being done, and the flowing tide of "miniature" activity is not likely to be affected by mere dull days and long evenings. Such incidents of the calendar only serve to put the modern amateur on his mettle, and armed with super pan. films and large-aperture lenses he delights in tackling the subjects that were denied him not so long ago. In addition to many articles of topical interest and value "The A.P." Christmas Number will also contain a specially prepared "Buyers' Guide" for that large number of readers who are wisely contemplating the purchase of photographic apparatus, materials or accessories as Christmas Gifts for friends who are photographers or who ought to be. A marked copy sent to such a friend will also have its uses. In any case, a few extra copies ordered in advance of next Wednesday is advocated.

Prediction.

The R.P.S. lecture room was crowded with cinematograph apparatus the other evening, and half the time was devoted to sub-standard introductions, and the other half to professional. The firms putting out professional apparatus each showed their own, but the sub-standard introductions were so numerous that if each manufacturer had been allowed to demonstrate, it would have been to-morrow morning before the professional fellows got their turn. Therefore it was

TOPICS of the Week



FOG IN THE CITY.

An article on "Fog-days of Winter and the Camera" will be found on another page in this issue.

arranged that the secretary of the Group, Mr. Sewell, should introduce the whole lot, and this he did very ably. His predictions were interesting. The future of sub-standard

work, he said, would show further developments towards simplification not only of devices for measuring exposure and taking pictures, but also for projection. The early motor cars followed the practice of the horse-drawn carriage, though nowadays the motor car had become something very different. The amateur cinematograph had begun by accepting the conventions or necessities of professional entertainment, whereby in the public cinemas the machine at one end of the hall projected pictures on to a screen at the other. It was the same in the home, and when the pictures were shown, the arrangement of the room had to be upset, the fire shielded, and so on. Mr. Sewell imagined the day when the home film talkie projector would be a self-contained thing, and it would be as easy to operate a reel of film as to put a record on the gramophone. Moreover, under the influence of television we should abandon the present urge for large projected pictures, and be content with something which did not spread itself so awkwardly and at the same time gave a "seeable" result. The instrument used in sub-standard cinematography would be so trouble-free that a large army of new devotees who at present thought the hobby a little too troublesome to be worth worrying about would be recruited. Well, prophecies more unlikely have been fulfilled.

Something like an Enlargement.

An interesting part which photography plays in film production is to provide the backing behind windows seen in the film. Photography is now most often relied on for this purpose, and we are told that in the production "Autumn

Crocus" a photographic backing was used for this purpose which was 150 ft. long and 25 ft. high, and it was enlarged from a negative exposed in a Leica camera. The first photographic backing in an English film production was used in 1931. There are scenes, of course, where a still photograph would not be suitable as a backing. For example, if the scene is laid in a waiting-room at a railway station it would never do to have a "still" scene represented on the platform on the other side of the window. Here an animate backing is necessary.

Camera-man Last.

A newspaper has lately had to apologise to a lady for stating that her husbands had included a dentist, lawyer, merchant, newspaper-man, actor and camera-man, explaining that the lady had never married, but that her choice of husbands would be dentist, lawyer, merchant, newspaper-man, actor and camera-man, in that order. It is a flattering unctious to lay to the photographer's soul that the camera-man should be the last of the six, because, presumably, having got him, she wanted no more. She might have

carried the number on to the Biblical seven, but the sixth was no doubt in all points satisfactory. Perhaps it was intended that he should survive her.

Double Exposure.

The "stills" outside picture palaces are often worth studying. One that we noticed the other day was worth studying for its trick. A couple were seen to be presumably dancing on the keys of a typewriter, their steps causing some writing to appear on the sheet above. A very neat idea.

"The Amateur Photographer" EXPOSURE TABLE—December

EVERY MONTH a brief exposure table will be provided for the assistance of our readers in their practical work. A glance at the current approximate exposures as here given will serve as a reliable guide for most purposes. The following exposures will serve as a working guide for any fine day during the month, between the hours of 10 in the morning and 2 in the afternoon, with the sun shining, but not necessarily on the subject. Stop used, f/8. The exposure should be doubled if the sun is obscured, or if stop f/11 is used. For f/16 give four times the exposure. For f/5.6 give half. From 9 to 10 a.m. or from 2 to 3 p.m. double these exposures. From 8.30 to 9 a.m. or from 3 to 3.30 p.m., give treble or more.

SUBJECT.	Ultra-Rapid.	Extra-Rapid.	Rapid.	Medium.	Ordinary.	Slow and Process.
Open seascapes and cloud studies ..	1/250 sec.	1/150 sec.	1/100 sec.	1/50 sec.	1/25 sec.	1/15 sec.
Open landscapes and snow scenes with no very heavy shadows in foreground, shipping studies or seascapes with rocks, beach scenes ..	1/150 "	1/75 "	1/50 "	1/25 "	1/15 "	1/8 "
Ordinary landscapes with not too much foliage, open river scenery, figure studies in the open, light buildings, wet street scenes ..	1/75 "	1/50 "	1/25 "	1/15 "	1/8 "	1/4 "
Landscapes in fog or mist, or with strong foreground, well-lighted street scenes	1/50 "	1/25 "	1/10 "	1/8 "	1/4 "	1/2 "
Buildings or trees occupying greater portion of picture ..	1/15 "	1/8 "	1/4 "	1/2 "	1 "	2 secs.
Portraits or groups taken out of doors, not too much shut in by buildings ..	1/8 "	1/4 "	1/2 "	1 "	2 secs.	4 "
Portraits in well-lighted room, light surroundings, big window, white reflector	1/2 "	1 "	1 1/2 "	3 secs.	6 "	10 "

As a further guide we append a list of some of the best-known makes of plates and films on the market. They have been divided into groups, which approximately indicate the speeds referred to above.

ROLL AND PACK FILMS.

Ultra-Rapid.
AGFA I.S.S. and Isochrom roll and pack, Isopan I.S.S. (35-mm.).
ENSIGN Ultrachrome.
GEVAERT Superchrome Express and Panchromosa 28 roll and pack.
KODAK S.S. Pan. roll and pack; Super-X (35-mm.).
LUMIERE Super-Lumichrome.
MIMOSA Extrenia.
NURO Superchrome.
PERUTZ Peromina and Persenso roll and pack; Peromina (35-mm.).
SELO H.S. Pan. roll and pack; Selochrome roll and pack.
VOIGTLANDER Bessapan and Illustura.
WESTMINSTER roll.
ZEISS IKON Orthochrom and Panchrom roll and pack.
Extra-Rapid.
AGFA Isopan and Isorapid roll and pack; Isochrom F and Isopan F (35-mm.).
BARNET Sensichrome.
CORONET Midget and Vogue.
ENSIGN Ortho.
GEVAERT Regular roll and pack; Panchromosa 24 (35-mm.).
GRANVILLE Paper film.
KODAK S.S. Pan. (35-mm.); Verichrome roll and pack.
LUMIERE Lumichrome.
MIMOSA Panchroma.

NURO Nuro.
PERUTZ Perpantic and Neo-Persenso.
SELO and F.G. Selochrome roll.
SELO F.G. Pan. roll; H.S. Pan. 35-mm. STANDARD roll.
VOIGTLANDER Bessapan F.
ZEISS IKON Standard Speed; Contax Panchrom 26.
Rapid.
BARNET Standard roll.
DUFAYCOLOR Colour Film.
GEVAERT Superchrome 35-mm.
KODAK Regular and Panatomic roll; Panatomic (35-mm.).
PERUTZ Perorto.
SELO Selochrome (35-mm.); F.G. Pan. (35-mm.).
ZEISS IKON Contax Panchrom 24.
Medium.
AGFA Isopan FF and Isochrom FF (35-mm.).
GEVAERT Special and Panchromosa-Microgran (35-mm.); Panchromosa-Special roll and pack.
KODAK Kodachrome Colour film (35-mm.).
LUMIERE Filmcolor.*
PERUTZ Feinkorn roll; Rectepan and Leica Special (35-mm.).
*Give 10 times indicated exposure.
Ordinary.
AGFA New Agfacolor (35-mm.).

PLATES AND CUT FILMS.

Ultra-Rapid.
AGFA Isochrom and I.S.S. Portrait films; Ultra-Special, Press, Isochrom and I.S.S. plates.
BARNET U.S. Pan., Super-pan. Press, Super-Press and Super-Iso plates.
EASTMAN S.S. Pan. and Portrait Pan. films.
GEVAERT Superchrome film; Ultra-Panchro 8,000, Superchrom R., Ultra-Press Ortho., Isomax and Super-Press plates.
ILFORD Hyperchromatic and H.S. Pan. films; H.S. Pan., Golden Iso-Zenith and Double X-Press plates.
Extra-Rapid.
AGFA Isopan Portrait film; Isorapid, Chromo-Isorapid and Isopan plates.
BARNET Portrait film; X-L Super-Speed, Soft Pan. and Super-Speed Ortho. plates.
CRITERION 700 Iso.
EASTMAN Par-Speed film.
GEVAERT Ultra-Pan. and High-Speed films; Ortho-Sensima Fast plate.
GRANVILLE Negative Card, Ultra-Rapid Iso and Quickiso plates.
ILFORD Portrait Ortho. Fast film; S.G. Pan., Record, Iso-Record, Zenith 650, Iso-Zenith and Press Ortho. plates.

Rapid.
AGFA Chromo-Isolar plates.
BARNET S.R. Pan., Studio-Ortho. and Self-Screen Ortho. plates.
CRITERION Enelite and Press plates.
GEVAERT Sensima and Ortho. Sensima plates.
GRANVILLE Special Rapid.
ILFORD F.G. Panchro. and Portrait Medium Speed films; S.R. Pan., Special Rapid, Autofilter, Anti-Screen and Rapid Chromatic plates.
Medium.
CRITERION Spec. E.R., Iso E.R.
GEVAERT Special Rapid.
ILFORD Commercial Ortho. film Screened Chromatic plate.
Ordinary.
BARNET Ordinary and Rapid Pan. Process plates.
CRITERION E.R. and Ordinary.
GEVAERT Ordinary.
GRANVILLE Ordinary.
ILFORD Rapid Process Pan., Ordinary, Chromatic, Infra-Red (with filter).
Slow and Process.
AGFA Direct Duplicate film.
BARNET Process, Process Ortho., Fine-Grain Ordinary and Process Pan.
GRANVILLE Process.
ILFORD Process, Half-tone, and Fine-Grain Ordinary.

Photography for the Winter Evenings

The essential value of a hobby is that it can be practised

at any time the enthusiast may desire. Photography has that virtue, inasmuch as the long dark evenings will not prove an obstacle to the keen amateur who wishes to continue with his work, but will encourage him to experiment along new lines.

THE keen amateur photographer will want to continue his work throughout the winter months, especially during the long evenings. Of course, table-top work, indoor portraiture, theatre photography and night subjects will come as a matter of routine to the worker with the ultra-fast miniature, but the owner of a modest outfit may feel that he is a little out of things, and long for the bright days again when he can go out and capture happy snapshots in the country or at the seaside.

Simple Work.

But so long as the limitations of the outfit are known, and considered carefully before any work is undertaken, all sorts of actual camera work are possible to the enterprising amateur. Even indoor portraiture is possible with a box camera, provided you have a subject that will keep still, and has every assistance in doing so. For successful work of this sort comfort is of prime importance. If the model is comfortably seated and engaged in some familiar occupation such as reading, if a man, or knitting, if a woman, it is surprising how long an exposure can be given without signs of movement. If flashlight is used the matter becomes still more simple.

Let your subject get settled down, arrange the lighting and "taking" position without consulting him at all, then say, "Just keep still for a few seconds," and fire your flash or give the long exposure.

Table-top work is simple enough with any kind of camera, and it is probably one of the most popular forms of indoor photography practised during the winter months. As much of it is of the "close-up" variety, it may be necessary to employ a supplementary lens if the camera lacks the necessary extension.

Lighting.

For table-top work all sorts of lighting can be used, even to a couple of humble candles arranged in home-made reflectors. The exposure will be long, it is true, but if everything is absolutely still no anxiety need be felt. Electric cycle lamps, especially those of the type which have a dim and bright switch, are very useful for

this kind of work, using the bright of one lamp to give the main lighting, and the dim of another to give the auxiliary light. Even a swan-neck burner such as is used in gaslight enlargers is useful for varying lighting effects, and the enthusiast will soon be rigging up all sorts of queer contraptions to get the results he desires.

Other Work.

The long evenings also provide an excuse for processing work of all kinds, and the amateur photographer will not have to look very far before he finds something of absorbing interest.

The local reduction of a negative, for instance, is quite a fascinating process, and there are sure to be some negatives that were taken during the summer upon which to experiment. Exposures which did not result in pictures quite up to the worker's expectations can be experimented with before being consigned to the dustbin. Probably no pictures will result, but the confidence gained will be extremely valuable when the occasion arises.

Toning.

The toning of prints is an interesting side-line. The worker should avoid making himself unpopular with the evil-smelling sulphide solution, although there is no need for this to persist if reasonable precautions are taken. Hypo-alum gives quite nice tones with some kinds of papers, without the disadvantage of smell. There are numerous fancy toning ideas, such as red chalk, green, blue, etc., that are all waiting to be tried and are capable of providing untold interest.

Control Processes.

There is little doubt that the bromoil process will give the newcomer to this work something to think about for many of the long evenings. Few workers can turn out a good bromoil without a considerable amount of practice, and here the amateur may discover, as some workers have before him, that they have a particular flair for bromoil work.

Much control over light and shade can be practised by a good bromoil worker, but it must be remembered that this needs a lot of practice, and the beginner is advised to try to produce a good bromoil from a good

negative printed on to a good bromide paper, properly exposed and developed. Once this has become a routine matter, he can proceed to try control work.

The oil reinforcement process gives perhaps an easier method of control, but it is apt to produce a sorry mess in the hands of a beginner, and the latter is advised to try his skill on waste prints before attempting any of his more valuable work.

Greeting Cards.

There is one kind of indoor photographic work, however, that will claim the attention of innumerable amateurs at this time of year, and that is the printing and making of Christmas and New Year cards. Home-made varieties of these greeting cards are becoming more and more popular and most photographers like to make a few not only to send to other photographic friends, but also to display a little of their own skill.

The different applications of the photograph to the production of these personal offerings are limitless. They range from a simply mounted print to the elaborate folder with design and lettering all done by photographic means. In every case, however, they provide a useful form of indoor photography that will enable the amateur to select and display some of his best snapshots taken during the holidays. The enthusiast may even take a special subject for the purpose.

Here is plenty of scope for the worker's ingenuity, and he'll probably not find the evenings half long enough for the amount he wishes to get through.

Notes.

In all the processes mentioned, and in almost every other photographic activity, the importance of keeping a comprehensive note-book cannot be too strongly emphasised. Everything photographed out of the ordinary should be jotted down. This particularly applies to exposures in indoor work. Even when a photo-electric meter is employed variations in indoor lighting are frequently outside its scope and trial and error methods have to be resorted to. Notes of the results so obtained will prove invaluable for future reference.

Fog-days

By CHRISTOPHER WENLOCK



The Taxi-driver. A close-up in a London fog.

IT would be scarcely human to feel a thrill of joy at the sound of the fog-horn out at sea, or even on waking to find the world hidden from sight by the dense pall of mist; and yet when the white mist lies over the land the pictorial photographer may go forth, camera in hand, with keen expectation in his heart.

Fog pictures have their own peculiar charm; and it is a charm of no mean order, for there is real beauty in the "fog-scape."

It may require the artistic eye to appreciate these pictures; but the photographer is an artist, unless his role be merely that of the record-maker.

The fog when not too dense—and there is a point at which it destroys visibility altogether—softens the harshness of things, smoothes out the sharp angles and the general roughness of material objects and veils the world



A foggy day in the West End.

in mysterious gentleness. Solitary trees in the meadow and by the river-side stand out arrestingly against the screen of mist and present alluring subjects for the photographic film, as also do statues in the open places when an uninteresting or even impossible background of buildings or advertisement hoardings is blotted out or effectively subdued. There are some statues and fountains which can only be satisfactorily photographed in such circumstances; unless, of course, when floodlit.



Landscape and fog. A winter morning effect.

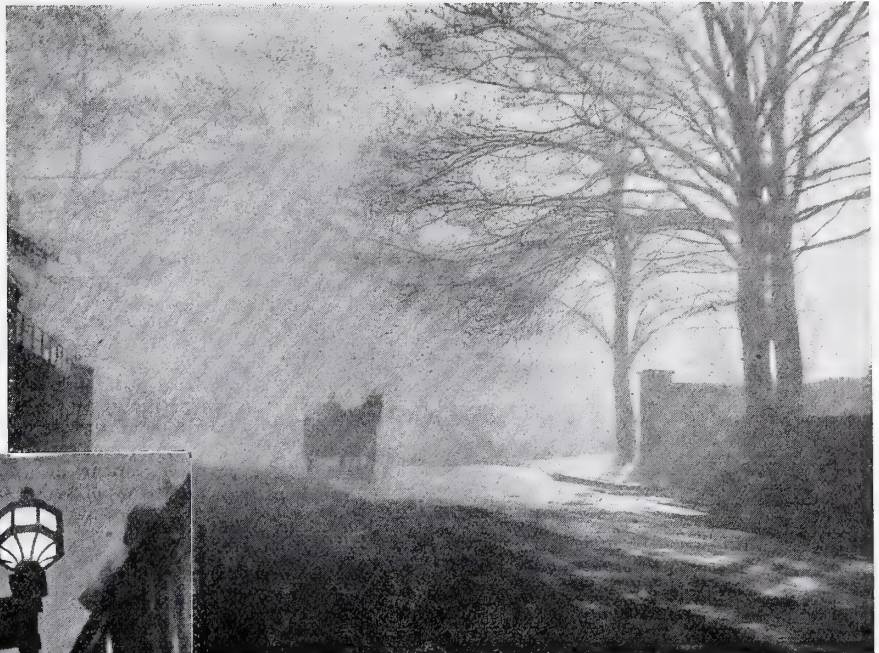
Vessels near the shore or in the crowded harbour dimly seen against a receding background have a fascination they do not possess on a clear day of sunlight. Many a picture is completely spoiled by the crowding and competing objects that lie beyond; these the fog mercifully wipes out or casts into dim perspective, allowing the main object to hold its own and win the attention one desires.

Street scenes take on a new significance as vehicles loom

of Winter and the Camera

up out of the mist and houses recede into invisibility. Even the hopelessness of suburban villadom ceases to repel; and excellent pictures may be made from quite commonplace streets, along which in ordinary circumstances one would scarcely deign even to be seen carrying a camera.

Gateways win a strange mysterious-



A foggy morning in the suburbs.

objects out of the mist which are scarcely visible to the eye.

Here is a field of exploration into which many have never entered, but where experiments are well worth making at the present time of year, and where really fascinating results may be obtained.



Emerging from the Underground into a London fog.

ness from the fog; the strength of the foreground makes a striking contrast with the misty effect seen through the archway. The beauty of a woodland picture is greatly enhanced if the sunlight gleams through the mist in slanting shafts. It is sometimes possible to gauge the passing of the morning mist and choose one's vantage ground to wait till the sunlight is strong enough, yet not too strong, for the desired effect.

The light on misty mornings is annoyingly deceptive; and, unless an exposure meter be employed, it is best to give a fairly generous exposure; although when the white mist is thinning before the sun an instantaneous exposure will be found quite satisfactory; and by "instantaneous," one means about one-hundredth of a second.

Winter mornings are often quite windless, allowing the employment of the stand for a longer exposure when the fog is thick; and the use of a colour filter will bring up



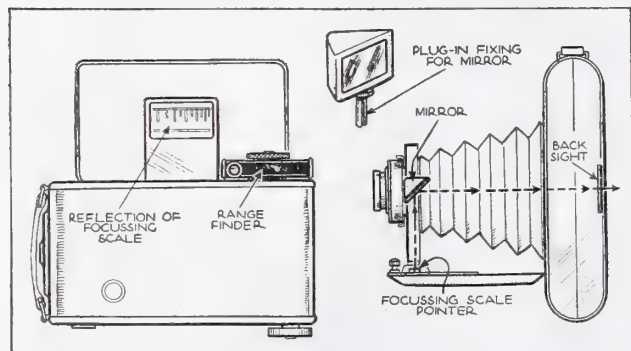
Late Autumn mist in the woods. The sun filtering through the branches adds to the attractiveness of the scene.

Readers' Hints, Tips and Gadgets

EYE-LEVEL FOCUSING.

THE device described below is intended to facilitate the use of a hand camera at eye-level, and will be found of the greatest assistance in photographing subjects which will not keep still. When used in conjunction with a range-finder, the device is the next best thing to coupled focussing.

The main feature is a tiny mirror, placed in such a position that on sighting an object through the direct-vision finder a



reflection of the focussing scale and pointer is seen in the centre of the line of vision. This enables focussing adjustments to be made without removing the camera from eye-level.

The construction of the device is as follows: A small thin mirror (such as ladies carry in their hand-bags) is obtained, and from it a piece about $\frac{1}{2} \times \frac{1}{4}$ in. is cut with the aid of a sixpenny glass-cutter. (The first attempt may not be successful, but there is plenty of mirror left.) Now mount this mirror

temporarily (with the aid of Plasticine) on the stirrup front or some other position directly over the focussing scale pointer; it must be fixed at an angle of 45° . Then holding the camera at eye-level, look through the direct-vision finder as though about to take a photograph, and observe whether the reflection of the focussing scale and pointer is visible in the mirror. If not, a slight adjustment is all that is necessary. Carefully observe the position, as a more permanent fixing must now be devised.

The exact nature of this will depend on the construction of the camera front, and whether there is room for the camera to close with the mirror left in position. If not, it must be made detachable. In one camera of the writer's, a permanent fixing was made by embedding the mirror in a small cube of plastic wood, and pressing this over a projecting screw on the stirrup front. This made a very satisfactory job. In another instance, where space did not allow of a permanent attachment, the mirror was fixed (again by the use of plastic wood) to the metal portion of a grid bias plug as used for wireless batteries. This was then plugged into a hole drilled in the bracket carrying the wire frame of the finder.

It will, of course, be realised that in the mirror the focussing scale is reversed, but a little practice soon makes one adept at reading the scale. Alternatively, a reversed paper scale can be pasted over the original one, which will of course appear the right way round in the mirror. In any case, when using the device in conjunction with a range-finder, it is as well to make a scale to suit the distances marked on the range-finder.

With a good range-finder fixed to the camera, the convenience of this device has to be experienced to be fully appreciated. You simply sight the object, adjust the range-finder and glance at the reading, then focus accordingly—all without moving the camera from eye-level.

R. W. FARMER.

HALF-SIZE PICTURES IN PLATE CAMERAS.

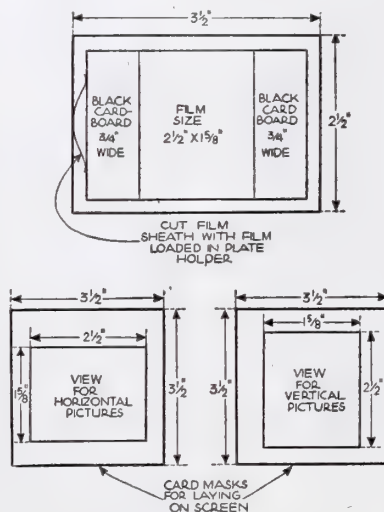
AS there seemed to me no valid reason why I, as a plate-camera user, should not participate in the convenience and economy of half-size pictures, I decided to cut my usual $3\frac{1}{2} \times 2\frac{1}{2}$ flat films in two and equip my slides to hold the half-size films.

The film is normally held in a sheath (Kalton make) which consists of a thin sheet of metal with the edges turned over to hold the film. Two identical strips of black cardboard are cut, their length being equal to the width of the full-size film and their width such as to fill up the spare space in the sheath when a half-size film is in position.

First one of these strips, then the half-size film, and then the second strip are slid in turn into the sheath, as shown in the upper sketch. The whole is then put into the slide in the ordinary way. Note that the camera, as usual in "half-size" instruments, has to be used in the vertical position for horizontal pictures, and vice versa.

The lower sketch shows, in two posi-

tions, a mask for covering the focussing screen of a reflex camera. Unless made



with a square opening, it must be reversed when the back of the camera is revolved. To make a mask for screens of other types and sizes it is only necessary to get this opening, the size of half the film, exactly in the middle and to cut the outside to fit the screen. A view-finder, if one is used, may have a thin metal mask cut to fit it, or may be masked down with black paint if the full-size film is to be permanently abandoned.

It will be appreciated that there is nothing to prevent the photographer from loading half his slides with half-size films and the rest with uncut films of the full size for which the camera was designed, and he can use them in any order. The angle of view on a half-size film is approximately that which would be given on an uncut film by a lens of focal length fifty per cent greater than the normal.

Dimensions given in the sketches are for a $3\frac{1}{2} \times 2\frac{1}{2}$ reflex, but the same methods may obviously be adapted to a camera of any size.

G. HAND.

FERROTYPE AND CHROMIUM PLATE GLAZING.

THE difficulty in this method of glazing is to prevent "cracking" of the surface.

The cause of the trouble is uneven drying, evaporation taking place more rapidly at the edges than at the centre. To counteract this, allow the prints after squeegeeing into place and absorbing surplus water by means of blotting-paper, to dry

partially, and then wet the edges thoroughly. The period which elapses between attaching the prints to the plate and the moistening of the edges is usually about one hour. Use plenty of water and make the wet border $\frac{1}{4}$ to $\frac{1}{2}$ in. according to the size of the print. The edges must be moistened before the print starts to "peel" off.

C. B.

Enlargements up to
20 diameters

with this New

Ensign

MAGNAPRINT

Super Speed Condenser Enlarger

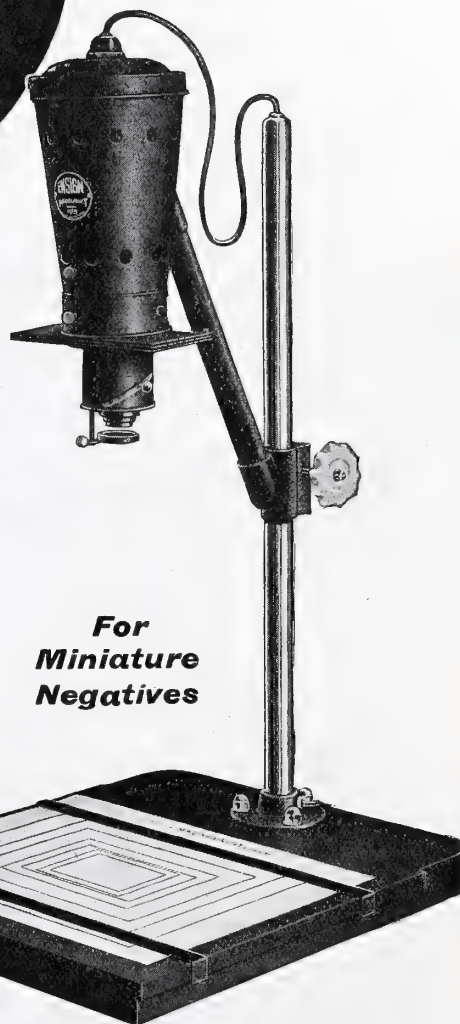
Exceptionally large magnifications are obtained, the exact degree of enlargement varying with the lens used.

With **MAGNAR f/4.5** Enlarging Anastigmat of 60-mm. focus as fitted to Model V/9M a $1\frac{1}{4} \times 1\frac{1}{4}$ in. negative may be enlarged up to **9 diameters**, but body elevation is provided to enable enlargements up to **12 diameters** to be obtained on the baseboard from selected portions of a negative. If larger enlargements are required the supporting column may be removed and refixed so that the image can be projected on to the floor up to **16 diameters** or even larger. With **LEICA** or **CONTAX** 50-mm. LENSES as used with Models V/9L and V/9C enlargements from whole negatives 36×24 mm. may be made up to **10 diameters**, while the extra body elevation enables selected portions of the negative to be enlarged on the baseboard up to **14 diameters**.

By rotating the supporting column, enlargements up to **20 diameters** are easily obtained by projecting on to the floor.

The special book-form metal negative carrier is provided with masks for a variety of sizes and is suitable for strip films. A number of small negatives can be assembled in two rows between the glasses and each negative brought into position for enlarging by moving the negative carrier. The body is raised or lowered by a friction drive raising mechanism.

V/9M Fitted with MAGNAR f/4.5 anastigmat.....£12 10 0
V/9L For use with Leica lenses, as above, without lens.....£10 0 0
V/9C As above, but for use with Contax lenses. Without lens £10 10 0



For
Miniature
Negatives

There is an Ensign Magnaprint for every purpose—and every pocket

V/O For all miniature negatives. Enlarges a negative $1\frac{1}{8} \times 1\frac{1}{4}$ in. from $2\frac{1}{4} \times 3\frac{1}{4}$ in. up to 15×12 in. Fitted with ENSAR f/6.3 Enlarging anastigmat.....£5 5 0

V/OL For use with Leica lenses. As above, but without lens, and with helicoidal focussing device to take interchangeable Leica lenses, including special carrier for 35-mm. film.....£5 15 0

V/OC As V/OL but for use with Contax lenses.....£6 10 0

V/10 For $2\frac{1}{4} \times 2\frac{1}{4}$ in. and smaller. Enlarges $2\frac{1}{4} \times 2\frac{1}{4}$ in. negatives from $3\frac{1}{4} \times 3\frac{1}{4}$ in. up to 15×12 in. Fitted with ENSAR f/6.3 Enlarging anastigmat £8 10 0

V/10M Fitted with MAGNAR f/4.5 Enlarging anastigmat.....£10 10 0

V/11 For $2\frac{1}{4} \times 3\frac{1}{4}$ in. and smaller. Enlarges $2\frac{1}{4} \times 3\frac{1}{4}$ in. negatives from $3\frac{1}{4} \times 4\frac{1}{4}$ in. up to 15×12 in. Fitted with ENSAR f/6.3 Enlarging anastigmat.....£9 10 0

V/11M Fitted with MAGNAR f/4.5 Enlarging anastigmat.....£11 10 0

AUTOMATIC FOCUSSED MODELS

AV/O For all miniature negatives. Enlarges a negative $1\frac{1}{8} \times 1\frac{1}{4}$ in. from $2\frac{1}{4} \times 3\frac{1}{4}$ in. up to 15×12 in. Fitted with DALLMEYER f/4.5 Enlarging anastigmat.....£9 10 0

AV/11 For $2\frac{1}{4} \times 3\frac{1}{4}$ in. negatives and smaller. Enlarges $2\frac{1}{4} \times 3\frac{1}{4}$ in. negatives from $3\frac{1}{4} \times 4\frac{1}{4}$ in. to 15×12 in. Fitted with DALLMEYER f/4.5 Enlarging anastigmat.....£13 10 0

For complete details of the MAGNAPRINT Range, ask your dealer for a copy of latest booklet "On the Art of Enlarging by Ensign," or write to ENSIGN, Limited, HIGH HOLBORN, LONDON, W.C.1

IN SERIOUS VEIN

TO THOSE WHO look for this space each week we tender our apologies for not writing in our usual way, but the matter is, really, of some importance, and we must be serious.

Once upon a time we were inclined to view photographic societies and camera clubs with the uplifted eyebrow, and gave our opinion to our friends and acquaintances that such organisations killed individuality and retarded progress by standing in the light of the miniature. We have lately, however, been able to go into the matter thoroughly, and are more than impressed with the value of the enthusiastic and hard-working British clubs. So strongly do we feel about the matter, in fact, that we would like to see the strength of these clubs increased considerably, and, to this end, we ask all secretaries interested to write to us, when we shall be only too pleased to give particulars of a little plan which we have in mind. It will necessitate a certain outlay on our part, but we feel that it would be worth it if only a few photographers learned how to produce better work.

Apparently we've been so serious that there's no room left to get in the whole of our usual "Try 202 for Serv

A GUARANTEE,

when issued by a firm that prides itself on its straightforward and honourable dealing, gives a feeling of security to the purchaser that it would be difficult to put into words. All miniature apparatus sold by us is guaranteed against any defect whatever for one year from the date of purchase, and indefinitely after expiration of that period against any inherent defect. So, when buying your next camera, why not "Buy Lewis' and Buy Safe!"

SPECIAL WIDE-APERTURE LEICAS FOR WINTER PHOTOGRAPHY

Leica IIIa, f/1.5 Xenon. As new.	£47 10 0
Leica IIIa, fitted latest f/1.9 Hektor. As new.	£41 15 0
Leica IIIa, f/2 Summar, E.R. case. As new.	£35 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new.	£32 10 0
Leica III, black, f/2 Summar, E.R. case. As new.	£31 10 0

LEICAS:

Leica II, chromium, f/3.5 Elmar. Indistinguishable from new.	£22 15 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new.	£19 10 0
7.3-cm. f/1.9 Hektor Lens, latest rectilinear focussing. As new.	£19 17 6
Another, as above, but non-rectilinear. Excellent condition.	£17 17 6
2.8-cm. f/6.3 Hektor, nickel. As new.	£8 0 0
4-cm. f/1.5 Meyer Plasmat, for Leica. As new.	£10 17 6
Universal Finder (black). Vidom.	£3 5 0
9-cm. Elmar f/4, uncoupled. Good condition.	£5 17 6
13.5-cm. f/4.5 Elmar, uncoupled. Ex. condition.	£6 18 6
20-cm. f/4.5 Telyt Lens, with mirror reflex attachment. As new.	£28 15 0
13.5-cm. f/4.5 Hektor, with short mount, to fit above. As new.	£12 10 0
5-cm. f/2 Summar. As new, nickel.	£13 10 0
Leitz Varyl Enlarger, for negatives up to 6x6 cm., with lens. Good condition.	£14 15 0

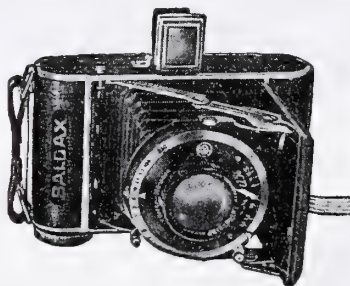
CONTAXES:

Contax II, f/2 Sonnar, E.R. case. As new.	£39 10 0
Contax I, slow-speeds model, fitted new-type collapsible f/2 Sonnar. As new.	£29 15 0
8.5-cm. f/4 Triotar for the Contax, any model. As new.	£11 15 0
4-cm. f/2 Biotar for Contax. As new.	£12 10 0
Contax III, f/1.5 Sonnar, case. As new.	£65 0 0
Another, as above, but with f/2 Sonnar and case.	£52 10 0

MINIATURE NEWS

THIS WEEK'S TIP.—Many workers (ourselves included) don't like to risk re-using the green coloured fixing that results when a film is given a stop-bath during processing. It's a sin and a shame to waste this, however, as it will be found to be perfectly satisfactory for fixing paper during a bout of enlarging.

OH, WHAT A CHANCE!



We have taken over the remaining stocks of the well-known Balda camera, of which we are giving an illustration herewith. These take 16 pictures on the standard 3½x2½ film, and are fitted with the f/4.5 Trioplan lens and Prontor II shutter. They are the very latest models, and are offered, brand new and unsoiled, at £4 10s., the list price being £6 2s. 6d. As you may consider giving one as a Christmas present, the carton, instructions and one year's guarantee with which each camera will be sent out will undoubtedly prove an added attraction. But please do not delay too long if you are interested at all, as stocks cannot possibly last.

CONTAXES—contd.:

Large Reproduction Apparatus for Contax 1454/28, complete with three lenses 995/32. As new.	£11 15 0
Zeiss Magniphot Enlarger, new model, with lens. As new.	£9 10 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Kodak Regent, f/4.5 Tessar, case. As new.	£13 18 6
Dollina II, f/2 Xenon, Rapid Compur. As new.	£15 15 0
Dollina II, f/2.8 Tessar, Compur. As new.	£14 10 0
Dollina III, f/2.8 Xenar, Compur. As new.	£13 17 6
Super Nettel I, f/2.8 Tessar. As new.	£17 15 0
Ensign Autorange, f/3.8 Tessar, Rapid Compur. As new.	£15 15 0
Super Ikonta 530, f/3.5 Tessar, Rapid Compur, case. As new.	£14 15 0
Super Ikonta 531/2, f/3.8 Tessar, Rapid Compur. Albada finder, etc. As new.	£19 10 0
Super Ikonta 530/16, f/3.5 Tessar. As new.	£18 17 6
Super Ikonta 530/16, f/2.8 Tessar, new model with film wind stop, case. As new.	£21 10 0
Weltini, latest chromium model, combined view and range finders, body release, f/2 Xenon. As new.	£20 5 0
Another, as above, but fitted f/2.8 Tessar. As new.	£18 17 6
Another, as above, but fitted f/2.8 Xenar. As new.	£16 17 6
Super Ikonta 530, f/3.5 Tessar, Normal Compur. Excellent condition.	£13 10 0
Peggy Model II, f/3.5 Tessar. Excellent condition.	£14 10 0
Latest Chromium Weltur (16 on 3½x2½), f/2.8 Tessar, combined view and range finder. As new.	£18 12 6
Another, as above, with Rapid Compur.	£19 10 0
Ensign Miltex II, f/3.5 Miltar, case. As new.	£14 15 0
Weltur, f/2.8 Tessar, Rapid Compur. As new.	£19 10 0

MINIATURE REFLEXES:

Exakta Model B, f/2.8 Tessar, Condition as new.	£21 15 0
Exakta Model B, f/2.8 Tessar, non-lever wind. Excellent condition.	£20 10 0

AND TIPS DEPARTMENT

THIS WEEK'S NEWS.—A. The Orthometar (referred to last week) stood up to our mechanic's test and to our own, as a true Zeiss lens should. B. Eugradol. The 5s. bottles mentioned recently are no longer available, the only size now being supplied as standard being the larger 15s. bottle.

C. Optina.—Rolleiflex. New Rolleiflex, Rolleicord and Ikoflex users should not omit to take a note of this really cleverly conceived, accurate, and well-made accessory which has just been introduced for their use. It is an article that looks rather like a double lens cap, but is, in fact, two lenses mounted so that in one action supplementary lenses both for the finding and taking lenses on any of the above cameras can be placed in position. There are two models, one for focussing between 40 and 20 in., and one for 20 to 13 in. The greatest point of the Optina, however, is that it is COMPENSATED FOR PARALLAX. The price is 39/6, and we have stock.

MINIATURE REFLEXES—contd.:

Exakta Model B, f/3.5 Exaktar, non-lever wind. Excellent condition.	£14 15 0
Exakta Model A, f/3.5 Exaktar. Good condition.	£11 15 0

Kine-Exakta, f/3.5 Exaktar, 13.5-cm. f/4 Sonnar, chromium, 4-in. f/5.5 Ross Teleros (chromium), 5 Leitz extension tubes for portraiture and copying. Leitz lens hood. Cost £67. All absolutely as new £45 0 0

12-cm. f/6.3 Tele-Tessar for the Exakta. As new.	£10 10 0
Kine-Exakta f/2.8 Tessar, case. As new.	£29 17 6
Reflex-Korelle I, f/2.8 Tessar. As new.	£15 15 0
Reflex-Korelle II, f/3.5 Tessar. As new.	£16 15 0
Automatic Rolleiflex 6x6, f/3.5 Tessar, case. As new.	£17 10 0
Another, as above, f/3.8 Tessar, case. As new.	£14 17 6
Another, as above, f/4.5 Tessar. As new.	£13 10 0
Rolleicord I, f/4.5 Tessar, case. Good condition.	£7 10 0
Rolleicord I, f/3.8 Triotar. Practically as new.	£10 10 0
Ikoflex II, f/3.5 Triotar, E.R. case. As new.	£12 17 6
Pilot Reflex, f/2.8 Tessar, Compur. Good condition.	£12 15 0
Voigtlander Brilliant, f/4.5 Skopar, Compur Rapid. As new.	£5 0 0
Voigtlander Superb, f/3.5 Heliar, case. As new.	£14 5 0
Foth-Flex, no slow speeds, f/3.5 lens, Good condition.	£5 18 6

MISCELLANEOUS CAMERAS:

New Chromium Model Retina, f/3.5 Tessar, case. As new.	£10 17 6
Compass, latest improved model.	£19 17 6
Miniflex, f/1.8 Astro Pantachar. Cost £19 10s. As new.	£12 0 0
Nagel Rolloroy, f/2.8 Tessar, Compur. Excellent condition.	£10 10 0
Baldax, f/3.5 Trioplan, Compur shutter.	£5 18 6
Virtus, f/4.5 Skopar. Excellent condition.	£4 12 6
Vollenda, f/3.5 Radionar, Compur shutter. Good condition.	£5 18 6
Ihagee Parvula, f/2 Xenon, Compur shutter. Good condition.	£12 0 0
New Chromium Welti, parallax compensated view-finder, body release, f/3.5 Xenar, Compur shutter. As new.	£9 17 6

STOP PRESS DEPARTMENT

Available at the moment, but who knows how long stock will last with the demand as great as it is? Allow not the herbage to spring up 'neath your pedal extremities! Buy now before Time bears away the Filmarex Model O enlargers, for 6x6 cm. negatives, costing £11 8s. 6d., the New Contax Wide-Angle 3.5-cm. f/4.5 Orthometar lens, priced at £18, the Leitz VIII projector for 35-mm. films, the cost of which is £18 12s. 6d., and the Focomat 2A enlarger, which we wish we could afford for our own darkroom. Nevertheless, we are saving our weekly pennies, and if we reach £50 12s. 6d. before you do we shall chortle with joy. Still, don't let the thought of depriving us deter you from having the pleasure of using such a wonderful enlarger yourself!

R. G. LEWIS The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1 (HOLBORN 4780.) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

FRANK PORTRAITURE By E. E. TELFER.

I FIND that for "frank" portraiture of one's friends a miniature camera is unexcelled, and I usually carry a Baby Ikonta camera in my pocket when out with a larger camera. Although this instrument has an $f/3.5$ Tessar lens in a Rapid Compur, it weighs less than 14 ounces, and may be carried quite comfortably in the pocket. It will turn out negatives equal in quality to cameras taking negatives four times the size and costing four times the amount.

A Simple Camera.

It has no range-finder and only a small view-finder, but neither of these drawbacks is insurmountable for close-up work, as will be seen from the portraits reproduced herewith. These were all taken with the Baby Ikonta at $f/3.5$, and at a distance of 3 ft. In each case the distance was judged, and not measured.

Subjects at 12 ft. to infinity present no focussing problems with a 2-in. lens. It is only with relatively near subjects that more care has to be taken, but it cannot be emphasised too strongly that skill in judging distances is not difficult to acquire.

It is much better to train the eye to appreciate a few set distances as marked on the focussing

scale of the camera than to attempt to guess every distance that presents itself. I find it is possible to judge a distance of 3 ft. with remarkable accuracy, and for informal portraits this is a satisfactory distance at which to work.



A SMILE FROM GERMANY. $1/50$ th at $f/3.5$, Isopan F film. Late evening light.

At this distance the negative will yield a three-quarter length view of an average adult, and this allows a good margin so that an enlargement to produce just head and shoulders, which is usually all that is wanted, gives a reasonable perspective.

Judging the Distance.

An average man measures about 3 ft. from the centre of his chest to the tips of his fingers when his body is turned sideways and his arm outstretched. If an effort is made to visualise the position that the fingers would reach if this were done, a very good indication is given to the mind of a point 3 ft. away. Most people would say fairly accurately without any practice whether they would be



THE PHOTOGRAPHER. $1/100$ th sec. at $f/3.5$ on I.S.S. film.

able to touch a given object without bending the body forward, and it is this "sense" of distance that can be of help to the photographer with a scale-focussing camera marked at 3 ft.

Recognising Three Feet.

By constantly working at this distance for portraits much can be learned with regard to the size of face that should appear in the view-finder. Some preliminary exercises with a tape measure are well worth while to inspire confidence, but when the sitter is to be caught quite unawares, such contrivances must be discarded.

Even a range-finder cannot compete with the man who can judge



PORTRAIT OF A LADY. $1/50$ th sec., $f/3.5$, Isochrom film.



INCOME-TAX PROBLEMS. $1/100$ th sec. at $f/3.5$ on I.S.S. Ordinary room lighting (daylight).



AT EYE-LEVEL. 1/100th sec. at $f/3.5$, I.S.S. film.

distances well enough to be able to walk straight up to his subject and fire point blank, as the picture of "The Photographer" was taken, but that is

often the only way to get natural expressions of one's friends. Of course, it is not always necessary to be in such a hurry as that. The picture of the German girl caught with a characteristic smile was taken while I explained to her that my little camera was so harmless that it refused to take portraits altogether, and what was more had no film in it. Because she believed me I got a natural smile—or was it perhaps because she didn't believe me?

Snapping without Fuss.

On that occasion I was sitting opposite her in an open-air café, and similar conditions existed in the case of the child with the cornet and the lady in the hat. This is probably the easiest way to get a portrait without making a fuss. It is fatal to good results to ask for permission.

The picture of the young man reading his assessment form was taken at 1/10th second at $f/3.5$ in the hand, and shows that 1/10th second is quite possible, with small cameras. Whenever possible, of course, a faster shutter speed is advisable. My own preference is for $f/3.5$ and various shutter speeds according to the exposure necessary, as a wide aperture throws the background right



A BIG BITE. 1/100th sec. at $f/3.5$, Isochrom film.

out of focus. Care must always be taken that the background is not too intrusive, for a muddled background will spoil the whole effect.

Gadgets and the Inexpensive Miniature By C. O. THOMAS.

PROBABLY one of the most attractive features of the 35-mm. miniature is its versatility, largely due to the extensive range of accessories provided for use with it. The inexpensive miniature is not so well catered for, but there are many useful gadgets which can increase the versatility of this type of instrument also, and at the same time help the user to produce better pictures.

The illustration accompanying this article shows some of the accessories which I have in regular use connected with the taking of pictures as distinct from developing and enlarging. At the top will be seen a cable release, and although everyone who takes his hobby seriously has at least one of these, equally probably it is not 10 in. long as mine is.

Next in the group is a lens-hood of the type which springs on to the front cell of the lens. It has a projection at the top tapering away to nothing at the bottom, and the reason for the choice of this type is that there is less possibility of light being reflected from the inside of the hood into the lens.

The item at the top right-hand corner may not be so easily recognised, but is a detachable brilliant view-finder, which slides on to the front frame of the direct-vision finder. As with the fixed brilliant finders attached usually to larger cameras, it turns over through a right angle to enable it to be used for both vertical and horizontal pictures. In conjunction with this brilliant finder is used a magnifier, which enlarges the image and also excludes unwanted light. It clips round



With a release of this length it is easily possible to stage close-up pictures which include the photographer himself, who releases the shutter at the right instant.

I prefer this method when possible, as any delayed-action device may tend either to limit the time available, or to destroy spontaneity while the subject waits in suspense.

Of course that other essential, a tripod, was used, and as my camera has only one tripod bush a ball-and-socket head is also very valuable. This was used in taking the accessories picture, the various articles being arranged flat on the table top, with the lens of the camera pointing directly downwards.

The exposure meter in its leather case will easily be recognised, and like the camera it comes into the inexpensive category, being of the extinction type. I once checked it against a photo-electric meter, when mine said 1/50th at $f/9$ and the other 1/50th at $f/8$, which is fairly close.

the brilliant finder and I have found it very useful for close-ups, always remembering that allowance must be made for parallax.

The small "D" shaped container is the box in which the Zeiss Proxar lens is kept. This supplementary lens enables the $f/3.5$ Tessar lens to be focussed down to 19 in.

The one item which has not been mentioned so far is the brush. This is an artist's camel-hair brush, and is used for removing dust, tobacco shreds, crumbs, chewing-gum and any other of the foreign bodies which seem to be attracted irresistibly to a lens when the camera is carried continuously in the pocket. To avoid as much as possible the necessity for its use, the camera is wrapped in an oilskin tobacco pouch before being placed in its purse case.

Too many impedimenta to carry? I do not find them so, for with the obvious exception of the tripod, all are carried regularly in my pockets.

Modern Miniature Enlargers

THE VALOY.

THE Valoy is a non-automatic vertical enlarger designed for use with miniature negatives, size 24×36 mm., taken on standard ciné film. The condenser will, however, cover 3×4 cm. negatives completely, and even when enlarging from films size 4×4 cm. only about 3 mm. is lost at each of the four corners.

The baseboard, size $17 \times 15\frac{1}{2}$ in., will accommodate paper up to $15\frac{1}{2} \times 14\frac{1}{2}$ in. in size, and is of stout material. The upright in the standard model is 20 in. in height, though a taller column can be had if desired at a small extra cost.

The projector-head is in two main parts, the upper one being a ventilated cover for the lamp. This is normally a 75-watt opal lamp with screw cap, though a more brilliant light can be fitted if desired. A centring adjustment for the lamp is provided, though experience shows it to be very seldom necessary to reset it, even when changing lamps.

In conjunction with the opal lamp is used a single-lens condenser, the lower surface of which is accurately plane, and serves to hold the film flat. For 35-mm. film the carrier-slot takes a metal slide so designed that the film is held only by the perforated edges, thus providing no opportunity for scratching the negative. A similar slide, but this time including a piece of glass upon which the film is pressed by the condenser, is used for 3×4 or 4×4 cm. negatives, and with all three sizes the uncut film can be inserted into the enlarger. Troughs are provided at either side of the stage to carry the rolled-up ends of the strip of film.

The enlarger is normally supplied without lens for it is intended to take the 5-cm. lens from the Leica camera, but a 5-cm. Elmar lens specially mounted for the enlarger can be obtained if desired. A helical focussing mount is in any case provided. On the baseboard is a system of grooves, which are designed to take the clamps of the masking frame or printing-board used. As several sizes and types of printing-board are available, these are sold separately from the enlarger itself.

In use, the film-slide is drawn partly out from the carrier, the film laid on it between the guides, and the whole pushed back into the slot, where it clicks into correct position. The film is moved to right or left until the required frame exactly fills the mask, and the lever controlling the condenser is pulled forward, so allowing the condenser to drop and hold the film firm and flat. A touch on the lever frees the film again to allow the next negative to be brought into position.

With the focussing fully extended the enlargement yielded is 2.13rd diameters, giving a print about $2\frac{1}{2} \times 3\frac{1}{2}$ in. from a 24×36 mm. negative. With the projector head right at the top of the 20-in. upright, the enlargement is 0.8 diameters, so that a full Leica negative yields a print $9\frac{1}{2} \times 13\frac{1}{2}$ in. For greater enlargement the head is swung round on the upright so as to project the enlarged image clear of the base on to a sheet of paper at a lower level than the enlarging table. There is no limit to the size of enlargement that can be made in this way.

The condenser (pressure plate) can be cleaned in an instant without withdrawing it from the enlarger or allowing more than a trifling amount of white light to escape, but it can readily be removed for more drastic cleaning if necessary.

Exposures are short: even with the lens stopped down to $f/4.5$ or smaller, in making an enlargement 7×5 in. from the whole of a negative the exposure for rapid paper does not exceed 10 seconds unless the negative in question has received an unnecessarily generous exposure, and is in consequence rather dense.

Without lens or printing board, but fitted to take a Leica lens, the Valoy costs £9 11s. 6d. Further details, with prices of the various accessories, can be had on application to the manufacturers, Messrs. E. Leitz (London), 20, Mortimer Street, W.1.



Miniature Camera Gossip

By LANCELOT VINING.

I DO hope that the many who turned up to the flash-gun demonstration at the Camera Club felt that it was worth while. I had no idea that so many of my London readers would be interested in this new branch of photography. We are all indebted to the Camera Club for allowing us to use their very fine room and to Messrs. Philips for providing the lamps, and I only hope that I was able to be of use to those who were doubtful about the working of the different makes.

I was very "bucked" when I found that Ivor Castle and Monty Spry had come to support me (big names in Fleet Street, even as long ago as 1903) because we three carried out the first experiments with synchronised flash-light for the *Daily Mirror* when we photographed the Scotch express on its way North. I carried a long pole, on the top of which was a four-foot tray, and on this we spread a large bottle of Agfa flashpowder for each exposure. Castle operated a half-plate camera with focal-plane shutter set at $1/1,000$ th, whilst Spry connected us together with the electrical gear.

What a "peak" we had, and what a flash! It was no wonder that the night Scotch express pulled up one evening after passing through Willesden and reported an explosion, for the pole was nearly blown out of my hand.



SODA-WATER. $1/1,250$ th at $f/5.6$, 2-in. lens. Flash-gun.

News from the States.

Another interesting letter has reached me from Mendelssohn of New York. In it they say: "The Agfa Co. has just introduced a tremendously fast panchromatic emulsion, which they have named Super Pan Press.

It is of such speed that where newspaper photographers were accustomed to using their flashes at $1/200$ th at $f/8$, they now 'burn up' the negative at $f/16$; it seems that Agfa have stepped up the sensitivity of the emulsion at the red end of the spectrum."

A phone call to Agfa in London produced the reply that they knew nothing of this film, which is presumably made in America by the Agfa-Ansco Corporation. The letter also says:

"The amount of light which can get to a

plate or film through a Compur shutter is always from 100 to 400 per cent more than with a focal-plane shutter, when a flash is used." I always thought this was the other way about, and from my experiments with a Compur shutter on my Contax, I am afraid I do not agree with their statement, but I have made no direct comparative tests to enable me to settle the matter conclusively.



PART OF THE AUDIENCE AT THE CAMERA CLUB.
Flash-gun exposure with 2-in. lens.

Faster and Faster.

My success at stopping the water half-way between jug and glass quickly brought another request, this time—"Stop a soda-water siphon." Thank goodness there was no mention of half-way. My results proved one rather curious thing, that the gas loses its force after a few inches and the stream then becomes wavy.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

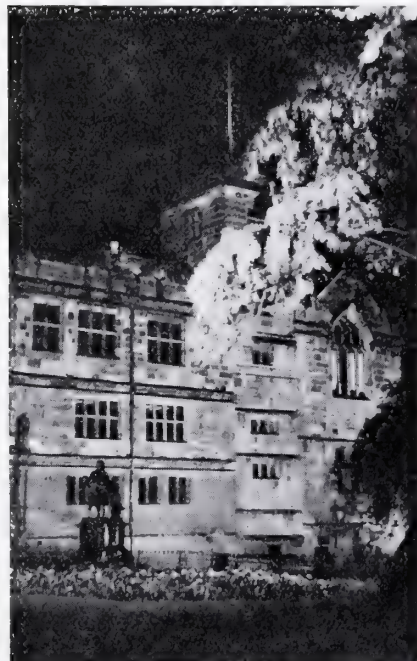
Night Photography without a Tripod

By ERIC JEBSON.

"USE a tripod when photographing at night." How often do we read these words? I agree that one has a better chance of getting a good result by its use, but sometimes a subject presents itself and the photographer finds that his tripod is at home.

This was my dilemma on staying a night last May in Shrewsbury whilst the principal buildings were floodlit. My camera (Ikoflex, $f/4.5$) was loaded with Kodak S.S. film, and I wondered whether, by using my largest aperture, I should be able to get anything at all without movement. I decided to take a chance.

The Town Hall is surrounded by other buildings, and to get the floodlit tower



THE LIBRARY. 1 sec. at $f/4.5$, S.S. Pan. film.

of any size in the picture space left only one thing to do—kneel down on the pavement, rest the camera on a doorstep and shoot upwards (oh, those vanishing verticals!). A policeman who had been watching "hoped I'd got it." So did I!

Next to the market. Here a convenient bench gave the camera firm support and again a half-second was risked. The Library is surrounded by a wall and railings, which get very much in the way when seen from across the street. However, that tree seemed to have something attractive about it—the floodlit foliage would form foreground interest. To get it meant poking the camera through the railings and pressing it firmly against an upright for support.

When I got home I realised I had sunlit subjects on the same film, and as I develop in a tank, I had to give the whole film normal development. Both



SHREWSBURY TOWN HALL.
 $\frac{1}{2}$ sec. at $f/4.5$, S.S. Pan. film.

sunlit and floodlit exposures turned out satisfactorily. The prints herewith show that night photographs can be taken, if a little care is taken in holding the camera steady, even though the tripod has been left at home.



THE MARKET, SHREWSBURY.
1 sec. at $f/4.5$, S.S. Pan. film.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

ONE SIZE ONLY.

I have fitted up an enlarger which consists of lamp-house, with condenser, and my camera. When enlarging to about 14×10 in. everything is perfect, but enlargements below or above this in size I cannot get sharp, although the focussing adjustment of the lens runs from infinity to $3\frac{1}{2}$ ft.

P. B. (Taunton.)

You seem to be entirely overlooking the fact that for different degrees of enlargement the distance between the lens and negative must be varied. The lens focussing arrangement is of very little use in this case, as its range is much too small. You will have to arrange to shift the lens bodily with respect to the negative. From what you say, your enlarger should be very satisfactory when this adjustment is added.

SMUGGLED CAMERAS.

I believe that a good many miniature cameras, especially of the more expensive types, are smuggled into this country. If I am offered such a camera by a private person, what guarantee have I that it is not a smuggled article?

A. S. M. (London.)

Since the owner of an uncustomed camera is legally liable for payment of duty, the point you raise is of some importance, particularly in the case of an expensive camera, as you would certainly be called upon to pay the duty if at any time you tried to bring it through an English Customs barrier. A camera not made for the English market can generally be recognised by being scaled in metres instead of feet or yards, and by having a tripod-bush larger than the one ($\frac{1}{4}$ -in. Whitworth thread) standard in this country. This may, however, have been converted to English size by inserting a bush, which is the method used on many legitimately-imported cameras. If the words "Made in Germany" or their equivalent appear on the camera (often in a very inconspicuous place) it was quite certainly made for the British market, and may therefore be presumed to have been imported through the usual channels. Inscriptions, other than names, in German (e.g., an exposure table marked "Belichtungstabelle") should cause you to regard the camera with some suspicion.

In any case where your suspicions are aroused you should demand proof of payment of duty, which the seller can provide, if the camera was imported through the usual trade channels, by obtaining an assurance to that effect from the importers.

PERSPECTIVE DISTORTION.

I enclose an enlargement from part of a 24×36 mm. negative. The portrait was taken from 12 feet away with a 5-cm. lens, and the hands (on sitter's lap and nearer to camera than the head) are too large and out of drawing. Must I expect this effect at this distance? Is there any way of avoiding it other than moving the camera farther away or using a long-focus lens?

P. G. M. T. (Gillingham.)

The oversize reproduction of those parts of your sitters which are nearest the camera depends entirely on the distance between the camera and the sitter. Changing lenses will make no difference to the relative sizes of the various parts of the sitter, but will merely alter the scale of the whole image on the negative, and of course vary the amount included.

So far as your example is concerned, we should not say it shows any distortion at all, and it is usually accepted that a distance of 12 ft. is quite sufficiently great to avoid this fault. The hands of which you complain were perhaps a foot nearer to the camera than the head; this would mean that the image of 11 in. length of hand and wrist is the same length as that of 12 in. length of head and neck. The difference in scale, as you can see, is quite small.

PHOTO-CELL METER FOR ENLARGING.

Your recent review of a photo-cell meter for enlarging suggested to me that I might use my Sixtus meter for the same purpose. Do you think that would be practicable?

R. H. G. (London.)

We do not think your Sixtus meter is likely to be satisfactory as an exposure meter for enlarging, because it will probably not be sensitive enough for the purpose. The enlarging meter which we reviewed was so sensitive that when the photo-cell was uncovered in an ordinary room, the needle shot clean across the scale even though no direct light from the window was allowed to fall on the cell.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDXIV.

Mr.
S. SMITH.

From information communicated to our Special Representative.

"ONE of my principal aims in connection with pictorial photography is the inclusion of an effect of light, for without this I consider the results are rarely satisfactory. The stressing of the light effect can often be increased by control during enlargement, and afterwards on the print. A fellow-member of the photographic postal portfolio to which I belong said recently, 'It is the light that counts; the subject does not matter'; and there is some truth in this.

"I usually take with me apparatus which, when loaded into a car, leaves no room for passengers in the rear seats. More often than not, however, my exposures are *nil*, but I find some mysterious comfort in having the stuff near by. There are times when too much photographic equipment can be a serious drawback. On many occasions I have found that before I could make up my mind which camera to use, sort out the various parts and build up ready for action, the sun had vanished behind a cloud for the rest of the day.

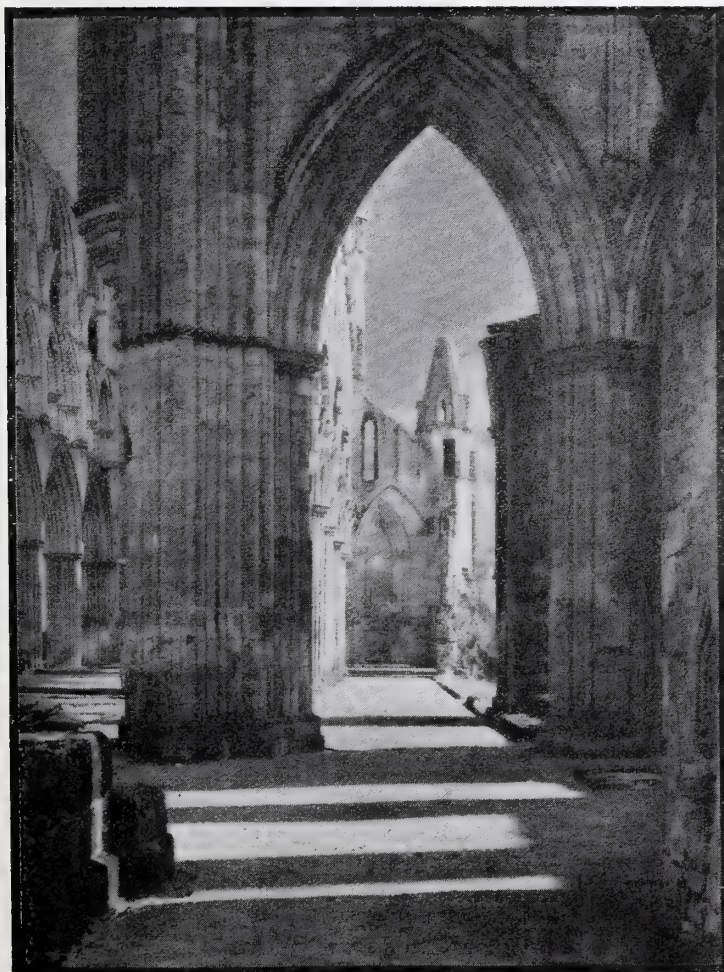
"A difficulty I sometimes experience is the transport across boggy moorland of an outfit occasionally used for long-distance infra-red work. This is a long box affair of my own construction, fitted with a half-plate back, and a 36-in. lens which weighs 18½ lb. Two tripods are required, and if I am working near the highway a certain amount of interest is shown by the occupants of passing motor cars. For landscape subjects I use a Sander-son half-plate field camera fitted with an f/6.8 Goerz convertible lens. With this one lens I have the choice of three focal lengths, namely, 7½, 9½ and 13½ inches—a useful variety.

"Farm work, such as ploughing, harvesting, etc., is done with a T.-P. horizontal reflex, and to the hinged lens shade I have fitted a flat metal light-shield, which is nearly the area of the camera front. This is a very efficient addition when working against the light. For architectural work I prefer a stand camera fitted with a rising front, as I do not consider the correction of leaning verticals during enlarging is very satisfactory.

"I keep a look-out for aged men with features heavily lined and suitable for large-scale heads. I use for this work a T.-P. 3¼×2¼ reflex with revolving back, and fitted with an 11-in. telephoto lens. If possible I also use a tripod, as this allows expression, etc., to be studied direct.

"Pickering, my native place, is situated near the Yorkshire moors and valleys, with a rugged coast-line not far away, and I am fortunate in having subjects which I like within easy reach. I use Ilford Soft Gradation plates, Ilford Fine-Grain and Agfa I.S.S. films, developed by tank method for rather less than normal time. I like a fairly strong negative, with prints on the heavy side. I also use Bromesko, and occasionally Gevaluxe, the maker's formula being considered best in all cases."

(A further example of Mr. Smith's work is reproduced on one of the centre Art pages.)



RIEVAULX.

S. Smith.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"DESIGN," by H. Schulman.

IN contriving a subject of this kind, the suggestion of pattern being the principal consideration, it is first of all necessary to select a scene where the main lines are pleasing in their shape and formation and then to choose such a point of view that those lines are shown to advantage and in harmony with each other.

With a series of circular steps, as in this instance, the shape, in any event, is agreeable to the eye, and, from almost any possible angle, could be made up to create an impression of design of a decorative character. Unless, perhaps, it were so arranged that the lines of the curve met the baseline at right angles (an arrangement that most people would instinctively avoid) I can imagine quite a number of differing dispositions that would well satisfy the idea that is in mind, but, having regard also to the arrangement of the light and shade, I would be inclined to wonder if, in the end, they would prove as successful.

Design in itself may be understood to provide quite a satisfactory motive of adequate æsthetic attraction, but, however good it may be, it is a cold sort of attraction and one that appeals to the intellect rather than to the emotion. The fact seems to have been realised here, and the light and shade, with its fine impression of an effect of sunshine, supplies an additional motive that lends warmth and light to the pictorial content.

It helps to make an exceedingly pleasant theme, and, incidentally, it illustrates a modern phase of work in that it combines design with the traditional conception of what a picture ought to be—a phase that succeeded the fairly recent vogue for pure design alone. In the sketch I have endeavoured to simplify the lines in order to indicate the pattern rather more distinctly than it is shown in the original, where, to some extent,

it is disguised by the intervention of shadows, lines in opposition, and incidental breaks, which lend a measure of variety and prevent the scheme from becoming too obtrusive.

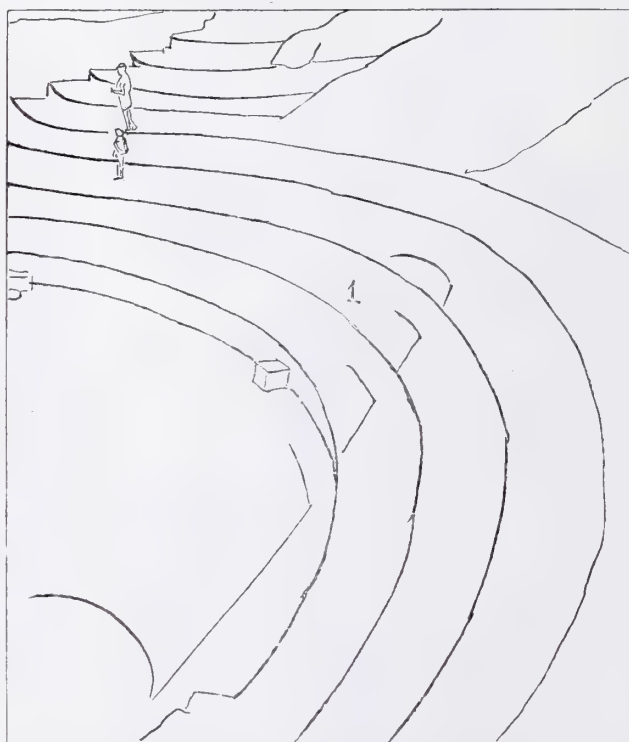
The shadow in the foreground, for example, seems to cover up the junction of the main lines with the base, which, if seen in full light, would be inclined to appear a bit sudden

of position nor any appreciable contrast or weight of tone. They are only incidentals, and, in my opinion, the focal point of attraction rests with the splash of sunshine in the neighbourhood of (1). It is pretty well enclosed on three sides by shadow tone, which tends to throw up its brightness, and its brilliance is enlivened by the several touches of brighter light which

occur at the edges of the steps and on the isolated subsidiary blocks of stone which also happen at intervals within its outline. Moreover, on the fourth side, there is also a boundary in the shadow of the lowest of the steps, and, beyond that, the portion in light is of lower tone and without the touches of light which enforce the pull about the point (1).

As a matter of fact, if figures were thought desirable to stress the centre of interest—they are not really needed—they would have to be put round about (1); that is, as long as the disposition of light and shade remained the same, for, if they were put anywhere else, they would upset the whole design. It would be desirable, also, that they should possess a more vivid contrast of tone than is shown elsewhere, and that, if they extended so far as to impinge upon the darker tone above, the parts that did so should be mainly in light. If they were appropriate to the surroundings, properly posed, and caught without betraying camera-consciousness and in such a way that they seemed natural adjuncts of their setting, it is possible that their introduction would enhance the interest.

But it can stand quite well without them, and, indeed, it is better as it is than it would be if the figures displayed any incongruity, any deficiency in posing, or conveyed an impression of being aware of the camera or having been placed there for the purpose. As it stands, the design is attractive and the sunshine delightful. "MENTOR."



and abrupt, and, in the top left-hand corner, the wall in shade and the stretch of shadow below provide a stop which has the effect of keeping the eye "in" the picture, the effect being stressed by the presence of the two diminutive figures within the shadowed area.

They are, however, so small that I do not think they can be regarded as doing anything else, although, perhaps, they do provide a sense of scale, and they certainly do not—as figures usually do—provide a centre of interest, for not only are they barely perceptible against their setting of shadow, but they neither have strength



DESIGN.

(From "The A.P." Overseas Competition and Exhibition.)

By H. SCHULMAN.
(Johannesburg.)



HOMeward BOUND.

By
S. SMITH.

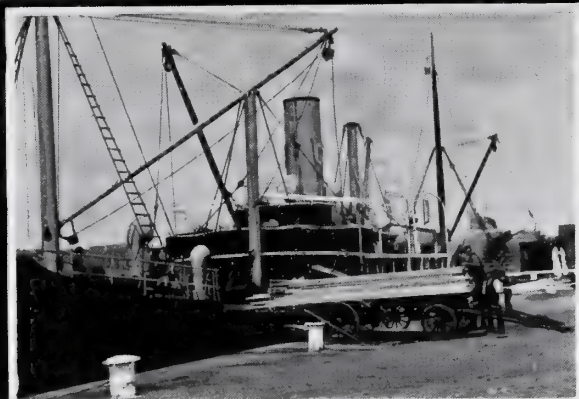
(See article, "How I make my Exhibition Pictures.")



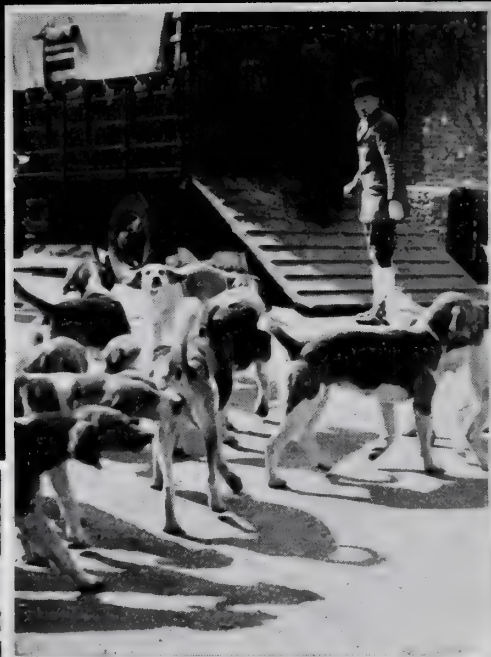
MOTHER AND CHILD, GUATEMALA.

(From the London Salon of Photography.)

By M. A. ROBINSON.
(Hawaii.)



1



2



4

3



5



6



7

PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Timber to Penzance,"
By Geoffrey Seddon.

2.—"Where's That Fox?"
By Miss A. Franklin.

3.—"Youth,"
By J. Greenwell.

4.—"O.H.M.S.,"
By K. Stroud.

5.—"Pigeons,"
By P. W. Pratt.

6.—"Daffs.,"
By William Lee.

7.—"The Gossips,"
By H. G. Holt.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

IT is rather a curious thing—and one that is more noticeable in the work of beginners than that of the more experienced worker—how very seldom it is that an aptitude for choosing an attractive pictorial theme is accompanied by the faculty of expressing it properly, or as well as it could be if the technique were adequate.

Choice of Subject.

As a rule, too, the converse holds good—excellence of technique, more often than not, is displayed in connection with subjects that have little artistic attraction, and it cannot be too strongly urged that one is no good without the other.

The best of any subject cannot be fully conveyed if the workmanship is inadequate, and technique is no use unless it can be exercised upon something that is worthy of it.

To take two of the prints from the collection on the opposite page as examples, No. 3, "Youth," by J. Greenwell, is a well-chosen subject with an attractive effect of sunshine, but its workmanship is indifferent and renders the attraction it should possess abortive. No. 6, "Daffs," by William Lee, is a sound piece of technique, but the flowers are as stiff as ramrods and scarcely show even an elementary idea of arrangement. The blooms are too close together, are too evenly illumined, and the setting strikes me as being much too dark in comparison with the flowers.

Let them be placed farther apart and in some sort of order—not too formal and yet not so much out of order as to suggest disorder—and let the setting be of lighter tone. Then the arrangement will seem much better.

Technique and Arrangement.

At the same time, the question of the lighting should be considered. After the arrangement has been revised, one of the flowers will be in a stronger position than the rest and will assume priority in the group. The lighting should be so arranged that this particular bloom is rather more brightly lit than the others, and, as far as possible, the others should be illumined in the order of their attraction.

But the whole question of arrange-

ment and lighting in a study of this type should be made the subject of experiment. All sorts of arrangement and various descriptions of lighting can be tried, exposures being made as and when a pleasing combination arises. Working to a plan in this way can be most fascinating, and, moreover, is more likely to lead to fine results than chance exposures haphazardly arranged.

With No. 3 the figures are extremely well caught; they are nicely placed in the picture space; the arrangement otherwise does not offer much occasion for criticism, although, perhaps, a dark on the right would be advisable to balance that of the left; and the feeling of sunshine, if properly reproduced, would have been delightful and have rounded off a well-thought-out scheme.

All the lighter tones, however, seem to be washed out and deficient in modulation. They are indecisive and uneven where they should be even; parts appear to be fogged and smeary; and the print conveys the impression—whether such is the case or not—that an attempt at control has been made without the capacity to carry it out.

Adequate Expression.

It may be, however, the effect of forced development upon a print that has not received sufficient exposure, for I have seen somewhat similar results arising from such a cause. It will easily be appreciated that, with an inadequate exposure, high-light modulation is impossible, and, in such circumstances, prolonging development would have no other effect than to fog the print. If such was the case with this example, the remedy is obvious, and, if it arises from an improperly executed effort at control, it is probable, if the negative is untouched and does not betray any fault, that reprinting on a softer grade of paper would effect the needful improvement.

As the print stands, it is quite evident that the technique is inadequate for the full expression of the subject, and, while I should be inclined to view it as the best chosen picture on the page, I am sorry to have to say that it is utterly ruined by the hopelessly slipshod character of the print. No. 1, "Timber to Penzance,"

by Geoffrey Seddon, offers a very considerable improvement, for, if a trifle sombre, its tones are well defined and there is no suspicion of unevenness or any deficiency in technique.

Pictorial Appeal.

But, here again, there is little in the subject to lend it any attraction of a pictorial nature and any interest it may have is of a topical character.

The same might well be said of No. 4, "O.H.M.S.," by K. Stroud, and the subject is at a very considerable disadvantage in that most of the figures are conscious of the camera and show it only too aggressively. The figure in No. 2, "Where's That Fox?" by Miss A. Franklin, does not display the same drawback, but, being placed in the background, is not so important in comparison with the hounds which are nearer to hand.

And what do we see with these? The nearest has a head but its hind-quarters are cut off; the next is much about the same; those in the rear are mixed up in confusion; and the one on the right has lost its nose! Quite obviously, the moment for making the exposure was badly chosen and nothing can now be done to afford any improvement. On the other hand, the figures in No. 7, "The Gossips," by H. G. Holt, are caught at a fortunate moment, and, apart from the fact that a little more foreground would be desirable, they are nicely placed in the picture space.

Printing Depth.

Technically, however, the picture is much over-printed and, were it carried only to a proper depth, it is highly probable that it would be found lacking in contrast.

The probability is that a more vigorous paper is needed, but, though it could be expected to provide a brighter print, the subject itself seems lacking in brightness and the absence of sunshine is severely felt. No. 5, "Pigeons," by P. W. Pratt, is another example that is characterised by excellent technique, and the skill with which it has been taken is admirably in evidence, but, though it is clever and the moment for making the exposure most precisely chosen, pictorially it leaves me cold. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

EXPERIMENTS INDOORS.

THERE are few things in which we can become really expert without plenty of practice, and photography is certainly not one of the few. In a sense every exposure we make is a bit of practice, but this is more or less casual, and we ought sometimes to make experiments with a definite object in view. Many of these can be carried out at home, and this is a good time of year for the purpose; so I hope from time to time to suggest one or two photographic exercises that should help us to better and more intelligent work later on.

Some of these experiments can only be carried out thoroughly by means of a camera with a focussing screen, and preferably one with which plates can be used. It need not be large, elaborate or expensive; and once more I would strongly urge the beginner to get something of the



Fig. 1.



Fig. 2.

kind, not only for experiments, but for work which cannot be done equally well with some other kinds of apparatus. A few plates of different kinds—process, ordinary, orthochromatic and panchromatic—should also be obtained and their character and uses studied.

I am repeating some old illustrations for the present experiment, which I hope many beginners will carry out in some form or other for themselves. This is far better than merely reading about it.

Here are a few yellow flowers set up on a table indoors against a card background, which was a dark grey of decidedly blue character. The subject was first photographed on a slow ordinary plate, and the print from the negative is Fig. 1. At a glance it is evident that the tone values are hopelessly wrong. The eye saw the flowers



Fig. 3.

light against dark; the print reverses the effect. Then I made another exposure on an ortho plate without a filter. This result is not shown, but it was better than Fig. 1. Next, with a similar plate I used a deep yellow filter, with the effect shown in Fig. 2. This shows over-correction, as the filter cut out so much of the blue that the background is much darker in comparison with the flowers than it appeared to the eye. A paler filter would have put matters just right.

Such experiments, at the cost of a few plates, will teach us a great deal about colour values in our prints; we shall see where they are wrong, and know how to improve them in the future.

We shall know a great deal more if we can make a few comparative tests with one or two different filters, and find out what colours they modify and to what extent. But even such simple experiments as I have suggested are very helpful.

W. L. F. W.

THAT LANTERN LECTURE

By
C. L. HARD.

SO you are toying with the idea of giving a lantern lecture, and would like to know whether it is as easy as it sounds?

Well, it is really not difficult, but an audience must be "held" just as much under the cover of darkness as in a well-lit hall. That means you must keep your wits about you, and to a beginner the mental alertness necessary to keep one eye on the clock, one on the screen, and maintain a variation of patter while introducing slides is all rather awe-inspiring.

This awareness is largely a matter of practice, however, and an unruffled bearing at a slight contretemps works wonders, as for example when a slide jams in the lantern, or is inserted wrong way up. Even given the gift of mental resiliency in this way, a little forethought is invaluable here as in other branches of photography.

The time allowance is most important. Find out your allotted span in advance, and plan to cover it smoothly and unhurriedly. Do not fall into the error of a too ambitious start leading either to a rushed conclusion or a lengthy lecture. Good slides deserve their share of your time, and a

hasty shuffle through at the end ruins all the good impression you may previously have made.

Time yourself over a batch of slides at home, passing what you think will be your average comments, and base the lecture on the results obtained. It is as well to ascertain if a short break is made in the middle of the lecture for refreshments, and, if so, to allow for it.

Another bearing on the time question comes from the fluency obtained by constant re-reading of your subject matter. Hesitancy falls away, and the more confident pitch in your voice makes your commentary brighter.

A useful habit, where possible, is to confer with your lanternist in advance, learn his ways, and adopt the signalling system he recommends. This may save lack of co-operation later.

You have a big decision to make if this is your first lecture—namely, the way in which you will deliver it. One lecturer prefers to read from notes, another to chat breezily on each slide as it appears, while a third will have a skeleton outline of his main points in front of him and depend on the slides for his continuity.

If you can, avoid the first method for by it all spontaneity is lost and dullness is an ever-present risk. On the other hand, noteless independence is rather much to expect of a beginner, so you would be well advised to adopt the compromise of the third method. This entails memorising as much as you can by constant re-reading, preferably with oral repetition as well. Summarise your remarks with a key-word for each section, and equipped with this synopsis and a list of the slides alongside you should do well.

Don't be afraid of giving a personal flavour to your remarks; this you will find easier if you are lecturing on your own slides. If your lecturing career is to start, as many do, with a travel talk on your holidays, for example, then you can include some of the humorous little misadventures that occur on all holidays, and you will find your audience warming to you and becoming intrigued. Once you have broken the spell, as it were, with a laugh in this way, your self-consciousness will have gone, and you will sail on effortlessly. And at the end you will find you have given a good lecture.

MAKING BETTER SNAPSHOTS—26

By DAVID CHARLES.

This article is the twenty-sixth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. Incongruous surroundings, and lack of relationship between the figures, makes this first effort uninteresting.

THIS time of year, when the evenings are approaching their longest, is the season for "still life." Subjects of this class are innumerable, but the general principle is to find some pretty things, arrange and light them prettily, and photograph the result.

Any camera that will focus as near as 30 or 36 in. is suitable, but if the focussing scale does not extend so far,



Fig. 2. Under-exposure blends detail into the shadows. Still-life shows up variation in exposures more than outdoor work.

or even if there is no focussing adjustment at all, a magnifier or "portrait attachment" is all that is needed. At such close range the finder will not show quite the same view as that included by the camera, but this can be attended to by putting a temporary focussing screen (of grease-proof paper if no ground glass is available) into the camera before loading it, and comparing the view seen there with that in the finder. As for lighting, a Photoflood is only better than an ordinary lamp because it allows shorter exposures; the finished results are the same.

Fig. 1 is characteristic of the results of the too-hasty sportsman. It is a technically good print of the objects and their surroundings, but though the figures are attractive, their arrangement is too casual and their surroundings, in particular that intruding bowl, have not been considered at all. The revised version of Fig. 2, where an oriental tray is used as background, and the figures, instead of coldly turning their backs on one another, are both looking at the camera, is a great improvement.

But the print is rather a jumble of shadows; perhaps the lamp had been moved farther away and no increase in exposure given. The rule "double distance means four times exposure" must not be



Fig. 3. Turning the figures so that the woman looks down at the man's hand gives a "motif" to the picture.

forgotten. And being taken with but one lamp, the shadows are in any case too numerous and too deep. A white reflector to send light on to the shadow side will soon correct that; a large white card, or even a towel, will do. Re-posing the figures and revising the lighting then gives us Fig. 3.

The polished tray has reflected the reflector and so become light, bringing out its detail splendidly. But it has rather too even a tone to be interesting. By covering the outer part of the reflector, keeping full reflection in the middle only, we get just a central bright patch on the tray, while a slight shift of the lamp brightens the man's face. So now, in Fig. 4, we have put both life and mystery into what at first was just a "still."



Fig. 4. The background is now broken up and softened, except for the essential detail in its centre, and the harsh lighting on the group is also corrected.



Fig. 5. This is the whole negative of No. 4, taken so because the camera would not focus closer than 3 ft.

"The Amateur Photographer" ANNUAL LANTERN-SLIDE COMPETITION

LIST OF AWARDS.

CLASS I. LANDSCAPE, WITH OR WITHOUT FIGURES, SEA SUBJECTS AND RIVER SCENERY.

SILVER PLAQUES.—"The Dam," by John D. Jones, Sandycroft, Silkmore Lane, Stafford; "Smoke," by Miss Anne Jackson, 61, Richmond Grove, Manchester, 13.

BRONZE PLAQUES.—"Drainage," by C. Fry, 29, Nettlecombe Avenue, Southsea, Hants; "Snow," by S. H. Clarke, 20, Glen Eldon Road, Lytham St. Anne's, Lancs.

CERTIFICATES.—"Autumn Sunshine," by H. Caldwell, 49, Norwood Crescent, Southport; "A Cool Re-reat," by P. S. Johnston, 67, Kimble Road, Colliers Wood, London, S.W.19; "Harvest Time," by B. Garth, 38, Church Street, Smedley Lane, Manchester, 8; "The Guiding Light," by G. W. Bott, 407, Yardley

Road, South Yardley, Birmingham, 25; "East Wind, West Sun," by Bernard Wakeman, Vale View, Dartmouth, Devon; "Poole Harbour, Dorset," by S. J. Beckett, Pineville Hotel, West Cliff, Bournemouth; "Willow," by J. H. Clark, 304, Camberwell New Road, London, S.E.5; "On Rombalds Moor," by John W. Ratcliffe, 701, Rochdale Road, Royton, Oldham; "Winter's Cushion," by W. H. Hardcastle, 23, Moor View Road, Sheffield, 8; "Evening Walk," by Arthur B. Bishop, 36, King Road, Knowle, Bristol, 4; "Seashore Design," by E. Ronald Sleep, 46, Fisher Road, Newton Abbot, Devon; "The Twin Peaks," by A. C. R. Redgrave, 84, Norfolk Road, Cliftonville, Margate; "The Beach Road," by R.

Kermode, 80, Cambridge Road, Southport; "Cutting the Hay," by D. G. Wraith, 41, Branksome Wood Road, Bournemouth; "River Larroch," by R. W. A. Burgess, Ben Bhan, 193, Dimsdale Parade, Wolstanton, N. Staffs; "Summer Breezes," by S. H. Clarke, 20, Glen Eldon Road, Lytham St. Anne's, Lancs.

In this class slides by the following competitors were selected for purchase: G. H. Grundy (Newcastle, Staffs); (2) R. C. Jude (St. Ives, Hunts); (2) Edward Steel (Carlisle); Peter Hennessy (Newton Abbot); R. Brownword (Newcastle, Staffs); H. Montague Storey (Bradford); (2) William Jackson (Hull); S. J. Beckett (Bournemouth); Fred Lord (Harpenden); J. Ludlam (Leicester).

CLASS II. PORTRAIT AND FIGURE STUDIES, WHETHER INDOOR OR OUTDOOR PICTURES.

SILVER PLAQUES.—"The Idealist," by H. Bryce Thompson, 2, Belmont Grove, Leeds, 2; "Three Times a Day," by C. A. Peirpoint, 42, Anson Road, Cricklewood, London, N.W.2.

BRONZE PLAQUES.—"Happy Childhood," by Arthur B. Bishop, 36, King Road, Knowle, Bristol, 4; "A Fisherman of Cockersands," by Samuel Thompson, West Bank, Scottforth Road, Lancaster.

CERTIFICATES.—"Young John Bull," by Miss Anne Jackson, 61, Richmond Grove, Manchester, 13; "In Moreton Old Hall," by Charles Eshborn, 57, Worsley Road, Farnworth, near Manchester; "Enticement," by E. G. Raines, 7, Worcester Terrace, Bristol, 8; "Pat Davis," by F. G. Turner, 171, Chesterton

Road, Cambridge; "My Lady's Maid," by Arthur B. Bishop, 36, King Road, Knowle, Bristol, 4; "On Top of the World," by L. H. Openshaw, 22, Parklands Drive, Broughton, Preston; "Decorator," by H. Caldwell, 49, Norwood Crescent, Southport; "Trouble with the Stove," by G. C. Backhouse, 16, Sandhurst Grove, Leeds, 8; "Cornwall," by Fred Lord, Reversion, Topstreet Way, Harpenden; "Watching the Clouds," by W. Gregory, 13, Plumley Drive, Darley Park, Manchester, 16; "Lazy Pip," by Richard Wagstaff Gibbs, 10, Milton Street, Nottingham; "The Amateur Mechanic," by Horace Swindlehurst, 1, Herbert Street, Padham, Burnley, Lancs; "Mountain Ozone," by Ernest Tinker, 159, Rock Street, Sheffield; "Going

Shopping," by Fred Lord, Reversion, Topstreet Way, Harpenden, Herts; "Sonny Boy," by H. Montague Storey, 24, Lynton Avenue, Heaton, Bradford; "The Dancer," by E. Ronald Sleep, 46, Fisher Road, Newton Abbot, Devon.

In this class slides by the following competitors were selected for purchase: (2) A. B. Bishop (Bristol); (2) Samuel Thompson (Lancaster); M. Walker (Balham, S.W.); George Clarke (Carlisle); F. G. Turner (Cambridge); J. F. M. Chambers (Beeston); S. J. Beckett (Bournemouth); W. Gregory (Manchester); C. K. Richmond (Bristol); H. Bryce Thompson (Leeds); Bernard Wakeman (Dartmouth).

CLASS III. ARCHITECTURE, INTERIOR AND EXTERIOR.

SILVER PLAQUES.—"A Side Chapel, Acton Church, Cheshire," by Harry Chapman, 30, Radstock Road, Stretford, Manchester; "Dutch Woodwork," by E. Dodshon, Durham House, 124, Old Christchurch Road, Bournemouth.

BRONZE PLAQUES.—"A Welsh Castle," by Henry Riley, Brantwood, Manchester Road, Westhoughton, near Bolton, Lancs; "Sunshine Alley," Richard Wagstaff Gibbs, 10, Milton Street, Nottingham.

CERTIFICATES.—"Stall Canopy, Cartmel Priory, Lancs," by H. E. Illingworth, Carbrayne, Leadhall Lane, Harrogate; "Italian Hill Town," by R. Kermode, 80, Cambridge Road, Southport; "The Founder," by Hubert Henshaw, 149, Clarence Street,

Bolton; "South Aisle of Choir, St. Paul's Cathedral," by R. C. L. Herdson, 88, Elfindale Road, London, S.E. 24; "Abbey Precincts," by George A. Slight, 18, Ewelme Road, Forest Hill, London, S.E.23; "A Quiet Corner," by L. A. Ward, 21, Cranley Drive, Ruislip, Middx.; "Sunshine, Rain and a Traffic Light," by E. Dodshon, Durham House, 124, Old Christchurch Road, Bournemouth; "Venetian Canal," by Richard Wagstaff Gibbs, 10, Milton Street, Nottingham; "A Corner in a Norman Crypt," by J. Ludlam, 115, Gasmere Street, Leicester; "Scotney Castle, Lamberhurst," by S. K. Lazell, Lyndhurst, Ravenswood Avenue, Tunbridge Wells, Kent; "Alexander's Flight (Misericord, Cartmel Priory)," by Miss

Anne Jackson, 61, Richmond Grove, Manchester, 13; "Gleams of Sunlight in the Transept, Groote Kerk, Haarlem," by E. Dodshon, Durham House, 124, Old Christchurch Road, Bournemouth; "The Font, Hammer," by E. B. Marks, Aalsmeer, Regent Street, Stoke-on-Trent, Staffs; "Ancient Church Door, Norway," by S. J. Beckett, Pineville Hotel, West Cliff, Bournemouth.

In this class slides by the following competitors were selected for purchase: (2) R. Kermode (Southport); W. S. Sanderson (Carlisle); J. H. Clark (London, S.E.); Fred Lord (Harpenden); J. Ludlam (Leicester); S. J. Beckett (Bournemouth); E. B. Marks (Stoke-on-Trent).

CLASS IV. FLOWERS, FRUIT, AND OTHER "STILL-LIFE" SUBJECTS.

SILVER PLAQUE.—"After the Shower," by John Hume, 61, Jesmond Dene Road, Newcastle-on-Tyne, 2.

BRONZE PLAQUE.—"Workers Resting," by Bernard Wakeman, Vale View, Dartmouth, Devon.

CERTIFICATES.—"Curtain Piece," by W. A. Lynch, 58, Church Aston, Newport, Shropshire; "Caltha Palustris," by H. C. Ward, 6, Coniston Road, Barne-

hurst, Kent; "Apple Blossom," by Fred Lord, Reversion, Topstreet Way, Harpenden, Herts; "All Wired Up," by William Jackson, 105, Park Grove, Hull; "Garden Spider's Web, Early Morning," by Miss Anne Jackson, 61, Richmond Grove, Manchester, 13; "In Canterbury," by Charles Eshborn, 57, Worsley Road, Farnworth, Lancs; "Rhododendrons," by T. C. Crabtree, 73, Hollingreave Road, Burnley,

Lancs; "Alpine Pink Primula," by J. F. Cutler, 52, Gibbs Green, Edgware, Middx.

In this class slides by the following competitors were selected for purchase: David McKenzie (Kilmarnock); B. Garth (Manchester); R. C. L. Herdson (London, S.E.); H. F. Taylor (Liskeard); Hubert Henshaw (Bolton); H. C. Ward (Barnehurst, Kent).

CLASS V. NATURAL HISTORY SUBJECTS.

SILVER PLAQUES.—"Disputed Possession," by E. Ronald Sleep, 46, Fisher Road, Newton Abbot, Devon; "Hippo," by R. W. A. Burgess, Ben Bhan, 193, Dimsdale Parade, Wolstanton, N. Staffs.

BRONZE PLAQUES.—"Ah! Up There Are You!" by John W. Ratcliffe, 701, Rochdale Road, Royton, Oldham; "Large Cabbage White Butterfly," by Miss Anne Jackson, 61, Richmond Grove, Manchester, 13.

CERTIFICATES.—"Gannet in Flight," by H. S. Thompson, 89, Tynemouth Road, Newcastle-on-Tyne,

6; "A Pair of Black-Throated Divers," by J. E. Ruxton, 17, Queen's Road, Blackhill, Co. Durham; "Do Not Disturb," by S. D. Barnwell, 76, Silkmore Lane, Stafford; "Tigon," by R. W. A. Burgess, Ben Bhan, 193, Dimsdale Parade, Wolstanton, N. Staffs; "Whipsnade Wolves," by Allan P. Morris, 81, Ainsworth Road, Radcliffe, Lancs; "Head of a Condor Vulture (Belle Vue Zoo)," by B. Garth, 38, Church Street, Smedley Lane, Manchester, 8; "Thrush Feeding Young," by A. R. Yarwood, 39, Trevor Road, Burscough, Lancs; "Cuckoo and Meadow

Pipit," by Dr. A. H. Murch, 6, Avenue Road, Brentwood, Essex; "King Vulture (Belle Vue Zoo)," by Miss Anne Jackson, 61, Richmond Grove, Manchester, 13; "Hen Blackbird at Nest," by E. P. Jeffree, Queensbower, Newchurch, Sandown, I.O.W.

In this class slides by the following competitors were selected for purchase: (3) H. S. Thompson (Newcastle-on-Tyne); R. W. A. Burgess (Wolstanton); B. Garth (Manchester); S. D. Barnwell (Stafford); R. G. Allen (Stafford).

CLASS VI. LANTERN SLIDES IN COLOUR (Not Hand-Coloured).

SILVER PLAQUES.—"Barnard Castle," by Richard E. Booth, Alvenza, Kirk Ella, E. Yorks; "Norwegian Horse," by Lilian F. Thomas, 27, Roberts Road, Liverpool, 4.

BRONZE PLAQUES.—"Centre Court, Mortimer Museum, Hull," by J. W. Atkinson, Gasmere, Beresford Avenue, Hull; "Still Life," by R. N. Watson, 19, Arbour Street, Southport, Lancs.

CERTIFICATES.—"Langdale Valley," by A. J.

Thomson, 101, Cavendish Street, Keighley, Yorks; "Willow," by J. H. Clark, 304, Camberwell New Road, London, S.E.5; "June Roses," by H. Caldwell, 49, Norwood Crescent, Southport; "Yarmouth, I.O.W.," by L. Hansford White, Orchard End, Bourne End on Thames; "Birch and Beech," by Miss Isobel Simpson, 369, Blackness Road, Dundee; "Pose for a Square Format," by R. N. Watson, 19, Arbour Street, Southport; "The Joy Ride," by Hugh Eller-

ton, 56, High Street, Newchapel, Stoke-on-Trent; "White Wing," by R. C. Jude, 2, The Quadrant, St. Ives, Huntingdonshire.

In this class slides by the following competitors were selected for purchase: Mrs. M. T. Pollit (West Kirby, Ches); J. W. Atkinson (Hull); (2) Bernard Wakeman (Dartmouth); Hugh Ellerton (Stoke-on-Trent); P. S. Johnston (London, S.W.); Lilian F. Thomas (Liverpool); R. W. A. Burgess (Wolstanton).

CLASS VII. CHAMPION CLASS. Open only to those who have previously won Silver or Bronze Plaques in "The Amateur Photographer" Lantern-Slide Competitions.

"The Hearth, The Centre of the Home," by S. J. Beckett, Pineville Hotel, West Cliff, Bournemouth.

In this class slides by the following competitors were selected for purchase: H. Chapman (Stretford, Manchester); W. Hill (Leek); George A. Slight

(London, S.E.); H. Carlile (Paisley); H. Bryce Thompson (Leeds); Arthur B. Bishop (Bristol); Miss M. K. Lack (Streatham, S.W.).

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Starting the Home Cinema Film Hiring Arrangements.

By T. F. LANGLANDS.

MOST of the pleasure in amateur cinematography, for family and friends, lies in the screening of films in the home cinema, and however many personal films one may possess of home and holiday incidents taken during the summer months, one soon feels the need to supplement them by the purchase or hire of professionally-made films.

Unless one is prepared to spend rather substantial sums in acquiring a wide range of films by outright purchase, it is best to buy only those films that are likely to retain a permanent appeal and future interest (such as subjects of modern historical happenings, as the Coronation) and to hire all other reels of suitable subjects, as and when they are wanted. It is seldom that one feels a particularly violent urge to see any film over and over again, so from the start a register should be kept, in order to verify in the future which titles have been seen already; then they can be repeated or avoided as tastes demand.

Now there is more than one way of hiring films; and the most expensive and least satisfactory method is to go into the dealer's premises at the week-end for them, and thereby pay top hiring rates for a totally inadequate selection of subjects. The best manner is which to tackle film hiring, both as it concerns one's pocket and the point of view of pleasure also, is to get first of all some catalogues of the films available in the particular gauge that you use, and compare the hiring charges of different dealers; not with the sole idea of getting the cheapest terms, but with a view to obtaining the biggest range at the most reasonable overall costs.

As the hiring arrangements of the different amateur gauges, 8 mm., 9.5 mm., 16 mm., are not identical, we must treat them separately. The 9.5-mm. films are closely linked with the Pathéscope Company, and therefore for choosing titles from all 9.5-mm. libraries, the most useful book to have is the sixpenny green-covered catalogue of Pathéscope. As this is classified by subjects, the beginner must note that films prefixed by "S," "SB" or "M," of 300-ft. or 200-ft. length, are the only ones generally offered on hire by most dealers.

The shorter 30-ft. and 60-ft. films are, as a rule, available for purchase only; indeed such short lengths alone would prove tedious in use for an evening's entertainment. Therefore, for hiring, ignore all numbers in the catalogue that

do not carry the prefixed letters. Furthermore, although these three classes will all run through any 9.5-mm. projector fitted with the necessary super-film attachment, the "S" films have only short, notched titles, which will not be readable as they flash by on some machines.

The most familiar projectors which incorporate a title-arresting device are the "Bolex" P.A. and D.A. models, some "Alef" models, and the Pathéscope "Lux," "Kid," "Imp," and "Home Movie" models. As notched "S" films are now going out of favour, due to more powerful projector illuminants (necessitating a continuously moving film) there is no need to worry unduly if one cannot use them on any particular projector.

Publicity films are also available; these contain much interesting matter interwoven naturally with advertising topics, and they are mostly offered free to serious projectionists; they form a valuable aid in adding to one's programme at little or no expense. Details of these and the addresses to which

application has to be made, are to be found in the "Pathéscope Monthly," a regular publication of value to all 9.5-mm. users, which can be obtained free from most ciné dealers.

Next, on studying the film hiring arrangements offered by various dealers, you will note that there is a great deal in favour of taking out a subscription (for the hire of a determined number of reels, as and when required) compared with casual hiring. For example, if you are a subscriber you can not only book a particular programme some time ahead and make sure of getting new issues, but in addition the hiring period is often longer. Day-by-day casual hire may cost the hirer anything from 1s. 6d. to 2s. 6d. per reel for week-ends, and even then no particular titles may be guaranteed; you have to take just what is left on the shelf. A subscription (e.g., some dealers offer thirty super reels for 42s.) enables one to be sure of getting the desired films as and when wanted, and, furthermore, may entitle the subscriber to keep them each time for anything up to five days. Of course,



Enthusiasts. A joggly winter morning in the Park. Even this phase of a familiar subject will prove useful in completing the series for a London documentary.

one may take a reel or more as required until the total subscription quota has been hired, entirely as the hirer chooses.

For 16-mm. users somewhat similar conditions obtain, but the films come from different sources; this year sees a substantial reduction in the hiring rates in the Kodak library, which with others may be booked through local dealers. Again, by arranging to book, say, 100 reels over a period, big reductions in hiring rates are offered here. Kodak Ltd., Ensign Ltd., Messrs. Wallace Heaton Ltd., all issue catalogues of 16-mm. films for hire, and the last mentioned have nearly 1,000 reels with a coupon subscription system which enables the careful chooser to hire feature films to a total of eighty reels or so, for week-end periods, for an outlay of £5, or approximately 1s. 3d. per reel. This furnishes an illustration of the economies obtained by subscription; as the same films would average over 2s. per reel if hired at ordinary week-end rates.

For 8-mm. film hiring, Kodak Ltd. issue a catalogue covering a wide range of tastes, and both they and Ensign Ltd. have numerous 8-mm. films for outright purchase. Some of these cost only 7s. 6d. for a 50-ft. reel.

For more ambitious amateurs who want "the real thing" we must not overlook the ever-increasing library facilities available in sub-standard talkie films. The biggest sound film library in this country is that of the Gaumont-British, "Gebescope"; also Messrs. Wallace Heaton Ltd. and the Brunswick Film Co., amongst others, have sound-film libraries in 16-mm. gauge; there is also a 17.5-mm. sound-film library by Pathéscope Ltd. Each of the firms referred to will willingly send full catalogues and particulars free on request.

In many instances the cost of a sound-on-film projector is little, if any, more than that of a silent machine, and amateurs working with 16-mm. cameras should note that their own

silent films, as well as silent library films, will work on almost all models of sound projectors of similar gauge.

Finally, just one suggestion to give your home shows a professional finish. Whatever gauge of film is used, get your dealer to have an appropriate personal introductory title made, that can be attached to your own, or library films, to herald the most important reels of the evening. Of course, you can name your cinema after the house or district, and so: "The Laurels Cinema presents..." or "Algernon Adenoids has pleasure in presenting..." perhaps, "The management of Sam's Cinema invite you to see..." Such introductory or closing announcements can give an impressive finish to one's home shows, and once made, the films may be spliced into, and removed from, the reels again and again without trouble. The only accessories needed are a splicer and some cement, which should be in the possession of every amateur already.

Exhibitions and Competitions CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of November 24.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Winter Snapshot Competition for users of the Purma Special Camera. £100 in cash prizes.—Particulars and entry forms from R. F. Hunter Ltd., 51, Gray's Inn Road, W.C.1.

Folkestone C.C. Exhibition of Photography.—Open, October 23–December 4. (A. J. Stewart, 25, Guildhall Street, Folkestone.)

International Photographic Exhibition in Debrecen (Hungary).—Open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

Xie International Fotosalon "Iris".—Open, January, 1938. (F. Geeraerts, Brederodestr, 22, Antwerp, Belgium.)

Preston S.S. (P.S.) Thirteenth Annual Open Photographic Exhibition.—Entry forms, January 7; exhibits, January 14. (F. Wells, 65, Powis Road, Preston, Lancs.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938.

(N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Aberdeen P.A. International Exhibition of Photographic Art.—Entries, January 15, 1938; open, February 5–26. (Miss Hilda N. Bailey, 63, Watson Street, Aberdeen.)

Nottingham and Notts P.S. 34th Annual Exhibition.—Entries, January 21; open, February 7–12. (T. G. Earp, 14, Brushfield Street, Hyson Green, Nottingham.) Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31; open, March 7–12. (H. D. J. Cole, 11, Woodlands Road, Ilford, Essex.)

L.M.S. (London) P.S. 13th Annual Exhibition.—Entries, February 1; open, March 7–12. (Hon. Exhibition Secretary, L.M.S. (London) Photographic Society, 1, Euston Square, London, N.W.1.)

Birmingham P.S. 47th Annual Exhibition.—Entry forms, February 3; exhibits, February 5; open, February 26–March 12. (E. H. Bellamy, 20, Waterloo Street, Birmingham, 2.)

City of London and Cripplegate P.S. Thirty-third Annual Photographic Exhibition.—Entries, Monday, February 7; open, March 7–12, 1938. (R. C. Dye, The Flats, Chesham Road, Wigginton, Tring, Herts.) Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23–26, 1938. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April, 1938. (Hon. Exhibition Secretary, H. V. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2; Entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Scottish Photographic Federation 30th Scottish National Salon.—Entries, March 2; open, April 2–16. (Percy H. Cartwright, 52, High Street, Galashiels, Scotland.)

Hackney P.S. 49th Annual Exhibition.—Entries March 7; open, March 30–April 2, 1938. (Walter Selfe, 9, Fairlight Avenue, Woodford Green, Essex.)

XVIIe Salon International de Photographie de Belgique.—Entries, April 1; open, May–October, 1938. (J. Lejeune, 70, Avenue Van Becelaere, Boitsfort, Brussels, Belgium.)

A photographic club has recently been formed in Springs, Transvaal, South Africa, known as the Springs Camera Club. A programme of lectures has been drawn up, and competitions will be held at intervals. Meetings will be held fortnightly at members' homes, and the Hon. Secretary, Mr. Geo. H. Hewgill, can be interviewed at the Central Pharmacy, Third Street, Springs. Amateur photographers wishing to avail themselves of the privileges of membership should call on the Hon. Secretary at the above address, or write to him c/o P.O. Box 89, Springs.

Mr. R. L. Knight, Artist and Photographer, 74, Boutport Street, Barnstaple, informs us that he has had the following cameras stolen from his premises: One Compass Camera, No. 2597-953, and one Baby Rolleiflex Camera, 4×4 cm., f/2.8 lens, No. 158775. Will any readers who may be able to help in tracing the missing goods please communicate with Mr. Knight at the above address.

"**Ars Photographica**" is conducting, under the supervision of the municipal officials of Brussels, a lottery the proceeds of which will be devoted to the creation of a Museum of Photography as a new department at the Musées Royaux d'Art et d'Histoire. The prizes offered amount to a total of half a million francs.

The Ilford Photographic Society will be holding an International Exhibition of Photography at the Super Cinema, Ilford, from the 7th to the 12th of March, 1938, inclusive. The Judge on this occasion will be Mr. W. L. F. Wastell. In the Open Class there are three sections, (1) Advanced, (2) Miniature, and (3) Beginners. In the Members' Class there are five sections, (1) Advanced, (2) Intermediate, (3) Beginners, (4) Portrait and (5) Record. Two competitions are being run concurrently with the exhibition, which are for members only, and these are classified as O.—Outing Competition, for pictures taken on the Society's outings during 1937 and 1938,

and E.—Essex Landscape Trophy for best landscape taken in the county of Essex. The closing date for entries is January 31st, 1938, which should be sent to the Exhibition Secretaries, 11, Woodlands Road, Ilford, Essex.

The Brussels International Salon of Photographic Art will be open from April 23rd to May 8th, 1938, at the Musées Royaux d'Art et d'Histoire, in the Avenue des Nerviens. On this occasion the society "Ars Photographica" will acquire some of the exhibited works and will distribute them by lot to visitors to the Salon. Entry free (except Fridays), from 9.30 to 12.30 and 2 to 5 p.m.

Amateur photographers in the Prestwick district should take note that there has been a change in the secretaryship of that club, the new Secretary being Mr. Hector Lawson, 26, Ayr Road, Prestwick. Mr. Lawson will be pleased to send particulars of the Society to any in the district who may be interested.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Thursday, December 2nd.

Ayr P.S. Whist Drive.
Accrington C.C. General Meeting and Supper.
Armsley and Wortley P.S. "Round About a Yorkshire Village." T. G. Askew.
Ashton-under-Lyne P.S. Criticism of Exhibition Prints by A. H. Green.
Aston P.S. Enlarging Night.
Bayswater and Paddington P.S. "Pictorial Landscape." J. H. Clark.
Birmingham P.S. "Composition." Frank Smythe.
Blyth and D.C.C. Members' Prints (Children).
Bolton C.C. "North Devon and West Somerset." Mr. Travis Burton.
Bromley C.C. "Light Filters and their Uses." J. Ainger Hall.
Bury P.S. Social Evening.
Camberwell C.C. "Modern Aids to Indoor Portraiture."
Coatbridge P.A. Print Criticism Night.
Derby Railway Inst. P.S. "This England." R. Harley-Smith.
Gateshead and D.C.C. Practical Criticism. H. E. Galloway.
Greenock C.C. "Holidays with the Camera." D. McDonald.
Hampshire House P.S. "Sea Land Seen Again." G. H. Dannatt.
Herefordshire P.S. "Pictorial Photography and Composition." F. Green.
Huddersfield N.P. and A.S. "Hills and Dales of Derbyshire." S. Greenwood.
Hull P.S. "Record and Architectural Photography." J. Crowther Cox.
Isle of Wight C.C. "Cinema Films." F. W. Beken.
Keighley and D.P.A. "Heart of Lakeland." W. E. Palmer.
Kentish Town P.C. "The Lens."
Liverpool A.P.A. "Some Beauty-Spots of Great Britain." T. Woods.
Loughborough P.S. "Composition Simplified." E. A. W. Cave.
Manchester A.P.S. "The Italian Lakes and Dolomites in Colour." L. Barrow.
Medway A.P.A. "A Chat on Lenses." A. J. Saturley.
Motherwell Y.M.C.A. C.C. "At Home."
Nottingham and Notts P.S. "5,000 Days at the Zoo." J. E. Saunders.
Oldham P.S. "Composition." S. Bridgen.
Oxford P.S. Joint Meeting with Oxford Cage Bird Society.
Padiham and D.P.S. Print Night.
Runcorn C.C. "Mid England." W. Woodbridge.
Singer C.C. G.D.U. Lantern Slides and S.P.F. Colour Slides.
Smethwick and D.P.S. Alliance Slides.
Sunderland P.A. Lecture. Dr. L. A. Sayce.
Wakefield and D.C.C. "Composition." P. S. Colledge.
Watford C.C. "Between France and Spain." P. B. Dannatt.
Welfare C.C. "Faults in Negatives."
Wimbledon C.C. "Modern Roll Film." Dr. Beilenson.
Woolwich P.S. "Things Seen and Screened." A. R. Thomas.

Friday, December 3rd.

Bethnal Green C.C. "Some things seen in Holland." W. Rawlings.
Blackburn and D.C.C. Dorothy Wilding's Portfolio.
Bristol and W. of England P.S. "Tone Reproduction." R. Smith.
Castleford Y.M.C.A. P.S. Demonstration of Bromo-Etching. G. W. Perkin.
Dartmouth L. and D.S.P.S. Print Competition.
Hampshire House P.S. One-Man Show. Mrs. Ambrose Ralli.
Harrogate P.S. "More Natural Colour Photography." J. A. Mackay.
Howard de Walden P.C. "Amateur Photographer" Slides for 1935.
King's Heath and D.P.S. "Bromoil." C. Manlove.
Leigh Lit. Soc. Phot. Sec. "Titles, Suitable and Unsuitable." J. White.
Leytonstone and Wanstead C.C. "Developers." C. E. Honer.
Manchester A.P.S. "Sunny Majorca." W. E. Hughes.
Photomicrographic Soc. "Microscopic Evidences in Dental Structures."
Southend-on-Sea and D.P.S. "Charcoal Black." G. H. Potts.

Saturday, December 4th.

Amateur Cinematographers' Association. Dance.
Birmingham P.S. Sending-in Day, Lantern Slide and Outings Competitions.
Hampshire House P.S. Questions and Answers.
Manchester A.P.S. "Across the Atlas Mountains to Marraksh, Morocco."
Photographic Trade S.C. Ladies' Night at the Holborn Restaurant.

Sunday, December 5th.

Galashiels C.C. Lecture. R. D. Stewart.
Tadmorden P.S. "Wild Nature Photographs." E. B. Gibson.

Monday, December 6th.

Ashington and Hirst P.C. "The Evolution of the Lantern Slide." W. L. F. W.
Blackburn and D.C.C. Lantern-Slide Making. R. Alker.
Blackpool and Fylde P.S. "Development of the Negative."
Bournemouth C.C. "In Search of Fine Grain."
Bradford P.S. "Methods of Printing."
City of L. and Cripplegate P.S. "Quality in Bromide Printing."
Darlington C.C. "Elementary Photomicrography."
Dewsbury P.S. "Round about the Mediterranean." W. Arnitage.
Erdington and D.P.S. "The Art of Architecture." H. J. Trueman.
Glasgow and W. of Scotland P.A. "A Naturalist's Thoughts in Nature's Byways."
Gravesend and D.P.S. "The Lights of London." G. A. Slight.
Halifax P.S. Committee Meeting.
Hanley P.S. "The Amateur Photographer" Slides, 1936.
Hornchurch Evening Inst. Demonstration of Enlarging. F. Buckley.
Ipswich and D.P.S. Carbo Process Demonstration. Drs. Biddle and Philpott.
Kidderminster and D.P.S. "Portraiture." D. Allen.
Kingston C.C. "Negative-Making." B. B. Hill.
Lancaster P.S. "Making the Exhibition Print." S. Bridgen.
Leeds C.C. "Projection of Members' Ciné Films."
Leek P.S. "The Art of Photography." H. H. Houghton.
Letchworth C.C. Exhibition of Ciné Films in Colour. J. Chear.
Newcastle (Staffs) and D.C.C. Application of Photography to Ceramic Research.
Oldham Equitable P.S. Advance and Novice Print Competitions.
Oxford P.S. Demonstration on "Printing Papers."
Southampton C.C. Dufaycolor Slides.

Monday, December 6th (contd.).

South London P.S. Criticism of Prints and Slides.
Southport P.S. Members' Print and Slide Night.
Stourbridge Inst. P.S. Talk. R. M. T. Griffiths.
Tunbridge Wells A.P.A. "An Arctic Cruise." E. R. Ashton.
Walsall P.S. "Highways and Byways of London." C. G. Wheeley.
Walthamstow and D.P.S. Queries.
Weymouth and D.P.S. Rolleiex Prize Slides.
Yeovil P.S. Print Discussion.

Tuesday, December 7th.

Ayr P.S. Portraiture.
Beckenham P.S. A Ciné Film Evening. S. T. Ternouth.
Bedford C.C. Members' Lantern Slides.
Belfast C.P.A. C.C. "1,000 Miles up the Amazon." T. W. McCalla.
Birmingham P.S. "Summer Outings." C. J. S. Glanvill.
Blackpool and Fylde P.S. "The Amateur Photographer" Prize Slides, 1937.
Bridge of Allan and D.P.S. Demonstration of Bromesko. G. J. Hughes.
Cambridge P.C. Annual Supper.
Dunfermline P.A. Portrait Night in the Rooms.
Eastbourne C. and Ciné C. "Along the Sussex Downs." Rev. B. Harvey-Jellie.
Exeter C.C. "Members' Slide Evening."
G.E.C. (Wilton) P.S. "The Alliance 1937 Competition Slides." A. T. Bartlett.
Grimsby P.S. Exhibition of Members' Ciné Films.
Hackney P.S. "One Thousand Three Hundred Odd and Not Out."
Halifax P.S. Talk on Prints in House Exhibition. H. Bairstow.
Hamilton P.S. "Portraiture." Joint Meeting with Motherwell Y.M.C.A. C.C.
Harrow C.C. Monthly Competitions. Judge Stuart Taylor.
Hounslow P.S. Print Criticism.
Howard de Walden P.C. "From Ayr to Vancouver." G. B. Young.
Kendal P.S. "Picture-Making by Photography." S. Bridgen.
Leamington and D.P.S. "Pictorial Relativity." F. W. Lawton.
Leeds P.S. "Enlarging." F. R. A. Armstrong.
Leith C.C. Portfolio of Prints. S.P.F. Competition 1937.
Leicester and Leicestershire P.S. "The Control of Image Tones on Kodak Papers."
Manchester A.P.S. M.A.P.S. Exhibition Slides.
Monklands P.S. Picture by Scottish Painters. G. Stevenson.
Motherwell Y.M.C.A. C.C. "Portraiture." Joint meeting with Hamilton P.S.
Nelson C.C. Lecture. J. Clegg.
Newcastle and Tyneside P.S. Portraiture with a Miniature Camera. G. A. Smart.
Newport (Mon) C.C. Alliance 1935 Competition Prints.
Norwood C.C. "A Holiday in Germany and Switzerland." Rev. E. Ryerson.
Nottingham and Notts P.S. "Africa." Miss S. M. Mellors.
Nuneaton P.S. Members' Prints.
Peterborough P.S. Print Criticism.
Pontefract P.S. "Pictorial Work with an Enlarging Lantern." H. G. Grainger.
Portsmouth C.C. Third Print and Slide Competition.
Preston Scientific Soc. (Ciné Group). "Inexpensive Cinematography." H. Brown.
Rotherham P.S. Yorkshire Photographic Union Plaque Prints.
Rugby P.S. "Principles and Practice of Natural Colour Photography." H. Austin.
Runcorn C.C. Night Photography.
Sheffield P.S. "A Chat about Bromoil." Dr. H. G. Paterson. (Joint Meeting.)
Sheffield and Hallamshire P.S. "A Chat about Bromoil." Dr. H. G. Paterson.
South Heath P.S. "An Hour with a Naturalist." H. Thompson.
South Shields P.S. "Durham." R. Chalmers.
Stafford P.S. Beginners' Own Problems Solved.
St. Bride P.S. "After-Work on the Print. S. I. Elfic.
Stockton-on-Tees and D.C.C. Lecture. J. J. Rutherford.
Vickers-Armstrong C.C. Bewick's Engravings from a Photographer's Standpoint.
Walsall P.S. Inter-Club Competition—Walsall visit Wolverhampton.
Warrington P.S. Social Evening.
Wilkesden P.S. "Miniature Matters." Percy W. Harris.
Windlesham C.C. "Abroad in England with a Camera." R. N. D. Hamilton.
Wolverhampton P.S. Visit from Members of Walsall Society.
Worthing C.C. Discussion on Portfolio Prints.

Wednesday, December 8th.

Aston P.S. Inter-Club Competition at Handsworth P.S.
Battersea Men's Inst. C.C. "Penhurst and Hever Castle."
Bethnal Green C.C. "Reduction and Intensification."
Birkenhead P.A. An Evening with J. H. Trace.
Birmingham P.S. "Editing the Non-Theatrical Film." F. Pullin.
Borough Poly. P.S. "Lantern-Slide Making." A. E. Marden.
Brighton and Hove C.C. Lantern Slides by the Thiocarbamide and Hypo Processes.
Carlisle C.C. Monthly Competitions.
Charley P.S. "A Cruise to the Southern Cross." T. Woods.
City of Belfast Y.M.C.A. C.C. "Elementary Composition." E. J. Diamond.
Croydon C.C. "Photography with a 35-mm. Miniature Camera." L. Vining.
Darwen P.A. "Artificial Light." Practical Evening.
Dennistoun C.C. Visit to "Daily Record" Exhibition.
G.E. Mechanics Inst. P.S. Institute Prize Distribution.
Hall Green P.S. "Making a Lantern Slide." Major F. C. T. Hadley.
Handsworth P.S. Inter-Club Competition at Headquarters.
Hinkley and D.P.S. "Pictorial Photography and Composition." F. Green.
Leominster P.S. "Lantern-Slide Making." R. R. Hill.
Mountain Ash C.C. Portfolio. Marcus Adams' Child Portraits.
Northallerton and D.P. and C.S. "Choice of Printing Papers." G. Todd.
Partick C.C. Whist Drive.
Rochdale P.S. "A Cycle Tour Through Germany and Austria." R. Welburn.
South Essex C.C. "Dufaycolor." F. L. Harrison.
S. Suburban and Catford P.S. Competition Evening.
Stoke-on-Trent A.C.A. Projection.
Streatham P.S. "Some Slides and How They were Made." P. A. Belcher.
Windlesham C.C. West End Drawing Room Film Show for Charity.
Worcestershire C.C. "Rhineland" Illustrated in Colour." R. E. Holmes.
Yeovil P.S. Lantern Lecture. "Winter and Night Photography."
York P.S. Demonstration. Processing Dufaycolor Films. N. E. Trapps.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Our Publishers inform us that the new volume of *Photograms of the Year* is now ready, and will be on sale at all booksellers and bookstalls this week, or may be obtained direct from the office of this paper, Dorset House, Stamford Street, London, S.E.1. Prices are, 5s. paper covers, 7s. 6d. cloth bound, postage 6d. extra if obtained from the publishers direct. A full review of this popular annual will appear in our Christmas Number next week.

A winter snapshot competition that will appeal to a great number of our readers has just been announced by Messrs. R. F. Hunter Ltd., 51, Gray's Inn Road, W.C.1, who are the sole concessionaires for the new miniature focal-plane camera, the "Purma Special," which sells at 50s. only. By means of this camera, which is fitted with a fixed-focus $f/6.3$ anastigmat, slow and high-speed snapshot exposures can be obtained merely by turning the camera itself, the pictures being $1\frac{1}{2}$ in. square, 16 on V.P. film. As the shutter of this camera is remarkably efficient, and the entire instrument is extraordinarily simple in action, winter snapshots with it are a matter of extreme ease, and to encourage the production of pictures taken with the "Purma Special," £100 in prizes are being offered—first prize £50, second prize £20, and four prizes of £5 each—in a simple competition, which will remain open until March 31st, 1938. Full particulars and entry forms are obtainable free on request from dealers, or from R. F. Hunter Ltd. at the above address.

The Service Company, Ltd., of 289, High Holborn, W.C.1, have just published a catalogue including a selection of ciné cameras and projectors, together with ciné accessories of all types. This catalogue, entitled "Home Movie World" will be found of considerable value by amateur cinematographers, to whom a copy will be sent on application to the above address.

We are asked by the Miscellaneous Trading Co. Ltd., to draw attention to the fact that they have removed to 135, High Holborn, W.C.2, their premises being the site of the old British Museum Tube Station, which has been converted into an attractive shop and showrooms. The telephone number is still Holborn 4894.

A number of amateur photographers in Putney and Fulham are endeavouring to form a club, to be known as The Putney Camera Club, and the organising secretary is anxious to get in touch with any intending members in the district. If those interested will communicate with Mr. W. Holroyd, 26, Putney High Street, Putney, S.W.15, full particulars regarding arrangements will be sent them.

Messrs. Kodak Ltd. have just brought out, under the title "Ciné-Kodagraphs" a list of professionally-made motion pictures on 8-mm. and 16-mm. film. Owners of projectors of these sizes will find in the list many films that will interest them, and they can be bought for prices as low as 7s. 6d. Those desirous of receiving a copy of this list should apply to Kodak House, Kingsway, W.C.2, or any photographic dealer.

On November 6th, Mr. H. V. E. Portal, Sulham House, Pangbourne, had his house burgled, and amongst articles stolen was a 6×6 Automatic Rolleiflex in ever-ready case. The number of the camera is 508976, lens No. 1881796 (Tessar $f/3.5$). Two Proxar lenses in a leather case 2×28.5, and a Rolleiflex medium yellow filter were also taken. If any of our readers can assist in tracing the stolen goods will he communicate with Mr. Portal at the above address.

The following current notice has been posted outside all Metropolitan Police stations: "£5 Reward. Lost, on November 8th, 1937, between Dover and 26, Victoria Street, S.W.1, a Magazine Ciné-Kodak Camera, No. 17456. The above reward will be paid by Mr. Harris, of 26, Victoria Street, S.W.1, on the restoration in good condition of the camera."

Mr. A. E. Barratt, 11, Love Lane, Whitby, Yorks, is desirous of starting a photographic society in his home town, which is ideally situated for photographic activity. He has already come in contact with a number of enthusiastic amateur photographers, but would like to hear from others and also receive any ideas on the formation of the proposed society. Will those amateurs in the district who are keen and interested make themselves known at once to Mr. Barratt?

Messrs. Ilford Ltd. have just issued an eight-page brochure on winter photography by day and night, drawing attention to the possibilities offered by Selo Hypersensitive Panchromatic film for outdoor work, and more particularly to the use of this film in conjunction with Selo Lighting Sets for portrait and figure work indoors. Useful suggestions as to lighting and exposure are given, but even fuller information is contained in the Ilford-Selo book "Night Photography," which, like the brochure itself, is obtainable gratis from any photographic dealer or will be sent post free on application to Messrs. Ilford Ltd., Ilford, London.

This week's winner in the Wallace Heaton "Indoor Portraits and Figure Studies" Competition is Mr. Fritz Borst, Schönbach b. Eger, Czechoslovakia, to whom the award of one guinea has been made for his portrait entitled "Hildegard." Readers will find full particulars regarding these weekly competitions in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3, supplied for card index cabinets.

The collection when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

102. Makers' Formulæ: Developers for Criterion Lantern Plates

M.Q. for Black Tones.

Potassium metabisulphite	20 grs.	(2.5 grm.)
Metol	14 grs.	(1.6 grm.)
Hydroquinone	60 grs.	(7 grm.)
Sodium sulphite (anhydrous)	220 grs.	(25 grm.)
Sodium carbonate (anhydrous)	300 grs.	(34 grm.)
Potassium bromide	2 grs.	(0.2 grm.)
Water to	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take 440 grs. (50 grm.). If crystallised carbonate is used, take 800 grs. (91 grm.).

Gives black tones on Criterion Special and Bygas lantern plates, but if diluted and further restrained will give warm tones also on Bygas plates.

Hydroquinone for Black Tones.

A. Hydroquinone	80 grs.	(9 grm.)
Sodium sulphite (anhydrous)	220 grs.	(25 grm.)
Water to	20 oz.	(1,000 c.c.)
B. Caustic soda	35 grs.	(4 grm.)
Potassium bromide	10 grs.	(1.1 grm.)
Water to	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take double the quantity shown. For use, mix equal parts of A and B.

Gives black tones on Criterion Special and Bygas lantern plates, but if diluted and further restrained can be used for warm tones also on Bygas plates.

For Mezzotone Warm-Tone Plates.

Metol	2½ grs.	(0.3 grm.)
Hydroquinone	45 grs.	(5 grm.)
Sodium sulphite (anhydrous)	110 grs.	(12.5 grm.)
Potassium metabisulphite	110 grs.	(1.7 grm.)
Sodium carbonate (anhydrous)	120 grs.	(13.5 grm.)
Potassium bromide	15 grs.	(1.7 grm.)
Water to	20 oz.	(1,000 c.c.)

If crystallised sulphite is used, take 220 grs. (25 grm.). If crystallised carbonate is used, take 330 grs. (37.5 grm.).

Used as above, gives warm-black tones. Still warmer tones can be obtained by diluting the developer, adding more bromide, and increasing the exposure. Development should be carried out at 65° Fahr. (18° C.).

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Staniford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Hand or Stand?

In lists of "Permits to Photograph" a distinction is often drawn between hand cameras and stand cameras. What types come under the head of "Stand Cameras," and would the use of a light collapsible tripod make any difference?

J. E. G. (Maidenhead.)

For the purpose of permits it is not necessary to attempt to make any distinction between a hand camera and a stand camera. Whatever the make or type of the camera it counts as a hand camera if you use it in the hand; if you put it on a tripod it becomes a stand camera for the purposes of the regulations.

Sensitised Christmas Cards.

Can you tell me where I could obtain Christmas greeting cards with a space sensitised for printing upon?

E. C. (Chalfont.)

We do not know of any firm that sells Christmas greeting cards with a space sensitised for printing upon. Cards of this type are best prepared by yourself from a composite negative, consisting of the greeting written or printed on celluloid and combined with the negative, portrait or otherwise, that you wish to print. If the usual type of Christmas card or folder in which a print could be mounted would meet your case, we suggest that you apply to Messrs. Marshall & Co., Ltd., Photo Works, Nottingham or any one of several other firms whose advertisements can be found in these pages.

Fog-Streaks.

The enclosed negative shows a streak of fog across it. Three only of a six-exposure roll have this fault, so I suppose the camera cannot be blamed, especially as the only opening in the back (the red window) is at the opposite end from the fog. But as it does not extend to the edge of the film it cannot arise from loose rolling. Can you suggest the cause?

J. I. J. (Wexham.)

It is pretty evident from your films that light is leaking into the back of the camera, but if you cannot trace the leak yourself by holding the film in

position in the camera, we can only suggest that you send your camera with some sample films to a repairing firm, who will no doubt be able to locate and remedy the trouble. The fact that the fog only appears on some exposures is doubtless connected with the length of time they are left in position in the camera or the brightness of the light to which the camera is exposed.

New Lens on Reflex.

I have recently had a new lens fitted to my reflex, and have to recalibrate the focussing scale. How can I calculate the position for "Infinity"? Or should I use the setting for the hyperfocal distance? And, if so, how do I find that?

S. T. (London.)

Have you been using the top screen as a view-finder only? If so, you have missed the whole point of the reflex camera, which is that when the image is sharp on the top screen it is sharp on the plate, so that you normally do not need a focussing scale at all. But if you would like to have one, all you need do is focus on a series of objects at known distances, and mark the position of the lens-front that gives sharp focus for each.

Photographs for Reproduction.

All books on press photography and kindred subjects say that prints sent to newspapers or magazines for reproduction must be on glossy paper. Why is it that only glossy prints can be reproduced?

J. L. B. S. (S. Africa.)

The only answer we can give to your question is that it is not a fact that only glossy prints can be reproduced. A glossy print is preferred for this purpose partly because the surface is grainless and partly because the total range of contrast on such paper is greater, but where necessary blocks can perfectly well be made from semi-glossy, matt, or even rather rough papers. Quite a number of the illustrations in "The A.P." are made from matt prints, especially those on the centre Art pages.

Fitting a Lens.

I have an old "Detektiv Aplanat" f/6 lens from a quarter-plate camera, and I am going to fit it to a 3½ x 2½ box-form roll-film camera. How can I calculate the correct distance that it should be from the film? It is a 5-in. lens; does this mean it must be 5 in. from the film? And if so, from what part of the lens do I measure?

H. R. M. (Redhill.)

Your question cannot be answered definitely. It is most probable that the measurement will have to be taken from somewhere near the iris diaphragm, but you will have to arrive at the exact position by means of a focussing screen, which you must place in exactly the position to be occupied by the film. Your letter rather suggests that you have failed to realise that any one setting of the lens can only be correct for objects at one distance from the camera; with an f/6 lens, you will quite certainly need a focussing adjustment. The duty of this is to carry the lens forward to the correct extent when photographing objects nearer than some 50 ft. from the camera.

An Unimportant Difference.

What difference in performance is to be expected with a camera fitted with an f/4.5 lens as compared with one fitted with an f/4.8 lens?

W. G. P. (Bristol.)

Other things being equal, the only difference would be one of speed. As the exposures required are in the ratio of the squares of the f/ numbers, the relative exposures would be 20.25 as against 24.04. If an exposure of 1 sec. was necessary with the f/4.5 lens, the f/4.8 lens would require about 1.1/5th sec. This difference in speed is completely negligible; if you gave two films the same exposure, one through each lens at full aperture, you would not be able to tell by comparing them which had been taken with which lens.

What does an Ounce Weigh?

When making up developing and other formulae, should I use apothecaries' or avoirdupois ounces?

W. T. (Swindon.)

In most modern formulae the ounce used is the avoirdupois ounce of 437½ grains, because when you buy chemicals this is the weight used. Older formulae, however, often used the apothecaries' ounce of 480 grains. In formulae published in "The A.P." the avoirdupois ounce is meant, but wherever confusion between the two would result in an error large enough to matter we make a point of giving the weight in grains, even though this sometimes leads to inconveniently large numbers. The reason for this is that the grain is the same in both apothecaries' and avoirdupois weights, so that no possible confusion can arise.

Glazing Prints.

How can I get a perfect glaze on prints? I have tried chromium, glass and ferrotype plates, and have used a glazing solution, but in all cases the prints turn out to be covered with minute patches of roughness.

R. C. (Hyde.)

From the last sentence in your letter it is evident that you are not squeezeegeeing the prints into sufficiently close contact with the glazing slabs. The rough spots are caused by imprisoned air-bubbles.

... A NEW SERVICE FOR CINÉ ENTHUSIASTS

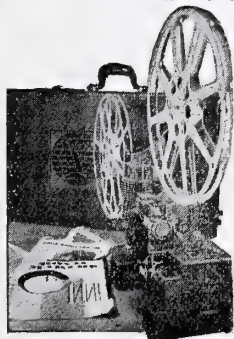
EXCLUSIVE TO R. G. LEWIS (CINÉ) CUSTOMERS

Now—when you purchase a projector from R. G. Lewis (Ciné) you get free maintenance for a period of 2 years (a free overhaul every six months). In addition to this helpful service we will install talkie apparatus free of charge anywhere in England or Wales; this includes sending an experienced operator to instruct in the use of the apparatus if required.

INVEST IN A SOUND PROJECTOR !

Let us show you the New FILMOSOUND

Filmo's exclusive side tension film movement minimises film wear. Aerodul cooling preserves the film and keeps the lamp within a safe temperature. A powerful amplifier delivers 5 watts of undistorted sound. Reels holding 1,600 ft. of film, giving a 45 minutes' continuous show, may be used. Price, complete, £134 0 0



SECOND-HAND CINÉ CAMERAS AND PROJECTORS WITH A FULL GUARANTEE FOR SIX MONTHS

8-mm. PROJECTORS.

8-mm. Eumig P.III, 250 watts, air cooled, 2.5-cm. Meyer Kinon projection lens, motor speed control, quick-feed sprockets, built-in resistance, geared hand rewind. As new.....£14 10 0
Kodascope Model 3/35, 200-watt lamp, built-in resistance for 230 volts, 1-in. projection lens. New. Shop-soiled only £8 15 0
8-mm. Bell & Howell, 400-watt lamp, geared drive, rewind, stills, complete with case. As new.....£33 10 0

9.5-mm. PROJECTORS.

9.5-mm. Pathe Luxe, 32-mm. projection lens, motor speed control, complete with resistance and case. Excellent condition.....£13 10 0
9.5-mm. Pathe Imp. motor, super attachment and resistance. Excellent condition.....£4 10 0

16-mm. PROJECTORS.

16-mm. Zeiss Ikon, 800-ft. model, 375 watts, air-cooled, 5-cm. f/1.4 Allnar anastigmat, brilliant flickerless picture, speed control, projector is housed in permanent casing which deadens noise when running, complete with transformer. As new £62 10 0
16-mm. Kodascope Model D, 300 watts, air-cooled, 1 1/2-in. projection lens, stills and automatic rewind, complete with resistance and case. As new.....£13 10 0
16-mm. Kodascope Model A, 200 watts, 2-in. projection lens, motor speed control, ammeter control to lamp, hand geared rewind, complete with resistance. Nice condition.....£12 17 6
16-mm. Ampro, 750 watts, air-cooled, forward, reverse and rewind switch, stills, separate lamp switch, motor regulator, ratchet tilting adjustment, 2-in. f/1.65 projection lens. In excellent condition, complete with 400-ft. reel and case.....£37 10 0
16-mm. Ampro, 500 watts, air-cooled, description as above.....£32 10 0
16-mm. Kodascope Model C, 100 watts, motor drive with rheostat control, stills, 2-in. projection lens, complete with resistance and case. In good order.....£8 17 6

8-mm. CAMERAS.

8-mm. Cine-Kodak Eight, f/3.5 Kodak anastigmat, optical finder and footage indicator. As new.....£6 17 6
8-mm. Cine-Kodak Eight, f/2.7 Kodak anastigmat, optical D.V. finder and footage indicator. As new.....£8 17 6
8-mm. Bell & Howell Straight Eight, f/2.5 anastigmat, 4 speeds, interchangeable lens fitting, automatic footage indicator. Excellent condition.....£9 17 6

9.5-mm. CAMERAS.

9.5-mm. Dekko, f/1.9 Dallmeyer, in focussing and interchangeable mount, 3 speeds and stills, footage indicator. As new £5 17 6
Ditto, but with latest metal body.....£9 2 6

16-mm. CAMERAS.

16-mm. Cine-Kodak BB Junior, f/1.9 Kodak anastigmat in focussing mount, direct-vision finder and footage indicator. Excellent condition.....£11 19 6
16-mm. Ensign Kinecam Model 6, f/2.8 Cinar in focussing mount, 3 speeds and hand crank, footage indicator, direct-vision and parallax view-finders, complete with case. Very nice condition.....£5 17 6
16-mm. Bell & Howell Filmo 70, 1-in. f/3.5 Cooke anastigmat, interchangeable, 2 speeds, 8 and 16, ratchet winding key, D.V. optical finder, footage indicator, complete with case. Very nice condition.....£15 0 0
16-mm. Cine-Kodak Model BB, f/1.9 Kodak anastigmat in focussing interchangeable mount, 2 speeds, optical D.V. and brilliant finders, with combination case. The camera is in excellent condition having just been overhauled by Messrs. Kodak £13 10 0
16-mm. Zeiss Ikon Movikon, f/1.4 Zeiss Sonnar in focussing interchangeable mount, range-finder focussing, 4 speeds, stills, hand crank for reverse, delayed action, adjustable shutter, sector, visual inspection aperture, direct-vision and angular finders, also brilliant waist-level finder, 2 footage indicators, complete in case. Perfect order.....£67 10 0

R. G. LEWIS (CINÉ), "THE ONLY COMPLETE CINE SPECIALISTS" 202, HIGH HOLBORN, LONDON, W.C.1

(A few doors from the Holborn Tube Station and the Holborn Restaurant)

Telephone: CHAncery 7996-7997.

a Christmas Thought—

Give a

DALLMEYER

Telephoto Lens

Catalogues and Booklets
Gratis.



J. H. DALLMEYER LTD.
31, Mortimer Street,
London, W.1

Works: WILLESDEN, N.W.10

R SCHOOL OF PHOTOGRAPHY

Head of Department : Alex Strasser, F.R.P.S.

COMMERCIAL • FASHION • MINIA-
TURE • PORTRAITURE • COLOUR •
AEROGRAPH • CAMERA JOURNALISM
• SUBSTANDARD FILM

Professional and Amateurs
Day and Evening Classes

REIMANN SCHOOL AND STUDIOS

Write or call for Prospectus P.19, 4-10, Regency Street,
Westminster, London, S.W.1. Victoria 3131



"The Cabaret." By Lancelot Vining

Photograms of the Year 1938

PHOTOGRAMS OF THE YEAR



43rd YEAR
OF ISSUE

THE ANNUAL REVIEW OF THE WORLD'S PICTORIAL PHOTOGRAPHIC WORK

Edited by F. J. MORTIMER, Hon. F.R.P.S.

Editor of "The Amateur Photographer & Cinematographer"

●
PRICES:
STIFF PAPER
COVERS 5/- net;
CLOTH BOARDS
7/6 net.
Postage 6d. extra.
●

"Photograms of the Year" has grown in popularity with the passing years. The volume for 1938 will be the forty-third annual issue and will increase the prestige which this outstanding compilation has won throughout the world for its wide range of subjects, their technical excellence, and the quality of reproduction. It will contain examples of the best work of the world's foremost camera artists, specially chosen by Mr. F. J. Mortimer, Editor of "The Amateur Photographer."

Keen Photographers will welcome the opportunity afforded by "Photograms" of viewing the finest and most modern expressions of photographic art, and of observing the latest technical developments.

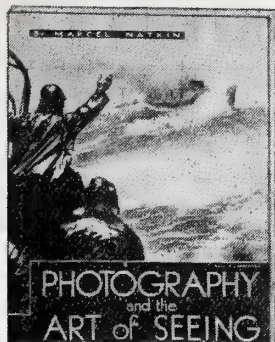
The volume will contain an editorial résumé on "The Year's Work," and contributions by well-known writers in many foreign countries. Critical notes of the photographs, and an up-to-date Directory of British Photographic Societies will also be included.

NOW ON SALE

Obtainable from all booksellers and photographic dealers, or direct from the Publishers and Proprietors:

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

A book that is different—that will 'open your eyes'



PHOTOGRAPHY AND THE ART OF SEEING

By Marcel Natkin, D.Sc. Jacket by F. J. MORTIMER, F.R.P.S.

Some of the 34 Chapters—Photography and Reality; Pictorial Photography; Realism; Photography for Advertisement; Composition: Unity; Interpretation; Setting; Harmony and Spacing; Lines in a Composition; Atmosphere. Lighting: Shadows; Against the Light; Night Scenes; Perspective; Relief; Movement. Personality: The Head; The Figure; Snapshots; The Nude; The Group. Suggestions for Spring; Summer; Autumn; Winter. Illustrated by a team of 18 famous photographers. 11 x 9 in. Grayscale throughout. 10/6 Price 11/- Well bound in Art Vellum. post free.

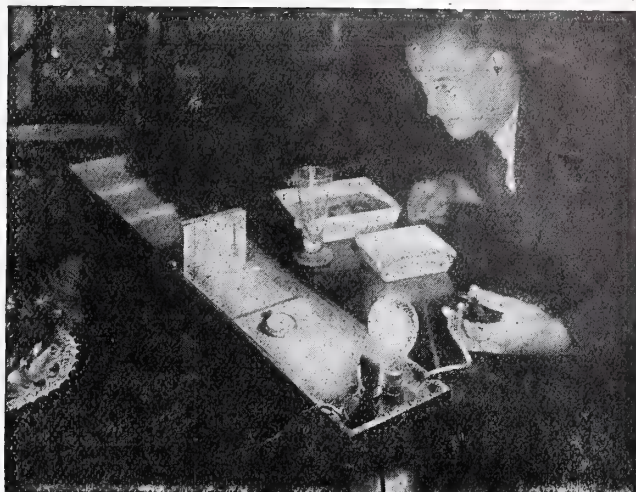
By the Same Author:

PHOTOGRAPHY OF THE NUDE
The best book on the subject. 5/- (Post, 5/6)

PHOTOGRAPHY BY ARTIFICIAL LIGHT. Many diagrams and plates. 2/6 (Post, 2/10)

THE FOUNTAIN PRESS, 19, CURSITOR STREET, LONDON, E.C.4

A USEFUL XMAS GIFT



Johnson's Photo Printing Box

This will enable you to make successful prints in your home without a dark-room and without any inconvenience.

Ample flex for plugging into wall or pendant plug. 2-way switch for alternating ruby and white light. Fitted to take the usual 40-watt white light. Ruby bulb provided.

Price 21/- of every dealer, or post free.

Publicity
Dept.

Johnson & Sons HENDON
Manufacturing Chemists Ltd. LONDON, N.W.4

1/12/37.

"The Amateur Photographer."

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, December 31st.

1/12/37.

"The Amateur Photographer."

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, December 31st.

1/12/37.

"The Amateur Photographer."

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, December 31st.

1/12/37.

"The Amateur Photographer."

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

1/12/37.

"The Amateur Photographer."

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

NOW IN STOCK THE NEW IIA

Reflex Korelle

fitted f/3.5 Radionar £18 : 1 : 0

„ f/2.9 Radionar £19 : 2 : 0

„ f/3.5 Tessar £23 : 15 : 0

INTERCHANGEABLE LENSES

4 1/4" f/4.5 Xenar £7 : 15 : 0

5 1/2" f/4.5 Xenar £8 : 15 : 0

6" f/5.6 Dallon £9 : 9 : 0

6" f/5.6 Cooke £10 : 10 : 0

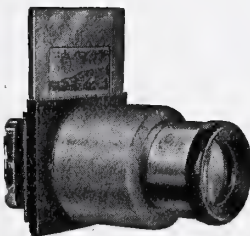
WRITE FOR DETAILS.

PHOTO-OPTICS LTD
32, Lord Street, LIVERPOOL 2.

COLOR SCOPER

A NEW DEVICE FOR VIEWING
MINIATURE COLOUR FILMS

Made with Leica, Contax, Retina, etc., Cameras



The Achromatic lens of the Color Scoper gives a highly magnified image (2 1/2 times) showing every detail of miniature colour films or transparencies from miniature negatives.

Price £1 : 1 : 0

"CENEIPLAST" MASKS for the COLOR SCOPER

Ceneiplast Masks are made specially for use in the "Color Scoper." A 35-mm. colour or ordinary transparency can be quickly fixed in a Ceneiplast Mask and permanently held in position, the masks being faced with adhesive material, thus enormously simplifying their preparation for viewing in the "Color Scoper."

100 5 x 5 cm. (2-in.) square Ceneiplast Masks with 24 x 36 mm. opening. Not for projectors 10s. 0d.

SANDS HUNTER & CO LTD
37, BEDFORD ST., STRAND, WC2

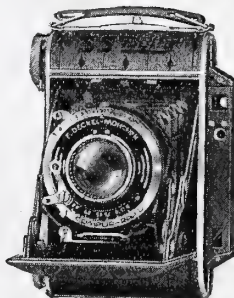
MOST SUITABLE
FOR WINTER WORK

THE SUPER-SPORT DOLLY

Model C

taking

**BOTH PLATES
AND FILMS**



(16 exposures 2 1/4 x 1 1/4 or 12 2 1/4 x 2 1/4 on standard 3 1/2 x 2 1/4 film, also takes plates 4 1/2 x 6 cm.). Reverse spooling interchangeable lens. Rangefinder use for film, focusing screen for plates. Xenar f/2.8 3-in. lens. Compur delayed shutter 1/250th sec. ... **£16:16:0**

The latest addition to the

**CERTO
RANGE**

Ask your dealer for catalogue, or write to Sole Importers for

CERTO CAMERAS

ACTINA LTD. 19, Woodstock Street, Bond Street, London, W.1
Phone: Mayfair 6188.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 280, Deansgate, Manchester, 3; 268, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

IKOFLEX Twin-Lens Reflex, f/6 lens, brand new models, maker's cartons, £4/10 each; Ikoflex, f/4.5, shop-soiled, £7/10; exchanges.—City Photo Works, 119, Eastbourne Rd., Southport. [0038]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9062]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathoscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9066]

LENSES.—Superb, Heliar f/3.5, E.R. case, Focar lenses, filter, £13/10; Super Ikonta, for 8 or 16 on 1a film, Tessar f/4.5, £11; Ensign Midget, f/6.3, 30/-; Midget Tank, 8/-; 6×6 Brilliant, f/7.7, 29/6; Rolleicord, metal body, Triotar f/4.5, E.R. case, filter, £7/15.

LENSES.—Dekko 9.5 Projector, super attachment, £4; Specto Projector, 9.5, £10; Dallmeyer Superlite Projector Lens for 200-B, £3/10; Complete Cinecraft Titling Outfit, 22/6.

LENSES.—6×6 Automatic Rolleiflex, Tessar f/3.5, E.R. case, £18; Cine Film Attachment complete, £2/17/6; Valoy Enlarger, early model, lens, orange cover and printing board, £10.

LENSES.—Dekko Cine, f/1.9 Dallmeyer, £7/10; Ikonta, 16 on 2B, Novar f/4.5, Rapid Compur, case and filter, £6/7/6; Ensign Selfix, 8 or 16, Ensar f/4.5, Trichro, £2/5; Rolleicord II, Triotar f/4.5, £10/10; Ikoflex II, Tessar f/3.5, £15/15; Agfa Speedex O, Solinar f/3.9, £3/19/6.

LENSES, for all types of Miniature Cameras, A generous part exchange allowances, 168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

VIDOM Universal Finder with adjustable field diaphragm, in leather case, for Leica camera, £1/10.

9-CM. Elmar f/4 Long Focus, Large Aperture Lens; as new; list price £11/17; our price £7/15.

13.5-CM. Leitz Hektor f/4.5; list price £18/12; our price £12.

31×2½ Thornton-Pickard Junior Special Reflex, 5-in. Cooke lens f/3.5, 10-in. Dallmeyer Dallon f/5.6, 7 slides, F.P. adapter, canvas case, £13/10.

16-MM. Zeiss Ikon Kinamo Cine Camera S.10, fitted Zeiss Tessar f/2.7, leather case, thorough working order; list price £20; our price £5/10.

16-MM. Kodascope Model C Projector, and resistance; shop-soiled only; list price £20/15/6; our price £12.

31 2½ No. 6 Carbine Roll Film, focussing, rack rising front, reversible and wire frame finders, direct-vision finder, fitted Tessar f/6.3, Compur shutter, 1 to 1/3000th, cable release, £3/15.

31×2½ Zeiss Ikon Nettar Roll Film, direct and reversible finders, Nettar anastigmat f/6.3, Telma shutter, cable release; shop-soiled only, £3/10.

31×2½ Six-20 Kodak Roll Film, f/6.3 anastigmat, 31 speeded shutter, leather case; good order, £1/15.

PATHE Home Projector 9.5, complete with resistance and ammeter, in case; good working order, £1/10.

1-PLATE Thornton-Pickard Duplex Ruby Reflex, 4 Dogmar f/4.5, Mackenzie slide, Model A, 6 envelopes, F.P. adapter, leather case, £6/17/6.

9×12 Ica Ideal Folding, double extension, rack rising and cross, reversible and direct finders, fitted Carl Zeiss Amatar f/6.8, Compound shutter, 4 slides, F.P.A., leather case, £1/15.

POSTCARD Goerz Tropical Model Special Tenax Folding, rising and cross, reversible finder, fitted Goerz Dagor f/6.8, Compound shutter, 3 slides, F.P.A., £1/17/6.

1-PLATE Zeiss Ikon Lloyd Roll Film, rack focus, 4 rack rising and cross, reversible and wire frame finders, fitted Dominar f/4.5, Compur shutter, F.P.A., leather case; fine order, £3.

9×12 Voigtlander Vag. Folding, focussing, rising and cross, reversible finder, fitted Voigtlander Skopar f/4.5, Ibsor shutter, F.P.A., £1/15.

WANTED to Purchase for Cash, high-class Miniature Cameras, best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

CAMERAS, Enlargers, Binoculars, over 200 bargains; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S, 309, Wotton Rd., Aston, Birmingham, for guaranteed Cameras, Exchanges, Hire Purchase. [0032]

T-P. Reflex, 3½×2½, f/3 Aldis, 6 slides, self-capping shutter, revolving back, leather case, £6/10.—22, Fabian Crescent, Shirley, Birmingham. [9757]

ENSIGN 3½×2½ Roll Film Carbine, f/4.5, 1/1000th to 1 sec., rising front, perfect order, case, filter, 70/-.—22, Poole Rd., Wimborne, Dorset. [9758]

PLAUBEL Makina, f/2.9, 3½×2½, with Leitz detachable finder, screen, F.P.A., 3 slides, filters, leather case, £9/10, nearest.—Pashley, 40, Letchmere Avenue, Woodford Green, E.18. [9759]

BARGAINS.—Demonstration Cameras, as new, Leica III, f/3.5 Elmar, £25; Ikoflex, f/4.5 Novar, £7; Voigtlander Brilliant, f/4.5 Skopar, £4; Pathoscope H, f/3.5, 45.—Chemist, Box 4112, c/o "The Amateur Photographer." [9761]

1-PLATE Focal-plane Press Camera, f/4.5 Dall-4 meyer, 3 D.D. slides, leather case, £5.—R. Norrie, Rosefield, Kirriemuir, Angus. [9762]

RETINA, Xenar f/3.5, E.R. case, 2 filters; new condition, £7/10.—Smith, 14, Hamstead Rd., Handsworth, Birmingham, 19. [9764]

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

DOLLY, f/2 Xenon, 16-on-V.P., £8; also Busch 22½-in. Telephoto f/7, offers. Wanted, Exakta B.—Worthy, 4, Knights Park, Kingston-on-Thames. [9765]

SUPER Ikonta 3½×2½, Tessar f/3.8, Rapid S Compur, listed £22/10; unused; bargain £13/17/6.—Below.

KORELLE I, Roll Film Reflex, Radionar f/3.5; unused, £3/12/6.—Below.

DALLON Teleanastigmat 9-in. f/6.5, £3/5; Focussing Mount, 10/-.—Roberts, Central Chambers, Stratford-on-Avon. [9766]

NEW Zeiss Nettel 3½×2½, Tessar f/3.5, focal-plane to 1/1.200th, leather case, £25.—Mildenhall, London Rd., Knebworth. [9768]

MINIATURE Outfit.—Contax II, f/3.5 Tessar, M.E.R. and soft zip cases, 2 filters, hood, Helios meter, tripod, Leica enlarger, masking frame, dishes; the lot in perfect order, £38/10, or nearest.—Eversley, Wades Hill, N.21. [9769]

CONTAMETER for Contax I or II, 42-mm., £6/5.—11, Bureott Rd., Purley. [9770]

FINE ¼-pl. Triple Extension Outfit, for general work, copying, etc., cheap; particulars, stamp.—Johnson, 21, Morden Rd., S.W.19. [9774]

ROLLEIFLEX Automatic 6×6, f/3.5 Tessar, almost new, ever-ready case, £18.—Greggains, 26, Adamson Rd., N.W.3. [9775]

31×2½ No. 7 Carbine, Ross f/4.5 Xpres, Compur D.A., hide case, with Kodak developing tank, Nettel telescopic tripod, Bewi Junior Meter; all as new, £6/10, or near, deposit.—Knight, Northend, Leamington Spa. [9779]

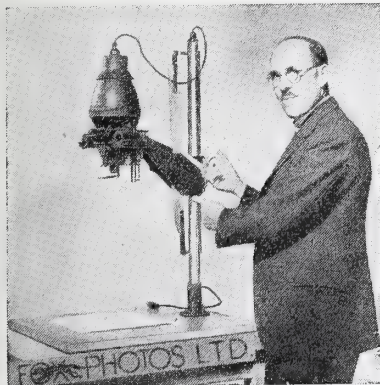
STANDARD Leica, Elmar f/3.5, range-finder, S case, meter, tank, etc., £12/10.—Riversleigh, Moss Lane, Bootle, Lancs. [9784]

45×107 Verascope, best focussing model, f/4.5 Tessars, changing-box, case; many accessories, £8/8.—Box 4166, c/o "The Amateur Photographer." [9814]

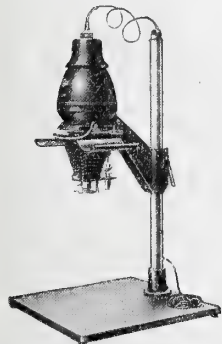
R.E. SCHNEIDER

M & W THE WORLD'S M & W PREMIER ENLARGERS

These enlargers are the result of thirty-nine years' specialised experience in the manufacture of this type of apparatus which to-day is universally recognised as the finest product in this field of photographic science.



Many years of manufacturing and supplying enlargers to a great many leading houses in this country enable me to recommend M & W enlargers as the best proposition for **Amateur and Professional Users**. Write for free advice if you are in any doubt as to the model most suitable to your own personal requirements to Mr. Herbert Hiscock.



FILMAREX "O"

Non-Automatic.

FILMARUS I, No. 101. Details as FAM 301 £9 13 6

FILMARUS I, 4x4 cm.

Ditto, to take Leica lens. £6 6 0

Ditto, to take Contax lens. £8 8 0

Ditto, to take Kine-Exakta lens. £6 12 6

Ditto, to take Robot lens. £6 12 6

FILMAREX, No. 110. Details as FAM 303 £11 11 0

FILMAREX III, No. 113. Details as FAM 305 £17 17 0

Additional 5.5-cm. focus lens giving 13.5 times linear £4 2 6

F/4.5—7.5-cm. lens with iris diaphragm £4 10 0

Prices for other models on request.

R. E. SCHNEIDER (Dept. 9)

46, FARRINGDON ST., LONDON, E.C.4 Tel. HOL. 1167

CAMERAS AND LENSES

DALLMEYER Baby, V.P. plates, f/2.9 Pentac, focal-plane 1/8th to 1/1,000th, 3 double slides, F.P.A., leather case, £7/7; Agfa V.P. Speedex, f/3.9 Solinar, Compur, as new, £3/17/6; Rodinax Tank, 21/-; Ilford Tricolour Filter Set, 14 in., with holder, 10/6; Ensign Autokinecam, f/1.3 Dallmeyer, good order, £12/10; part exchanges.—L. Mansley, 277, Harehills Lane, Leeds, 8. [9782]

SPECIAL Foth-Derby Miniature, Model II, interchangeable lenses, 2-in. Tessar f/2.8, 3-in. Aldis f/7.7, 8½-in. f/8 in reflex finder attachment (like Leitz Telyt), filter, lens hood, tripod, velvet-lined compartment hide case, £23; no offers.—Wild, 57, Hallgate, Doncaster. [9785]

UTORANGE, Tessar, Compur, 3 finders, release-hood, leather case; excellent condition, £9.—108, Queens Rd., Finsbury Park. [9786]

REFLEX Tropical Ensign 3½x2½, f/4.5 lens, F.P. and R.F. adapter, 3 slides, 13-in. Teleros f/6.3 (9 magnifications); all used 6 times only; cost £30; accept £18.—Stanley, 195, Leylands Rd., Sidcup. Phone 3115. [9788]

CARETTE Roll Film 3½x2½, Tessar f/4.5 and Compur shutter; good condition, £4/10.—8, Hutchings Walk, N.W.11. [9791]

EICA III, f/3.5 Elmar; as new; nearest £22/10.—Glanbrydan, Chevalier Rd., Dover. [9792]

ROLLEIFLEX 6x6, f/3.8 Tessar, non-auto., £7/10.—188, Tonge Moor Rd., Bolton. [9796]

RETINA, chromium, f/3.5 Ektar, unused, leather case, £10; Etui 9x12, Tessar f/4.5, £8.—Phone, HOLborn 3920. [9797]

£6/10 Baby Ikonta, Tessar f/3.5, Compur Rapid, as new; cost £10/10.—Salzman, 41a, Sackville Rd., Bexhill. [9799]

ROLLEICORD, Triotar f/3.8, E.R. case; perfect £11.—Robinson, Fownhope Rd., Sale. [9800]

IDEAL 9x12 cm. (or 4-pl. adapted) Folding Camera, f/4.5 Tessar, Compur, with 6 single metal slides, F.P. adapter and Distiz lens; perfect condition, little used, £9/10, complete.—F. Parker, 49, Compton Rd., Nottingham. [9802]

EXAKTA Model B, f/2.8 Tessar, also Tele-Makina 21-cm. Telephoto, all in case, filter-hood and extension tubes; a perfect outfit and in excellent condition; cost £43/4/6; bargain at £26/10.—Below.

ROLLEIFLEX, f/3.5 Tessar, used few times only and in original box; cost £25; bargain at £19.—Below.

EICA III, f/2 Summar, carefully used and perfect; cost £39/10; bargain at £25.—Below.

DOLLINA Certo, f/2.9, E.R. case; cost £15/2/6; guaranteed as new; bargain at £11/10.—Below.

"CHAMPLIN 15" Developer, manufacturers and distributors of this super-fine-grain developer made to the original and authentic formula; price 3/6 bottle, postage 6d.; highest part-exchange allowances; extended credit terms.—B. Salter & Son, 34, Castle St., Shrewsbury. [9804]

EICA II, f/2 Summar, ever-ready case, cassette; as new; sacrifice, £24; deposit.—Box 4164, c/o "The Amateur Photographer." [9812]

LATEST Model A Exakta, f/3.5 Exaktar, case, hood, perfect, £9/10; deposit system.—Box 4165, c/o "The Amateur Photographer." [9813]

BARGAINS—Amateur Giving up Miniatures; seen by appointment, no approval.—Camera 23, Pembridge Villas, W.2. Phone, Bayswater 0736.—Below.

CONTAX II, Sonnar f/2, unscratched, E.R. case, non-apron tank, breast unipod, case, £35.—Above.

V.P. Reflex, Carl Zeiss 4½-in. f/1.8 lens, 1/1,200th to 1/3rd sec., self-timer, F.P. adapter, R.F. automatic-stop adapter, extra tall stand, £40.—Above.

DEKKO Cine Camera, Dallmeyer f/1.9, Telephoto f/4, films, case; new, £9.—Above. [9815]

CONTAX II, Zeiss Sonnar f/2, £50/10; the finest camera in the world, for £31/12/6.—Salmon, High St., Stockton-on-Tees. [9817]

SIX-20 Duo-Kodak, anastigmat f/4, Compur shutter, black case; new condition, £4/15.—Moore, 151, Church St., Lower Edmonton. [9818]

ROLLEICORD II, Triotar f/4.5, E.R. case, green filter; new July; cost £16/5; perfect, £10/10.—Box 4167, c/o "The Amateur Photographer." [9819]

36x24 mm. Weltini, f/2.8 Zeiss Tessar, Compur Rapid, coupled focussing; just cost over £25, for £19/10, with filter and case.—Below.

MODEL I Leica, f/3.5 Elmar, horizontal range-finder, E.R. case, £9; Zeiss Super Ikonta 3½x2½, f/4.5 Tessar, £10/15.—Cyril Howe, Abbey Churchyard, Bath. [9823]

ENLARGERS

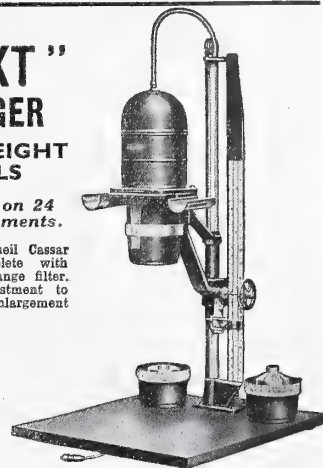
By SERVICE CO.

Hire-purchase terms not less than 50/-, 6 to 12 monthly payments; over £10, 15 to 24 monthly payments if desired.

THE "EXAKT" ENLARGER MADE IN EIGHT MODELS

Obtainable on 24 monthly payments.

Fitted f/4.5 Steinheil Cassar anastigmat, complete with condenser and orange filter. Very simple adjustment to obtain size of enlargement required.



Model Ia, for 2.5-10 times linear enlargements from 4x4 cm. negatives £12 15 0

Or 24 equal payments 11/5 per month.

Model II, for 2 to 7.5 times linear enlargements from 6x6 cm. negatives and sections of 1-plate. £18 10 0

Or 24 equal payments 16/8 per month.

Model III, for 1.7 to 6.3 times linear enlargements from negatives up to 3½x2½ and sections of 1-plate. £20 5 0

Or 24 equal payments 18/0 per month.

Write for "Exakt" Enlarging Brochure.

MAGNAPRINTS

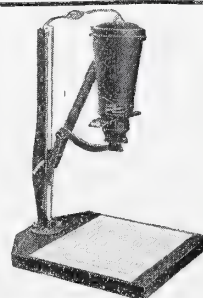
Always popular enlargers, with large focussing control grips, all-metal carrier, condenser and electric fittings, solid pillar support and ruled baseboard.

For 3x4 cm. and Leica, f/6.3 lens £5 5 0

For 2½x2½ negatives, with f/6.3 anastigmat lens £8 10 0

For 3½x2½ negatives, with f/6.3 anastigmat lens £9 10 0

For 3½x2½ negatives, with f/4.5 Magnar anastigmat lens £11 10 0



FAM and FILMARUS MODELS

A comprehensive range.

Filmarus 0, 3x4 cm. £7 9 6

Filmarus I, 4x4 cm. £9 13 6

Ditto, to take Leica lens. £8 6 0

Ditto, to take Contax lens. £8 6 0

Ditto, to take Kine-Exakta lens. £8 12 6

Ditto, to take Robot lens. £8 12 6

Filmarex, 6x6 cm. £11 8 6

Ditto, 6x9 cm. £12 17 0

FAM (fully automatic) 6x6 cm. £16 15 0

Ditto, 6x9 cm. £21 0 0

Wega, 9x12 cm. £25 0 0

No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera.

Form B, to accommodate your own lens,

Form C, complete with lens.

PRICES

3½x2½ in. 1-plate.

Form A .. £2 17 6 24 5 0

Form B .. £3 15 0 25 5 0

Form C, with Achromat lens 24 5 0 25 15 0

Form C, with f/6.3 anastigmat 25 15 0 27 10 0

Phone: HOLborn 0664 (3 lines). Established 1889.



289, HIGH HOLBORN, LONDON, W.C.1

SALANSON LTD.

"Best in the West"

SELECTED CINÉ BARGAINS

All Guaranteed.

PRICES TO SUIT ALL POCKETS.

Pathé 9.5-mm. Ace, with resistance.	£1 5 0
Pathé 9.5-mm. Imp, with super attachment, motor and resistance. As new.	£4 17 6
Pathé Home Movie, double claw.	£3 10 0
As above, with super attachment.	£5 5 0
As above, with super attachment and motor	£5 10 0
Kodascope 8-mm. 8.35, 200-watt lamp, motor rewind. As new.	£8 17 6
Ensign 16-mm. Model 180, 100-watt lamp, motor drive.	£7 12 6
Kodascope Model C	£8 15 0
Bolex, Model 9.5 mm. and 16 mm., 250-watt lamp, forward, reverse and stills, resistance and carrying-case. Excellent condition	£21 15 0
Used Cinecraft Super Titler. Listed 45s., for	£1 5 0

HIGHEST EXCHANGE ALLOWANCES

Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

Brighter Photography

By DAVID CHARLES, F.R.P.S.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. There are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing, and over one hundred and sixty illustrations, each numbered and each conveying a really useful hint.

PAPER BOARDS
Size 7½ x 5 in. 144 pages

PRICE 2 6 net By post 2 9

From all leading Book-sellers, or direct from the Publishers

ILIFFE & SONS LTD.
Dorset House, Stamford St. London, S.E.1

CAMERAS AND LENSES

LEITZ Leica IIIa, f/2 Summar, case, as new, £30 also Leica Enlarger, Valoy, with f/3.5 lens, £8.—May, 34, Guildhall St., Folkestone. [9820]

41-IN. Condenser Lenses, 10/- pair, mounted 13/6, 5¼-in. 16/-, 5¼-in. 17/-, mounted 22/-, all sizes, 9-in. lenses, wood frame mounted opening 8¼ in., 34/-—Below.

3-IN. Anastigmat, Aldis f/7.7, 15/6; hundreds of lenses for all purposes, enlarging, projection, cameras, etc.; lists free, stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [9756]

9-CM. Elmar f/4 for Leica, coupled range-finder. Uni. finder, chromium plated, with case; as new: cost £17; accept £11/10.—Box 4155 c/o "The Amateur Photographer." [9773]

PLANO-CONVEX Condenser Lenses: 3-in. 4/-, 3¼-in. 4/6, 4-in. 4/9, 4½-in. 5/6, 5-in. 7/-, 5½-in. 9/-, 6-in. 10/6; single lenses, post paid.—The Mogophot Company, 34, Hereford Rd., London, W.5. [0037]

LEITZ Elmar Lens 10.5-cm. f/6.3, in perfect condition, £6, or nearest; approval deposit.—Smaller, Griseleia, Moorgreen, Notts. [9803]

PAIR 8-in. Condenser Lenses, 15/-—Walford, 16, Church Hill, Ramsgate, Kent. [9809]

CINEMATOGRAPH APPARATUS

ILLUSTRA 16-mm. Projector, takes supers, big picture from accumulator, shop-soiled, 80/-; BOLEX D.A., in case, cost £39, perfect, £22; Wundatone S.P., £95; Talkie Outfit, perfect order, £48.

PROJECTOR Mechanisms, 16-mm. or 35-mm. (suitable for talkies), 40/-; Lenses from 5/-; LUMIC, £19; 9.5-mm. Projector, £13; Ditmar Automatic Camera, 16-mm., variable speeds, f/2.9 lens, exceptional bargain, £12 only.

ILLUSTRA Silver Screens, 48x36 in. at 21/-; 60x48 in. at 28/-; 72x54 in. at 45/-; one 36x24 in. at 8/-.

ILLUSTRA Glass Beaded Screens, 40x30 in. at 30/-; 48x36 in. 40/-; Super Silver Screen of splendid quality, 80x74 in. 99/-.

S.O.F. 16-mm. Talkies, 100-ft. lengths, suit S. experimenters, perfect sound, 100 ft. 10/-; Standard Spools, 10-in. diameter, 2/-; 12-in. diameter 2/6; Rewinders, 35-mm., 20/-; Talkie Records, 16-in. diameter, 4/- each.

YOUR inspection invited; send for our Big Bargain List of Cine Equipment; it will amaze you; better still, call, if able.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1 (facing Gaumont's, Oxford St. end). GER. 6889. [9816]

8-MM. Kodak Cine Camera, special winter f/1.9 lens, filter, case, £11; perfect.—66, Woodbourne Avenue, Streatham 5422. [9732]

BOLEX G916, new condition, only used twice, 500-watt, resistance 250 volt, cost £48; accept £32, or near offer; seen Harrow, or deposit system.—Box 4111, c/o "The Amateur Photographer." [9760]

KODASCOPE C, perfect condition, in strong case; complete, £6/10.—Cooper, 72, Wolverhampton Rd., Birmingham, 32. [9767]

DUAL Projector Bargain, 9.5-mm. and 16-mm. Celfix, 250 watts, forward, reverse, stills, resistance all voltages, complete with all accessories in carrying case; reconditioned and guaranteed, £12/12 only.—Woolons Cine Service, 254, Hendon Way, London, N.W.4. Phone, HENDON 6263. [9780]

TALKING Projector, Gebescope 16-mm. (sound or silent), wonderful opportunity to obtain cheap Xmas present; only used a few times; guaranteed perfect condition; demonstration any part; cost £100; bargain, £70.—H. A. Y., Uplands, Oakfield Rd., Wimbledon 5852. [9798]

FOR Sale.—Paillard-Bolex G916; good condition; particulars and price from—Box 4162, c/o "The Amateur Photographer." [9810]

PATHE Home Movie, super attachment, motor, resistances, pilot light, spare lamps, condenser, lens, belts, colour disc, mender, excellent condition, in case, £7/7, demonstrated London; Willo Cinometer, 10/-; 3½x2½ Daylight Developing Outfit and Enlarger, 11/-; Jazz Outfit with base drum, 10/-—Box 4163, c/o "The Amateur Photographer." [9811]

LANTERNS & ENLARGERS

MAGNAPRINT V/1, Ensar f/6.3, good condition £5/5.—H. Furze, 87, Burdon Lane, Cheam. [9805]

SPECIAL OFFER!!

FRENCH MANUFACTURER'S STOCK OF

8x26 mm. PRISMATIC
POCKET TELESCOPES

with Case Complete 37/6 EACH Post Free. AT LESS THAN HALF USUAL PRICE

Weight 7 oz. Length 4½ in.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.
Telescope House
63, FARRINGTON ROAD, LONDON, E.C.1



1937 MODELS—INDISTINGUISHABLE FROM NEW

Contax I, f/2.8 Tessar, month old, £33 10s. for. £25 10 0
Contax II, f/2.8 Tessar, spare cassette. As new. £28 10 0
Dollina III, f/2.8 Xenar, coupled, E.R. case. As new £18 10 0
Super Ikonta II, 16 on standard, f/2.5 Tessar, purse £16 5 0
Super Ikonta I, f/4.5 Tessar, Compur, case. £18 15 0

ENLARGERS.

Abbeydale Horizontal, 7-in. condenser, f/6 anastigmat £5 0 0
Zeiss Miraphot 4-pl., f/4.5 Tessar, automatic. £9 10 0
T-P. Perfecta 3½x2½, f/4.5 Dallmeyer (vertical). £8 15 0
Zeiss Miraphot 3½x2½, f/4.5 Tessar. £7 15 0

EARLIER MODELS BUT GUARANTEED PERFECT.

Itageo Duplex Plate 3½x2½, double extension, f/4.5 Meyer, focal-plane shutter to 1/1200th, Compur, down to 1 sec., 6 slides, leather case. Rare bargain. £10 10 0
Rolleicord I, f/4.5, Compur, green filter, lens hood, Zeiss Proxars £10 15 0
N. & G. Reflex, 3½x2½, f/2.9 Pentac, f/5.6 Tele anastigmat, 2 sets filters, 18 plate-holders, F.P. adapter, 1/case. Rare outfit for naturalist. Cost £20. Perfect. £22 10 0
Dallmeyer Tele Anastigmat f/6.5, 10¼-in. leather case £5 0 0

F. E. JONES 3, Breeze Hill,
Liverpool, 9

M'KECHNIE

Kalart Synchro-Flash
for
LEICA and CONTAX

LEICA SPECIALIST

Rolleiflex, Robot,
Zeiss Ikon, etc.
New and Second-hand

5 CASTLE STREET,
EDINBURGH, 2

Do you live in the Midlands?

MIDLAND CAMERA CO.,
106 GRANBY ST., LEICESTER

Have the finest selection of New and Second-hand
CINÉ APPARATUS

PHOTOGRAPHIC SUPPLIES

PART EXCHANGE. HIRE PURCHASE.

Ikkoflex, f/4.5 Novar, Rapid Compur. Equal to new. Cost £10 15s. 6d. £8 17 6
Baby Ikonta, f/3.5 Novar, Rapid Compur. New condition. Cost £2 7s. 6d. £6 15 6

BECKETTS
77-79, OXFORD ROAD, MANCHESTER.

*phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (8 p.m. Sat.).

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

LANTERNS & ENLARGERS

LANCASTER ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12x10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372. CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

THE Mogophot Enlarger, for use with double extension plate camera, 5-in. double condenser, easily masked for all sized plates or films, 50/-, delivery free.—The Mogophot Co., 34, Hereford Rd., London, W.5. [0039]

MAGNAPRINT 4-pl. Vertical Enlarger, f/6.3 lens, 2 masking frames, late model, £9; Bewi Electric Meter, case, 35/-; 35-mm. Kodak S.S. Film, 1d. foot.—Hayward, 1, Kenton St., W.C.1. [9808]

LEITZ Focomat Enlarger, Model I, no lens, £12/10; Ensign Magnaprint Enlarger, 3½x2½, VII, with f/8.5 lens, £7; both in perfect order; can be inspected any day.—Grose, 252, Old Kent Rd., S.E.1. [9822]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Masks & Sons, 12a, Cross St., Islington, London, N.1. [0083]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

RADIO, H.M.V. Distributors, short-wave specialists; your camera or cine taken in part exchange.—Harmony House, 116, Cambridge Rd., Southport. [0036]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Weinstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

SPOT Cash paid for all types of photographic apparatus, etc.—Hammonds Optical Service, Ltd., 1, King's Cross Bridge, King's Cross, N.1. Terminus 5529. [0053]

WANTED.—Modern Second-hand Cameras; cash or exchange allowance.—Murray, 146, Queen St., Glasgow. [9637]

ROLLEIFLEX 4x4 wanted, for cash.—P. W. Owen, Condoover House, Condoover, near Shrewsbury. [9726]

WANTED.—Good Wide-Angle Lens, suitable for Exakta.—Town Close House, Norwich. [9763]

WANTED.—Wide-Angle Lens for 4-pl., about 3½ in. focus; cheap; for sale, 2-in. f/5.4 Ernemann Anastigmat, focussing mount.—R. Payne, 42, Belle Vue Rd., E.17. [9771]

£1 offered for a complete set of "Leica News and Technique," in good condition.—Box 4154, c/o "The Amateur Photographer." [9772]

WANTED.—For Super Nettel: E.R. case; G. 1. G. 2 filters; miniature tripod and case.—Albada.—Kennedy, Hewshott, Liphook. [9776]

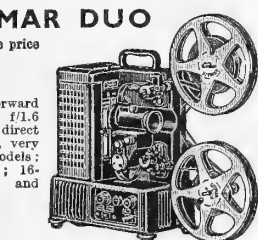
VERTICAL Electric Condenser Enlarger, Leica and 3½x2½, minus lens, 35/-. Wanted, Contax II accessories; after 8 p.m.—Top Bell, 151, Goldhawk Rd., W.12. [9781]

Projector Parade

THE DITMAR DUO

Two machines for the price of one.
£35 : 8 : 0

500-watt lamp, forward and reverse drive, f/1.6 projection lens, direct lighting, pilot lights, very silent. Three models: 9½-mm. and 16-mm.; 16-mm. and 8-mm.; and 9½-mm.



SPECTO 9.5-mm. Projector

New Black Model..... £13 : 5 : 0

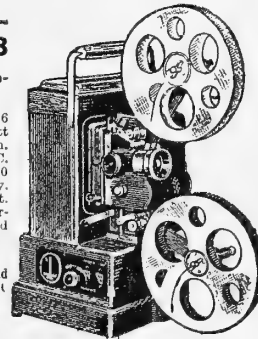
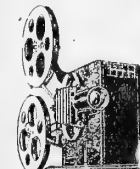
Built-in transformer or separate resistance, 30/- extra. Maximum screen illumination at minimum cost. Oil bath gear box, f/1.7 lens. Automatic high-speed rewind and air cooling.

PAILLARD-BOLEX G.3

The Three-in-one Projector.

For 8, 9.5 and 16 mm. films. 500-watt lamp and 1½ or 2 in. lens. Works A.C. or D.C., 110 to 250 volts. 400-ft. capacity. Gives powerful light. Still device incorporated. Precise feed eliminates flicker.

£52 : 10 : 0
Also G516 for 8 and 16 mm. films £45 0 :



EUMIG PIII

Silent and Flickerless.
F/1.6 Meyer lens (interchangeable), 250-watt lamp (A.C. or D.C.), 100-250 volts. Motor resistance. Size 8½x7½x5 in. Quick loading. Still device, fan cooling, external centring of lamp.

£18 : 18 : 0

NEW MOVEX 8

Super 8-mm. Camera.

The new cine camera, easily carried in the pocket. Aluminium alloy, sprayed matt black. Metal parts chromium plated. F/2.8 Agfa Kine anastigmat lens, focussing unnecessary, large depth of focus. Lens hood in lens mount, Newton view-finder. Powerful motor. Exposure guide on camera. Cassette loading, 33 ft. film 8/9 including processing. Elegant appearance..... £12 : 12 : 0

Ever-ready Case.....18s. 0d.



AMAZING SCREEN VALUE



Entirely new type glass beaded screen, far superior in quality to anything at anywhere near the price.

Extra strong material, double coating of glass beads which do not rub off. With stretchers and leather carrying handle.

Prices: 30x40 .. 35s. 0d.
32x40 .. 47s. 6d.
Postage 1/3 extra. Complete in neat cardboard box.

SELF-FINANCED HIRE PURCHASE TERMS

TRADE SUPPLIED—USUAL TERMS.

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria S.W.1.
TELEPHONE: VICTORIA 3482 AND 3483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

R.F.W. 18

EXCHANGE AND WANTED

WANTED.—8-mm. Cine-Kodak and Projector, modern and in good condition.—6, Aubrey Rd., W.8. [9778]

WANTED.—Allens Miniature Marvel, f/2.9; good condition.—Bangham, Ellesmere College, Ellesmere, Salop. [9783]

WANTED.—Cheap 3½x2½ Plate, double extension, Compur, Tessar preferred.—Brown, Rosehill, Wellingborough. [9787]

WANTED.—F/3.5 Tessar, Compur OOR Rapid, 1 to 1/500th, 1937; cash.—Daniels, 326, Norwich Rd., Ipswich. [9790]

WANTED.—Leica III or IIIa; Developing Tank; Pocket Tripod.—Ross, Sheets Heath, Brookwood, Surrey. [9793]

A MATEUR requires Rolleiflex, f/3.5, 1/300th, £11.—Gaunt, 42, Parkfield Row, Beeston, Leeds, S.11. [9794]

WANTED.—Good Camera 4½x6 cm., fitted f/4.5 Zeiss Tessar lens, Compur shutter; exchange for 16-mm. Ensign Cine Camera, f/1.5 lens, 3 speeds, in new condition.—Penfold, 179, Cromwell Rd., London, S.W.5. [9795]

WANTED.—Ikonta, f/3.5 Tessar, 520/16L or 520L.—31, Shortlands Rd., Leyton. [9801]

VALOY Enlarger wanted for cash; full particulars.—Dr. Baxter, Royal Infirmary, Bristol. [9806]

WANTED.—8-mm. Cine Camera and Projector.—Fryer, 90, Priory Avenue, Hastings. [9821]

WANTED urgently for Cash.—Model III Leica, chrome, Summar, E.R. case, 13.5-cm. Hektor, Universal finder, Weston meter; state price and condition.—Cyril Howe, Cheap St., Bath. [9824]

WANTED.—Leica IIIa or III and accessories.—Box 4169, c/o "The Amateur Photographer." [9826]

COMPASS Required, full particulars, lowest price.—Saunders, 177, Tottenham Court Rd., W.1. [9827]

MATERIALS

AMAZING Photographic Bargains.—End of season surplus and discontinued lines, offered regardless cost; Bromide and Gaslight Postcards from 1/- 100; first come, first served; bargain lists free; write to-day.—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

HAYHURST.—Why buy inferior makes? Kodak Quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards: Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½x2½, 1/- 72 sheets, 1/10 gross; 4½x2½ and 4-pl., 1/9, 2/9 gross; 4-pl., 1/6 36; whole-plate, 2/6 36. [0026]

ALLEN'S.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLEN'S.—Trade Card for Finishers' List and A free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

CALENDARS for 1938.—Attractive new designs: Sample Set, 20 Postcard size 4/3; 14 3½x2½ 2/6; Date Tabs from 2/9 100; beautiful 28-page illustrated list free.—Crown Manufactory, Rotherham.

CHRISTMAS Card Folders.—Sample Set, 14 Postcard size, choice designs, tuck-in corners, 9d.; super quality Cards, assorted sample sets, 24 Postcard 3/-; 18 3½x2½ 2/-; Adhesive Gilt Greetings, 2/- 100; large illustrated list and samples free.—Crown Manufactory, Rotherham. [9428]

EITHER — OR ?

INDECISION, DOUBT—FLEE !

YOUR ATTENTION IS ATTRACTED TO A CAMERA THAT HAS NOT HAD A FAIR SHARE OF LIMELIGHT UP TO THE MOMENT.

Contax I has been withdrawn for various reasons, and the NETTAX comes into the front rank of coupled range under 35-mm. cameras, standing shoulder to shoulder with Contax II and III and their rivals.

With interchangeable lenses, very rapid focussing and metal focal-plane shutter speeded 1/5th to 1/1,000th; detachable back and all the finish of a Contax, we think this camera represents extremely good value. If you want a miniature outfit, we shall be very pleased to discuss points, and perhaps save you unnecessary expenditure.

NETTAX

F/2.8 Tessar... £32 0 0
F/3.5 Tessar... £29 10 0

ALL CONTAX MODELS IN STOCK. The finest camera made for the user of wide-aperture lenses. We are making unusually good allowances for any other modern apparatus against Contaxes during the period of this advertisement.

CONTAX II

F/1.5 Sonnar... £65 15 0
F/2 Sonnar... £50 10 0
F/2.8 Tessar... £43 5 0

CONTAX III (illustrated)

F/1.5 Sonnar... £78 5 0
F/2 Sonnar... £63 0 0
F/2.8 Tessar... £55 15 0

PART EXCHANGE AND DEFERRED TERMS WITH PLEASURE.

WE OFFER A FREE COURSE OF INSTRUCTION IN THE USE OF ANY CAMERA VALUE £25 OR OVER.

Pelling & Cross

Welbeck 9662. **85, BAKER ST., W.1** Open until 7 p.m.

PERPLEX

The Universal Developing Tank, instantly adjustable for all sizes of roll films—from 35-mm. Leica (24 exposures) up to 2½ x 4½ in.



The only tank which accommodates all the above-mentioned size films. A product of the highest quality, constructed entirely of Bakelite—therefore proof against acids, almost unbreakable, and easy to clean.

NO APRON. Price 25/-

For catalogue of complete range of developing tanks write to
THE NORSE TRADING CO. (LONDON) LTD.
37, RATHBONE STREET, LONDON, W.1

NORFOLK CAMERAS ARE THE FINEST VALUE OBTAINABLE

Send for details from the sole suppliers:

SHEFFIELD PHOTO CO., LTD.
6, NORFOLK ROW (Fargate), SHEFFIELD

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1 p.m. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched on return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1 p.m. Please call.

KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20x16 6/3 dozen, 15x12 4/3; 12x10 7/3 36 sheets, 10x8 5/-; whole-plate 3/3, 9/6 gross; 1-pl., 2/-, 5/9 gross; 1-pl. 3/6, 4 1/2 x 2 1/2 3/6, 3 1/2 x 2 1/2 2/6 gross, 12 gross 21/6.

KALTON Postcard Folders, heavy-weight, tuck-in: 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.

KALTON Gaslight Paper: 1 1/2 x 2 1/2, 1/6 gross; 3 1/2 x 2 1/2, 1/6 72 sheets, 2/6 gross; 4 1/2 x 2 1/2 and 1-pl. 2/- 72 sheets, 3/6 gross; 1-pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: 1-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1-pl., 3 dozen 5/-, backed 5/9; 3 1/2 x 2 1/2, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: 1 1/2 x 2 1/2, 9/- dozen; 3 1/2 x 2 1/2, 9/-; 2 1/2 x 4 1/2, 11/-; 6 exposures: 3 1/2 x 4 1/2, 18/-; 5 1/2 x 3 1/2, 21/-.

KALTON Film Packs, H. & D. 350; 3 1/2 x 2 1/2, 3 packs 5/3; 1-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: 1-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; 1-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: 3 1/2 x 2 1/2, 4 dozen 5/4; 1-pl., 3 dozen 5/3; 1-pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1 1/2 x 2 1/2 and 3 1/2 x 2 1/2, 10/- dozen; 2 1/2 x 4 1/2, 12/-; 6 exposures, 3 x 2, 8/6.

KALTON Film Packs, H. & D. 2,700: 3 1/2 x 2 1/2, 3 packs 5/9; 1-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10x8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; 1-pl., 2/-, 6/6 gross. [0009]

ATTWOOD PHOTO WORKS, Hadleigh, Essex. Phone, Hadleigh 58238. Advertising offer, useful Gift Free with each order: Calendars, 1938, slip-in, 2B size 2/6, 1a and 1-pl. 3/-, 1-pl. 3/6 dozen; Xmas Greeting Postcard Folders, 2/- 50, 3/6 100; Folder Mounts, attractive designs, 1-pl., Wedding and Portrait, 2/6 dozen.

ATTWOOD Bromide Paper and Cardette, glossy, normal and vigorous: 6 1/2 x 4 1/2, 72 sheets 2/6, gross 4/6, 5 gross 20/-; Bromide and Gaslight: 3 1/2 x 2 1/2, 1/6 gross, 6 gross 7/6.

ATTWOOD Chemicals, finest quality: Amidol 1/-, Metol 1/3, Hydroquinone 9d., Pyro 10d., Pot. Brom. 3d. ounce.

ATTWOOD Postcards, superfine quality, bromide and gaslight, glossy, satin, matt, normal and vigorous grades, singles and strips: 25 1/-, 50 1/9, 100 2/9, 250 6/6, 500 11/6, 1,000 21/-.

ATTWOOD Special Line Bromide Cream Natural and Cream Silky Cardette and White Velvet Cardette, normal and vigorous: 1-pl., 72 sheets 1/6; 1-pl., 36 sheets 1/9.

ATTWOOD Plates, ortho., speeds 300, 600 and 1,200 H.D.: 3 1/2 x 2 1/2 1/6, 1-pl. 1/9, P.C. 2/3, 1-pl. 3/- dozen; anti-halo and backed, 1-pl., 1,200 H.D., 3/6 dozen, 4 dozen 12/-.

ATTWOOD Flat Films, ortho.: 1-pl., 600 H.D., 1/9 dozen; P.C., 600 and 2,000 H.D., 2/3; 1-pl., 600 and 2,000 H.D., 2/9 dozen, gross 25/-.

ATTWOOD Mounts: 1-pl., white or brown, paste-on, 25 2/3, 100 6/6; whole-plate 25 3/6, 100 10/6; 10x8 4/- dozen, 12x10 5/- dozen; Postcard Folders, green, grey and fawn: light-weight, 2/- 100; heavy-weight, 3/- 100.

ALL Post Paid; satisfaction guaranteed; catalogue free.—Attwood, Hadleigh, Essex. [0025]

35-MM. Eastman Super X Panchromatic, for miniature cameras; fine grain; perfect condition, 25 ft. 2/9, 50 ft. 5/-, 100 ft. 10/-, postage 3d.—Spivey, 165, Lynton Rd., Acton, W.3. [9274]



The **SOLIDITY** of
RUDY STARITA'S
SINCERITY STANDS
OUT JUST THE SAME
AFTER SALES

His Infinite Knowledge of
PHOTOGRAPHY
is completely at your
DISPOSAL

EVERY SECOND-HAND ARTICLE SOLD BY US HAS FIRST PASSED THROUGH OUR OWN WORKSHOP FOR COMPLETE TEST

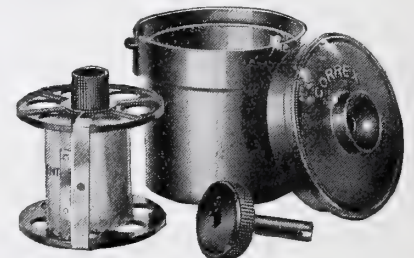
ROLLEIFLEX, f/4.5 Tessar. Good condition £10 0 0
KARAT, f/6.3, complete with sling £3 10 0
WELTINI, f/2 Xenon, coupled, Compur Rapid £20 0 0
SUPER BALDINA, f/2.9 Trioplan, coupled £10 5 0
PATHE 9.5-mm. "H" CAMERA, with case £4 19 6
DEKKO 9.5-mm. f/2.5 T.T.H. Unused £7 0 0
STEWART-WARNER 8-mm., f/3.5, 3 speeds £4 19 6
PATHE SELF-CONTAINED 200-B £12 0 0
PATHE 200-B and resistance £12 7 6
KEYSTONE 8-mm., 200-watt Demonstration model £10 5 0
EUMIG 8-mm., 250-watt. Latest model £16 0 0
KEYSTONE 16-mm., 300-watt. Dem. model £11 12 0
CONTAX II, f/2 Sonnar. As new £42 10 0
WESTON UNIVERSAL METER and case £3 19 6
AVO METER. Demonstration model £2 10 0
CONTAX III, f/2 Sonnar, 1 hotcel and E.R. case £53 7 6

RUDY STARITA

157, WARDOUR STREET, GERARD 3032
LONDON, W.1

THE "CORREX" ROLL-FILM DEVELOPING TANK

The simplest and most certain way of developing roll films. Any amateur using a "Correx" tank according to the simple instructions, can be sure of obtaining properly developed negatives from any make of film.



"Correx" Tank for V.P. films 25s. 0d.
"Correx" Tank for 3 1/2 x 2 1/2 in. films 25s. 0d.
"Correx" Tank for 4 1/2 x 2 1/2 in. films 30s. 0d.
"Correx" Thermometer (Fahr.) 3s. 0d.
"Correx" Developing Powders, 6 pairs 1s. 6d.
Obtainable from all Photographic Dealers.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, W.C.2

BARGAIN CORNER

Kodak Bantam, Special Ektar f/2. As new... £20 0 0
Zeiss Super Ikonta 520, Tessar f/3.5 £13 10 0
3 1/2 x 2 1/2 Patent Etui, Tessar f/4.5, Compur £5 10 0
T.-P. Rubyette, Dallmeyer f/4.5 and Dallon f/5.6 Telephoto, Stevens' screen, slides, case, etc. Wonderful outfit. As new £12 10 0
Zeiss Contax II, Sonnar f/2, E.R. case, etc. Guaranteed bargain £40 0 0
Zeiss Super Nettel, Triotar f/3.5 £13 10 0
Gebescope 16-mm. Talkie Model A. As new. Bargain £60 0 0

MARTIN, Chemist, SOUTHAMPTON.

"THE MOTOR CYCLE"

The Motor Cyclist's Newspaper.
Every Thursday. 3d.

IN STOCK AT ALLENS THE NEW AUTOMATIC 6×6 ROLLEIFLEX

HAS THE FOLLOWING FEATURES:



£31 : 5 : 0

Ever-Ready Case £1 : 17 : 6

NEW ROLLEICORD IA

For 12 2½ square pictures on 3½ × 2½ film. Picture shown full size and right way up. Automatic film-loading device. Direct vision finder. Large focussing magnifier which ensures critically sharp negatives.

**FITTED WITH ZEISS
TRIOTAR F/4.5, £12:10:0**



LATEST VOIGTLANDER BRILLIANT

New moulded body of unbreakable synthetic material. Sports finder fitted on hood. Built-in hold-all to take Focar lens or filter. Automatic film wind which prevents over-winding and ensures correct spacing.

**FITTED WITH
VOIGTAR F/3.5,
COMPUR-RAPID**

£9 : 0 : 0

CALLERS, MAKE SURE YOU REACH

**ALLENS 168, OLDHAM ROAD,
MANCHESTER 4**

THE MULTIFAX ENLARGER

**CAN BE USED AS A LANTERN
ASK YOUR DEALER FOR PARTICULARS.**

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

POULTRY WORLD

THE PREMIER POULTRY JOURNAL

Poultry keepers everywhere will find this journal uncommonly interesting and helpful.

Specimen copy of recent issue free on request from

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, 1/- dozen, 9/- gross; Postcard Enlargements, assorted, 2/- dozen; per negative, 1/6 dozen, 12/- gross; surfaces: matt, semi-matt, glossy.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

POSTCARDS, 1/3 per dozen, same negative, singles 1½d. each, developing and printing, all photographic work undertaken, trade specialists; lists free.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [9303]

FINE-GRAIN Monochrome Negatives from colour transparencies, including ½-pl. B. & W. Enlargement, 1/3; Negative only, 1/-.—Coloreco, Freshwater, I.O.W. [9532]

QUALITY Developing, Printing and Enlarging, standard prices, no cheap work done or wanted; postal service.—Lewis G. Ball, Photographer, Crawley, Sussex. [9718]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

EXHIBITION Quality Enlargements, perfect finish by exhibition photographer, price list post free.—E. Peacock, F.S.M.C., F.I.O., A.W.I.P.S., Northgate St., Devizes, Wilts. [0021]

STATHAM'S Enlargements, all sizes: Postcards 1½d. each, 1/3 per dozen same negative; developing and printing 3½×2½ 1/-; lists free.—31 and 31a, Somerset St., Brighton, 7. [0030]

GLAZED Enlargements: ½-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Baintree. [9488]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [9705]

SUPERIOR Enlargements from amateurs' negatives, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [9777]

82 1/6 Enlargements 6d.; Postcards 1½d.; Leica specialist.—Fox, 4, Hawk Rd., Mitcham. [9789]

THREE-COLOUR Carbro gives the finest colour prints obtainable. We make enlarged reproductions from your colour transparencies in this medium for as little as 4/9 mounted.—Write, Tricolour Enlargements, 8, The Quadrant, Coventry. [9807]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimate submitted; instruments insured whilst on premises; dealers and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

WINTER Study makes for perfect summer pictures. Postal lessons from—David Charles, F.R.P.S., 145, Queens Rd., London, S.W.19. [9719]

DEKKO Ciné Cameras

at 33½% off list prices.



Genuine latest models with removable gate, brand new and with maker's 2-year guarantee, complete in carton with instructions. Most models available, but hurry, or we shall be sold out!

EXAMPLES OF PRICES:

DEKKO CAMERA, fitted with f/2.5 Taylor-Hobson anastigmat. List £8 12s. 6d. £5 15 2
Fitted with f/2.8 Taylor-Hobson anastigmat in micrometer focussing mount. List £11 5s. 6d. £7 10 4
Fitted with f/1.9 Dallmeyer in focussing mount. List £11 17s. 6d. £7 18 4
Fitted with f/1.5 Dallmeyer Speed anastigmat. List £15 10s. £10 6 8

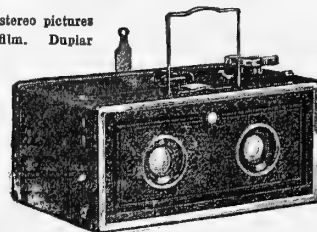
Treat yourself to a new Dekko for Christmas, and save up to £5.

Obtainable only from:

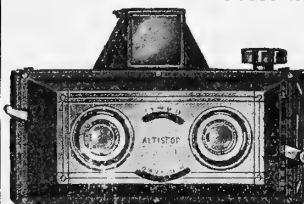
THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

A NEW STEREO CAMERA FOR ROLL FILMS

For 6×13 cm. stereo pictures on 2½×3½ roll film. Duplar lens 1/11. Time and instantaneous shutter, brilliant reflecting view-finder, also wire-frame view-finder for using the camera at eye-level.



Price £3 : 3 : 0

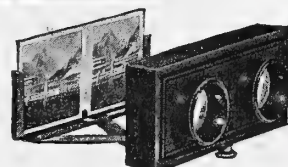


**NOW
READY.
NEW
MODEL**

With Ludwig "Victor" anast. lenses, f/4.5, 3-speed shutter, reflex finder.

Price £10 : 10 : 0

PRICES INCLUDE
FOLDING STEREO-SCOPE FOR MOUNTED PRINTS OR TRANSPARENCIES.



No catalogue issued. Advertised models only available.

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2

Buy **EMPIRE** BRAND BROMIDE & GASLIGHT PAPERS

FIRST
QUALITY

BRITISH
Throughout.



Size.	6.	12	36	72	144
3 1/2 x 2 1/4	—	4d.	10d.	1/6	2/9
4 1/2 x 2 1/4	—	5d.	12	2/-	3/9
4 1/2 x 3 1/4	—	6d.	1/4	2/4	4/1
6 1/2 x 3 1/4	—	8d.	1/9	3/2	5/8
6 1/2 x 4 1/2	7d.	1/-	2/7	4/8	8/6
8 1/2 x 6 1/2	11d.	1/8	4/8	8/6	15/6
10 x 8	1/3	2/4	6/9	12/4	22/6
12 x 10	1/8	3/2	9/2	17/6	33/9
15 x 12	2/7	5/-	14/3	26/6	51/-
20 x 16	4/7	9/-	28/-	51/-	99/-

POSTCARDS, 2/9 100, 22/- 1,000

GLOSSY, SEMI-MATTE, MATTE, Soft, Normal,
Vigorous and Extra-Vigorous.

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

MINIATURES FOR XMAS

LEITZ LEICAS	from	£18 5 0
ENSIGN MULTEX	"	£19 10 0
ROBOTS	"	£23 10 0
KINE-EXAKTAS	"	£27 10 0
CONTAXES	"	£31 0 0
COMPASS	"	£30 0 0

Cash or Easiest of H.P. Terms.

LINDSAY'S, 3, CASTLE STREET,
DUNDEE

MATHER'S for CAMERA EXCHANGES BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLackfriars 6133. Telegrams: Sensitised M/c
17, JOHN DALTON STREET, MANCHESTER

GUILDFORD'S Photographic House

OFFER

Contax I, f/2 lens and case.	As new.....	£30 0 0
Super Ikonta 2 1/2 x 2 1/4, f/2.3, with case.	Shop-sold only	£23 10 0
Automatic Rolleiflex, f/3.5, 6 x 6.	As new.....	£20 0 0

JAMES LLOYD & SON,
4, High Street, GUILDFORD

PHOTO SUPPLIES Second-hand BARGAINS

Baby Ikonta, f/6.3.....	£3 0 0
Baby Ikonta, f/4.5 Tessar in Compur	£6 0 0
520 Ikonta, f/4.5 Tessar in Compur	£8 0 0

T. P. MARTIN, M.P.S.
21, HIGH STREET, CARDIFF.

BELL'S BARGAINS

1938 MODELS AT 13rd OFF.
Wolfin Latest German 24 x 36 mm. Miniature, in sat-
chrome finish, self-erecting, automatic interlocking film change
and numbering, combined parallax view-finder and coupled
range-finder in same field of view, f/2 Xenar anastigmat in
Compur Rapid shutter. As new in maker's wrapping. List
£27 10s. Our price..... £18 10 0

BELL'S 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle.)
Rodney 3778. Close 1 o'clock Thurs.

"THE WIRELESS WORLD"
COVERS EVERY WIRELESS INTEREST.
EVERY THURSDAY 4d.

SITUATIONS VACANT

EXPERIENCED Mechanics wanted for camera
repairs, permanent, full-time job to suitable
applicants. Apply, stating age, experience and
rate required, to—Peeling & Van Neck, Ltd., 6,
Holborn Circus, E.C.1. [9715]

MISCELLANEOUS

PHOTOGRAPHS Coloured, miniatures; exhibitor
R.A.—Miss Heyneman, 16, Barrington Rd.,
N.8. [9543]

EARN Money with your Camera.—Free book fully
describes free-lance opportunities in taking
photos. for magazines, newspapers, etc.; previous
experience or special camera unnecessary.—Dept.
KH, Journalistic Photo. Distributors Ltd., Ludgate
House, Fleet St., E.C.4. [9825]

NEW ENLARGING ANASTIGMAT LENSES



By
LUDWIG, DRESDEN

We have purchased a large
stock of these first-quality
lenses which give sharp
definition and a flat field.
In black enamelled
mounts, as shown, with
metal iris leaves and flange

2-in. focus f/4.5, covering	3 x 4 cm.	£1 7 6
2-in. " f/3.5, "	3 1/2 x 2 1/2 in.	£1 12 6
3-in. " f/4.5, "	2 1/2 x 2 1/2 in.	£1 12 6
4 1/2-in. " f/4.5, "	3 1/2 x 2 1/2 in.	£1 16 0

Postage and packing 6d.

THE MISCELLANEOUS TRADING CO., Ltd.
135, HIGH HOLBORN, LONDON, W.C.1

PEARSON & DENHAM (PHOTO) LTD. CAMERAS, MINIATURES, CINÉ APPARATUS Exchanges, Generous Allowances. BOND STREET, LEEDS

FOLKESTONE—CAMERAS

Including:

LEICAS, IKONTAS, ROLLEIFLEX, WESTON
and OTHER METERS ACTUALLY IN STOCK.
6 x 6 Auto, Rolleiflex, f/3.5 Zeiss Tessar, Compur Rapid.
As new. Bargain at..... £18
Best Exchange Allowances.

S. CUNNINGTON
9, BROADMEAD ROAD, FOLKESTONE

STONHAM & SON LTD.

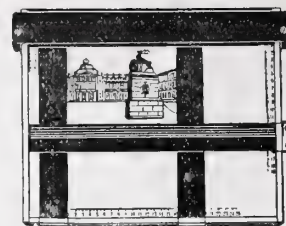
H.P. Terms. Compass Leica Robot Part Exchange.
Rolleiflex, etc.

70, BANK STREET, MAIDSTONE

EVERY FRIDAY FOURPENCE

The Autocar

THE LEADING MOTORING JOURNAL



GNOME DE LUXE MASK- ING FRAME

With four adjustable
bands having a special
advantage that the
frame can be ad-
justed to any inter-
mediate distances
and will give a uni-
form white border of
any width up to 1 1/2
in. Constructed en-
tirely of metal in attractive black crystalline lacquer, baseboard
finished in white enamel and graduated in inches.

For all sizes up to 10 x 8 in. £1 17 6
For all sizes up to 12 x 10 in. £2 7 6
For all sizes up to 16 x 12 in. £4 2 6

For particulars of complete range of Gnome Masking Frames
write to the Sole Importers and Distributors:—

THE NORSE TRADING CO. (LONDON), LTD.
37, RATHBONE STREET, LONDON, W.1.

—LET WRIDE & CO. Chemists WINCHESTER SUPPLY YOUR PHOTOGRAPHIC REQUISITES WRITE DEPT. X personally controlled by HEATHCOTE WRIDE, M.P.S., A.R.P.S.

ROBINSONS AS NEW BARGAINS

Exakta Model C, Tessar f/3.5. All accessories... £19 10 0
Super Sport Dolly, Xenar f/2.8, Compur, coupled... £12 10 0
Retina, Xenar f/3.5, Compur. Really perfect... £7 15 0
Pathoscope 9.5-mm, 200-B Projector, and resistance £10 15 0

5 days' approval. Money-back guarantee.

MANCHESTER HOUSE, LOWESTOFT (SOUTH)

Telephone and Telegrams: Lowestoft 500.

COLOUR WORKERS!

WE CAN MAKE PERFECT HAND-
COLOURED PRINTS FROM
COLOUR TRANSPARENCIES

The colours are accurately copied by artists. Half-plate
size, unmounted, 4s. 0d. Whole-plate 5s. 6d. Mounted
5s. 0d. and 7s. 0d. Fine-Grain Negative Free. Money
back if not satisfied.

COLORCO, Shelley House, Victoria Rd.,
FRESHWATER, I.O.W.

Get Your
Rolleiflex or Rolleicord
from
Generous allowance for
your present camera.
DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

STANDARD

ELECTRIC DARK-ROOM
LAMPS Available in RED and
ORANGE, are the safest
and most reliable for dark-room illumination.
Voltage 200-250. Postage 3d.

From your Local Dealer or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

Why not get a home ciné projector on
easy payments spread over one or two
years? Confidential, no harsh enquiries,
anything taken in exchange. Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.

BEST RESULTS with difficult work!

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
LEAMINGTON SPA.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including:—

Leica, Super Ikonta,
Rolleicord, Rolleiflex,
Exakta, Minox
Super Nettel, Contax,
Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS 168, OLDHAM ROAD, MANCHESTER, 4

FOR LANTERNS ENLARGERS AND EVERYTHING PHOTOGRAPHIC GO TO GALLOWAYS *Photographic Chemists* VICTORIA SQUARE BIRMINGHAM

Opposite G.P.O.
Phone: MID. 5870.

Ask for the Ensign Folder on
"Winter Photography"—free

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and $3\frac{1}{2} \times 2\frac{1}{2}$, 8 exposures, 1/2—No. 116 ($2\frac{1}{2} \times 4\frac{1}{2}$) 1/6— $4\frac{1}{2} \times 3\frac{1}{2}$ 1/3— $5\frac{1}{2} \times 3\frac{1}{2}$ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- dozen— $8\frac{1}{2} \times 6\frac{1}{2}$ enlargements, 4/- dozen, 2/9 $\frac{1}{2}$ dozen— $6\frac{1}{2} \times 4\frac{1}{2}$ enlargements, 2/6 dozen, 1/6 $\frac{1}{2}$ dozen; extra charges for assorted negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Cine Specialists,

54, ALBION PLACE, LEEDS, 1

Phone: 28281.

Open all day Saturday.

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

LEWISHAM AND CATFORD CAMERA EXCHANGE

Contax II, Sonnar f/1.5. As new.....	£49 10 0
Contax II, Sonnar f/2, E.R. case. As new.....	£37 10 0
Super Beldia, Meyer f/2.5. As new.....	£11 7 6
Super Sports Range-finder Dolly Model C, Xenar f/2.8	£13 13 0
Leica Elmar f/6.3 10.5-cm. As new.....	£7 5 0
Leica IIIa, Summar f/2. As new.....	£32 15 0
Leica III, Hektor f/2.5. As new.....	£24 17 6
Rolleiflex, Novar f/4.5, 3 speeds, T. and B., E.R. case.....	£5 12 6
Voigtlander Superb, Heliar f/3.5, leather case.....	£13 18 6
Voigtlander Range-finder Bessa, Heliar f/3.5, E.R. case. As new.....	£15 7 6
Dollina II, Chromium, Xenar f/2.8. As new.....	£10 7 6
Miraphot Enlarger $3\frac{1}{2} \times 2\frac{1}{2}$, Tessar f/4.5.....	£6 18 6
Peerless Projector 9.5-mm., latest model. As new.....	£9 17 6

Part Exchanges.

Hire Purchase.

LESLIE COBB
422, HIGH STREET, LEWISHAM, S.E.13
Phone: LEE GREEN 0632.

INDEX TO ADVERTISERS:

LONDON.		page
E.		
Ilford, Ltd.	.. .. .	Cover iv

E.C.		
Broadhurst, Clarkson & Co.	.. .. .	16
Camera Co., The	.. .. .	17, 19
City Sale & Exchange (1929) Ltd.	.. .. .	2, 3
Dollond & Aitchison, Ltd.	.. .. .	22
Fountain Press, The	.. .. .	13
Schneider, R. E.	.. .. .	15

W.C.		
Amateur Cine Service Ltd.	.. .. .	4
Cinex Ltd.	.. .. .	7
Dollond & Aitchison, Ltd.	.. .. .	22
Ensign Ltd.	.. .. .	9
Hunter, R. F., Ltd.	.. .. .	Cover i
Kodak Ltd.	.. .. .	Cover ii
Lewis, R. G.	.. .. .	10, 11
Miscellaneous Trading Co., Ltd.	.. .. .	20
Sands Hunter & Co., Ltd.	.. .. .	13, 18, 19
Service Co., Ltd., The	.. .. .	15
Westminster Photographic Exchange Ltd.	.. .. .	5

W.		
Actina Ltd.	.. .. .	13
Dallmeyer, J. H., Ltd.	.. .. .	11
Dollond & Aitchison, Ltd.	.. .. .	22
Garner & Jones, Ltd.	.. .. .	6
G.B. Equipments Ltd.	.. .. .	19
Heaton, Wallace, Ltd.	.. .. .	Cover iii, i
Norse Trading Co., Ltd.	.. .. .	18, 20
Pelling & Cross, Ltd.	.. .. .	18
Starita, Rudy	.. .. .	18
Westminster Photographic Exchange Ltd.	.. .. .	5
Zeiss Ikon Ltd.	.. .. .	8

N.W.		page
Johnson & Sons (Mfg. Chemists) Ltd.	.. .. .	13

S.W.		
Camera Co., The	.. .. .	17, 19
Dollond & Aitchison, Ltd.	.. .. .	22
Reimann School..	.. .. .	11
"Robot"	.. .. .	4
Westminster Photographic Exchange Ltd.	.. .. .	5

S.E.		
Bell's	.. .. .	20
Cobb, Leslie	.. .. .	21

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

BIRMINGHAM.		
Galloways	.. .. .	21
BRISTOL.		
Salanson, H., & Co., Ltd.	.. .. .	16
BROMLEY, KENT.		
Amateur Cine Service Ltd.	.. .. .	4
CARDIFF.		
Martin, T. P.	.. .. .	20
Salanson, H., & Co., Ltd.	.. .. .	16
DUNDEE.		
Lindsay's	.. .. .	20
EDINBURGH.		
McKechnie, J. C.	.. .. .	16
FOLKESTONE.		
Cunnington, S.	.. .. .	20
FRESHWATER, I.O.W.		
Colorco	.. .. .	20
GUILDFORD.		
Lloyd, J., & Son	.. .. .	20
LEAMINGTON SPA.		
Granville Gulliman & Co. Ltd.	.. .. .	6, 21

LEEDS.		page
Childe, George, Ltd.	.. .. .	21
Pearson & Denham (Photo) Ltd.	.. .. .	20

LEICESTER.		
Midland Camera Co., Ltd.	.. .. .	16
Osborne & Campion	.. .. .	21

LIVERPOOL.		
Jones, F. E.	.. .. .	16
Photo-Optics, Ltd.	.. .. .	13

LOWESTOFT.		
Robinson's Cine and Photographic Service	.. .. .	20

MAIDSTONE.		
Stonham & Son Ltd.	.. .. .	20

MANCHESTER.		
Allens Photographic Stores	.. .. .	19, 21
Beckett, G. E., & Co.	.. .. .	16
Mather, E., & Co., Ltd.	.. .. .	20
Metropolitan-Vickers Electrical Co., Ltd.	.. .. .	1

NEWCASTLE-ON-TYNE.		
Turner, J. H.	.. .. .	7

SHEFFIELD.		
Photo Trading Co., Ltd.	.. .. .	20
Sheffield Photo Co., Ltd.	.. .. .	18

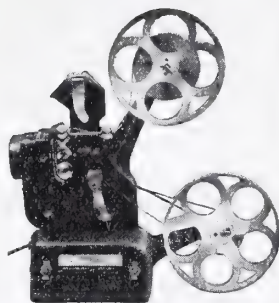
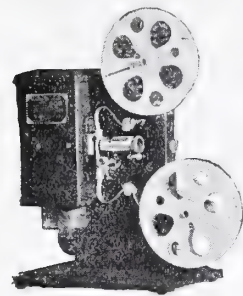
SOUTHAMPTON.		
Martin	.. .. .	18, 20

SOUTH SHIELDS.		
Dinning's Camera Exchange	.. .. .	20

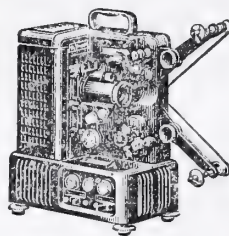
WINCHESTER.		
Wride & Co.	.. .. .	20

MULTIPLE BRANCHES.		
Dollond & Aitchison, Ltd.	.. .. .	22

New Model 8-mm.
KODASCOPE EIGHT
50R, 200-watt lamp;
brilliant pictures 30 x
22 in. at 14½ ft.;
motor rewind, large
cooling fan **£13 13 0**



9.5 Coronet II, new all-in model—
motor drive, no claws, for
any voltage A.C. or D.C., flicker-
less pictures 30 x 40 in. at
10 ft., takes 30-ft., 60-ft. or
400-ft. reels without adjustment,
High-geared rewind... **£9 17 6**



DITMAR DUO, 3 models, 9.5/
16 mm., 16/8 mm., 9.5/8 mm.,
each takes two sizes of film, 250-
watt model (needs no resistance)
£34 0 0

500-watt model (external resis-
tance included) ... **£37 10 0**

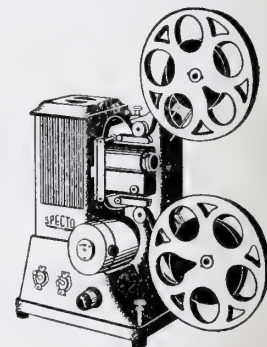
EXCHANGE YOUR

AT ONE OF THESE ADDRESSES

LONDON:

- ★ 28, Old Bond St., W.1.
281, Oxford St., W.1.
- ★ 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
65, Notting Hill Gate, W.11.
- ★ 20, Ludgate Hill, E.C.4.
2, Northumberland Avenue.
- ★ **Crouch End**.—17, Topsfield
Parade, N.8.
- Holloway**.—66a, Seven Sisters
Rd., N.7.
- ★ **Watford**.—142, St. Albans Rd.
- ★ **Croydon**.—12, George St.
- ★ **Kingston**.—30-32, Thames St.
- ★ **N. Harrow**.—537, Pinner Rd.
Leeds. —37, Bond St.
- Swansea**.—26, Castle St.
- Newport (Mon.)**.—43, Com-
mercial St.
- Yeovil**.—(Boyce), 2, High St.
- ★ **Liverpool**.—73, Lord St.

**LET US SEND YOU
HIRE PURCHASE
FORM AND
EXCHANGE OFFER**



9.5 SPECTO, for any voltage,
A.C. or D.C., very brilliant
flickerless pictures, 30-volt 3.5-
amp. 100-watt lamp; powerful
cooling, automatic rewind
£14 15 0

★ **MINIATURE
CINÉ THEATRES**
**AT THESE
ADDRESSES**

If you do not see what you want
among the second-hand items
please let us know your require-
ments, as we may have the very
article you are looking for. Any
item sent on five days' approval
against cash or C.O.D.

CHIEF HOME TALKIE ADDRESS

Stock Exchange Branch: 1, Copthall
Chambers, Throgmorton Street, London
E.C.2. (Telephone: Metropolitan 5351)

**SPECIALLY
WANTED**
LEICAS
for
Spot Cash

Sixtus Exposure Meter. As
new. List £5 5s. **£4 5 0**
2½ x 1½ **Contessa Tropical Pic-**
colette, Tessar f/4.5, Compur
1 to 1/300th, T. and B., direct
finder. Good condition **£5 7 6**
4.5 x 6 cm. **Dallmeyer Focal-**
plane, Pentac f/2.9, 3 D.D. slides.
Fair condition. **£5 17 6**
35-mm. **Certo Dollina**, Radio-
nar f/2.9, Compur. Good con-
dition. List £11 15s. **£7 12 6**
Kodak Retina I, Xenar f/3.5,
Compur Rapid, 1/500th sec.
Good condition. **£8 15 0**
9.5-mm. **Pathe Motocamera**
de Luxe, 2.5-cm. Hermagis
f/2.5, also f/2 Tele lens. Good
condition. **£12 7 6**
16-mm. **Kodascope A**, 200-
watt lamp, resistance, case.
Good condition. **£15 17 6**
16-mm. **Eumig** Projector,
250-watt lamp, case. As
new. List £19 **£15 17 6**
3½ x 2½ **Zeiss Nettel Focal-**
plane, 12-cm. Tessar f/3.5,
speeds 1/10th to 1/1,200th,
T. and B., lazy-tong focussing,
3 D.D. slides, F.P. adapter.
As new **£16 15 0**
16-mm. **Paillard Bolex C**
Projector, 2-in. lens, motor
drive, fan cooled, 250-watt lamp,
resistance. Good condition.
Cost £27 17s. 6d. **£18 12 6**
16-mm. **Siemens B Camera**,
1-in. Busch f/2.8 lens, 3 speeds,
50-ft. cassette loading. Good
condition. **£18 15 0**
Leica III, black model,
Summar f/2. Good condition.
Cost £39 10s. **£31 0 0**

Above are at

28 OLD BOND ST.
London, W.1

Telephone: Regent 5048.
Regent 5049.

3½ x 2½ **Goerz Anschütz Press**,
90-mm. Goerz f/6.8, focal-plane
1/25th to 1/1,800th sec., 6 D.D.
slides, leather case. Fair
condition. **£2 10 0**
3 x 4 cm. **Nagel Ranca**, optical
finder, Nagel f/4.5, delayed
Vario, leather case. Good
condition. **£2 17 6**
16-mm. **Ensign Mickey Mouse**
Projector, 100-watt, 200-volt
lamp, carrying-case. As new.
Cost £6 10s. **£4 4 0**
4½ x 3½ **Enlarger**, rack and
pinion focussing, 5½-in. conden-
ser, Dallmeyer f/4 Portrait lens.
Fair condition. **£4 5 0**
Zeiss Microscope, inclinable,
sliding tube, micrometer screw,
fine focussing, Nos. 2 and 4
eyepieces, 2/3rds and 1/6th
objectives, case. Very good
condition. **£5 5 0**
4½ x 3½ **Ensign Folding Reflex**,
5½-in. Ross Xpres f/4.5, self-
capping 1/10th to 1/1,000th,
T. and B., 3 D.D. slides. Good
condition. **£5 15 0**
4½ x 3½ **Apem Focal-plane**,
5-in. Apem f/4.5, self-capping
1/16th to 1/800th, T. and B.,
3 D.D. slides, case. Good
condition. **£6 6 0**
4½ x 3½ **N. & G. New Ideal**
Sibyl, Ross Xpres f/4.5, 6 slides,
F.P. adapter. Good condition.
..... **£6 12 6**

9.5 Pathe Home Movie, double
claw, type C motor, super
attachment, resistance. Good
condition. **£6 19 6**
3½ x 2½ **Etui Double Extension**,
10.5-cm. Tessar f/4.5, Compur,
rising front, 3 D.D. slides, F.P.
adapter, roll-film holder, case.
Good condition. **£7 12 6**
15-in. **Dallmeyer Dallon f/6.8**
Tele Lens, hood, case. Fair
condition. **£7 15 0**
3½ x 2½ **Adams Verto Double**
Extension, 4½-in. Ross Combin-
able f/5.5 (7-in. f/11) lens, speeds
1 to 1/250th, revolving front,
3 D.D. slides, F.P. adapter, roll-
film holder, case. Good con-
dition. Cost £40 **£10 10 0**
9.5-mm. **Pathe de Luxe**
Motocamera, Plasmat f/1.5, in-
terchangeable Roth mount.
Good condition. **£12 5 0**

Above are at

66a SEVEN SISTERS RD.
HOLLOWAY London, N.7

Telephone: North 3573.

AMPROSOUND.—Model M, 500-
watt lamp, 2 speeds, silent and
sound, takes 1,600 ft. of film,
complete in two cases **£121 0 0**

Leitz Focof Short-base Range-
finder, with camera clip and
swivel socket. As new **£1 15 0**
4½ x 3½ **Autographic Kodak**,
Kodak f/6.3, Velostio 1 to
1/300th, rising front. Fair
condition. **£1 15 0**
3½ x 2½ **Ensign, Lukos f/4.5**,
3 speeds. Good condition
..... **£1 17 6**

4.5 x 6 cm. **Goerz Tenax**,
7.5-cm. Doppel anastigmat f/6.3,
Goerz ½ to 1/100th sec., 6 slides.
Fair condition. **£2 0 0**
4½ x 2½ **Autographic Kodak**
Special, Kodak f/6.3, Kodama-
tic ½ to 1/200th, T. and B.,
leather case. Fair condition
..... **£2 17 6**

3½ x 2½ **Kodak Series III**,
Kodak f/4.5, Compur. Fairly
good condition. **£2 17 6**
4½ x 3½ No. 3 **Kodak Series**
III, Zeiss Tessar f/4.5, Compur,
leather case. Good condition
..... **£4 4 0**

2½ x 1½ **Agfa Speedox O**,
Solinar f/3.9, Compur. Very
good condition. **£4 10 0**
4½ x 2½ **Kodak 616**, Kodak
f/4.5, Compur. As new. List
£8 **£6 0 0**

2½ x 2½ **Zeiss Ikonflex 850/161K**,
Novar f/4.5, Klio shutter,
leather case. As new. List
£9 17s. 6d. **£8 0 0**
4½ x 3½ **Marion Soho Reflex**,
6-in. Cooke Aviar f/4.5, revolv-
ing back, 3 D.D. slides, F.P.
adapter, leather case. Good
condition. **£8 0 0**

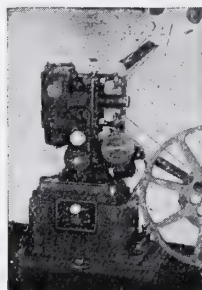
16-on-3½ x 2½ **Zeiss Ikonta**
520, Tessar f/4.5, Compur
1 to 1/500th. As new. List
£11 1s. 6d. **£9 15 0**
16-on-3½ x 2½ **Zeiss Ikonta**
520L, Tessar f/3.5, Compur
Rapid 1 to 1/500th, purse.
As new. List £12 5s. **£10 10 0**

4½ x 3½ **T.-P. Special Ruby**
Reflex, 6-in. Cooke f/3.5, re-
volving back, 3 D.D. slides,
F.P. adapter, roll-film holder,
changing-box, case. Very good
condition. **£15 0 0**

Above are at

191-2 TOTTENHAM CT.
ROAD London, W.1

Telephone: Museum 0852.



Above are at

537 PINNER RD.
NORTH HARROW, HARROW
Telephone: Pinner 2780.

Hire Purchase Terms,
for new or second-
hand articles add 1/- in £
to cash price, minimum
charge 5/-. Payments
spread over 9 months:
for £2 10 0 to £5 0 0;
12 or 15 months up to
£10, over £10 0 0
extension if desired to
24 months, when 1/6 in
£ is charged.

DOLLONDS
DOLLOND & AITCHISON LTD. ESTD. 1750

Wallace Heaton reminds you that . . . IT'S ONLY 4 WEEKS TO CHRISTMAS!

"Four weeks—not very long to do all you'd like to do before the big occasion arrives. Personally, I like to start catering in good time for the festive season—it's so much more enjoyable to be able to choose your purchases at leisure—a last-minute hectic rush is invariably the cause of someone or something being forgotten. At my shops, for instance, or rather those under my control, you will find a complete stock in preparation for Christmas buying, and it must be good to know that on my two-year payment system you will be able to buy more and better apparatus. It's just friendly advice when I say 'start shopping now'—the Tubes are quieter, the streets are not over-crowded, and there's room to move in the showrooms. If you live out of Town, write to me personally—I will see that you get 'shop-counter service' by post."

Wallace Heaton

Are YOU Having HOME TALKIES?



Then it will interest you to hear the latest models in our demonstration theatre. We thoroughly recommend the

FILMOSOUND 138

The entire machine is contained in a single case, which also accommodates a 1,600-ft. reel of film, giving 15 minutes' show without a stop. In use, the combined projector and amplifier unit is removed from the case, of which the cover serves as the baffle for the self-contained loud-speaker. Voltages on exciter lamp and photocell are balanced automatically as the volume control is changed. New type of tilt device, operated by one hand. £138
Motor rewind . . . Cash

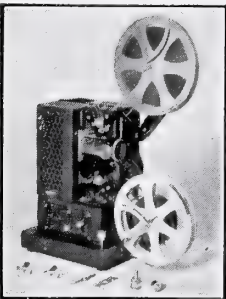
10 SEPARATE LISTS

Minicams, Accessories, Cine Apparatus, Used Bargains, D. & P. Services, Enlargers, Film Library (a separate list for 9.5-mm. silent, 16-mm. silent and 16-mm. sound-on-film). Get the one you want to-day.

FREE FOR 2d. POSTAGE.



OR BETTER MOVIES WITH A MORE UP-TO-DATE PROJECTOR?



We have every model including Bell-Howell, Siemens, Kodascope, Coronet, Keystone, Dittmar, etc. Here is the

SIEMENS "SIXTEEN-NINE"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind, single picture device. Silent take-up. Simple threading. Self-contained resistance. Centring device and safety switch. You can't go wrong in choosing Siemens.

Cash price £59 : 10 : 0

24 monthly payments of 53/4.

THE FIRST MONTHLY INSTALLMENT GETS YOUR PURCHASE—NO DEPOSIT TO PAY.

FILMO "EIGHT" PROJECTOR

400-watt illumination—through perfected optical system employing fast f/1.6 lens, gives clear brilliant 8-mm. pictures on 6-ft. screen. Made for use with Filmo "8" Cameras, fully gear driven.

Cash price £41 : 0 : 0

24 monthly payments of 36/9.

MORE PROJECTOR SUGGESTIONS ON OUR 2-YEAR PAYMENT PLAN

Coronet 9.5-mm.	24 monthly payments of 13/7
Kodascope "EE" 16-mm.	24 monthly payments of 29/2
Keystone 16-mm.	24 monthly payments of 24/8
Pathescope "S" 9.5-mm.	24 monthly payments of 26/11
Bolex G916 (9.5 and 16 mm.)	24 monthly payments of 40/4
Filmo 129 16-mm.	24 monthly payments of 56/6

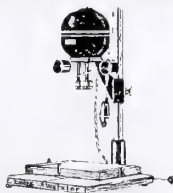
FILM LIBRARY SERVICES

9.5-mm. You can hire any Super Reel for 1/- a day plus 6d. for each extra day it is retained by you. There is also the coupon book system by which the rates work out lower still. Send for details.

16-mm. SILENT. All the pick of the silent film productions at reasonable rates. Any of these can be hired at 3/- per reel, or by coupon book system for as low as 10d. per reel.

16-mm. SOUND. We are sole distributing agents for every Gebescope library film. In addition we have excellent American subjects—features, 2-reel comedies, cartoons, interest, etc. Send your name and address for lists.

LET US DEMONSTRATE THESE!



LEITZ 'VALOY'
Suitable for negatives up to 3 1/4 in. With base-board and 20-in. upright. Projector head with large-size lamp-house. 75-watt bulb in centring mount for direct connection to the mains. Without lens, but with helical movement to take Leica lens or special enlarging lens.

£9 : 11 : 6
15 monthly payments of 13/5.

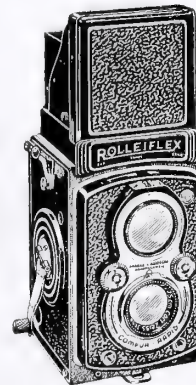


**FILMAREX
M. & W. ENLARGER.**
40 different models to choose from, all sizes, all prices, all lenses interchangeable. Filmarex 6 x 6 cm., one-hand lever, coarse and fine focussing, f/4.5 D. magnifier. Condenser and orange cap, iris.

£11 : 8 : 6
24 monthly payments of 10/3.

LEICA, CONTAX, ROBOT, MULTEX II, COMPASS, and

Every
MINICAM in STOCK!



AUTOMATIC ROLLEIFLEX

With all the latest new features. Film transport without use of red window. Large f/2.8 finder lens, f/3.5 Zeiss Tessar taking lens and Compur Rapid shutter, speeded to 1/500th sec. Takes roll film, plates or miniature films.

£31 : 5 : 0

24 monthly payments of 28/-.

THE LEADING "MINICAM" AND "CINECAM" SPECIALISTS



WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

Also at 47, BERKELEY ST., W.1 and 43, KENSINGTON HIGH ST., W.8

Phone : MAYFAIR 7511 (8 lines). 1a, AVERY ROW, W.1 ; Also City Sale and Exchange (1929) Ltd., at 59/60, Cheapside ; 90/94, Fleet Street ; 54, Lime Street ; 84, Aldersgate Street ; and 13, The Arcade, Liverpool Street, London, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

NIGHT TIME



*—the right time
for new effects*



free

For Roll Film Cameras

SELO
HYPERSENSITIVE
PANCHROMATIC
ROLL FILM

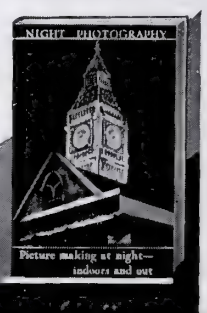
For Plate Cameras

ILFORD
HYPERSENSITIVE
PANCHROMATIC PLATES

Photography doesn't end at sunset these days. Unique opportunities for unusual snapshots wait for you now after dark. Simply load your camera with SELO Hypersensitive Panchromatic Roll Film or Ilford Hypersensitive Panchromatic Plates—and picture-making by night becomes at once as "easy as daylight." Whether it's the lamp-post in the village street or the brilliant illuminations of a seaside promenade, you will get equally fine and *original* results—so outstanding is the speed of these remarkable plates and films. At home, also, you can have great fun making portraits of your family and friends—as well as snapping many gay incidents of domestic life.

Made in England by
ILFORD LIMITED, ILFORD, LONDON

—this invaluable book "NIGHT PHOTOGRAPHY — Picture Making at Night—Indoors and Out." 32 pp. of clear information illustrations and diagrams.



Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver. Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR 4^D PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

CHRISTMAS
NUMBER

VOL. LXXIV

No. 2561

December 8th,

1937



Leica

THE PRESENT FOR THE FUTURE

A gift you will be proud to give to those whom you hold in the highest esteem. In its handsome gift box, and with its own beauty of form and appearance the Leica meets the need for an attractive gift while at the same time it is eminently practical and useful. It will bring increasing pleasure to the recipient for the rest of his life. With no other gift could more, or as much, be claimed.

"Leica News and Technique," a bi-monthly illustrated journal, distributed free to all Leica users in Britain who register their camera number with us. A specimen copy is gladly sent free on request.

Ask any good class dealer for a demonstration, or write for full descriptive literature to:

E. LEITZ (LONDON), 20, MORTIMER STREET, LONDON, W.1



Watch this space each week

KODAK

NEWS

Weather on Tap

In the Kodak Research Laboratories at Wealdstone, Middlesex, it is possible to reproduce the atmospheric conditions of any part of the world, from the humid heat of the tropics to the dry cold of the far north. Double doors and windows, cork linings to walls, ceiling and floor, and an elaborate air-conditioning plant enable the most exact atmospheric control to be maintained, so that the effect of various climatic conditions on Kodak material can be studied.

Here, with technical equipment on a scale only made possible by the size of the Kodak organisation, the most highly qualified chemists and physicists keep scrupulous check on Kodak products, constantly investigating and devising new processes, and constantly improving old ones. Six main laboratories cover the broad fields of chemistry, physics, physical chemistry, photometry and sensitometry. In addition, many other rooms are devoted to specialised

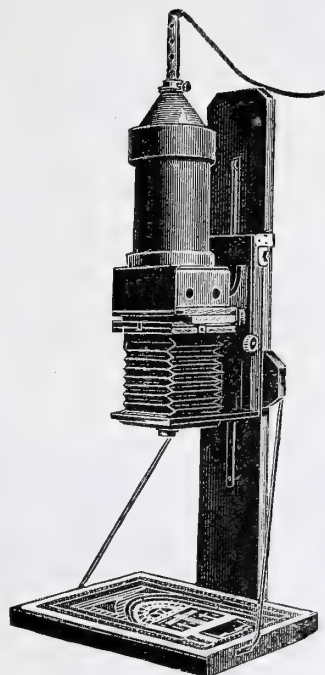


research on photographic manufacture, on emulsion making and on practical photographic processes. Such are some of the resources behind your Kodak Camera, your spool of Kodak Film, your packet of Kodak Paper.

KODAK LIMITED, KODAK HOUSE, KINGSWAY, LONDON, W.C.2

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

ASK
YOUR
DEALER
FOR
DEMONSTRATION



NEW BOOKLET POST FREE



PERFECTA VERTICAL ENLARGERS

3 SIZES, $3\frac{1}{2} \times 2\frac{1}{2}$, $2\frac{1}{4} \times 2\frac{1}{4}$, and 24×36 mm. (Leica size), giving approximately 4, 5 and 9 magnifications respectively.

SPECIAL FEATURES:

WEIGHT BALANCE RISE AND FALL.

REMOVABLE LENS PANEL.

RACK AND PINION FOCUSING.

CAN BE USED WITH CUSTOMER'S OWN LENS.

DOUBLE PLANO CONVEX CONDENSER.

ADJUSTABLE ELECTRIC FITTING.

DETACHABLE DIFFUSING SCREEN.

PRICES:

	$3\frac{1}{2} \times 2\frac{1}{2}$	$2\frac{1}{4} \times 2\frac{1}{4}$	24×36 mm.
WITHOUT LENS	£6 5 0	£6 0 0	£6 0 0
WITH DALLMEYER F/4.5	£9 15 0	£9 10 0	£9 10 0
No. 3 (24×36 mm. size) fitted ready for customer's Leica Lens, £6 6 0.			

THORNTON-PICKARD

ALTRINCHAM, 7.

ENGLAND

NEW STEVENS' SCREEN

FOR

6×6 CM. ROLLEIFLEX CAMERAS

PRICE, INCLUDING FITTING, 27/6

*Jump at this opportunity to win a big
Cash Prize in Wallace Heaton's Competition*

"SPEED & ACTION" PICTURES

Pick out your best shots of car-racing, steeplechasing, hockey, diving, etc., and send them in at once. There's a big cash prize waiting for the amateur who submits the best effort. You may use any camera you like, and we leave the choice of materials entirely to you. There's no admission fee, so enter at once. All efforts will be judged on their value as "speed and action" pictures combined with good photography.

NO ENTRANCE FEE AND THE RULES ARE SIMPLE

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA or MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE MOUNTED OR UNMOUNTED (not less than 8×6 unmounted is recommended). WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS OR THE RIGHT OF ONE REPRODUCTION FOR 10/6. (If a guinea prize-winner for an extra guinea.) Copyright of the £25 prize-winning Photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry.

The current series of competitions ends on December 31st, all entries for "Speed and Action" Pictures are eligible for weekly prizes as well as the final £25 prize. All entries for previous subjects in the present series can now only go forward for the final judging for the £25 award.

Last week's prize-winner: Mrs. GOLDRING, Timberscombe, Fernhurst, Haslemere, with picture entitled "HAROLD BEETON," in "Indoor Portraits and Figure Studies."

Address entries to "Speed and Action" Pictures Competition,

WALLACE HEATON LTD.

127, NEW BOND STREET LONDON, W.1



£25 FIRST PRIZE
21/- WEEKLY PRIZE

ALSO SIX CERTIFICATES
OF MERIT AWARDED EACH WEEK

WALLACE HEATON COMPETITION

COUPON

to be affixed to back of print.
Valid until Competition closes
on December 31st, 1937.

Enclosed is my entry for "....."

"....." Competition.

I agree to the rules and conditions.

Camera used.....

Signed.....

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.



IT'S EASY CHOOSING GIFTS AT "CITY SALE"

—IT'S EASY PAYING FOR THEM TOO!

We have compiled this special Christmas Gift List to simplify your gift problem. It is fully illustrated with the price and easy payments on all the apparatus. It will give you just a little idea of how well we have catered for you. Write to us now and we will send your copy—you'll be able to choose in good time to have your purchase on our easy terms for Christmas. Don't forget anyone or anything this year.

GET THIS LIST AT ONCE!

ALL THE LATEST CAMERAS, MINIATURE



MAGAZINE CINÉ - KODAK

For black-and-white or colour films. Daylight magazine loading with 16-mm. films. Fitted with Kodak f/1.9 lens.

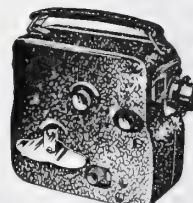
Cash price **£40:0:0**
24 monthly payments of 35/10.



FILMO DOUBLE "8"

Marvellous precision. Can be held and operated in one hand. Takes 50 ft. of double 8-mm. film. With f/3.5 lens.

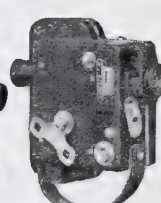
Cash price **£16:0:0**
14/4 a month for 24 months.



PATHÉ "H"

With lens mount for interchangeable lenses. 9.5-mm. movie maker. It is fitted with high-grade f/2.5 lens and costs only

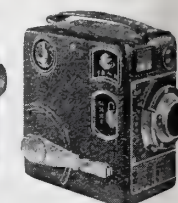
£7:0:0
10/- a month for 15 months.



DITMAR 16-MM

Footage indicator and lens stops visible in the finder. Variable speeds, including slow motion. With f/2.8 Cinar.

Cash price **£15:15**
24 monthly payments of 14/2.



SIEMENS "C8"

Takes 24 ft. of double-run 16-mm. film. Four speeds, including slow motion. Automatic depth-of-focus indicator. F/2.5 Buech Glauk lens.

Cash price **£37:10:0**
13/8 a month for 24 months.

ALL THE BEST 8, 9.5, and 16 mm. PROJECTOR



138 'FILMOSOUND'

45 minutes' show without a stop. Has combined projector and amplifier unit, and self-contained loud speaker. Voltages on exciter lamp and photocell are balanced automatically. Motor rewind.

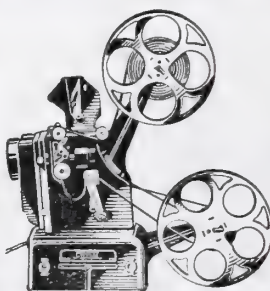
Cash price **£138:0:0**
24 monthly payments of £8 3s. 8d.



EUMIG P. III

Three models for 8, 9.5 or 16 mm. film. Hard rewind. 250 lighting. Adaptable for A.C. or D.C. Meyer Elson f/1.6

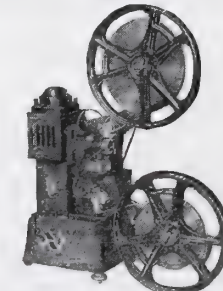
Cash price **£17:17:0**
24 monthly payments of 16/1.



9.5 - mm. CORONET

Sprocket drive. Geared rewinds, 5-1 ratio. Combined lamp and wall plug. Takes 30, 60 or 400 ft. reels. 1-in. lens. Any voltages 100-250 A.C. or D.C. With motor drive and super attachment.

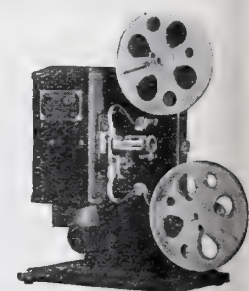
Cash price **£9:17:6**
15 monthly payments of 13/10.



PATHESCOPE "S" 9.5-MM. DE LUXE PROJECTOR

For 300-ft. & 800-ft. Reels. Sprocket Fed. Fitted with 200-watt lamp, and is transformer fed. For use on all A.C. mains from 110 to 250 volts.

Cash price **£30:0:0**
24 monthly payments of 26/11.



"KODASCOPE" 50.R 8-MM

200-watt lamp, gives brilliant picture can be used on any circuit by means of small interchangeable plug-in resistances. Fast motor-driven rewind.

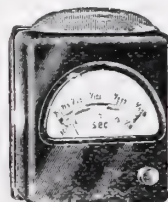
Cash price **£13:13:0**
24 monthly payments of 12/8.



BRAND NEW!

PHOTOFLOODS & REFLECTORS

Including Photoflood lamp of any voltage, and reflector on adjustable table stand. Usual price 17s. 6d. OUR PRICE **7/6** (Postage 1/-)



BLENDEX Exposure Meter

The lens incorporated in the "Blendux" makes it the finest photo-electric meter on the market at such a low price. With ever-ready case.

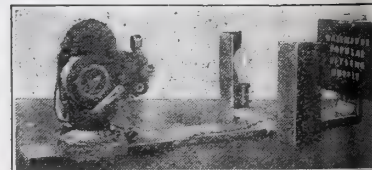
Cash price **67/6**



The "SALEX" Ciné Tripod

Strongly made of duralumin, though extremely light and compact. Has stout, rigid legs. Fitted with screw-clamping device, also panning and tilting device.

Value **£5:15:0**



CITY SALE & EXCHANGE (1929) LTD

Also at 13, THE ARCADE, LIVERPOOL ST., E.C.; and WALLACE HEATON LTD., 127, NEW BOND

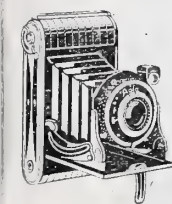


104 PAGES OF CHRISTMAS GIFTS!

For those who wish to choose from our complete range of apparatus, there is our free 104-page catalogue. It contains everything anyone is likely to need for still or cine use. Another list of our library films will also be sent on request—it gives you all the latest titles to choose from for your Christmas movie show. Write at once, remember it's only about two weeks to Christmas.



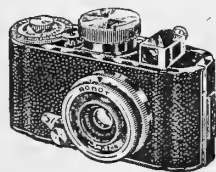
CAMERAS, AND CINÉ CAMERAS—EXCELLENT CHRISTMAS GIFTS



AGFA SPEEDEX

35 x 24 Roll Film Camera. 1/16th Compur shutter speeded to 1/250th sec., and 1/4.5. 1/2.8 lens.

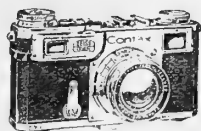
Cash price **£6:6:0**
24 monthly payments of 14/9.



THE ROBOT

50 exposures on 35 mm. film. Three view-finders in one, including "right-angle" for "candid" work. With Zeiss Tessar f/2.8 lens.

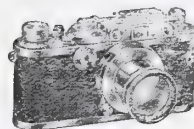
Cash price **£29:10:0**
24 monthly payments of 28/6.



ZEISS CONTAX II

With focal-plane shutter speeded to 1/1.250th sec., Zeiss Tessar f/3.5 lens, 36 exposures at a loading.

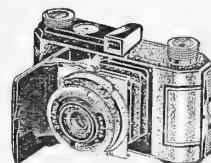
Cash price **£40:10:0**
24 monthly payments of 38/4.



LEICA IIIa

Chromium model. Speeded to 1/1.000th sec., 1/2 Summar lens, in collapsible mount. 36 exposures at a loading.

Cash price **£43:0:0**
24 monthly payments of 38/7.



"KODAK" CHROMIUM "RETINA"

Cassette loading with 35-mm. cine film (36 exposures), Compur Rapid shutter, speeded to 1/500th sec., optical finder, depth-of-focus scale. Zeiss Tessar f/3.5 lens.

Cash price **£15:0:0**
24 monthly payments of 13/6.

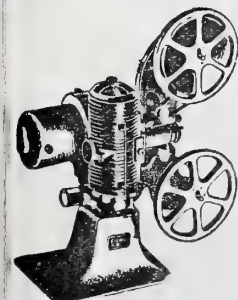


BRIGHT

Shows picture nearly full size on the brilliant screen. Takes 12 pictures on 3 1/2 x 2 1/2 8-exposure roll film. A sensible Xmas gift. With 177 Voigtar lens and Brilliant shutter

45/-

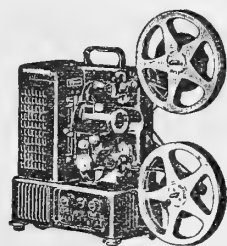
OR YOUR CHRISTMAS MOVIES—ALL ON EASY TERMS!



FILMO "EIGHT" PROJECTOR

200-watt illumination, f/1.6 lens, gives as brilliant 8-mm. pictures on 6-ft. screen, fully gear driven.

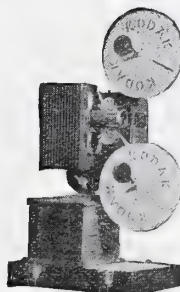
Cash price **£41:0:0**
24 monthly payments of 38/9.



DITMAR DUO

For projecting either 8 or 16 mm. films. Easy threading. Fitted with Berthiot Hermagis f/1.6 projection lens. With 250-watt lighting.

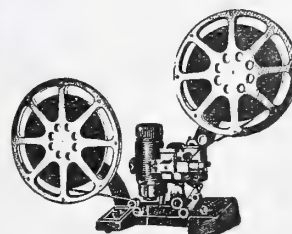
Cash price **£34:0:0**
24 monthly payments of 30/4.



'KODASCOPE' MODEL EE

With 300-watt lamp. Operation is quiet, flickerless, cool—and simple. Models supplied for either A.O. or A.C./D.C. circuits. With 1 1/2-in. f/2 lens.

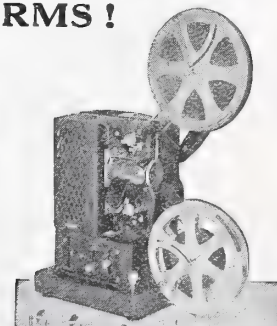
Cash price **£32:10:0**
24 monthly payments of 29/2.



FILMO "129 C"

1,600-ft. film capacity: low centre of gravity, two-way tilt, manual frame, fast power rewind, reverse and still device, pilot light, etc. Fitted with standard 2-in. f/1.6 lens. Complete in strong carrying-case.

Cash price **£63:0:0**
24 monthly payments of 58/6.



SIEMENS "SIXTEEN-9"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 24 pictures per sec., motor rewind. Single picture device. Self-contained resistance. You can't go wrong in choosing Siemens.

Cash price **£59:10:0**
24 monthly payments of 53/4.

DALLMEYER POPULAR TITLING OUTFIT

Use with any make of camera. With 2 coiled 40-watt lamps and fount 200 letters. Running and titling can be made with new outfit.

Cash price **55/-**



FILMAREX M & W Enlarger

40 different models to choose from, all sizes, all prices, all lenses interchangeable. Filmarex 6 x 6 cm. one-hand lever, coarse and fine focusing, f/4.5 D. anastigmat. Condenser and orange cap, iris.

Cash price **£11:8:6**
24 monthly payments of 10/6.



AUTOMATIC ROLLEIFLEX

CELFIX SCREEN

The finest and most brilliant screen in the world. Get one for Xmas. With crystal glass-beaded or silver surfaces.

From 70/-

With all the latest new features. Film transport without use of red window. Large f/2.8 finder lens, f/3.5 Zeiss Tessar taking lens and Compur Rapid shutter, speeded to 1/500th sec. Takes roll film, plates or miniature films. **£31:5:0**
24 monthly payments of 28/6.



9/60 CHEAPSIDE, 54 LIME ST., AND 90/94 FLEET ST., LONDON, E.C.

17, BERKELEY ST., W.1; 1a, AVERY ROW, W.1; and 43, KENSINGTON HIGH ST., W.8.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

SUGGESTIONS for GIFTS!

A Camera—it need not be very expensive—makes a particularly pleasing gift to one who has yet to take up amateur photography as a stable pastime. Or, to one who has already joined the great fraternity—or that of the ever-growing numbers of 'home-cine' enthusiasts—there are any number of accessories and 'gadgets' from which you can make a choice—at the WESTMINSTER.

And *always*—remember the WESTMINSTER for magnificent stocks, most thoughtful service, and the easiest and *friendliest* 'Out-of-Income' Plan.

"ALTIFLEX"



THE NEW
TWIN-LENS
REFLEX
OF TRULY
TOPMOST
VALUE

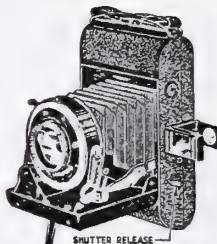
This quite remarkable little camera beats all records for sheer photographic efficiency, at a hitherto unheard-of price. A typical WESTMINSTER opportunity. Takes 12 pictures 2½ in. square on normal 120 film. The full-size finder with magnifier allows of needle-sharp accuracy in focussing, and that with the greatest ease, as close as 3 ft.; delightfully smooth and certain lever action. Unique and positive exposure counter. All-metal body, with fine leather covering. With Super f/4.5 Victor anastigmat and special Automat shutter, giving 4 speeds and Time exposures. A most attractive and dependable camera for expert and beginner alike. Write for full description, or call and see it at the Westminster as quickly as you can.

Price £5:12:6

12 monthly payments of 9/10.

● Obtainable only from
the WESTMINSTER

WESTMINSTER 'VICTORIA'—2.9 Lens



Ultra-modern roll film camera, for 16 pictures 2½ × 1½ on normal 3½ × 2½ spool. Quick self-erecting front, with f/2.9 Steinheil Cassar anastigmat, focusing mount. Particularly efficient optical finders. Quick and easy loading, panchromatic safety covers.

Model I, Compur Rapid shutter, 1 to 1/400th sec. T. and B., and delayed-action release on camera body.... £7:19:6

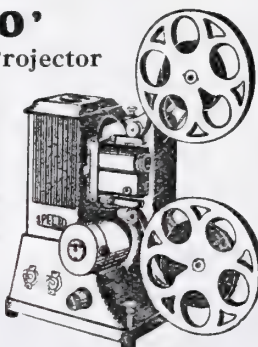
12 monthly payments of 14/-. Other Models at £8 15 0 and £4 19 6.

'SPECTO' 9.5 Super Projector

Quite exceptional performance. Special high intensity low voltage lamp. Mechanism running in oil bath. Double-claw movement, motor rewind, speed regulator. Mechanical tilt. Separate lamp switch. High luminosity. Entire absence of flicker, dual cooling.

£13:5:0

12 monthly payments of 23/2, 24 of 11/7. Transformer and resistance extra.



New PATHESCOPE 'H' 9.5-mm. Projector

'for real Home Movies'

For the projection of 30-ft., 60-ft., 200-ft. and 300-ft. reels. Solidly built. For use on all Alternating Current mains from 200 to 250 volts, 40-60 cycles. Is motor driven through a transformer in the base. Sprocket fed, ensuring steady, correctly centred pictures, with direct and brilliant screen illumination from a 100-watt lamp; semi-automatic shutter for film protection during threading.

£10:10:0
12 monthly payments of 18/5.



The 'WESTEX' MINIATURE

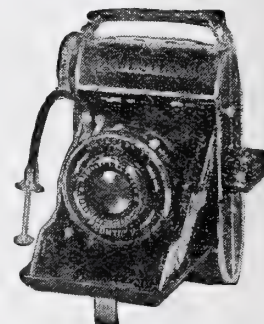
Lowest-priced high-precision miniature. With famous f/2.9 Radnagar lens focussing to 3 ft. Promator II D.A. shutter, 1 to 1/175th sec. T. and B. Strong, beautifully made, easy and delightful to handle, optical direct-vision finder. Takes 16 3 × 4 cm. on normal V.F. spool.... £5:12:6.

12 monthly payments of 9/11.

With Vidanar f/4.5 and Vario shutter to 1/100th sec.

£3:12:6

9 monthly payments of 8/8.



'FILMAREX' & 'FAM' Vertical ENLARGERS

F/4.5 anas., one-hand lever, rise and fall with automatic locking. Model I, 4 × 4 cm., enlarges 2 to 10 times linear, complete with condenser.... £9:13:6

12 monthly payments of 16/11, 24 of 8/6.

Model 1, 4½ × 2½ £17:17:0

12 monthly payments of 31/3, 24 of 15/8.

"FAM" (Automatic)

F/4.5 anastigmat, 4 × 4 cm.

£14:14:0

12 monthly payments of 25/9, 24 of 12/10.

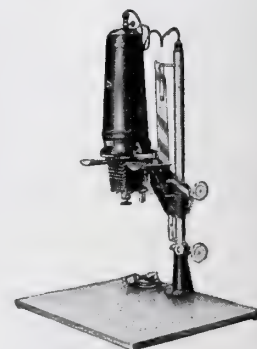
Ditto, 6 × 6 cm. £18:18:0

12 monthly payments of 33/1, 24 of 16/7.

SPECIAL MODEL

For Leica and Contax negatives, without lens, but fitted to take 6-cm. camera lens £6:6:0

12 monthly payments of 11/1.



The 'FAM'

A Very Special BARGAIN

CINE-KODAK SPECIAL 16-mm. (Second-hand), with 1-in. f/1.9 Kodak anastigmat, 3-in. f/4.5 Kodak long-focus, 6-in. Kodak telephoto, 15-mm. f/2.9 Dallmeyer triple anastigmat, spare film chamber and case.

Listed at £210 10s.

WESTMINSTER SPECIAL PRICE

£113:10:0

Or would be separated as follows:—

Camera, complete with 1-in. f/1.9 and 3-in. f/4.5 lenses only.....	£82 10 0
15-mm. f/2.9 Triple anastigmat.....	£5 10 0
6-in. f/4.5 Telephoto.....	£10 10 0
Spare Film Chambers.....	£15 0 0

THE **WESTMINSTER**
PHOTOGRAPHIC EXCHANGE LTD.
119, Victoria St., S.W.1

VICTORIA 0669

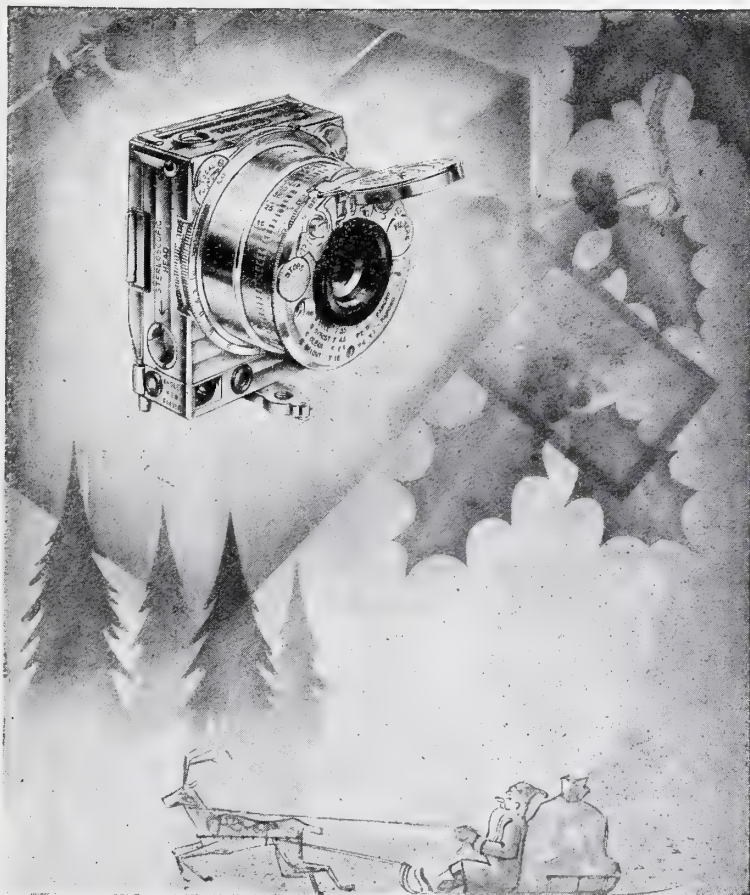
111, OXFORD STREET, W.1
GERard 1432

81, STRAND, W.C.2
TEMple Bar 9773-4

24, CHARING CROSS ROAD, W.C.2
TEMple Bar 7165

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

Let your acumen be praised!



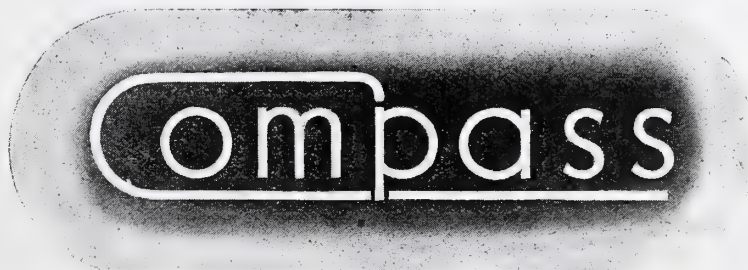
If you pride yourself on the right present for the right person, here's a suggestion for your friends who are keen photographers. More — it's a gift that non-photographers will equally appreciate; it will open up a new world to them.



Compass, the miniature camera that is a pleasure to look at and a delight to handle, holds untold possibilities for its fortunate possessor. The first glance will bring praise for the wise donor and when it is seen how simple it is, for expert and novice alike, to take good photographs, Compass will prove a constant companion — an ever present reminder of your thoughtfulness.

The Compass Camera may be seen at Appointed Compass Dealers or at the Company's Showrooms

● You are invited to write for a 48pp booklet



BUILT LIKE A WATCH — AS SIMPLE TO USE

COMPASS CAMERAS, LTD., 57 BERNERS ST., LONDON, W.1

R.F.W.82

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

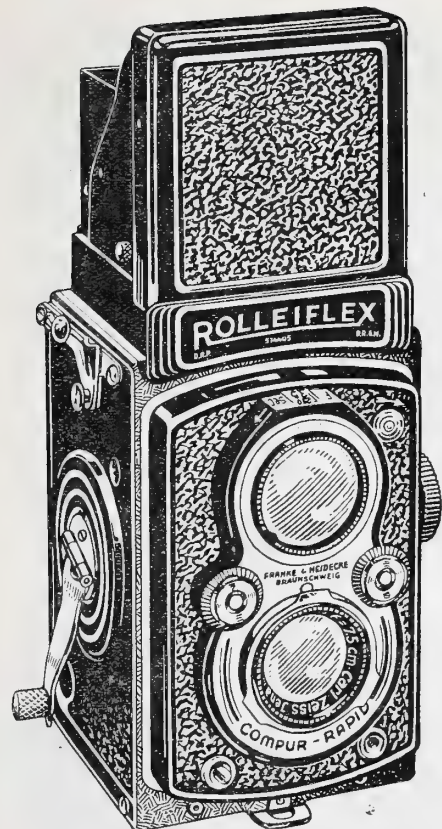
DON'T MISS THIS PAGE

IT'S AS GOOD AS A VISIT FROM SANTA CLAUS

BELL'S "MORE-THAN-VALUE-FOR-MONEY" POLICY DEFINITELY SAVES U £££'s

PUKKA PRESS JOB

Contessa Nettel 10 x 15 cm. (set 9 x 12 cm. adapters) focal-plane Press, 7-1/2 in. f/4.5 Zeiss Tessar, micrometer focussing, famous Deckerl shutter with genuine Bulb and Time, speeds 1/3, 1/5, 1/10, 1/20, 1/30, 1/60, 1/125, 1/250, 1/500, 1/1000, 1/2000, 1/4000, 1/8000, 1/16000, 1/32000, 1/64000, 1/128000, 1/256000, 1/512000, 1/1024000, 1/2048000, 1/4096000, 1/8192000, 1/16384000, 1/32768000, 1/65536000, 1/131072000, 1/262144000, 1/524288000, 1/1048576000, 1/2097152000, 1/4194304000, 1/8388608000, 1/16777216000, 1/33554432000, 1/67108864000, 1/134217728000, 1/268435456000, 1/536870912000, 1/1073741824000, 1/2147483648000, 1/4294967296000, 1/8589934592000, 1/17179869184000, 1/34359738368000, 1/68719476736000, 1/137438953472000, 1/274877906944000, 1/549755813888000, 1/1099511627776000, 1/2199023255552000, 1/4398046511104000, 1/8796093022208000, 1/17592186044416000, 1/35184372088832000, 1/70368744177664000, 1/140737488355328000, 1/281474976710656000, 1/562949953421312000, 1/1125899906842624000, 1/2251799813685248000, 1/4503599627370496000, 1/9007199254740992000, 1/18014398509481984000, 1/36028797018963968000, 1/72057594037927936000, 1/144115188075855872000, 1/288230376151711744000, 1/576460752303423488000, 1/1152921504606846976000, 1/2305843009213693952000, 1/4611686018427387904000, 1/9223372036854775808000, 1/18446744073709551616000, 1/36893488147419103232000, 1/73786976294838206464000, 1/147573952589676412928000, 1/295147905179352825856000, 1/590295810358705651712000, 1/1180591620717411303424000, 1/2361183241434822606848000, 1/4722366482869645213696000, 1/9444732965739290427392000, 1/18889465931478580854784000, 1/37778931862957161709568000, 1/75557863725914323419136000, 1/151115727451828646838272000, 1/302231454903657293676544000, 1/604462909807314587353088000, 1/1208925819614629174706176000, 1/2417851639229258349412352000, 1/4835703278458516698824704000, 1/9671406556917033397649408000, 1/19342813113834066795298816000, 1/38685626227668133590597632000, 1/77371252455336267181195264000, 1/154742504910672534362390528000, 1/309485009821345068724781056000, 1/618970019642690137449562112000, 1/1237940039285380274899124224000, 1/2475880078570760549798248448000, 1/4951760157141521099596496896000, 1/9903520314283042199192993792000, 1/19807040628566084398385987584000, 1/39614081257132168796771975168000, 1/79228162514264337593543950336000, 1/158456325028528675187087900672000, 1/316912650057057350374175801344000, 1/633825300114114700748351602688000, 1/1267650600228229401496703205376000, 1/2535301200456458802993406410752000, 1/5070602400912917605986812821504000, 1/10141204801825835211973625643008000, 1/20282409603651670423947251286016000, 1/40564819207303340847894502572032000, 1/81129638414606681695789005144064000, 1/162259276829213363391578010288128000, 1/324518553658426726783156020576256000, 1/649037107316853453566312041152512000, 1/1298074214633706907132624082305024000, 1/2596148429267413814265248164610048000, 1/5192296858534827628530496329220096000, 1/10384593717069655257060992658440192000, 1/20769187434139310514121985316880384000, 1/41538374868278621028243970633760768000, 1/83076749736557242056487941267521536000, 1/166153499473114484112975882535043072000, 1/332306998946228968225951765070086144000, 1/664613997892457936451903530140172288000, 1/1329227995784915872903807060280344576000, 1/2658455991569831745807614120560689152000, 1/5316911983139663491615228241121378304000, 1/10633823966279326983230456482242756608000, 1/21267647932558653966460912964485513216000, 1/42535295865117307932921825928971026432000, 1/85070591730234615865843651857942052864000, 1/170141183460469231731687303715884105728000, 1/340282366920938463463374607431768211456000, 1/680564733841876926926749214863536422912000, 1/1361129467683753853853498429727072845824000, 1/2722258935367507707706996859454145691648000, 1/5444517870735015415413993718908291383296000, 1/10889035741470030830827987437816582766592000, 1/21778071482940061661655974875633165533184000, 1/43556142965880123323311949751266331066368000, 1/87112285931760246646623899502532662132736000, 1/174224571863520493293247799005065244264672000, 1/348449143727040986586495598010130488529344000, 1/696898287454081973172991196020260977058688000, 1/1393796574908163946345982392040521954117376000, 1/2787593149816327892691964784081043908234752000, 1/5575186299632655785383929568162087816469504000, 1/11150372599265311570767859136324175632939008000, 1/22300745198530623141535718272648351265878016000, 1/44601490397061246283071436545296702531756032000, 1/89202980794122492566142873090593405063512064000, 1/178405961588244985132285746181186810127024128000, 1/356811923176489970264571492362373620254048256000, 1/713623846352979940529142984724747240508096512000, 1/1427247692705959881058285969449494481016193024000, 1/2854495385411919762116571938898988962032386048000, 1/5708990770823839524233143877797977924064772096000, 1/11417981541647679048466287755595955848129544192000, 1/22835963083295358096932575511191911696259088384000, 1/45671926166590716193865151022383823392518176768000, 1/91343852333181432387730302044767646785036353536000, 1/182687704666362864775460604089535293570072707072000, 1/365375409332725729550921208179070587140145414144000, 1/730750818665451459101842416358141174280290828288000, 1/1461501637330902918203684832716282348560581656576000, 1/2923003274661805836407369665432564697121163313152000, 1/5846006549323611672814739330865129394242326626304000, 1/11692013098647223345629478661730258788484653252608000, 1/23384026197294446691258957323460517576969306505216000, 1/46768052394588893382517914646921035153938613010432000, 1/93536104789177786765035829293842070307877226020864000, 1/187072209578355573530071658587684140615754452041728000, 1/374144419156711147060143317175368281231508904083456000, 1/748288838313422294120286634350736562463017808166912000, 1/1496577676626844588240573268701473124926035616333824000, 1/2993155353253689176481146537402946249852071232667648000, 1/5986310706507378352962293074805892499704142465335296000, 1/11972621413014756705924586149611784999408284930670592000, 1/23945242826029513411849172299223569998816569861341184000, 1/47890485652059026823698344598447139997633139722682368000, 1/95780971304118053647396689196894279995266279445364736000, 1/191561942608236107294793378393788559990532558890729472000, 1/383123885216472214589586756787577119981065117781458944000, 1/766247770432944429179173513575154239962130235562917888000, 1/1532495540865888858358347027150308479924260471125835776000, 1/3064991081731777716716694054300616959848520942251671552000, 1/6129982163463555433433388108601233919697041884503343104000, 1/12259964326927110866866776217202467839394083769006686208000, 1/24519928653854221733733552434404935678788167538013372416000, 1/49039857307708443467467104868809871357576335076026744832000, 1/98079714615416886934934209737619742715152670152053489664000, 1/19615942922883377386986841947523948543030534030410699328000, 1/39231885845766754773973683895047897086061068060821398656000, 1/78463771691533509547947367790095794172122136121642797312000, 1/156927543383067019095894735580191588344244272243285594624000, 1/313855086766134038191789471160383176688488544486571189248000, 1/627710173532268076383578942320766353376977088973142378496000, 1/1255420347064536152767157884641532706753954177946284756992000, 1/2510840694129072305534315769283065413507908355892569513984000, 1/5021681388258144611068631538566130827015816711785139027968000, 1/10043362776516289222137263077132261654031633423570278055936000, 1/20086725553032578444274526154264523308063266847140556111872000, 1/40173451106065156888549052308529046616126533694281112223744000, 1/80346902212130313777098104617058093232253067388562224447488000, 1/160693804424260627554196209234116186464506134777124448954976000, 1/321387608848521255108392418468232372929012269554248897909952000, 1/642775217697042510216784836936464745858024539108497795819904000, 1/1285550435394085020433569673872929491716049078216995591639808000, 1/2571100870788170040867139347745858983432098156433991183279616000, 1/5142201741576340081734278695491717966864196312867982366559232000, 1/10284403483152680163468557390983435933728392625735964733118464000, 1/20568806966305360326937114781966871867456785251471929466236928000, 1/41137613932610720653874229563933743734913570502943858932473856000, 1/82275227865221441307748459127867487469827141005887717864947712000, 1/164550457330442882615496918255734974939654282011775435729895424000, 1/329100914660885765230993836511469949879308564023550871459790848000, 1/658201829321771530461987673022939899758617128047101742919581696000, 1/131640365864354306092397534604587979951723425609420348583916392000, 1/263280731728708612184795069209175959903446851218840697167832784000, 1/526561463457417224369590138418351919806893702437681394335665568000, 1/1053122926914834448739180276836703839613787404875362788671331136000, 1/2106245853829668897478360553673407679227574809750725577342662272000, 1/4212491707659337794956721107346815358455149619501451154685324544000, 1/8424983415318675589913442214693630716910299239002902309370649088000, 1/16849966830637351179826884429387261433820598478005804618741298176000, 1/33699933661274702359653768858774522867641196956011609237482596352000, 1/67399867322549404719307537717549045735282393912023218474965192704000, 1/134799734645098809438615075435098091470564787824046436949930384000, 1/269599469290197618877230150870196182941129575648092873899860768000, 1/539198938580395237754460301740392365882259151296185747799721536000, 1/107839787716079047550892060348078473176451830259237149559944272000, 1/215679575432158095101784120696156946352903660518474299119888544000, 1/431359150864316190203568241392313892705807321036948598239777088000, 1/862718301728632380407136482784627785411614642073897196479554176000, 1/1725436603457264760814272965569254810823229284147794392959108352000, 1/3450873206914529521628545931138509621646458568295588785918216704000, 1/6901746413829059043257091862277019243292917136591177571836433408000, 1/13803492827658118086514183724554038486585834273182355143672866816000, 1/27606985655316236173028367449108076973171668546364710287345733632000, 1/55213971310632472346056734898216153946343337092729420574691467264000, 1/110427942621264944692113469796432307892686674185458841149382934528000, 1/220855885242529889384226939592864615785373348370917682298765869056000, 1/441711770485059778768453879185729231570746696741835364597531738112000, 1/883423540970119557536907758371458463141493393483670729195063476224000, 1/1766847081940239115073815516742916926282986786967341458390126952448000, 1/3533694163880478230147631033485833852565973573934682916780253904896000, 1/7067388327760956460295262066971667705131947147869365833560507809792000, 1/14134776655521912920590524133943335410263894295738731667121015619584000, 1/28269553311043825841181048267886670820527788591477463334242031239168000, 1/56539106622087651682362096535773341641055577182954926668484062478336000, 1/113078213244175303364724193071546683282111154365909853336968124956672000, 1/226156426488350606729448386143093366564222308731819706673936249913344000, 1/452312852976701213458896772286186733128444617463639413347872499826688000, 1/904625705953402426917793544572373466256889234927278826695744999653376000, 1/1809251411906804853835587089144746932513778469854557653391489993206752000, 1/3618502823813609707671174178289493865027556939709115306782979986413504000, 1/7237005647627219415342348356578987730055113879418230613565959972827008000, 1/14474011295254438830684696713157975460110227758836461227131919945654016000, 1/28948022590508877661369393426315950920220455517672922454263839891308032000, 1/57896045181017755322738786852631901840440911035345844908527679782616064000, 1/115792090362035510645477573705263803680881822070691689817055359565232128000, 1/231584180724071021290955147410527607361763644141383379634110719130464256000, 1/463168361448142042581910294821055214723527288282766759268221438260928512000, 1/926336722896284085163820589642110429447054576565533518536442876521857024000, 1/1852673445792568170327641179284220858894109153131067037072885753043714048000, 1/3705346891585136340655282358568441717788218306262134074145771506087428096000



*If you want a
gift that gives
lasting pleasure...
... I recommend...*

The NEW ROLLEIFLEX



THIS

With its clean sleek lines, is a present of great distinction. Space does not permit a complete specification, but these revolutionary features indicate its improved efficiency. Automatic film wind that sets the shutter, prevents double exposures, and sets self-timer for delayed action (if required). Automatic exposure counter without use of red window. After the twelfth exposure the film is automatically released. F/2.8 finder lens. Improved controls. Cylinder lens over peep-window shows shutter speeds and lens apertures in magnified form. New eye-level focussing. Combined depth-of-focus and focussing knob. Zeiss Tessar f/3.5 lens. Compur Rapid shutter, speeded to 1/500th sec. and Bulb with 12 secs. delayed-action device. All the other famous Rolleiflex features are maintained.£31 5 0

Ever-ready case, £1 17 6



OR THIS

The ROLLEICORD Model 1A

A versatile model at a popular price. It takes 12 pictures on $3\frac{1}{2} \times 2\frac{1}{4}$ 8-exposure roll film for 1/-, and shows the picture full-size and right way up on the ground-glass focussing screen, with full provision for parallax compensation. Automatic film wind makes overlapping exposures impossible. Zeiss Triotar f/4.5 lens and Compur shutter, speeded to 1/300th sec., T. and B.£12 10 0



AND THIS

The ROLLEICORD Model 2

This proved favourite will satisfy the most fastidious. It is standard size and takes all the Rolleiflex accessories, except only the angle mirror, and can also be adapted for plates or 35-mm. film. Its fast f/3.5 Zeiss Triotar lens makes it ideal for night and artificial light photography. Compur shutter speeded to 1/300th sec., T. and B.£16 10 0

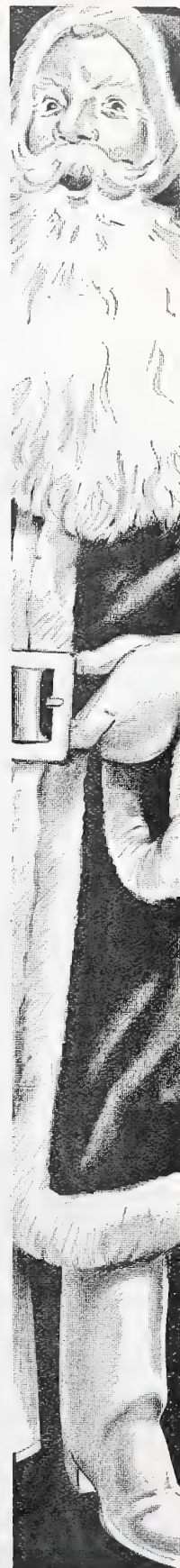
SEE THEM AT YOUR DEALERS

Or write for Rolleiflex/Rolleicord Prospectus from the Sole Importers:

B. F. HUNTER Ltd

'CELFIX HOUSE,' 51, GRAY'S INN RD., LONDON, W.C.1

Phone: HOL. 7311/2.



“CHROMORA”

Photo-Light Sets

BRITISH MADE

Embody Highest Efficiency at Lowest Cost commensurate with First-class Workmanship. The sets illustrated are of Ultra Modern Design and fulfil the Photographer and Ciné User's every need.

TRIPLE UNIT SET
Complete with De Luxe Chromium 6' 6" Extension Tripod Stand and 3 "Chromora" Lamps 58/6

TRIPLE UNIT SET
Complete with Chromium Table-stand and 3 "Chromora" Lamps 46/-

DUAL UNIT SET
Complete with Chromium 6' 6" Extension Tripod Stand and 2 "Chromora" Lamps 42/6

DUAL UNIT SET
Complete with Chromium Table-stand and 2 "Chromora" Lamps 37/6

SINGLE UNIT SET
Comprises Bakelite Stand with switch control in base, Aluminium Reflector and "Chromora" Lamp 12/6

“CHROMORA” LAMPS (ALL VOLTAGES) 2/- EACH

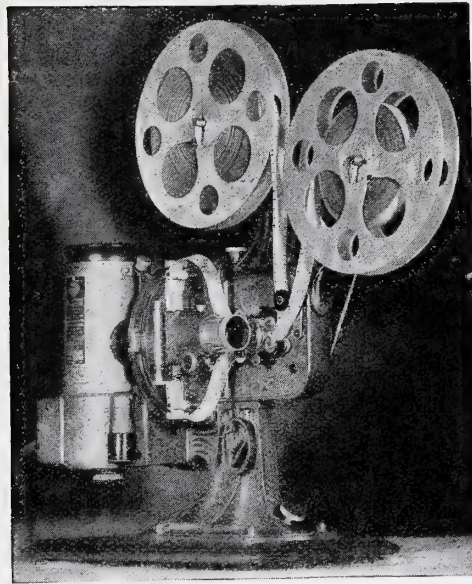
Obtainable from all Photographic Dealers, Chemists, and Stores. Ask for illustrated Brochure—Free.

Manufactured Exclusively for the Sole Proprietors:

RAPHAEL INDUSTRIES Ltd., Piccadilly House, 33, Lower Regent St., London, S.W.1

Telephone: Regent 2970.

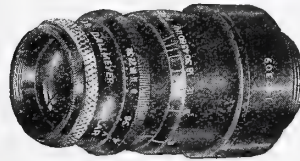
Telegrams: Rafelindus Piccy London.



The finest present you could possibly give . . .

VICTOR II THE HOME CINÉ TO BRING JOY TO THE WHOLE FAMILY!

Its performance excels that of projectors previously selling at twice the price. It has 4-point film protection. Victor's patented film trip, constantly on guard at all loop positions, automatically "kicks" operating lever into non-operating position before film damage can occur in any film emergency. Super Hi-power illumination. Super-efficient cooling. Four-in-one control for operation. Forward, reverse, and still picture devices. Cool running motor. Rack-and-pinion focussing with integral mechanical framer. Pilot light, lamp and motor switches, positive, full-range tilt, 2-way rapid rewind, etc. Standard lamp equipment is the 500-watt T-10 Mazda, but it will accommodate lamps of other wattages, including the powerful 750-watt. Weighs only 13 lb. Price With 500-watt£42 0 0 With 750-watt.....£42 5 0



'TELEPHOTOGRAPHY'

A complete treatise on the new aid to photography and cinematography. Tele-shots give variety and add enormously to the interest of your films. Fully illustrated with tables, formulæ, etc. This authoritative book tells you how.

Price 3/6. 3d. postage.

CINÉ TELEPHOTO LENSES

F/3.3, focal length 3½ in.
F/3.5, focal lengths 3 to 6 in.
F/4, focal lengths 1½ to 4 in.
F/4.5, focal lengths 4 to 12 in.
F/6, focal lengths 6 to 12 in.

Prices from £4 4 0

CINEMATOGRAPH LENSES

For 8-, 9.5- and 16-mm. cameras.
F/1.5 anastigmat, focal lengths 15 mm. approx. to 3 in.
F/1.9 ciné, focal lengths 13 mm. to 3 in.
F/2.9 triple anastigmat, focal lengths 15 mm. to 3 in.

Prices from £4

DALLMEYER OPTICAL BENCH TITLE OUTFIT

Any make of 8-, 9.5- or 16-mm. ciné camera can be used, straight titles—animated running titles—trick titles, can all be made; 480-watt illuminant enables pictures to be taken (16 pictures per second) at f/3.5. A fount of 400 specially prepared white felt letters. The variation of titles possible with this outfit is absolutely unlimited. Black felt letters with a cream-coloured board can be supplied as an alternative. Price.....£6 6 0

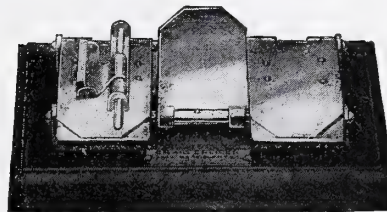
Coloured letters for Kodachrome.
Titling Service also available.



THALHAMMER CINÉ TRIPOD

For all makes of 16-mm. ciné cameras. Steadiness is an essential quality in your pan-and-tilt pictures. You get it with a Thalhammer. Reversible metal legs, with rubber tops and steel points. Stands 100 lb. weight. Vertical tilting to 130 degrees. "Instant-on-top" enables easy removal of camera. Model B.L.£10 0 0 Thalhammer Junior, made of die-cast parts £6 10 0

Thalhammer MIDGET.
A new Tripod in 3 sections for Kodak, Leica, etc., and 8-mm. ciné cameras. Fitted with reversible legs £4 10 0



CRAIG 16-mm. SPLICER

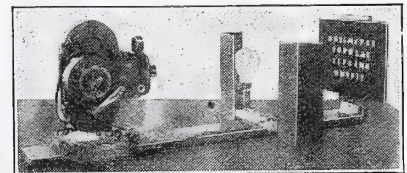
With a few quick strokes the spring scraper cleans off the emulsion; a dab of cement, the two ends are automatically clamped together giving clean permanent joints. Reduces the time taken to edit and repair films to a minimum52/6

CRAIG JUNIOR SPLICER

The Craig Junior Splicer is easily operated. Offered to the amateur at a low price. Sturdily and accurately constructed, it is designed to make a good straight splice. Complete on wood base. 21/-

CRAIG SPLICER FOR SOUND

Specially constructed, meets the demand of the up-to-date home-talkie enthusiast.....£3 3 0



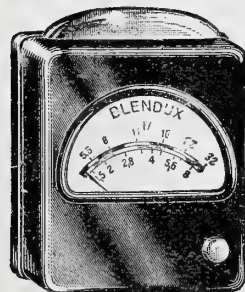
DALLMEYER "POPULAR" TITLER

An excellent titler at a low price. Makes a splendid Christmas gift. Running and trick titles can be made with this outfit. The 200 letters supplied with the outfit are made of specially prepared white felt. Price.....£2 15 0



CRAIG SPLICER AND REWIND

Beautifully finished in chromium. Geared 4 to 1, and rotates in same direction as film is wound. With free-wheel device. Mounted on 32x6 in. oak board with Craig Senior Splicer£5 5 0
Craig de luxe Rewind only.....52/6
Craig Junior Rewind25/-
Craig de luxe Rewind for 1,600-ft. reels.£3 3 0



"BLENDUX"

Thousands of cinematographers are getting better results with the "Blendux." The exposure meter with the special built-in lens. An ideal present for a ciné friend. Complete in ever-ready case, leather. 67/6

J. H. DALLMEYER LTD., 31, Mortimer St., LONDON, W.1

Phone : Museum 6022-3-4.

Works : Willesden, N.W.10



We notice that some of our trade friends are just beginning to realise the importance of Personal Service. Old customers of ours know that this has always been one of the chief features of our business since we commenced trading in a small way many years ago, and we are confident we owe our continued success mainly to this, and our endeavours to make all customers perfectly happy over every transaction.

All of us at A.C.S. Ltd. have our own personal customers, and whether you see me or one of our fully-qualified staff you will receive that cheerful individual attention that characterises our service to the discriminating amateur or movie-maker who wants unbiased advice, instruction and service with his purchases.

Bedson

MUSHROOMS GROW IN A NIGHT—

but our business has been built by years of unflinching service. Every deal makes a satisfied customer, and Mr. Click symbolises our cheerful personal attention to all orders whether large or small.

Christmas Present Suggestions

Your chance of reconditioned and nearly new equipment showing a considerable saving.

MINICAMERAS.

Zeiss Super Ikonta, f/4.5 Zeiss Triotar, range-finder, 16-on-120, with E.R. case.....	£10 7 6
Weltini, f/2.8 Tessar, Compur-Rapid, range-finder, 35-mm. Stock-soiled only. Listed £25 10s.....	£17 17 0
Leica II, black, f/2 Summar.....	£26 10 0
Leica II, black, f/3.5 Elmar, with E.R. case.....	£19 10 0
Leica IIIa, f/1.5 Xenon. As new.....	£47 10 0
Leica IIIa, f/2 Summar, new body with used lens.....	£35 0 0
Contax I, f/2 Sonnar, slow-speed model.....	£29 10 0
Contax II, f/2.8 Tessar, with E.R. case. Three months old.....	£33 17 6
Exakta Model A, f/3.5 Tessar and E.R. case.....	£12 17 6
Exakta Model B, f/3.5 Exaktar and E.R. case.....	£14 10 0
Exakta Model C, f/2.8 Tessar. Unmarked.....	£23 10 0
Zeiss Kolibri, f/3.5 Tessar, 16-on-V.P., with case.....	£6 15 0
Zeiss Ikonflex, f/4.5 Novar, 2½ square, with case.....	£6 15 0
Rolleicord I, f/4.5 Zeiss, with case.....	£7 15 0
Mentor Three-Four, f/3.5 Tessar, Compur, E.R. case.....	£8 10 0
Purma, latest type, with case. Cost 65s.....	£2 10 0
Robot, f/3.5 Meyer. Two months old only.....	£18 10 0
Baby N. & G. Sibyl, 4½ x 6 cm., f/4.5 Tessar, F.P. adapter.....	£6 15 0
Contaflex, f/2 Sonnar, with E.R. case.....	£47 10 0
Super Sports Dolly, f/2.8 Tessar, range-finder, Model C. Cost £19 19s. Six weeks old.....	£14 14 0

USEFUL ACCESSORIES.

Diafant Model O Miniature Projector, with lamp, and resistance Listed £11. As new.....	£8 8 0
Leitz Ubelia Projector, with extra 9-cm. condenser and lamp.....	£8 17 6
Eastman Timer and Dark-room Clock.....	15s. 0d.
Leica Glass Developing Drum.....	£1 0 0
Optochrom Developing Tank. Cost 45s. As new.....	£1 10 0
Leitz Mechanical Winder, Afloos.....	17s. 6d.
Leitz Trimming Template.....	4s. 0d.
Weston Leicometer, Model 627. Overhauled.....	£2 17 6
Kodachrome, for Leica and Contax. Short-dated.....	7s. 6d.
Rhaco Miniature Viewer.....	5s. 0d.
Contax Universal Finder. Unsoiled.....	£6 15 0
Contax Wide-Angle Finder.....	£1 1 0
Contax 2.8-cm. f/8 Tessar lens. Listed £13.....	£8 17 6
Megaflex Focuser, for Contax I.....	£2 10 0
Leitz Behoo Auxiliary Reduction Device.....	£1 18 6
Leitz Long-base Range-finder.....	£1 10 0
Leitz Rasal Frame Finder.....	£1 7 6
Leica 13.5-cm. f/4.5 Elmar, coupled. As new.....	£10 17 6
Leica 7.3-cm. f/1.9 Hektor, coupled. As new.....	£19 10 0
Leica 10.5-cm. f/6.3 Elmar, with sun hood.....	£6 17 6
Leica 9-cm. f/4 Elmar, coupled, latest type.....	£8 12 6



AMATEUR CINE SERVICE LTD.

52-4 WIDMORE RD., BROMLEY, KENT — RAVENSBORNE 0156-7

6 GRAYS INN RD., LONDON, W.C.1 — HOLBORN 9894-5



No time to think—but ROBOT

"THE CAMERA THAT THINKS FOR YOU"

That's the big thing about a "ROBOT," it **never** misses a picture. How could it with 24 exposures ready set—just to shoot off as quickly as you can press the button. No "doubles" or "overlaps" either. And the "Zone" focussing—needle-sharp pictures every time. Filter too, if you want it, that automatically compensates exposure. Little wonder that the pressman, the exhibitor, club man and the holiday-maker alike are going over to "ROBOT." Write for full details of the 20 **exclusive** advantages.

has
Got it!



AND 49 OTHER
GOOD SHOTS
LIKE THIS!

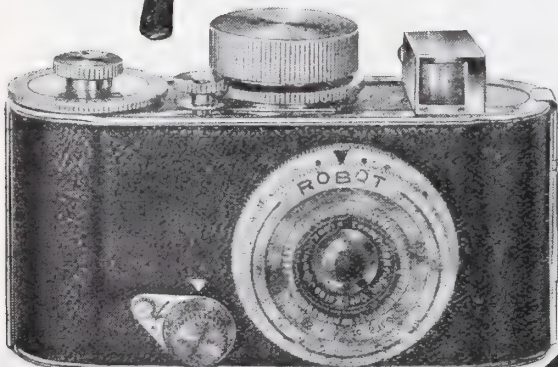
THREE MODELS (Interchangeable Lenses)

With Zeiss Tessar f/2.8=3 cm. £29 10 0	With Zeiss Tessar f/3.5=3 cm. £26 10 0	With Meyer Primotar f/3.5 =3 cm. £23 10 0	Interchangeable Tele- photo lens, Schneider Tele-Xenar f/5.5=5 cm. £10 0 0
----------------------------------------------	----------------------------------------------	-------------------------------------------------	-------------------------------------------------------------------------------------

Write for full details.

'ROBOT' (H. E. J. Spearman, Sole
Concessionaire for Great
Britain and the I.F.S.) 53 & 54, HAYMARKET,
LONDON, S.W.1

Telephone: WHIttehall 2662-3.



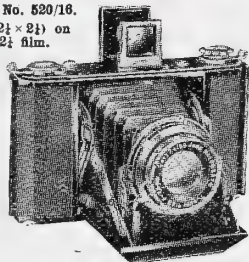
XMAS GIFT SUGGESTIONS— AT THE SERVICE COMPANY

IKONTA No. 520/16.

For 12 exposures (2½ × 2½) on standard 3½ × 2½ film.

Neat and compact for the pocket, optical view-finder, new type quick-action release, with f/4.5 Novar anastigmat, Klio 8-speed shutter

£7 : 5 : 0
Or 12 payments of 12/8 per month.
F/3.5 Novar, Compur shutter
£9 : 10 : 0
Or 12 payments of 16/8 per month.



THE ROLLEICORD



6 × 6 cm. ROLLEIFLEX for 12 pictures on usual 3½ × 2½ spool becomes more than ever automatic, with optical and mechanical perfection. Lens is f/3.5 Tessar, with Compur Rapid shutter, speeded to 1/500th sec. £31 : 5 : 0

24 monthly payments of 27/4.

This instrument needs little introduction. Takes 6 × 6 cm. pictures (12 on 3½ × 2½), f/4.5 Zeiss Triotar lens, Compur shutter, automatic numbering device with film stop.

£12 : 10 : 0
Or 18 payments of 14/10 per month.

The NEW ROLLEIFLEX



220 ENSIGN SELFIX

Taking 12 pictures 2½ × 2½ or 16 2½ × 1½ at option. Automatic film counter, lustre chromium finish.

Ensar f/4.5 and

Prontor II shutter

£5 15 0

Or 12 monthly payments of 10/-.

With f/6.3 Ensar, Trichro shutter

£3 5 0

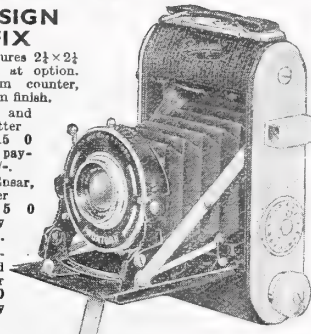
Or 9 monthly payments of 7/6.

Ensar f/4.5 anastigmat and

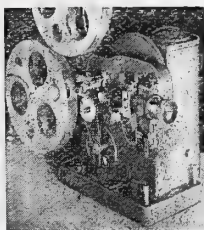
Trichro shutter

£3 15 0

Or 9 monthly payments of 8/11.



A PAILLARD-BOLEX PROJECTOR for 26/9 per month.



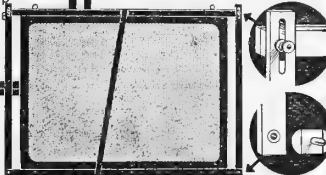
Specification. — Shows both 9.5 and 16 mm. films. Flickerless projection ensured by special shutter giving three observations per picture. 400-watt projection lamp with double row of filaments gives brilliant pictures on screens up to 6 ft. or 8 ft. wide. "Still" pictures. Instantaneous reverse projection, rapid motor rewind. Meyer f/1.6 40-mm. lens, with resistance. £29 : 17 : 6

Or 24 equal payments of 26/9 per month.

LUMAPLAK LIGHTWEIGHT SCREENS



Fitted with new type tension adjuster giving a perfect flat surface— instant erection.

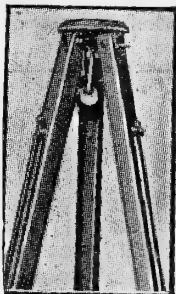


"SERVICE" WOOD TRIPOD

53 in. High.

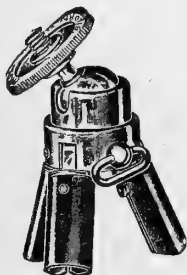
Adjustable sliding legs, with clamping screws and T-screws.

Price, each 4/9. Post 6d.



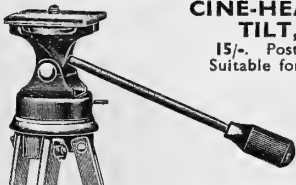
The "STABILO" METAL TRIPOD

D-shaped sections of light stout metal, 4-section. 48 in. high 8s. 6d.
With built-in ball-and-socket head 12s. 6d.



CINE-HEAD PAN, TILT, Etc.

15/-. Post extra 6d.
Suitable for all Tripods. 9-in. Handle.



"TROFI" FINDER £1 : 1 : 0



"Trofi" Range-finder, optical type, absolutely correct from 3 ft. to infinity, complete with novel shoe for detachable screw-in mounting on any camera with a tripod bush. 3½ × 2½ in.

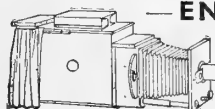
"Karma" (combined range and view finder) .. 32s. 6d.

Prices, complete with stretchers and easel stand in cardboard box.

Size.	"Lumaplak" Crystal Beaded or Silver Surface	"Lumaplak" Crystal Glass, Silver.
32 × 24 in.	27/6	15/-
40 × 30 in.	37/6	18/6
48 × 36 in.	57/6	27/6

These measurements are actual size of picture, and each screen has a neat matt black border.

ENLARGERS



All models, vertical and horizontal.

From £2 upwards.

Extended Terms.



GNOME Masking Frame
Entirely constructed of metal. Base in white finish and marked in inches. For vertical or horizontal enlargers, with metal adjustable mask, giving clean white border.

For all sizes up to 10 × 8 in. 22s. 6d. Postage 9d.
For all sizes up to 12 × 10 in. 27s. 6d. Postage 1/-.

No. 2 "AMPLUS" ENLARGER

Form A, for use with your own camera.
Form B, to accommodate your own lens, Form C, complete with lens.

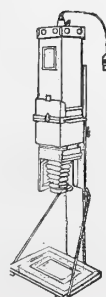
PRICES.

	3½ × 2½ in.	4-plate.
Form A ..	£2 17 6	24 5 0
Form B ..	£3 15 0	25 5 0
Form C, with Achromat lens	24 5 0	25 15 0
Form C, with f/6.3 anastigmat	25 15 0	27 10 0



THE SCHEROSCOPE ENLARGING FOCUSING MAGNIFIER

Ensures critical focusing, specially desirable for miniature negative enlarging. Simple and effective in operation. Size 5 × 2½ × 6½ in. On solid metal stand Price 17s. 6d.

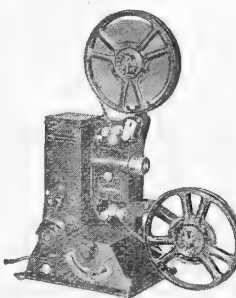


THE NEW PATHESCOPE "H"

This new outfit for real motion pictures in the home is for the projection of 30-ft., 60-ft., 200-ft. and 300-ft. reels. The "H" is solidly built and is for use on all alternating current mains from 200 to 250 volts, 40-60 cycles.

The "H" is motor driven through a transformer in the base, sprocket fed, illumination from a 100-watt lamp; semi-automatic shutter for film projection during threading.

£10 : 10 : 0
Or 18 equal payments of 12/6 per month.

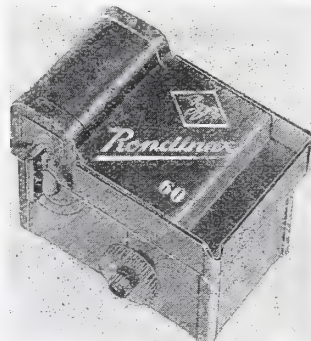


NEW AGFA DAYLIGHT DEVELOPING TANK

For 3½ × 2½ roll films.

Takes 5 oz. developer only. A simple and quick loading device, impossible to jam. Fixing and washing carried on without removing film.

Price
£1 : 13 : 0



THE "CHROMORA"

With switch-control in base, adjustable action, reflector, 9 ft. flex, bayonet fitting plug and "Chromora" super-power lamp (any voltage)

Price 12/6

Extra "Chromora" lamps, 2/- each.



Phone : Holborn 0664 (3 lines). Established 1889

The Service Company Ltd
LONDON

289, HIGH HOLBORN, LONDON, W.C.1

"EXAKTA" and "KINE-EXAKTA"

THE ONLY FOCAL-PLANE REFLEXES

FOR 4×6.5 cm. (V.P.) OR 24×36 mm. FILMS. YOU SEE ON THE SCREEN THE ACTUAL PICTURE.



FOR V.P. FILMS 4×6.5 cm.

Prices for "MULTI-SPEED" Model B.

Exaktar Anastigmat f/3.5	£19 10 0
Zeiss Tessar Anastigmat f/3.5	£23 10 0
Zeiss Tessar Anastigmat f/2.8	£27 10 0
Meyer Primoplan f/1.9	£39 10 0

EXTRA :

Tele-Megor Hugo Meyer 15 cm.	£11 10 0
Ever-ready Case	20s. 0d.
Square-form ditto, with Divisions	25s. 0d.

ADAPTING TUBES FOR CLOSE-UPS.

Tube A, for 15 inches, 6s. 6d. Tube B, for 10 inches, 6s. 6d.

PRECISION WORKMANSHIP

Self-capping focal-plane shutter 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

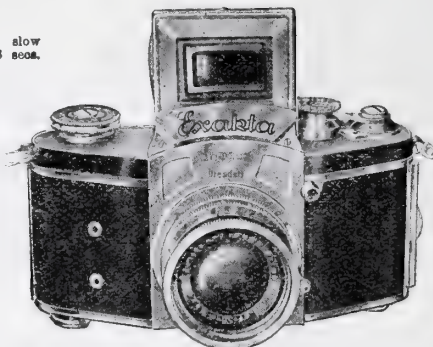
ACCESSORIES TO FACILITATE WORKING

LENS HOOD. Keeps troublesome light away from the lens. For all lenses except f/2 and f/1.9.....7s. 6d.
For Night Exakta f/2 and f/1.9.....10s. 6d.
LIGHT-HOOD EXTENSIONS, for keeping side-light away from focusing screen. Plain leather extension in case.....6s. 6d.
Ditto, ditto, with magnifier.....17s. 6d.

FOCUSING PIN, facilitates focussing...2s. 0d.

ADDITIONAL BUTTON RELEASE, increases the surface of the release button.....2s. 0d.

BALL-SOCKET JOINT, for vertical pictures, if a tripod is used...6s. 6d.



FOR 24×36 mm. FILMS. CHROMIUM FINISH.
Brilliant Focussing Screen, Magnifies Image Two Diameters.

PRICES :

Exaktar Anastigmat, f/3.5, 5.4 cm.	£27 10 0
Tessar Anastigmat, f/2.8, 5 cm.	£38 10 0
Tessar Anastigmat, f/3.5, 5 cm.	£34 10 0
Primoplan f/1.9, 5.8 cm.	£45 0 0
Ever-ready Case, 20/-	

EXTRA :

Extension Tubes for Close-ups, Tube A for 8 in., Tube B for 4 in., 8/6 each; Adapters for ditto, 20/- per pair.

EXAKTA HANDBOOK

A comprehensive treatise on photography and fully explains this beautiful camera. Post free 3s. 6d.

THE "KINE-EXAKTA" MANUAL

JUST PUBLISHED—Beautifully illustrated, and in addition a photographic treatise by our expert Gerhard Isert. Price, post free, 5s. 0d.

GARNER & JONES, LTD. POLEBROOK HOUSE, GOLDEN SQUARE, LONDON, W.1 Phone : GERRARD 2300.

For YOUR Xmas Gift . . .

British Made

The
AVO PHOTO-ELECTRIC EXPOSURE METER

The simplest exposure meter yet produced. Tells you at a quick glance the correct aperture or shutter speed to use for the light prevailing at the actual moment of taking the photograph.

- Unique method of exposure indication. No confusing scale to decipher.
- Indicates exposures from 60 secs. to 1/2,000th of a sec.
- Influenced only by the light actually received by the camera.
- Size 2½×2½×1 in. Can be held and operated in one hand.
- Universal; for Still or Cine Cameras.

Price **63/-** Ever-ready case, as illustrated, 5s. extra.

FROM LEADING PHOTOGRAPHIC DEALERS

... a real aid to better photography—a gift that gives the assurance of successful pictures—get one of these "AVO" Exposure Meters for Xmas.



SMETHURST High-Light EXPOSURE METER

Designed specifically to ensure uniform image quality in Ciné work. Employs new principles, more scientific and more accurate than employed hitherto.

- Revolutionary method of exposure measurement. Readings taken on an artificial high-light embodied in meter.
- Readings ensure uniform image quality throughout every film, and perfect colour rendering in Colour Ciné Work.
- Instantaneous indication of correct aperture for perfect results.
- Enables daylight and artificial light shots to be mixed on same film.
- Ensures success in "effect" shots and "effect tiling."
- Simple to use. No confusing scale to read.



BRITISH MADE

Size 2½×2½×1 in. Complete with Instruction Booklet in ever-ready case fitted with carrying cord..... **4 gns.**
FROM LEADING PHOTOGRAPHIC STORES

Write for descriptive leaflets to :

ACWEECO LTD., 21, Douglas Street, London, S.W.1

Telephone : Victoria 3404/7.

LENSES & CONDENSERS

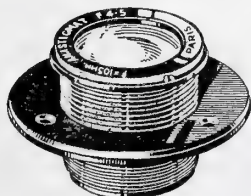
NEW ENLARGING ANASTIGMATS



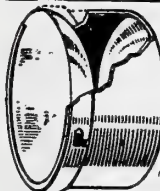
We have purchased a large stock of brand new "VICTOR" anastigmat lenses by Messrs. Ludwig of Dresden. These lenses are all in normal iris mounts as illustrated. The iris leaves are metal. The "stops" are marked down to $f/16$. Each lens mount is finished in black enamel, and is fitted with detachable flange. These lenses were designed for enlarging purposes, and we have tested and can recommend them.

Focal length.	Aperture.	Covering.	Power.	Price.
2 in.	$f/4.5$	3×4 cm.		£1 7 6
2 in.	$f/3.5$	36×24 mm.		£1 12 6
3 in.	$f/4.5$	$2\frac{1}{2} \times 2\frac{1}{2}$ in.		£1 12 6
$4\frac{1}{2}$ in.	$f/4.5$	$3\frac{1}{2} \times 2\frac{1}{2}$ in.		£1 16 0

"OPTIS" LENSES



Good quality anastigmat lenses by Optis, Paris, covering $3\frac{1}{2} \times 4\frac{1}{2}$ at full aperture.
Type A, $4\frac{1}{2}$ -in. $f/4.5$, without iris, in mount, as shown..... £1 8 6
Type B, $4\frac{1}{2}$ -in. $f/6.3$, in Dax shutter (with iris), $1/250$ th, $1/500$ th, $1/1000$ th, B., T..... 10s. 6d.



CONDENSERS

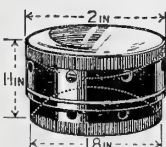
Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN.

Suitable for Enlargers.

Diameter.	Focal length each lens.	Price each lens.	Price 2 lenses in mount.
3 in. f	6 in.	s. d. 3 6	s. d. 10 0
4 in.	6 in.	4 0	12 6
$4\frac{1}{2}$ in.	6 in.	5 0	15 0
5 in.	$8\frac{1}{2}$ in.	6 6	17 6
$5\frac{1}{2}$ in.	9 in.	8 6	22 6

Immediate Delivery. Postage 8d. Catalogues free on request.

SPECIAL CONDENSERS 230 ONLY



These condensers, which are new, have two Plano-Convex lenses of "white" optical glass and are mounted as shown in solid well-made mounts. They are ideal as enlarging condensers for Leica size negatives.

PRICE COMPLETE 8s. 6d.
Postage 4d.



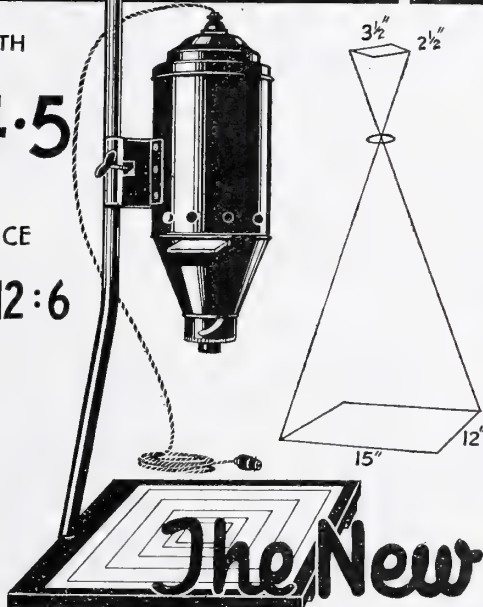
Our New Enlarger

WITH

f 4.5

PRICE

£5:12:6



The New VERTICAL "Quickset" ENLARGER

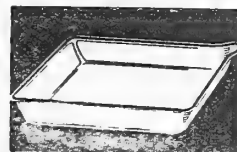
SPECIFICATION.—British-made Vertical enlarger, with 40-in. steel column upon which the lamphouse slides very smoothly, being held rigid in any desired position by a simple locking device. The column is firmly bolted to a large baseboard (19 x 17 in.) which is doubly strengthened with cross-battens. The all-metal lamphouse is of double construction and well ventilated, and is fitted with two $4\frac{1}{2}$ -in. Plano-Convex condenser lenses which ensure even illumination, provided by a 100-watt opal lamp. A mahogany negative carrier is supplied to take negatives of all sizes (glass or film) up to $3\frac{1}{2} \times 2\frac{1}{2}$ in. The standard lens fitted is the Ludwig "Victor" $4\frac{1}{2}$ -in. $f/4.5$ with iris diaphragm, fine focussing being effected by a smoothly working spiral. From a $3\frac{1}{2} \times 2\frac{1}{2}$ negative any size enlargement can be made from about postcard size to 19×14 in., etc. The whole instrument is well finished in black and nickel, with a ruled white sheet on the baseboard and two yards of flex with bayonet plug. The needle-sharp definition of the Victor lens ensures perfect reproduction, even at the greatest degree of enlargement.

Price, with Ludwig Victor $f/4.5$ lens, with iris	25 12 6
Price, with Optis $f/4.5$ lens, without iris	25 5 0
Price, without lens	24 0 0

Lamp extra, 2/9.

Packed F.O.R. London. Please state voltage when ordering.

OTHER STOCK ITEMS DEVELOPING DISHES



White enamelled steel dishes, best quality. British made, medium depth.

$8\frac{1}{2} \times 6\frac{1}{2}$	..	..	..	Price "2/6
10×8	..	..	..	3/-
12×10	..	..	..	4/-
15×12	..	..	..	6/-

Postage 6d.

M.T.C. BROMIDE PAPER

Per Packet

1/-

Per Packet

Good quality non-stress paper in various grades and surfaces—White and Chamois, glossy, semi-matt, matt and linen (in vigorous, normal and soft).

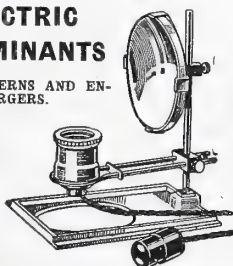
Number of sheets in each packet:

55	25	12	10	7
$\frac{1}{2}$ -plt.	$\frac{1}{2}$ -plt.	$1\frac{1}{2}$ -plt.	$10 \times 8"$	$12 \times 10"$

Post 2d. per packet. 3 packets 3/3 post free. Please give choice when ordering.

ELECTRIC ILLUMINANTS FOR LANTERNS AND ENLARGERS.

Metal base and fittings, focussing lampholder, 4-in. Mangin mirror as shown
12s. 6d.
Plus 6d. post.



NEGATIVE ALBUMS

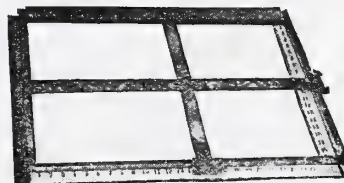
100 numbered envelopes with index as illustrated.

V.P. ($3 \times 1\frac{1}{2}$ in.)	..	1s. 0d.
$2\frac{1}{2} \times 2\frac{1}{2}$ in.	..	1s. 2d.
$3\frac{1}{2} \times 2\frac{1}{2}$ in.	..	1s. 2d.

Post 2d.

Any 3 albums post free.

THE NEW ALL-METAL Masking Frame



This printing board has adjustable metal bands giving any size or format, and graduated in inches. The paper is held flat, and prints are obtained with white margins and clean corners and edges. The base is painted white for convenience in focussing.

For all sizes up to 10×8 in.	Post free..	£1 2 6
For all sizes up to 12×10 in.	Post free	£1 7 6
For all sizes up to 15×12 in.	Post free	£2 9 6

THE MISCELLANEOUS TRADING CO., LTD.

Est. 1922

135, HIGH HOLBORN, LONDON, W.C.1

Phone, Holborn 4894



A FREE book - for every photographer, amateur and professional!

A copy of this fine publication plus a voucher worth 6d. to 3/- if you post the coupon below

This new up-to-the-minute illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulae, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD.

Telephone: HOLBORN 5688.

PUBLISHING DEPARTMENT

Please send me a free copy of the New Illustrated "Granville Guide," plus free voucher worth 6d. to 3/-.

Name

Address

A.P.

Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

FIRST and BEST

The world-famous

"N & G" BABY SIBYL

was the first miniature camera

IT IS BY FAR THE BEST AND IS BRITISH MADE

USED BY ALL THOSE WHO WANT THE SUPREME.

A REAL INSTRUMENT OF PRECISION.



Lens front always parallel with film. Rising and cross front (not obtainable on majority of miniature cameras, but a most essential feature). Optical direct-vision self-erecting and closing viewfinder. "N. & G." high-precision shutter. $\frac{1}{1200}$ th sec.—the most silent and vibrationless shutter in existence.

NOTE.—In many cases compactness has been obtained by elimination of desirable movements. The Baby Sibyl has all the movements for service and practical work. Compare the size and weight against any other camera yielding same size picture.

(4.5 x 6 cm. for Plates and Film Packs, 2 1/2" x 1 1/2" for Roll Films.)

SEND FOR ILLUSTRATED CATALOGUE OF "BABY SIBYL" AND ALL OTHER MODELS OF THE FAMOUS "N. & G." CAMERAS.

NEWMAN & GUARDIA Ltd., 63, NEWMAN STREET, LONDON, W.1

Telephone: Museum 1081

ZEISS

Christmas Gifts

★ TABLE BAROMETER

Specially designed scale makes this model easier to read than any other type. Highly accurate and fitted with altitude adjustment; dial graduated in inches and millibars. Pleasing modern design finished in chromium. Price £3 : 3 : 0



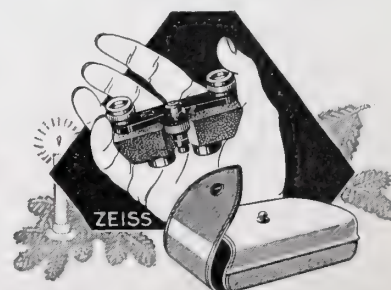
★ MINIATURE FIELD AND THEATRE GLASSES

Compact featherweight models with magnifications from 3 1/2 to 8 x; slip unobtrusively into the pocket or handbag.

See them at your dealers or write for list TX 51.

CARL ZEISS
(London) LTD.

37-41, Mortimer St.
London, W.1



SOHO ELECTRIC ENLARGER (T)

(Boardman's Patent)

Tint your
photos with

SOHO PHOTO TINTS

Soho Photo Tints are suitable for use on glossy or matt surface prints and are supplied for expert or amateur use with very full instructions. They are highly concentrated, each bottle fitted with a moulded top cork. The colours are inter-mixable, allowing practically infinite variety of tints. Twelve different colours with brush in drop-front case complete and ready for use.

PRICE
COMPLETE 3/-

For HORIZONTAL and VERTICAL PROJECTION IMPROVED MODEL.

A.—Adjustment for various makes of lamps
B.—100-watt Gas-filled Lamp
C.—Mirrors
D.—Ventilation hole
E.—Hinged cover over groove for diffusing glass

F.—Reversible negative carrier
G.—Anastigmat lens and orange cap

H.—Ventilation

I.—Adjustment for size of Enlargements

J.—Focussing Adjustment

K.—Carriers

Prices: No. 16, with "Soho" Anastigmat f/6.3 lens £8 11 6

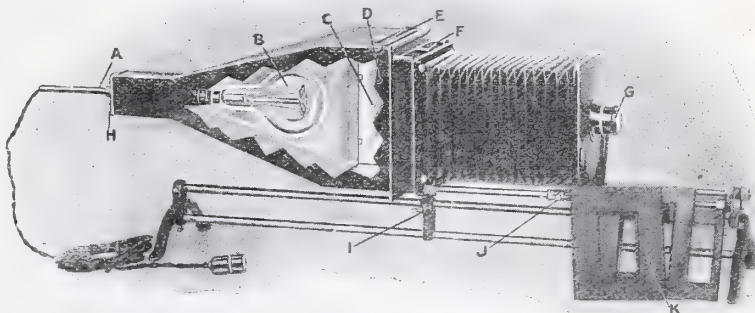
No. 17, with "Soho" Anastigmat f/4.5 lens...£12 5 0

List and full information from:

SOHO LIMITED
3 Soho Square,
London, W.1

This Condenserless Enlarger has been greatly improved by the provision of a new lamp-house, capable of taking 100-watt gas-filled lamp. A further increase of light is obtained by use of mirrors, very considerably reducing the amount of exposure required.

Adaptable for use either on a bench or in a vertical position, it is a general purpose enlarger, suited alike to the requirements of the Professional Photographer, D. and P. worker, or amateur.

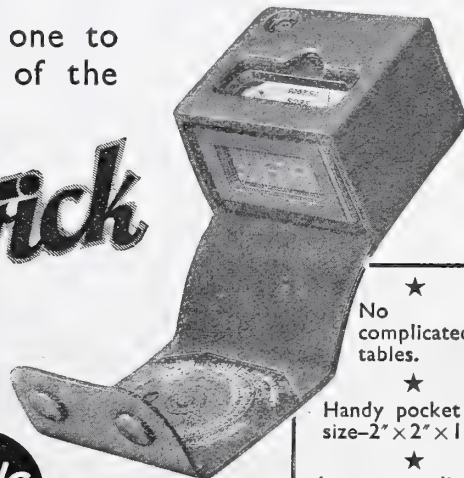


As simple as adding one to
one, and as certain of the
correct result.

Metrovick

EXPOSURE
METER

78/6



★
No
complicated
tables.

★
Handy pocket
size—2" x 2" x 1 1/4"

★
Accurate readings
guaranteed in Day
or Artificial Light.

Simple
and Correct

METROPOLITAN-VICKERS ELECTRICAL CO., LTD.
TRAFFORD PARK • • • • • MANCHESTER, 17

Sole Distributors:

LOMAX LTD. • • 234 DEANS GATE, MANCHESTER, 3

What to give a photographer for Christmas

Here are some splendid solutions to the gift problem . . . Useful and beautifully made ILFORD accessories . . . Aids to picture-making indoors and out that will bring a sparkle to the eye of any camera enthusiast and give long-lasting pleasure.

SELO New Type LIGHTING SET

Far ahead of any other type. Equipped with 8-Facet Folding Reflector giving wonderful brilliance and diffusion. Stand adaptable to any position. Price with Photo-flood bulb, flex and mains plug - **10/-**



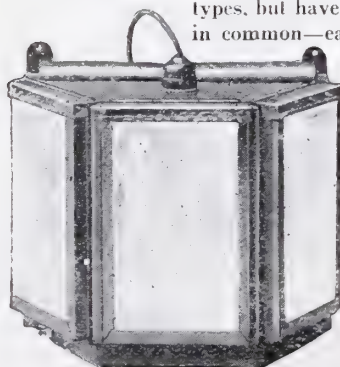
ILFORD COLOUR FILTERS

There is a wide range of Ilford colour filters for landscape and general photography, whilst filters for special purposes can be supplied to order. Prices according to size. Ask your dealer.



ILFORD DARKROOM LAMPS AND SAFELIGHTS

Safeguard good camera-work with good darkroom lighting. Ilford darkroom lamps are made in many types, but have one characteristic in common—each ensures a high degree of illumination with perfect safety. Your dealer can supply.



ILFORD Photo-Electric EXPOSURE METER

Shows instantly the correct exposure for any subject, by daylight or artificial light and with all materials. **£3-3-0**



MADE IN ENGLAND BY
ILFORD LIMITED, ILFORD, LONDON

THE AMATEUR PHOTOGRAPHER



& CINEMATOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"



WEDNESDAY, DECEMBER 9TH, 1937.

VOL. LXXXIV. No. 2561.



**CHRISTMAS
NUMBER**

Copyright—Registered as a Newspaper
for transmission in the U.K.

"Photograms of the Year" 1938

WHEN a volume has attained its forty-third year of publication it has clearly outlived the necessity for introduction to the public, or anything elaborate in the way of review. "Good wine needs no bush." From a humble origin *Photograms of the Year* has steadily evolved into the most interesting and valuable annual of its kind. Its appearance is awaited, year by year, by photographers the world over, and the whole edition is absorbed as soon as it is created.

A careful study of the present volume reveals the gratifying fact that it definitely maintains its own high standard—and that is praise indeed. Most of those who compare it with previous issues will agree that it has never been surpassed, and that the collection of pictures is in every way a remarkable one. A great proportion of them are the work of those whose names have long been familiar in well-informed photographic circles; but there are also new-comers whose work easily stands comparison with that of the "old masters."

Every distinct type and class of pictorial photography is represented by examples that are an inspiration to those whose tastes lie in the same directions. We all know the marvellous perfection of modern technique, and that is seen at its best here; but in addition there is the more difficult achievement of originality of outlook and treatment that results in extraordinary vitality and freshness throughout the volume. The

selection of the examples reproduced indicates a wide and discriminating outlook, and this has given us the best of the best. More than that could not be done.

In addition to a fine frontispiece of H.M. King George VI there are over eighty pictures reproduced by a special process that emphasises the best points of each picture, and it is no exaggeration to say that every single one deserves the most careful examination and study. The critical remarks on them are also worth study; and there is great interest in the accounts of the present position of photography in the countries in which it is most practised. Mr. F. J. Mortimer, the editor, presents a comprehensive survey of the year's work at home and abroad.

Another very valuable feature of the book is to be found in the complete and detailed lists of photographic societies in the British Isles, including record and survey societies, Alliances and Federations, postal camera clubs and amateur cinematograph societies.

It is the ideal gift book for every photographer at this time of year, and readers of "The A.P." should hasten to secure their copies without delay.

Photograms of the Year is obtainable from all book-sellers and bookstalls, or direct from the publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1, price in stiff paper covers, 5s.; in cloth boards, 7s. 6d., postage 6d. extra. W.

Photography at the Circus

Special Facilities for Readers of "The Amateur Photographer" and a Christmas Prize Competition.

FOR several years in succession we have published articles dealing with photography at the circus, and by "Circus" we mean the popular Christmas entertainment at Olympia, organised and directed by Mr. Bertram Mills. This has now become a well-established annual event that attracts visitors, both young and old, from all parts of the country.

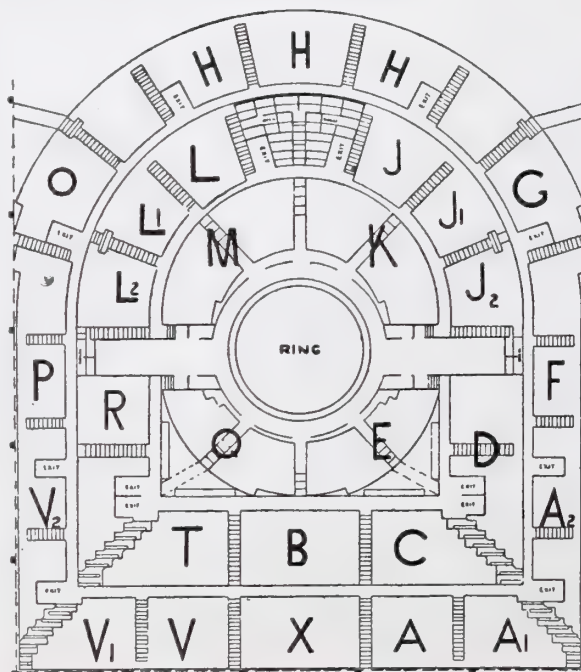
Unfortunately in the past amateur photography at the circus was not encouraged by the management, and restrictions were placed on the indiscriminate use of cameras during the performances. A special permit had to be obtained before any of our readers could put into practice any of the information given in our articles on the subject.

This year, however, after consultation with the management, the ban has been lifted and our readers can now take their "miniatures" and other cameras (but no tripods or cine cameras) to the circus and photograph to their heart's content during the performances.

In addition to this Mr. Bertram Mills has agreed to offer prizes of £5 5s., £3 3s. and three of £1 1s., for the best photographs taken by amateur photographers during the performances between the opening date, December 22nd, and January 22nd.

Photography can, however, proceed uninterrupted during the entire season, that is until January 27th.

The Amateur Photographer, further to encourage its readers in this competition, will add similar amounts to the prizes if the winners are regular readers of this paper and have affixed to the back of each print sent in a coupon which will be printed in the issues of this paper preceding the closing



ADDISON ROAD ENTRANCE.
Plan of the main seating accommodation at the Circus.

date. The first coupon will be found in the advertisement pages of this issue.

All entries must be received before January 25th.

We publish herewith a plan of the circus, which will provide an indication as to the general arrangement. The best positions in the circus seating for photography are as follows:—

Close-ups.—Front rows of Blocks M, K, Q, E.

General Views.—Any rows in Blocks J, J1, L, L1, B.

The arena lighting is very even, composed of ring-side light, standard and spot-lights.

The Box Office at Olympia is now open, so that seats may be secured in advance.

The judges will be Mr. Bertram Mills and the Editor of *The Amateur Photographer*.

Competitors should note the following points:—

Photographers should not disturb other members of the audience, or make nuisances of themselves.

As all the prints submitted will probably be enlargements from small negatives, the minimum size should be $8\frac{1}{2} \times 6\frac{1}{2}$ (whole-plate).

The right to reproduce any of the competition prints by Mr. Bertram Mills and *The Amateur Photographer* is implied by the entry.

The decision of the judges is final.

All entries to be addressed to The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1, marked clearly on the outside of the envelope, "Circus."

Christmas Present Buying

A topical article giving help upon the subject of Christmas presents. It shows how all can be given a present of photographic character. —*the Solution*

AT the present time of the year most of us are exercised in our minds as to what to give our various relatives and friends as Christmas presents. A present, if it is to perform its function, must fulfil a condition. It must be of some use to the recipient; a constant reminder of the giver, and an indication of his forethought.

There are many presents given each Christmas that are put aside and forgotten. The amateur photographer is in a happy position with regard to this. He is able to give acceptable presents to all his friends that will be certain of appreciation, and at a cost ranging from a few shillings up to as many pounds.

For the Photographer.

There are few photographers whose equipment is so complete that it may not be added to with advantage. In these days of small cameras, with a multitude of accessories, there is plenty of scope for wise giving. Some suggestions are given at the end of this article. There is an opportunity to give the photographer who is possessed of apparatus of the older type a miniature camera, which need not be necessarily of the "de luxe" order, so that he may test the capabilities of this form of photography for himself.

For the Beginner.

The beginner who is possessed of a camera, and who at the moment places his exposed films in the hands of the trade for finishing, can be given an opportunity to do his own work, and possibly become a keen photographer, if he is given a simple outfit containing what is necessary for the development and printing of his own films.

This may include a tank, dishes, chemicals, and printing papers. We have known of cases where such a gift has provided a means for the amateur to carry out his own D. and P., and which has resulted in the addition of an ardent worker to the ranks of amateur photographers. It is safe to say that there are many people who, reluctant to get the necessary but not expensive outfit for themselves, will be glad to receive it, and to make good

use of the apparatus and material provided during the coming season.

For the beginner who does his own work there is plenty of opportunity to make the work easier, to ensure better results, or to increase his scope. Some accessory, a piece of apparatus that will allow of entry into a new field, will be certain of acceptance and future use.

For the Non-Photographer.

There are many people who would be photographers but for the fact that they have no camera. Here is a chance to bestow a useful gift. A small compact film camera that can be the companion on holidays and record the incidents of home life will be received with delight, and will be regarded as a decided acquisition either to the individual or the family. It will incidentally create a new photographer.

The Youngsters.

What to give the young people is always a problem to those who have not seen the range that photography can offer. Almost every boy and girl at school wants a camera. If already possessed of a camera there is the opportunity to give a "better" camera, or some wanted accessory that will prove of use in connection with the camera already possessed. Photographic materials should also be thought of, as these make a rather serious inroad upon juvenile pocket-money, and we have never yet met the boy or girl who has enough material for all the subjects that they wish to take.

If a camera is given a few films should accompany it. It is exasperating to be possessed of a new camera that one wants to try and the shops closed over the holidays.

We are quite certain that gratitude will be accorded to the photographic Christmas present for the youngster, and further, that a camera will be in use long after the most expensive mechanical toy is broken and forgotten.

Books.

One of the best signs of photographic health is to be found in the wish to read all the literature concerning it. Here is an opportunity for a useful gift. A book on some phase of photo-

graphic work will be read with interest, and the photographer whose interest is in the achievements of pictorial photography will cherish and find inspiration from a copy of "Photograms of the Year."

"The Amateur Photographer" Diary should also be thought of as an acceptable "Christmas card," with all the year utility. Should there be a photographer who is not already a reader of "The A.P.," what better Christmas gift than a year's subscription to the journal. It will come as a constant reminder of the giver every week.

Photographs as Gifts.

For those who are precluded from the delights of photography the photographic gift still offers the ideal solution to the present problem. An enlargement, suitably mounted and framed, of a subject in which the recipient has an interest, is a gift with which the personality of the giver is associated. It will be especially prized, if the subject is one suggestive of happy memories, and all photographers have negatives in their possession that make such gifts easy. If the worker cannot undertake this himself, a photographic dealer will carry it through, and the product will be one of which the giver need be in no way ashamed. But this matter should be attended to now, not left until the last minute.

Suggestions for Photographic Christmas Presents.

5/- to 15/-. Box cameras for beginners or youngsters. Exposure meters, light filters, tripods, tripod attachments, lens hoods, developing dishes, print washers, printing boxes, dark-room lamps, negative storage albums or files, print albums, developing outfits, retouching sets, photographic books, "Photograms of the Year."

10/- to £1. Inexpensive cameras, exposure meters, light filter sets, supplementary lens sets, dark-room lamps, home portrait lighting sets, electric immersion heaters for dark-room, outfits for home D. and P.

£1 to £2. Cameras with better optical and shutter equipment, developing tanks, supplementary viewfinders for miniature cameras, masking frame for enlarger, light filter sets, range-finders, cine screens, Photoflash synchronisers, retouching desk, dry mounters, print trimmers, etc.

£2 upwards. Still better cameras, enlargers, extra lenses, photo-electric meters, lanterns, projectors for miniature films, spot-lights.

General. Photographic material, plates, films, papers, colour film, material for trial of Carbro or bromoil process (for experienced workers).

A useful "Buyer's Guide" for photographic Christmas presents will be found on pages 657-660, in this issue.

WINTER LA

By H. T. COMERFORD.

required may be prohibitive. F/4.5 is a useful stop and most of my own photographs of this kind have been taken with that aperture. Needless to say, fast films or plates are best for the same reasons of powder economy. Either 'chrome or super-speed pan. will do. Although I have used roll and pack film for these subjects at times, my own preference is for plates, which can be guaranteed to remain flat and in focus all over at large apertures, and can be de-



A MODERN CHRISTMAS CARD, ESSENDEN, HERTS. S.G. Pan. plate, f/3.8, 70 grs. powder, wall on right acted as reflector for flash.

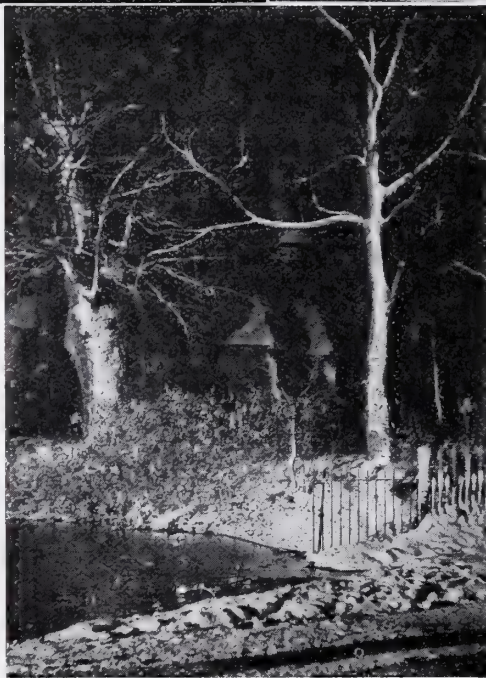


THE VILLAGE GREEN, BENINGTON. Cottages about 100 yards from camera, Isochrom film, f 4.5, 100 grains powder. Flash 10 yards to right of camera.

WOULD you like to get some night pictures a little out of the ordinary? Right. Then keep a tin of flash-powder handy, and when a good fall of snow takes place sally forth into the darkness in search of outdoor flashlight photographs. It's a very fascinating branch of the hobby, and quite easy when you know how to go about it.

As for subjects, these are plentiful, particularly if you are able to get about by car or bicycle. The country offers the most scope for interesting scenes, and if the snow is newly fallen, with every twig bearing its white covering, almost any lane will provide good pictures. If you know of a pretty village with half-timbered cottages, go to it. There should be material for several exposures. Signposts, gates, trees and other simple subjects that would be passed by in daylight make perfect pictures when snow-covered and taken by flashlight.

Any camera that will allow the lens to be opened for time exposures will be suitable, from a box camera upwards, but a fairly large aperture is desirable if subjects beyond, say, 20 ft. are tackled, otherwise the quantity of powder



THE CHURCH AND POND, LITTLE BERKHAMSTED. S.S. Pan., f/4.5, 30 grs., 10 yards to left of camera. A secondary flash to right would have been useful to lighten shadow thrown on church by tree, and to make the building more distinct.

veloped individually where necessary.

A flash-lamp is useful, but sometimes this can be dispensed with and the powder placed on a piece of tin and stood on a gatepost or even on the ground, and ignited with touch-paper. Generally, however, a flash-point some feet from the ground is best in order that the foreground may be properly illuminated. Flash-bulbs have their uses and advantages, particularly in wind and in a moist atmosphere, and one or two might be carried just in case powder is out of the question, but their cost and bulk count against them for our purpose.

The procedure for taking a flashlight photograph in the snow is quite simple. The camera is set up on the tripod and the subject sighted in the view-finder; there is usually sufficient light reflected from the snow to see by, especially if a direct-vision finder of the wire-frame type is fitted to the camera. Cottage lights and street lamps facilitate the placing of the image.

The amount of flash-powder required is estimated from the exposure table that accompanies the tin of powder and measured out on to the piece of tin or

LANDSCAPES by Flashlight

A New Idea for Picture-Making.

the flash-lamp. (As a guide, about 50 grs. or four scoops will be about right for a subject 15 to 18 ft. from the flash with $f/8$. More powder is needed for greater distances.) A reflector to throw the light forward is an advantage and will save powder. When ready, the lens is opened and the flash given, after which the lens is closed. The flash must be behind the line of the lens (which should be hooded) although it may be let off at some distance from the camera to avoid the flat lighting which results from flashing at camera viewpoint.

For some subjects a subsidiary flash



NEWGATE STREET, HERTS. S.G. Pan. plate, $f/3.8$, 100 grs., 20 yards to left and forward of camera. Lens shielded from flash by a hedge on left.

woollen socks or stockings are called for if the pleasure of the photography is not to be marred by the discomfort of the weather conditions. A vacuum flask comes into its own, too, when hot drinks are not certain to be obtainable.

Another important point: Development should be on the short side or the high-lights of the snow will block up; about two-thirds normal development time is sufficient.



"THE COACH AND HORSES," NEWGATE STREET, HERTS. S.G. Pan. plate, $f/3.8$. About 100 grs. powder. Flash 10 yards to right of camera.

may be used to lighten shadows and show detail on both sides of the objects. The second flash should, of course, be smaller; about half the quantity of powder used for the main light is suitable. Street lamps and even the headlights of passing cars can occasionally be utilised to help the effect, but the latter must not shine into the lens, which should be covered before the lights enter the field of view. The snow acts as an excellent reflector, too, to throw light into the more distant parts.

A small pocket torch for making adjustments to the camera is a useful adjunct. Be careful to keep the warm hand or breath away from the cold lens or it will mist up and may diffuse the image on the plate.

Subjects photographed like this make original Christmas card illustrations. And that reminds me—wrap up well, for it may be cold "hanging about." Stout, water-tight footgear and thick



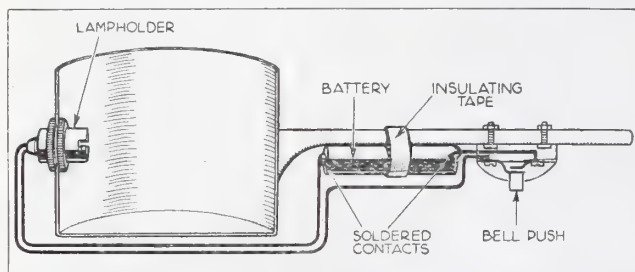
A STREET CORNER AT HODDESDON. Isochrom film, $f/4.5$. Street lamps plus flash round corner to illuminate inn at back.

Readers' Hints, Tips and Gadgets

AN EFFICIENT FLASH-BULB HOLDER.

THE flash-bulb holder illustrated in the diagram was made from scrap, but has nevertheless proved to be highly efficient and dependable in use. Originally it was built for use with the small type of flash-bulbs which are fitted with a bayonet cap and require an adapter if they are to be used in an ordinary flash-lamp.

The holder proper consists of an aluminium pan costing 6d., having a diameter of $4\frac{1}{2}$ in., a lamp-holder, 9 in. of flex,



a miniature bell-push, a torch battery and a quantity of insulating tape. The lamp-holder is mounted in the side of the pan in the position shown by first of all placing it in the position it is to occupy and drawing a pencil line around the bottom. Care must be taken to allow clearance enough to prevent the

glass of the bulb from touching the bottom of the pan; $2\frac{1}{2}$ in. will be found enough.

A number of small holes are drilled around the circumference shown, inside the pencil line just mentioned, and the centre piece is knocked out. The rough edges are smoothed up with a semi-circular file. The handle of the pan is straightened out until it is at right angles to the body. As the material is soft aluminium this operation is quite simple. The bell-push is then placed on the handle and the position of the fixing holes marked with a pencil. The holes are drilled to take 6BA fixing screws.

The lamp-holder is then wired and the flex brought over to the position occupied by the battery. One end is soldered to the top contact. A short length of flex is soldered to the bottom of the battery, making good contact with the zinc, care being observed not to use the iron too hot for this operation. The remaining two ends, one from the lamp-holder and one from the bottom of the battery, are wired into the push, which can then be screwed to the handle. The battery is firmly taped to the handle of the pan with the insulating tape.

This makes a compact assembly which can be used for a large number of bulbs before a battery renewal is necessary. The polished back and sides of the pan very effectively concentrate the maximum amount of light obtained on to the object or model to which it is directed.

In operation, the lamp is held by the handle with the open front directed towards the object being photographed. The bulb is fired by pressing the push-button. W. A. AGNEW.

DOUBLE PRINTING FOR PORTRAIT GREETING CARDS.

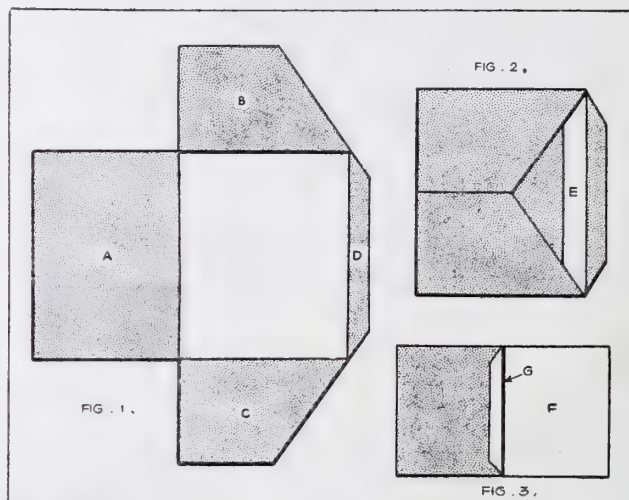
I HAVE recently printed a number of cards with two large-scale heads from different negatives, which necessitated one half of the sensitive surface being protected while each portrait was being exposed. I tried several methods and finally devised the simple gadget here described. It is easily made, is efficient, and gives the minimum of trouble. The size mentioned is for postcard, but it can be applied equally well to all sizes.

A section of a postcard, $1/16$ th in. larger than the exact half, was laid on a sheet of thin black paper, which was then cut as shaded portion Fig. 1. Flap A was now turned over on top of and pasted to the section of card, then B and C treated similarly.

The fitment now appeared as Fig. 2, being not unlike an envelope, with a narrow white strip at E. When in use, an unexposed postcard is inserted under the section of card—that is, between the strip E and small flap D, which latter projection greatly facilitates manipulation, and pushed right home. The exposure is now made on the unprotected portion of postcard F and the fitment reversed to allow printing on the other half.

The portraits so printed may be from a single or two negatives if the same grade of paper suits both. In the latter case exposures for one can be completely run off first before commencing with the second negative, but the exposures must be correctly timed so as to allow the twin portraits to reach the proper density in development at the same time.

I found it an advantage to make a thin black line down the



edge of strip E at G. This clearly defined, in the diffused light of the dark-room, where the protecting card finished. In the completed print the portraits are separated by a thin $1/16$ th-in. white line. J. P. MUNN.

A CHEAP PHOTOFLOOD REFLECTOR.

WHY not make your own reflector now that the indoor season has arrived? First save up some silver paper from your cigarette packets and smooth it out carefully. Then get a piece of good firm cardboard and on it draw a circle with a radius of six to eight inches. Cut round the circumference and out of the circle cut a sector of about 30 degrees. Keep in mind that the wider the angle of the sector the deeper the reflector will be. Then cut a round hole in the centre of the cardboard large enough to take an ordinary

lamp-holder. Get your pieces of silver paper, glue them carefully to the cardboard and allow it to dry thoroughly. Then pull the two sides of the sector or "V" together and fasten them with one or two small brass paper-fasteners (the kind with two prongs which you push through the cardboard and bend over). Now get a lamp-holder and fit it with a length of flex and a plug. Then screw the lamp-holder into the centre of your reflector, clamping the latter firmly by the shade-ring, and the job is complete. T. MILLER.

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

Capturing the Christmas Spirit

By HAROLD BURDEKIN.

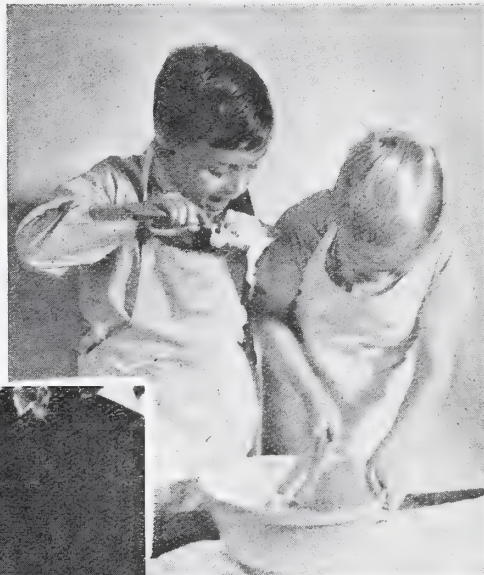


CHRISTMAS FESTIVITIES.
Two lamps, 1/25th sec. at f/4.

DECEMBER offers great scope for the owners of miniature cameras for depicting the Christmas spirit. No owner of a miniature camera should entertain the idea that December is an off-time for photography. It is quite a simple matter nowadays to take excellent snapshots indoors with the aid of one or two Photoflood lamps. The large-aperture lenses fitted to the modern miniature

cameras make it possible to get a feeling of action in your pictures.

Christmas is a time for family gatherings, and those who are lucky enough to know a family of children will have many opportunities of securing jolly pictures full of the spirit of



CHRISTMAS COOKERY. One lamp and a little daylight, 1/25th sec. at f/6.

It will be found that with indoor pictures the lighting plays a great part in making the pictures live. I hope the following notes will prove helpful for those readers who have not yet tried photographing subjects indoors by the means of Photoflood lamps.

Nowadays there is a desire for pictures with sunny lightings. Artificial light can give us any effect if it is properly mastered. The great advantage of artificial lighting lies in the fact that studies can be taken at all times. Technique can to a great extent be standardised, as when once the actinic value of the light is known, it is



CHRISTMAS PRESENTS.
1/25th sec. at f/5.6. Dull light.



THE SPIRIT OF CHRISTMAS. Contax camera, 8.5-cm. lens, 1/50th sec. at f/2, Panatomic film.

Christmastide. Here are a few suggestions for Christmas studies: Gathering the holly, children stirring the Christmas pudding, bringing home the Christmas parcels, snowballing, tobogganing, Christmas shopping, Father Christmas filling the stocking, children looking up the chimney, and a Christmas party. And do not forget a picture of a jolly girl friend in some pose which depicts to the full the festive spirit.



CAN HE SQUEEZE THROUGH?
One lamp and a little daylight, 1/25th sec. at f/5.6.

possible to produce negatives of a constant density by giving a certain time in development in conjunction with a certain time of exposure.

Artificial light is not difficult to use. The essentials are a light giving illumination over the whole of the subject and a

a cone, or better still a Photoflood outfit can be purchased. This outfit will comprise a Photoflood bulb, a lamp socket, a reflector, and a length of wire with a plug to make connection with the ordinary lighting circuit.

Using the Lights.

For really good results two outfits will be necessary, one to act as a main source of light, the other to produce high-lights on top of the main lighting. A few practical trials will show how much light to use on each subject, and the distance it should be. In the proportion of these two lights you are limited only by what your sensitive material can record.

The nearer the light to the subject, the quicker the exposure. Take care to see that the main light illuminates the shadows, and that it is slightly to one side or the other of the camera. A flat even lighting on any subject is uninteresting. For a rough guide a distance

of 10 to 12 ft. for the main light makes a good beginning. The secondary light should in this case be roughly 5 to 6 ft. away. This light can be placed in any of a number of positions—as a back light, a side directional light, and so on. Watch the positions in your subject where you wish for the high-lights to come, and move the lamp until you get the desired effect. In a great number of cases a good height for the main light is when it falls at an

angle of roughly 45 degrees on the subject. Do not get the light too low, otherwise your face or faces will lack modelling.

Watch the Background.

Another tip worth remembering is to study your background. A dark-walled room will not reflect as much light as a light wall, therefore a longer exposure will be necessary. A feeling of relief to your figures can be obtained by using a separate light for the background. The film people are fond of this lighting, and many charming results can be obtained.

The above remarks are only an introduction to Photoflood lighting, but by carrying out a few experiments and taking notes of all details one will soon find out the best lighting for each subject. The illustrations include some typical subjects which can be snapped indoors with two floodlights and a miniature camera.



FATHER CHRISTMAS IN PERSON. Two lamps, 1/25th sec. at f.4.

subsidiary light which can be placed at different angles in relation to the main light. This second light enables us to add sparkle and high-lights to the flatter general lighting. So many people make the mistake of using one light, thus producing shadows which cannot be rendered by the negative.

Remember that we want to throw as much light as possible on to the subject we are photographing, so that some kind of reflector must be put behind the Photoflood bulb. This can take the form of a white piece of cardboard bent into



SECRETS. Three lamps, back-lighting on hair. 1/25th sec., f/3.5.

EXPOSURES WITH FLASH-BULBS By A. L. M. S.

WHERE electricity is not available the most convenient, and the safest, illuminant for home photography is provided by the flash-bulb. This consists of a glass bulb, not unlike an electric lamp, which contains the necessary material for producing one vivid flash lasting about one-fiftieth of a second. The bulb is fired at the required instant by an electric current derived from an ordinary pocket-lamp battery.

Bulbs are obtainable in two sizes, the smaller costing 8d. or 10d. each, according to the make chosen, and the larger 1s. 3d. or 1s. 4d. The larger bulb gives about three times the light of the smaller, but is hardly necessary for photography in the ordinary small room.

In use, the camera is set up, preferably on a stand, and the shutter set to "Bulb." To take the photograph the shutter is opened, the bulb fired, and the shutter closed again as quickly as possible so as not to allow any image to be formed on the film by the general room lighting. Moving objects that could be photographed with a shutter speed of 1/50th sec. may safely be attempted with the flash; there is no need to pose the figures included in the picture.

For really fast work, however, a flash-gun is necessary. This is a contrivance linking shutter and flash together in such a way that the shutter opens just as the flash reaches its instant of greatest bril-



A FLASH-GUN FITTED TO A MINIATURE.

liance and closes again before the flash has begun appreciably to die away. As a preliminary guide for trial exposures when experimenting with a flash-gun, the tables on page 642 may be used, taking the factor for "light value" as — 18 for a large bulb and — 15 for a small one.

Where the duration of the flash determines the time of exposure, control of the light reaching the film has to be done by adjustment of the stop, the correct value depending on the speed of the film and the distance of the flash from the subject. The following table, which has been published by the makers of the Sashalite bulbs, will give a valuable guide to exposures made in light surroundings. It should be remembered, however, that considerably more than the minimum exposure can always be given with safety, and where possible the lens should be opened one stop wider than the table shows, or two stops if the surroundings do not reflect much light. The table is for films of 14/10 DIN.

Distance. (Lamp to Subject)	Stop. Large Bulb.	Stop. Small Bulb.
5 ft.	f/32 . .	f/16
7 ft.	f/22 . .	f/11
10 ft.	f/16 . .	f/8
15 ft.	f/11 . .	f/5.6
20 ft.	f/8 . .	f/4

Modern Miniature Enlargers

THE MULTIFAX.

THE Multifax is a newly-introduced non-automatic vertical enlarger, and is made in two miniature sizes, 6×6 cm. and 24×36 mm., as well as for 3½×2½ films or plates.

The baseboard of the 6×6 cm. model illustrated is 15½×22 inches overall, and will take paper up to 15½×16½ inches. The upright consists of three parallel metal tubes, linked together at top and bottom by a sturdy casting, that at the bottom being clamped to a stout bar below the base by a large bolt having a wheel for a head. Loosening this allows the entire upright to rotate for projecting off the baseboard to give extra-big enlargements.

The projector head is held by three grips, one round each tube of the upright, and the head is moved up and down by rotation of a wheel operating a friction drive. For focussing, the lens panel moves along a tubular support, a similar friction drive serving to raise or lower the panel, which is connected with the enlarger by bellows. Sufficient extension is provided to allow an image a little smaller than the original negative to be projected.

The lamphouse is a tall one, and will accommodate either the usual opal lamp in wattages up to 100, or a projection lamp for use when it is desired to enlarge on gaslight or slow chloro-bromide paper. An accurately adjustable centring device is fitted. The light passes through a double condenser, which is readily removed for cleaning. A ground-glass diffuser, in the form of a cap fitting over the condenser, is included in the price of the enlarger.

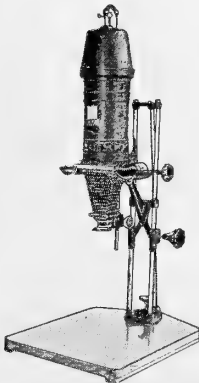
Film can be inserted between the glasses of the carrier either as single negatives or in strip form, and a series of masks is included for all sizes down to 24×36 mm., each mask incorporating guides for centring a strip of the appropriate width. The carrier is held closed by the weight of the lamphouse, supplemented by a strong spring, and is opened for moving the film along by turning a wheel control, which lifts the lamphouse by means of a cam.

The lens fitted is a 7.5-cm. f/4.5 Benar anastigmat with iris diaphragm, with which the maximum enlargement possible on the baseboard is 8 diameters, bringing a full 6×6 cm. negative up to nearly 20 inches square. The lens is interchangeable for one of shorter focus for enlarging from smaller negatives.

An unusual feature is that the whole projector-head can be swung into the horizontal position for use as a projector, which role it fills well when used with a projection lamp and with the ground-glass diffuser removed. In this position it can be used if desired as a horizontal enlarger, which is often more convenient than projecting downwards off the baseboard when making big enlargements. The same movement can also be pressed into service for correcting sloping verticals.

In the 24×36 mm. model a single upright only is used, round which the projector head swings for projecting off the baseboard. The size of this is 11½×16 overall, taking paper up to 11½×12½ inches. Focussing is here done by a nut on a quick thread, the bellows arrangement being retained. A single condenser, without diffuser, is used, the source of light being a 75-watt opal lamp that is automatically centred by being allowed to rest on a three-point support in the lamphouse. The negative carrier has no glass, and is designed so that the picture area cannot touch any part of the carrier as the strip is drawn through. No release is therefore needed. Same-size prints are possible also with this model, which has a 5.5-cm. f/4.5 lens with iris, and enlargements up to 10 diameters (14×9½ inches from 24×36 mm.) can be made on the baseboard.

The Multifax costs £13 10s. in 6×6 cm. size, or £9 in 24×36 mm. size. It is made in Czechoslovakia by the firm of Optikotechna, and was first imported into this country by Mr. R. G. Lewis, of 202, High Holborn, W.C.1, to whom we are indebted for the opportunity of reviewing it. We understand from him that it is now being imported by Gaumont-British Ltd., through whom it is to be distributed to the photographic trade generally.



Miniature Camera Gossip

By LANCELOT VINING.

I HAVE been asked to give my views upon the "Candid" photograph controversy, started by the Rt. Hon. Winston Churchill's letter to *The Times*. I will repeat what I wrote in "The A.P." for 24th of June, 1936, in "Candid Camera Notes": "This type of photograph can easily give offence and hurt the feelings." . . . "Your miniature camera can make many friends; don't let it make enemies."

Unless great discrimination is used by both photographers and art editors, I feel sure that this type of photograph (people at meals) so popular with certain papers will be barred by the leading hotels and restaurants, as in New York and Paris; this will not worry me, as I rarely take any "candid" unless amongst friends or sometimes at a film studio.

I will own that I was rather worried about my R.P.S. dinner photograph taken at the Monico, and gave it a great deal of thought before I sent it to the editor, feeling sure that if he passed it I had no need to worry whether Mr. Pollard Crowther was pleased or not. The night following publication I had



TESTING MODEL AEROPLANES.
Flash-gun, 1/500th sec. at f/2.8. I.S.S. film.

still uncertain about our next meeting; but he is certainly a first-class magician.

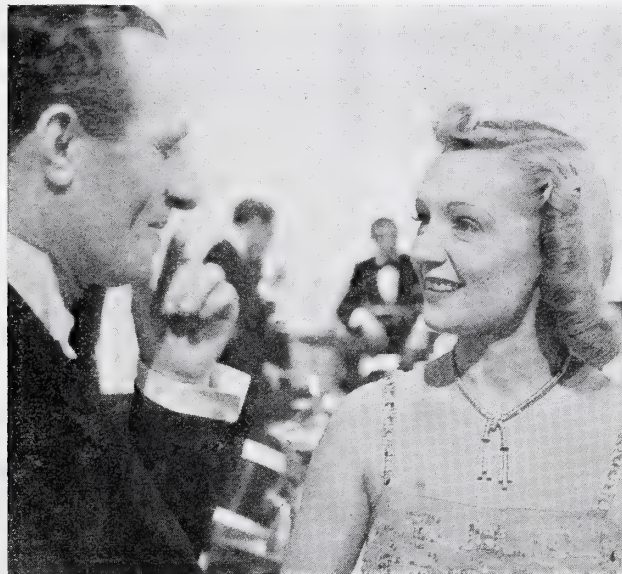
The Ideal Lamp.

By the time these notes are in print, I expect to have been to Holland and back. I am to visit the Philips Lamp Works and confer with their technical experts re the Photoflux for synchronised flashlight work; they are anxious to know what type of lamp the English photographer would think ideal, and where the present one is imperfect. The visit will be one of extraordinary interest to me.

Testing Aeroplanes.

One of the most difficult subjects I have tackled for some time was a toy factory. A yellow overhead fog put an end to all daylight before I started work, but I fortunately had two Photofloods with me.

The works cover acres and a complete tour had to be made to choose subjects.



A "CANDID" FROM PINEWOOD: FLORENCE DESMOND AND AMBROSE.
1/50th sec. at f/4. I.S.S. film.

quite a shock when I ran into the gentleman in question at the dinner of the Magic Circle; he beckoned me to follow him to a quiet corner, and there put his hand into his hip pocket. But he only produced a pack of cards, and almost whispered, "Seen this one?"

The trick over I asked him if he had seen "The A.P." He had not, so I am

In the aeroplane testing room I used my speedgun. The distance between testing bench and landing-net was very short, making it difficult to judge when they came into focus. Twice they came straight at me and hit the camera, and at other times they darted to the right or left. As may well be imagined, my flashlamps were soon used up.

TEN GUINEAS AND UNDER

A Section for the User of the Inexpensive Miniature.

The Modest Miniature at the Circus

SAWDUST and spangles and elephants and horses. Bright lights and spot-lights and the modest miniature! How well they go together.

The photographs shown were taken last year at Bertram Mills' Olympia Circus with an f/4.5 Tessar in a Compur shutter, using I.S.S. film. As photography was forbidden except to the holder of a written permit, I had applied for mine well in advance, and armed with this I walked in quite confidently without attempting to conceal my camera.

Having found my seat, the camera, a Baby Ikonta, was opened and screwed on to the ball-and-socket joint on the tripod. The focussing scale on the front lens cell was set to infinity, the Compur shutter to 1 second, and I was all ready to shoot.

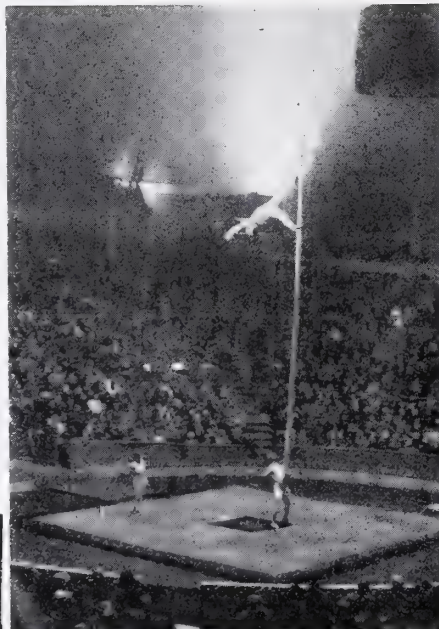
Only the middle leg of the tripod was opened and this but half-way. It then



THE WIRE-WALKER. 1 sec. at f/4.5, I.S.S. film

rested on the seat between my legs, and by bracing against the back of the seat at the moment of releasing the shutter I found that rock-steady exposures of 1 second could easily be made. The ball-and-socket joint is almost an essential, because swinging over from vertical to horizontal is then only the matter of a moment, and there is no fumbling to find the other tripod bush. An eye-level view-finder is, of course, the only practical way to take this type of picture.

As regards subjects, the photographer's skill alone will decide that. The actions of the performers are easily followed in the finder and close observation will show



ACROBATS IN ACTION. 1 sec. at f/4.5, I.S.S. film.

that in practically every action there is a moment of rest either at the beginning or end, and that is the correct moment to fire. And here I would like to repeat that oft-voiced warning, "He who hesitates is lost." Certainly the chances of a fine picture are lost to the person who thinks twice before pressing the trigger.

No difficulty should be experienced in winding on the film as there is usually enough light to do this by. In any case a small torch of the "fountain-pen" type clipped in the top jacket pocket can easily be switched on when required (with its light directed downwards, of course), thus leaving both hands free to hold and manipulate the camera. M. H.

NOTE.—Although, as our contributor remarks, a permit was necessary last year for photography at the Circus, this year no such formalities will be necessary. For further information on this point, reference should be made to page 633.



THE TIGER CAGE. 1/2 sec. at f/4.5, I.S.S. film

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

ADAPTER FOR SMALL SLIDES.

Is there an adapter on the market to allow of using miniature slides (2x2 in.) in a standard lantern?

A. E. W. (Halifax.)

We do not know of any adapter specifically made to enable 2x2 slides to be used in a standard lantern, but one can very quickly be made out of plywood, metal, or even cardboard. We would remind you that using these small slides in a standard lantern would result in the projection of a comparatively small picture.

SPOTS AND BLEMISHES.

How can I avoid spots like those on the enclosed film? I clean out the camera with a brush and a vacuum cleaner each time the film is changed, and no dust is perceptible through a magnifying glass. The camera is always carried in a close-fitting oil-silk case to exclude dust, and vaseline is smeared on spool ends and prongs to trap any dust produced in winding. All solutions and washing waters are carefully filtered, and the tank is dried in a dust-proof cupboard. What more can I do to avoid this trouble?

W. W. (Working.)

The spots on your negative are almost certainly due to specks of dust, present either during exposure or development. One mark is quite evidently due to a hair. We can only conclude that the cleaning of your camera is not as thorough as you think it is, though you certainly seem to have taken very great care over the matter.

STOLEN PROPERTY.

I am thinking of buying a high-grade miniature from a private advertiser, but knowing that many such cameras get stolen I hesitate to do so lest I be offered one which is not the legitimate property of the seller. Do you think I should be quite safe in buying a camera in this way?

F. G. B. (Leicester.)

The number of stolen cameras is minute compared with the total number in use, so that although the risk is there it is extremely unlikely that you would be so unlucky as to be offered a stolen camera. But as each of these expensive cameras carries its own individual number, you can if you like safeguard yourself by enquiring, from its makers and from the police, whether they have had that particular one reported to them as stolen.

PHOTO-CELL METER.

In using a photo-cell meter for bright subjects against a dark ground the instructions advise close approach. This is not always possible, as for example in photographing a stage which may fill only half the view-finder, or a dancer, illuminated by spot-lights, in a dark arena. How is the meter used for such cases?

G. P. F. (Alcester.)

There are no definite arithmetical rules for using a photo-electric meter on such subjects as you mention. Your only course is to take into consideration the fact that the meter measures the total amount of light reaching it from the entire area which it covers. (This area should be approximately that included by the view-finder of the camera, but is not necessarily so). If the area included by the meter is four times that of the area of the bright object which you are trying to photograph, then it is clear that you will have to divide the exposure indicated by the meter by 4. The application of this principle in such cases as you mention should enable you to get all your exposures at least within the latitude of your film.

LONGER FOCAL LENGTH.

I am offered a V.P. camera with an additional (small) telephoto lens of unspecified power. What magnification or increase in focal length would you think necessary to show a worth-while improvement in the rendering of distant objects?

C. B. (Hampstead.)

We should not regard it as worth while to bother with an auxiliary lens that gave an increase of image size of less than 1½ times as compared with the usual one. For increases less than this it is usually satisfactory, and always much more convenient, to take the photograph from the viewpoint that best suits the subject, getting the image of a required part of the subject rather small on the film and then enlarging it from the useful portion of the film only. We would like to add that the use of a long-focus or telephoto lens is by no means restricted, as your question seems to imply, to the photography of distant objects; on the contrary, it finds its widest application in taking figure-studies and the like at quite short range.

Give Photographically this Xmas

For the youngsters—

ENSIGN E-20 BOX CAMERA PRESENTATION OUTFIT

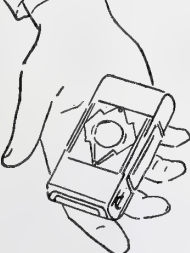
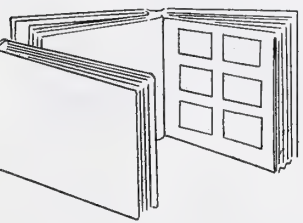
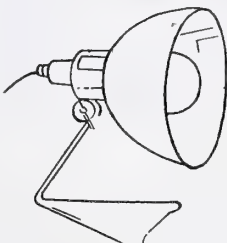
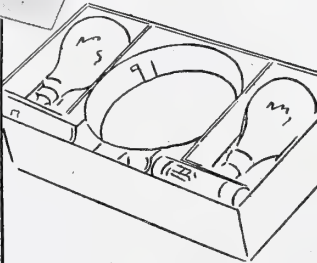
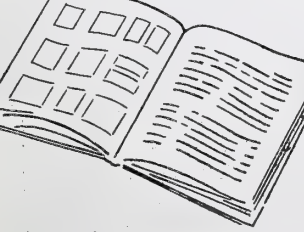
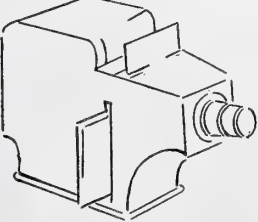
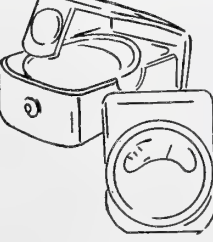
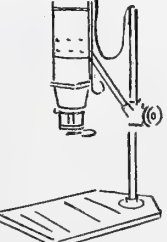
Here is a splendid means of fostering interest in photography amongst your younger relatives. The famous E. 20 Box Camera—best value in box cameras today—beautifully packed in attractive box with appropriate "Cellophane" wrapping, greeting label—and including TWO Ensign Films ... 10/6



Ensign Limited,
High Holborn,
London, W.C.1.

OTHER *Ensign* GIFT SUGGESTIONS

Ask your Dealer to show them to you.

 <p>ENSIGN MIDGET from 22/-</p>	 <p>ENSIGN ALBUMS at all prices</p>	 <p>ENSIGN MULTIFLOOD Outfits from 6/-</p>	 <p>ENSIGN FLASHBULB Outfits from 5/6</p>
 <p>"COMPOSITION FOR PHOTOGRAPHERS" 10/6</p>	 <p>ENSIGN OPTISCOPE "SOCIALE" £5-15-0</p>	 <p>EXCELSIOR EXPOSURE METER 57/6</p>	 <p>ENSIGN ENLARGERS from £5-5-0</p>



A Christmas present that endures...

The gift of a Zeiss Ikon camera gives lasting pleasure—not only now, but also in the future. The Zeiss Ikon trade mark on an instrument is synonymous with craftsmanship and quality the world over, and such a gift is one that the most fastidious photographer will appreciate.

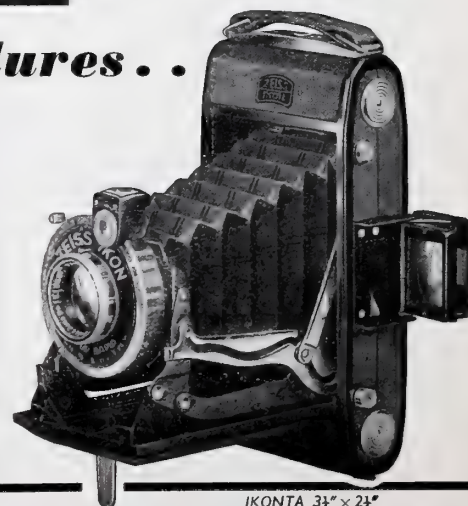
Remember that good quality Zeiss Ikon cameras which can be used right away to take first-class pictures in the winter can be obtained for as little as £2 12s. 6d., while £60 or more may be paid for that wonderful modern miniature—the Contax.

The whole range of cameras is described in the new illustrated book "Round the clock with Zeiss Ikon Cameras", which also shows the sort of pictures which can be taken during the winter, both by day and by night. Copies will be sent post free on request.

All Zeiss Ikon cameras fitted with Compur shutters or over £10 in value, sold at current listed prices in Great Britain and Ireland, carry a written guarantee for three years. Ask your dealer for particulars.

GIVE ZEISS IKON CAMERAS

ZEISS IKON LTD., 11, Maidstone House, Berners Street, London, W.1



IKONTA 3½" x 2¼"

"THE A.P." EXPOSURE GUIDE FOR ARTIFICIAL LIGHT

Even quite expert photographers, completely at home with their exposures when operating in day-light, are liable to find themselves at a loss to know what exposures to give when using artificial light. More photographs than ever before will be taken by electric light this winter, and in the absence of a sensitive photo-electric meter the tables below will provide a really reliable guide to exposure.

METHOD OF USE. First find in Table I the name of the film being used, and note the number at the head of the class including it. To this add in succession the number given in Table II for the wattage of the light being used, the number from Table III corresponding to the distance of the light from the subject, and that from Table IV corresponding to the stop in use. The exposure required will be found in Table V opposite the total so found.

EXAMPLE. A portrait is to be taken on Selo Hyper-sensitive Pan. film by the light of two Photoflood lamps placed at 5 feet from the sitter. Stop to be used, f/4.5. From Table I the film has the factor 0. From Table II two Photofloods (or 1,600 watts) have factor 2, making the total (0+2) up to 2. The distance, 5 feet (Table III) adds 9, bringing the total (2+9) up to 11. The stop in Table IV adds a further 7, making the total now (11+7)=18. Reference to Table V shows that the required exposure is 1/16th second.

TABLE I. FILM SPEEDS.

ULTRA-RAPID PAN.—O.	
Agfa	— I.S.S. (all types).
Gevaert	— Panchromosa 28 roll and pack.
Kodak	— S.S. Pan. roll and pack.
"	— Super-X (35 mm.).
Perutz	— Peromnia (all types).
Selo	— H.S. Pan. roll and pack.
Voigtlander	— Bessapan.
Zeiss Ikon	— Panchrom roll and pack

EXTRA-RAPID PAN., ULTRA-RAPID ORTHO.—2.

Agfa	— Isopan F. (all types).
"	— Isochrom roll and pack.
Ensign	— Ultrachrome.
Gevaert	— Panchromosa 24 (35 mm.).
"	— Superchrome Express roll and pack.
Kodak	— S.S. Pan. (35 mm.).
Lumiere	— Super-Lumichrome.
Mimosa	— Extrema and Panchroma.
Nuro	— Superchrome.
Perutz	— Persenso and Perpanic.
Selo	— Selochrome roll and pack.
"	— F.G. Pan. roll.
"	— H.S. Pan. (35 mm.).
Voigtlander	— Illustra.
"	— Bessapan F.
Zeiss Ikon	— Ortochrom roll and pack.
"	— Contax Panchrom 26.

RAPID PAN., EXTRA-RAPID ORTHO.—4.

Agfa	— Isorapid roll and pack.
"	— Isochrom F. (35 mm.).
Barnet	— Sensichrome.
Coronet	— Midget and Vogue.
Ensign	— Ortho.
Gevaert	— Regular roll and pack.

RAPID PAN., EXTRA-RAPID ORTHO.—4. (contd.)

Granville	— Paper Film.
Kodak	— Verichrome roll and pack.
"	— Panatomic.
Lumiere	— Lumichrome.
Nuro	— Nuro.
Perutz	— Neo-Persenso.
Selo	— F.G. Pan. (35 mm.).
Zeiss Ikon	— Standard Speed.
"	— Contax Panchrom 24.

MEDIUM PAN., RAPID ORTHO.—6.

Agfa	— Isopan FF. (35 mm.).
Gevaert	— Panchromosa-Microgran (35 mm.).
"	— Panchromosa-Special roll and pack.
"	— Superchrom (35 mm.).
Kodak	— Regular roll and pack.
Perutz	— Perorto and Rectepan.
Selo	— Selochrome.

MEDIUM ORTHO.—8.

Agfa	— Isochrom FF. (35 mm.).
Gevaert	— Special (35 mm.).
Perutz	— Feinkorn roll.
"	— Leica-Special (35 mm.).

TABLE II. LIGHT VALUES.

Watts.	Factor.
50	12
75	11
100	10
150	9
200	8
300	7
400	6
600	5
800 or 1 Photoflood	4
1200	3
1600 or 2 Photofloods	2
2400 or 3 Photofloods	1
3200 or 4 Photofloods	0

TABLE III. DISTANCE.

Feet.	Factor.	Feet.	Factor.	Feet.	Factor.
1 .. 0	3½ .. 7	11 .. 14			
1½ .. 1	4 .. 8	13½ .. 15			
1½ .. 2	4½ .. 9	16 .. 16			
1½ .. 3	6 .. 10	19 .. 17			
2 .. 4	6½ .. 11	22 .. 18			
2½ .. 5	8 .. 12	27 .. 19			
3 .. 6	9½ .. 13	32 .. 20			

TABLE IV. STOPS.

Stops.	Factor.	Stops.	Factor.
f/1.4 ..	0	f/4.8 ..	7
f/1.6 ..	1	f/5.6 ..	8
f/2 ..	2	f/6.7 ..	9
f/2.4 ..	3	f/8 ..	10
f/2.8 ..	4	f/9.6 ..	11
f/3.2 ..	5	f/11 ..	12
f/4 ..	6	f/14 (Most Box Cameras)	13

TABLE V. EXPOSURES.

Total.	Exposure.	Total.	Exposure.
6 ..	1/1000	21 ..	1/6
7 ..	1/700	22 ..	1/4
8 ..	1/500	23 ..	1/3
9 ..	1/350	24 ..	1/2
10 ..	1/250	25 ..	3/4
11 ..	1/175	26 ..	1
12 ..	1/120	27 ..	1½
13 ..	1/100	28 ..	2
14 ..	1/60	29 ..	3
15 ..	1/40	30 ..	4
16 ..	1/30	31 ..	6
17 ..	1/20	32 ..	8
18 ..	1/16	33 ..	12
19 ..	1/10	34 ..	16
20 ..	1/8	35 ..	24

ADDITIONAL NOTES ON THE TABLES.**NON-STANDARD LAMPS.**

If opal instead of pearl lamps are used to get softer lighting, add 1 to the total before using Table V. If Nitraphot lamps are used, subtract 2 from the total.

NO REFLECTORS. Where reflectors are not used, add an extra 2 to the total before using Table V.

DIFFUSERS. If a diffuser is used in front of the lamp, again add an extra 2 to the total before using Table V.

SEVERAL LAMPS AT DIFFERENT DISTANCES.

If several lamps are used, and are placed at different distances from the sitter, to be strictly correct it is necessary to work out separately the contribution made by each to the total illumination. It would be easy to provide a table to enable this to be done if desired, but for all normal purposes this refinement of accuracy is quite unnecessary, and it is sufficient to expose as though the main light (i.e., the one that throws the most light on the sitter) were the only one, regarding the lesser lamp or lamps as being no more than a means of ensuring that the exposure shall be fully adequate for the shadows.

The main light for this purpose is not necessarily the bulb of highest power, but is the one for which the figures from Tables II and III (and Table VI if the light comes very much from side or top) add up to the smallest total. If two lights give the same total,

it will be safe to give half the exposure correct for either of them alone.

EXAMPLE. A sitter is lighted by a Photoflood in reflector at 5 ft., angle about 35 degrees. This light is augmented by a 500-watt Nitraphot in reflector at 7 ft. (full frontal lighting), by a 100-watt opal lamp without reflector at 4 ft. at an angle of 50 degrees, and by a second Photoflood in reflector at 4 ft. at 75 degrees. What exposure is required on Selo F.G. Pan. film at f/4.5?

From Tables II, III and VI the figures for the four lights are:—

First Photoflood 4+ 9+0 = 13

Nitraphot 3+11+0 = 14

Opal lamp 10+ 8+1 = 19. Add 2 for lack of reflector, and 1 for opal lamp; makes effective total 22.

Second Photoflood 4+ 8+6 = 18

The main light is evidently the first Photoflood, with the Nitraphot a close second. On the basis of the Photoflood only, the required exposure would be 1/32 second (values from Tables I and IV are 2 and 7 respectively, making a total of 22). Since there is so much extra light about, and particularly as the Nitraphot gives almost as much light as the Photoflood, it would probably be safe to halve this exposure and give 1/64 second.

TABLE VI. ANGLE OF MAIN LIGHTING.

Angle.	Factor.
Up to 45 degrees	0
45 to 50	1
50 to 60	2
60 to 70	4
70 to 80	6

It should be observed that these figures are necessarily only approximate, since the exposure required will depend on the surroundings, which determine the amount of reflected light reaching the shadows. The above figures are about right for an ordinary light room.

Mounting Photographs on Wood

By R. DIXON.

A NOVELTY FOR CHRISTMAS PRESENTS

READERS who are on the look-out for an unusual method of treating their photographs for seasonable greetings should try mounting enlargements on wood. The process is quite easy and enables a great variety of effects to be obtained.

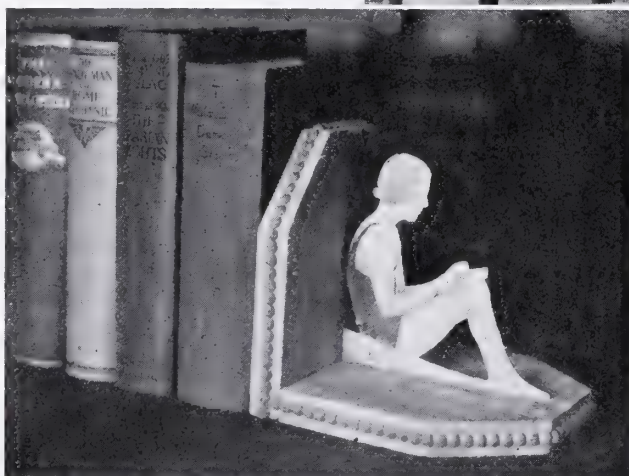
The simplest method is to glue them flat on to a rectangular panel of fretwood, fitted with a piece of silk cord for hanging on a wall or attached to a miniature easel for standing on a piano or cabinet top. In some cases a pleasing effect can be obtained with round or oval panels, cut to shape with the aid of a fret-saw. In the case of figure studies an alternative method which will make them stand out in bold relief is to glue the print on to a piece of fretwood and cut out the figure in outline. The cut-out is then mounted on a panel of nicely-grained wood, such as oak.

The next suggestion is for those readers who have young children. Most children's cots are decorated with nursery rhyme transfers. After a time they tire of looking at these, but if suitable holiday photographs are pasted over the transfers they are delighted, particularly if some simple rhymes are made up about the pictures.

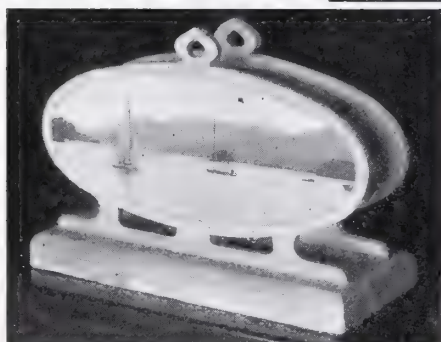
Another interesting pastime is the making of little statuettes from suitable photographs; and these may be constructed



Holiday snapshots are excellent for decorating a child's cot, especially if some simple rhymes are made up about them.



Attractive book-ends can be made with the aid of suitable photographs, some wood and a fret-saw.



A home-made letter rack incorporating a holiday snapshot.

lines may be made to take the form of book-ends, letter racks, etc.

For the guidance of readers who have no previous experience of fretwork, a few notes on the most suitable kinds of wood to use are appended. Plywood is very cheap, and panels made from it look quite nice when stained; but it is not recommended for use in making such articles as book-ends, and the unsightly edges of the wood would be too prominent. Satin walnut is an inexpensive wood of a soft brown colour, whilst sycamore is a white wood. Oak and mahogany (whose characteristics are well known) are more expensive; but Spanish chestnut is a good substitute for

light oak, being similar in appearance whilst easier to cut and cheaper to buy. Readers who have difficulty in obtaining any of these materials locally should write to Hobbies, Ltd., Dereham, Norfolk. As regards a finish to apply to the wood, any ironmonger will be able to supply a variety of easily applied varnish stains, lacquers, etc., whilst more experienced workers may care to try their

hands at french polishing. In many cases, where such woods as oak have been used, a pleasing effect is obtained without any such after-treatment.

Readers must decide for themselves just how they will treat their own photographs; but the illustrations to this article give a good idea of the kind of work which can be accomplished, and they should have no difficulty in obtaining some pleasing results that will be appreciated for their personal quality at this time of year.



Novel statuettes can be made in the form of calendars, ring-stands, etc.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDXV.

Mr. ERIC
BRAMALL.

From information communicated to our Special Representative.

"WHEN I first began to take a serious interest in photography, and to pay regular visits to the chief London exhibitions, I was struck by the evident fact that most of the best-known photographers specialise in one particular class of subject. Anyone who looks through several volumes of *Photograms of the Year* will realise that this is certainly the case; and therefore I decided to concentrate my attention on portraits of boys and young men. Being a schoolmaster by profession I have no difficulty in finding subjects, and also I have plenty of opportunity to study types and individual characteristics.

"Good portraiture is largely, perhaps almost entirely, a matter of correct lighting, and, although quite astonishing things can be done with a couple of Photofloods in an ordinary room, I regard a permanent studio, fully equipped with lights, as an essential.

"At the back of my own studio, which is a room measuring 20 by 11 feet, I have two Kodak Unit lights, each with 1,000-watt bulbs. These provide the main general light when one is required. Then I have two Ensign Multilites, mounted on extending tripods which can easily be moved to any part of the studio. For special effects I have a spotlight, and a top-light hanging from the ceiling; and there are four Photofloods which can be fixed in any part of the studio for such auxiliary lighting as may be necessary. Of course, all this lighting is never needed at the same time! In my opinion many amateur portraitists are inclined to use far too much light. Correct balance of light, and not mere quantity, is the important thing.

"Another essential for good portraiture is a long-focus lens. My criticism of the majority of portraits taken with miniature cameras and short-focus lenses is that they distort the true perspective of the face.

"I use a quarter-plate Thornton-Pickard reflex with a Dallmeyer f/6 telephoto lens with a focal length of 12 in., and a six-foot shutter release. I prefer plates to films for this work, and generally use Ilford Soft Gradation Panchromatic. I give a brief bulb exposure with the lens at full aperture. All my negatives are developed by the time and temperature method, using Azol in a tank.

"For exhibition prints I usually enlarge to 15 x 12 on Gevaluxe, or on one of the Ilford or Kodak bromide papers. I like Gevaluxe the best in most ways, but the finished prints require very careful handling, and they do not always receive it when going the rounds of the exhibitions.

"Although I specialise in boy-portraiture I do not confine myself to it exclusively. For outdoor work I use a 6 x 6 cm. Rolleiflex; I do not like using anything smaller, and 6 x 6 cm. is an excellent size for making lantern slides by contact. I also use it for Dufay colour work.

"In addition I have periodic waves of enthusiasm for making stereoscopic transparencies, and for this branch of work I use a 13 x 6 cm. plate camera fitted with a pair of f/4.5 Zeiss Tessars.

"If amateur portraitists want a word of advice, I would say: 'Study portraits by first-class photographers; examine the lighting and composition; and go and have your own photograph taken by someone really good, quietly observing his methods.' An hour spent in the studio of someone like Mr. Howard Coster is worth days of theoretical study. Much can be learnt, too, from textbooks."

(A further example of Mr. Bramall's work is reproduced on one of the centre Art pages.)



THE YOUNG ARTIST.

Eric Bramall.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"WINTER SPORT," by H. W. Berger.

WHETHER the subject of this picture is of the same opinion or not, there is little doubt but that the unfortunate spill has provided the photographer with a fortunate opportunity for securing a winter study out of doors which possesses features of attraction that might not have been feasible had the figure been in motion.

The image is clear-cut and sharp and beautifully defined against its setting of broken and unbroken snow, whereas, had the figure been taken at speed, it is highly improbable that it would have been shown without some deficiency in definition, and it is scarcely likely that so much would have been made of the play of sunlight and shadow on the broken surface in the foreground. If the figure were moving quickly, it would be necessary, in order to avoid subject movement, to follow its direction with the camera and make the exposure when the figure was at the right distance, in a favourable pose, and, as far as possible, in harmony in the setting.

But getting the figure would be the prime consideration. There would be small chance of giving any thought to, or arranging for, the inclusion of an effect of sun and shade on broken snow, and if, by a stroke of luck, such a thing did happen, it would be highly probable that most of its virtue would be lost by movement of the image through the figure being followed by the camera.

On the other hand, if the setting were pre-selected, and the point of view were stationary, movement of the figure itself would be almost inevitable. One or the other of these drawbacks could scarcely be avoided even with the shortest of practicable shutter speeds. With a spill, however, motion is temporarily arrested, but, while there is still a need for rapidity of action, it is not so urgent and there is time for a swift glance round with a view to assessing the possibilities of the subject. It would have to be

more or less instinctive and very sure, or the spirit of the theme would be lost, but, once the mind had been made up, the exposure could be made without fear of subject movement.

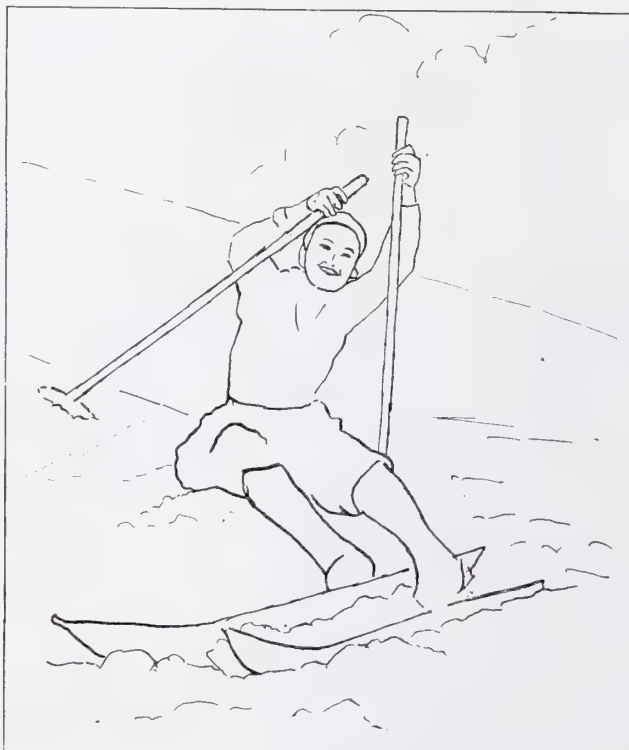
And here, I think, the most has been made of the opportunity. There is a very joyous and jolly expression on the features, which not only shows that the spill has been taken as a

Switzerland and other places on the Continent for the winter sports, and though, in an exceptional season, something of the sort may be attempted at home, it is seldom indeed that there is really either a sufficient depth of snow or an adequate space to provide a ski-ground.

Occasionally, we do get a fairly heavy fall, and, while tobogganing and sleighing might offer chances of a character that are somewhat akin to this, the possibility is somewhat remote. What chances there are need not be missed, but, in my opinion, it would be preferable to try and see what can be done with winter landscape without the complications arising from the introduction of figures, for it does allow the necessary time for contemplation, and finer pictures can be made with the leisured care and forethought that can be exercised than the smartest piece of speed work, however cleverly achieved. Again, the season of Christmas provides opportunities for indoor work—what with family reunions, festivities, and the few days of holiday—that all photographers can enjoy. The recent introduction of Photo-flood lamps used in conjunction with large-aperture lenses and emulsions of phenomenal speed has vastly enlarged the scope of work that can be tried at home, and, if portraiture does not appeal and family groups make one tired, there is always "still life" and the hermits can creep away into their dark-rooms and be at rest.

And, in all probability, I shall be numbered among the latter, for I have still some prints to make for next year's shows, and the few days of holiday give me the time to do them in a reasonably leisurely manner.

No doubt many of my readers will do likewise, but wherever you are and whatever you do, you have my wishes for the best that the season can offer and the most cordial wishes for the coming year. "MENTOR."



joke, but is also indicative of the spirit of the season when the peace and goodwill of Christmastide create a universal feeling of friendliness and conviviality. That expression has its counterpart in the brightness and glow that the snow in sunshine suggests, while the shadows and interstices of the foreground, with their attractive play of light and shade, lend a measure of variety and complete a very well ordered theme.

However, not all of us are so favourably situated that the chance of making pictures of this kind comes within our scope. Comparatively few are able to visit the snowfields of





PETER.

(See article, "How I make my Exhibition Pictures.")

BY ERIC BRAMALL.





PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"Over the Hill."
By Miss Evelyn Williams.

6.—"Winter."
By A. W. Hartree.

2.—"Winter Sunshine."
By C. W. D. Phillips.

7.—"Winter Wonderland."
By John H. Lee.

3.—"Snow Shadows."
By John Goddard.

4.—"A Winter's Eve."
By G. M. Robinson.

8.—"Winter."
By H. E. Iles.

5.—"The Lagan Canal, Belfast."
By John J. Cowley.

9.—"Winter."
By L. V. Headley.

PICTURES by Novices

*SOME CRITICAL COMMENTS on
the Beginners' prints reproduced on the opposite page.*

IT may be something of an anomaly, but it is seldom possible to make good pictures of snow or get the slightest idea of its beauty without an accompanying effect of bright sunshine or a real thorough-paced effect of storm. It is only on the rarest of occasions, if ever, that anything of a pictorial nature can be achieved when the weather conditions are dull and heavy with the promise of more snow to come, and not a gleam of brightness exists.

Snow and Sunshine.

That the fact has been appreciated seems to be evident from the collection of prints reproduced on the opposite page. They are very bright and lively, and, in the main, they show a very good idea of the sort of thing to strive for.

No. 8, "Winter," by H. E. Iles, is a good example, except for the fact that the background is somewhat cluttered up with an excess of tree trunks. The foreground, with its patterned light and shade, is very attractive and the isolated tree on the left makes a strong note that acts as a useful centre of interest. It stresses the delicacy of the gradations on the right, and, on the whole, the sunlight and the texture of the snow are admirably suggested.

If, however, a further band of shadow tone could have been found to run along the base line, somewhat after the manner that the shadow of the tree does above, the light beyond would have been emphasised and the value of the sunshine increased. But, as far as can be seen, there is little promise of anything of the sort, although, perhaps, a little scouting around might have found it.

The Value of Shadows.

No. 1, "Over the Hill," by Miss Evelyn Williams, does better in this respect, and the foreground shadow is extremely useful. It is rather exaggerated, all the same, and its effect would be just as good if half an inch of it were trimmed away, but it does show how much a shadow along the bottom throws up the light beyond and something of the sort would have been the making of No. 8.

A rather different state of affairs is to be seen in No. 2, "Winter Sun-

shine," by C. W. D. Phillips, where the subject is seen against the light, and the shadows, instead of running across the picture, fall towards the viewer. The idea is quite effective, and is as capable of revealing snow and sunshine as in either of the former cases, but, to my mind, too much is made of the trees and not enough of the snow.

Moreover, on account of a tendency towards excess of contrast, much of the lighter gradation seems to be missing. The only effective way of reducing the insistence of the trees is by reducing their scale and this means a greater viewing distance. It is possible, too, that a greater proportion of space could be allotted to the foreground, for, with the shadows running downwards, there is not the same need for limiting their extent as there is with No. 1, but these are matters which necessarily involve another shot, the chance for which may not arise for some little time.

It is different with the question of gradation, for it simply means the substitution of a softer grade of printing paper in place of that employed. It would enable a greater measure of modulation to be recorded in the lights without rendering the darks in too heavy a key.

Subtlety of Tone.

Much of the beauty of snow depends on the subtlety of tone in the rendering of the differences between the portions in sunshine and those in shade—a fact which is very forcibly demonstrated in the picture I have discussed on the preceding page, "Winter Sport," where a good deal of the charm arises from the tumbled nature of the snow in the foreground—and it is this sort of thing that it is important not to lose.

It might well be the case that the change in printing paper would enable a similar range of tone to be shown in No. 2, if not quite to the same extent, but with No. 3, "Snow Shadows," by John Goddard, where the tones and their range seem just about right, I am inclined to think that the snow is too fresh for any such breaks to have made their appearance, for, judging from the remainder, they would have been fully recorded had they been present. What might have been done, and what I should do myself,

would be to make a few footprints—running into the picture—that would provide some marked depression in the surface that would make notes of shadow and points of light to break up the even tone of the foreground.

Winter Landscape.

Nos. 6 and 7, "Winter," by A. W. Harttree, and "Winter Wonderland," by John H. Lee, are rather too small for me to see whether there is anything of a similar nature about them, but, speaking generally, it is possible that enlargement might display a desirable measure of modulation in the foreground, and, if so, it might well be tried.

Here again, too much is made of the trees and not enough of the foreground, and in nine cases out of ten it is the foreground that is the making of pictures of snow.

Wide-open types of landscape of the nature of No. 9, "Winter," by L. V. Headley, are rarely successful, and, even with sunshine, they seldom attain the attraction of subjects which are made from objects nearer to hand like Nos. 2, 3, and 8. No. 9 is no exception, and, though it might be said to be well composed, it is dull and gloomy and it is very doubtful indeed if anything could be done to give it life.

The sunset, rather than the snow, is the feature of No. 4, "A Winter's Eve," by G. M. Robinson, and the winter aspect is more or less incidental. But I am inclined to doubt if, in this instance, the most has been made of the subject, for, while the rendering of the sky is tolerable, the wiriness of the tree branches makes the landscape very "busy," and it scarcely harmonises with the sky above.

Choice of Theme.

The mist in No. 5, "The Lagan Canal; Belfast," by John J. Cowley, affords some improvement in the rendering, the twigs being shown in tones of grey against the soft tone of the sky, and the distance being massed.

But the open nature of the subject, once again, prevents it achieving the same sort of attraction that the foreground studies show, and, taking it all round, I think the far better plan with such snow scenes that we are likely to get is to restrict our efforts to the subjects nearer at hand. "MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Under this heading we publish every week an article dealing with topics of interest to the novice. Something has gone wrong with this one, but we expect that next week the series will resume its usual monotony.

JONES GOES MINIATURE.

UNLESS I am confusing Figs. 1 and 2, the former is a portrait of Jones. His real name is not Jones at all, but Mopswizzler, which sounds so unconvincing that it would lay me open to suspicion of inventing him. The portrait shows Jones as he might have been seen at almost any time during the summer season, which, as we all know, extended this year from 10.5 a.m. to 2.7 p.m. on February 30th.

For years he often swung thus along the countryside from inn to inn, as he took a special interest in inn insides, and outside signs. He thought nothing or less of carrying with him a camera so large that it yielded negatives $3\frac{1}{4} \times 2\frac{1}{4}$ (Avoir. weight), and his prints were so distinctive that it was often possible to distinguish the sign of the "Flayed Weevil" from that of the "Gamp and Gallows." His interiors of bar parlours by night were definitely inferior.

On or about the Ides of March, something happened to Jones. He became obsessed by portraits appearing in the papers, and the more obsessed he became the more obsessed he was. He suspected that at least some of them, if not more, were what



Fig. 1.

he had heard described as "candid" portraits. He easily thought of other epithets for them, and once inadvertently said one aloud, whereupon the landlord told him that a repetition of the offence would result in his prompt and forcible ejection.

But by degrees Jones began to see something in the portraits—not much,

but something. They left almost everything to the imagination, because there were no features, and he could visualise the persons at will as film stars, all-in wrestlers or double-breasted nightmares. He began to cut them out and make groups of them (e.g., Fig. 4) and try to name them. For one portrait alone he got 117 possible names at a single sitting, but he found afterwards that this one was the Battersea Power Station by night.

Then Jones began to make enquiries about the production of candid, etc., portraiture, and during the a.m. of Guy Fawkes Day he took $\frac{1}{8}$ and a resolution. The former was one over



Fig. 3.

the eight, and the latter was to go miniature. He gave his camera to the potman, and went miniature and home. He kept his collection of portraits to give him something to aim at—sometimes playfully with darts, and sometimes more purposefully with tankards.

He also began to make other groups

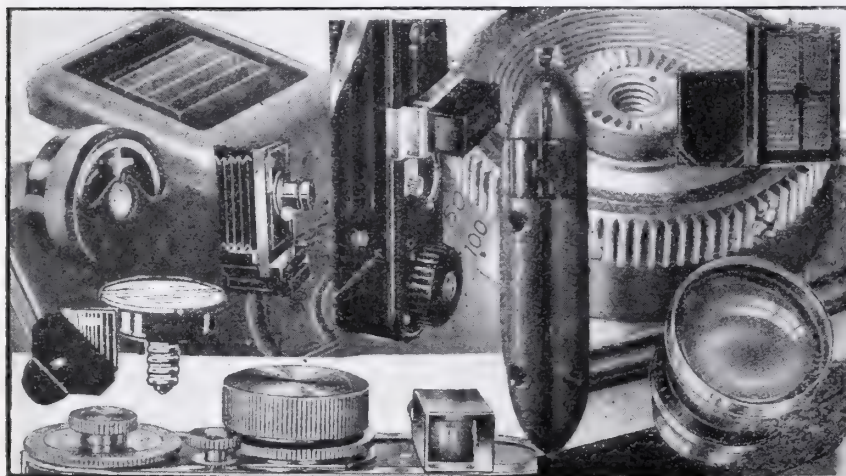


Fig. 2.



Fig. 4.

like that in Fig. 2, which I now recognise as being different in some respects from Fig. 1. He would shut his eyes, turn round three times, jab a cork-screw into the diagram, open his eyes, and say, "Now, Jones, do you know what this is?" And then he would answer, "This, my dear Jones, is a hundred per cent range-finder, electric meter and shutter-diaphragm-focus control combined. It prevents your taking anything but a hundred per cent exposure, but it will not wash bed-socks." Even if his answer was wrong Jones never told himself so, as he found it made him sulky, and liable to fizzle the next stab with the cork-screw.

Early on the morning of December 25th, 1937, he woke, switched on the light, and rang for the maid. She brought in, one by one, 099 parcels, each with a label on which were such inscriptions as "xxx Darling Jonesy, from Muriel xxx," and "To One

of the Best from Himself." (Fig. 3.) He did not hasten to open them as he knew the contents were a few preliminary gadgets for his miniature work. He had bought and addressed them himself, and in his enthusiasm he cheerfully ignored the resultant overdraft on his banking account. He also knew that his miniature

camera was in its crate in the garage, as he had himself helped the two men to lift it off the lorry.

It gave him a sharp attack of inferiority complex to remember that he had once been a two-bottle man; not—most certainly not—in his exploration of the hostilities of his own and other lands, but in his photography. He had done all his work so far with a bottle of single-solution developer and a bottle of hypo. The negatives seemed good, too, until he heard about "grain," and looked at them under a high-power microscope. Then he threw the lot on the fire, and the insurance people would not pay up, because they said it was clearly a case of deliberate arson.

But now he saw in his mind's eye the preparations he had made in the basement, the same eye wandering over the whole gorgeous chemical and accessorial array, and not merely over the insignificant backwater in Fig. 5.

He felt like an outsize Boy Scout—he was prepared! Jones's candid portraits should astonish the world, and his miniature prints should be a hundred per cent the largest ever.

And here for the present I leave Jones. I hope none of you will be foolish enough to suggest that it was impossible for me to tell you on December 8th what Jones did on December 25th following; for had it been impossible I could not have done



Fig. 5.

it; and I have. But I admit that his real name is not Jones, but Mop-swizzler. Perhaps that accounts for it. Or doesn't it?

Anyhow, here's all the best for Xmas. "THE WALRUS."

THE AWARDS IN OUR THIRD ANNUAL NOVICES' COMPETITION

THE popularity of this Annual Competition steadily increases, and while last year we considered the number of entries a record in amateur photographic competitions up to that time, it has been easily surpassed this year.

From the thousands of prints entered we have realised not only the widespread vogue of amateur photography, but also the world-wide circulation of *The Amateur Photographer*, as prints have reached us from all parts of the globe. On this occasion, also, in view of the enormous number of miniature cameras in use, it was decided not to restrict the entries to contact prints as previously, but to permit small enlargements to be submitted, either mounted or unmounted.

Prints of all shapes and subjects were entered, and the bulk of them were naturally summer holiday snapshots, a very large proportion of which were extremely good in quality, both technically and pictorially. This increased the difficulties of judging, but every print was carefully examined, and after the first "weeding-out" the remainder were scrutinised again and again until we arrived at the final decision.

The awards are as follows:—

FIRST PRIZE (two roll films every week for one year): "The Summit," David Wilton, 38, Richmond Hill, Bournemouth, Hants.

SECOND PRIZE (two roll films every week for six months): "Clouds and the Windmill," Miss H. Lloyd, 15, Chapelhill Road, Moreton, Cheshire.

THIRD PRIZE (one roll film every week for six months): "The End of the Day," R. Davis, 25, Trevor Street, Aberdeen, Glam.

TWELVE PRIZES of one roll film every week for three

months: "Autumn Sunshine," E. A. James, 43, Penrhyn Road, Kingston-on-Thames; "Portrait," H. J. Nott, 274, Lytton Blvd., Toronto, Canada; "From Cask to Bottle," V. Berruto, 21, Poplar Walk, Herne Hill, S.E.24; "Portrait of a Tabby Cat," Raymond Roberts, 7, St. Jude's Court, Wolverhampton; "Having a Good Spring Clean," G. Sommerfeld, 115, Haverstock Hill, London, N.W.3; "Trafalgar Square," A. J. Freeman, 35, Salisbury Avenue, St. Albans, Herts; "The Well," W. F. C. Holman, 12, Hardwick Road, Eastbourne, Sussex; "Peter," Capt. T. R. Wall, c/o Grindlay & Co., Bombay, India; "Forty Winks," C. S. Brown, 161, Princes Avenue, Palmers Green, N.13; "Windswept," I. Mathias, 25, Waldegrave Avenue, Hull; "Daddy's Tobacco Jar," R. E. Potter, Bow Green Road, Bowdon, Cheshire; "Autumn Clouds," F. J. Ciniglio, 12, Bush Grove, Stanmore, Middx.

The following prints were the runners-up in the final selection, and we have decided to award each of them a special certificate of merit:—

"Fishers," E. Gibbs (Agra, India); "Conger Fishing," A. H. Zair (Ludlow); "Five Little Maids at School," J. H. Etheridge (Wolverhampton); "Walls and the Girl," B. A. Kirk (London, W.); "Down to the Sea," Leslie W. Lawley (Ryde, I.O.W.); "What Next?" James Hunter (Kirkcaldy); "The Hairdresser," Jack Lyons (Kilkilly, Co. Mayo); "Stop for Lunch," L. F. Barham (Falmouth); "Cochem," R. N. Vane (London, N.W.); "That's the Way," A. C. Spenceley (Gillingham); "She Who Hesitates," J. N. Hensley (Sheffield); "Beachcombers," Miss N. Lloyd (Southampton); "Please God" (Little Refugee's Prayer), V. A. Tootal (Blackpool); "Further Outlook," A. F. Boucher (Frinton-on-Sea); "Home-

ward Bound," H. Robbie (Cartly); "Seen from Above," L. E. Pettitt (London, N.); "Sandy," H. Watson (Argyll); "Pack Horse Bridge," P. W. Brook (Prestwich); "When Work is Done," John Hughes (Haswell, Durham); "Mr. Penny, in the Office," B. Stott (Widnes, Lancs); "A Thirst Quencher," W. H. Hawkin (Runcorn); "Youth Hostelling," F. C. Wellum (Stechford, Birmingham); "The Picture Paper," M. Cullishaw (Nottingham); "Tip Top," Wm. Russell (Glasgow); "Patchwork," H. Robinson (Derby); "Karwendel Mountains, Tyrol," D. G. Forbes (Croydon); "Carefree," James Dempster (Leith); "The Tidal Pool," W. R. Holmes (Chepstow); "Sunset on the Nile," Corporal Jackson (Khartoum); "Portrait," J. Davies (Scunthorpe); "Guy's Cliffe Mill," W. Coombs (Leicester); "Harvesting in the Cotswolds," W. A. Beer (Dursley, Glos); "Monday Morning," John Watson (Wellington, N.Z.); "Over the Top," W. Rees (Harrow); "Interest," R. Thurgood (Oxford); "The Devil's Tooth," W. T. Shaw (Johannesburg); "Joy of Youth," R. Bates (Lincoln); "I Looked Through the Life Belt," H. G. Grieve (Glasgow); "The Reaping Team," R. P. Williams (Ryhope, Co. Durham); "Kerbstones in Embryo," E. M. Patterson (Bangor); "Rich and Rare," Miss M. Robertson (Sunderland); "Look Up," Tan Swee Kim (Perak, Malaya); "You Wash My Back," Percy Donald (Edinburgh); "The Fountain, Worms, Germany," R. J. Lacey (London, S.E.); "Portree Bay," Miss E. Nicol (Aberdeen); "A Novice of the Fiddle," C. P. Tang (London, S.W.); "Accounts," R. S. Hodges (Felixstowe); "My Pet," R. J. Feven (Bristol); "Marble Cliffs," Tan Teik Oi (Kampak, Malaya); "Evening Sunlight," John S. Dick (Glasgow); "Holiday Miss," W. G. S. Wright (Portadown, N. Ireland).

MAKING BETTER SNAPSHOTS-27

By DAVID CHARLES.

This article is the twenty-seventh of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.

THE keynote of the Christmas holiday, from the amateur photographer's point of view, is I think, its unusualness. In several respects it is quite different from any other time of year, and in those ways can prove helpful to the making of interesting photographs.



Fig. 2. The spirit of the time makes successful "candid camera" results fairly easy to secure.

In the first place, it is the time when everyone makes a point of relaxing from the artificial reserve of modern civilisation. In other words, people suddenly become happily "themselves." In that state it becomes possible to portray them in their real likeness with a total absence of the tremendous effort that at other times is required to forget self-consciousness. This effort on the part of both photographer and photographee is much more exacting, usually, than all the rest of both the art and the technique which go to the making of a characteristic likeness.

But here we have a unique occasion when people leave their "masks" behind them. Whether one invites them to face the lens, or one prefers to stalk them with the aid of one's candid camera, they are sure to be in the state most likely to result in happy, likeable portraits. In the ordinary way it might be considered almost an absurd procedure to hide behind a curtain for the purpose of attempting indoor "candid camera" portraiture of one's friends and

relatives. Detection of one's "nefarious" intentions would be probably swift, and indignation might be aroused. But on this one occasion all one's proposed victims are so engrossed in their various occupations or conversations that detection is likely to be deferred for quite a time, and will be regarded as a joke even when it comes.

The Surreptitious Photoflood.

For the benefit of those who are not so grandiloquently equipped with apparatus as they could wish, let me point out that a Photoflood bulb can very easily be substituted for one of the ordinary room lights. After the extra brilliance has been appreciatively commented on, it will soon be forgotten in the light of successive superior attractions. If it is possible to rig up in advance a couple of Photofloods in judicious positions good slow shutter results are fairly certain.

But I would add a strong caution against the use of flashpowder at Christmas festivities. It is the customary presence of masses of tissue-paper "decorations" which introduces a very great element of danger to the use of any form of "fireworks." To flashbulbs, of



Fig. 1. Placid contentment makes for characteristic portraits, often treasured above the posed artificiality of more sophisticated productions.

recording on paper some of these scenes of unwonted peacefulness is one which will appeal to many.

Watch for Condensation.

Whether one sets out to make seasonable views, by day or by night, or if one is a visitor arriving to festive celebrations, there is a trouble which may occur without one's knowledge until the useless negatives are developed! Every schoolboy knows the experiment of carrying a glass of cold water into a heated room to watch the rapid condensation of water on it. But not everyone thinks of the same effect occurring on the surface of his lens. Let it dry before using the camera.



Fig. 3. Outdoor scenes like this are constantly changing, needing rapidly in both eye and shutter.

course, no such objection arises.

Another quite different point of "unusualness" that will appeal at Christmas-time to many photographers is the practically complete cessation for a substantial period of normal traffic. There is a tremendous sense of peace which descends upon the whole business world, where normally life whirls by for nearly twenty-four hours per day. The idea of



Fig. 4. But other places, like this suburban road, may show quite unwonted peacefulness

GONE TO THE WAR

Many are the people who have missed the familiar figure of Eugene recently from our developing and printing department. Many are they who have looked in vain to find the cheerful face of Peter J. Davis in our R. G. Lewis (Ciné) showroom. Search no more, ladies! Seek no more, sirs! These twain are by now somewhere along the Spanish front.

Eugene has taken a Leica IIIa, with a battery of lenses and filters. Peter has taken a Leica, too, but only for incidental work, as he is engaged in making a ciné film.

Spain has always been one of the Old Man's photographic happy hunting grounds, and he has so constantly bemoaned the cruel chain of circumstance that has prevented him from visiting Spain during the last year or so that Eugene determined that someone in "202" must go. Eugene accompanied R. G. L. on the canoe trip through Spain which resulted in "Spanish Adventure," and feeling that he was therefore best fitted for the job, he decided to go again to record on film, as he so ably can, what is happening there.

We feel sure that all who know these two miniaturists will join with us in wishing them a successful visit and a safe return. P. J. D. may take up film production after the trip, but Eugene's famous smile will, we hope, soon be seen again by those who come to "Try 202 for Service."

WET FROM THE PRESS

At the same time as this issue of "The A.P." is offered for sale, we expect to receive from our printers the second edition of "Miniature Enlargers and Accessories." Last year's edition ran into several re-prints, and this year's, we predict, will be in even greater demand, as more enlargers are included, and a more attractive introduction has been written—reminiscent, as a matter of fact, of our "A.P." style.

The make-up, too, is definitely more attractive, and, quite frankly, all those at all interested in enlarging should obtain a copy, as every miniature enlarger of repute is dealt with in this issue. Your copy will be sent free and post free upon request, but don't leave your application until to-morrow, or you may forget.



JUST A FEW LEFT

We have still a few of the Balda cameras referred to last week, but these are going so quickly that we cannot hope to be able to supply for any length of time now. These are the very latest Balda models for 16 on 3½×2½, fitted with f/4.5 Trioplan and Prontor II shutter, complete in carton with instructions. The list price is £2 2s. 6d., and our price is £4 10s.

"SILLY OLD SILLIES!"

That is what our favourite typist calls the miniaturists who say, "I couldn't bear to tie myself down to the responsibility of monthly payments—I'd rather be without a camera!"

"What," she asks, "about the monthly rent? Your children's school fees? The rates and taxes?"

"Why," she demands, "do you not shirk those responsibilities? And why, if you are cheerfully bearing them, do you deny yourself the pleasure of using apparatus that you yearn for, when the purchase of such apparatus could be so easily arranged by our hire purchase scheme?" For your art's sake, do not let "H.P. inhibition" (as we label the disease) stand in the light of your progress in miniaturism. Write to us to-day, and discuss your particular problems with us.

A GUARANTEE,

when issued by a firm that prides itself on its straightforward and honourable dealing, gives a feeling of security to the purchaser that it would be difficult to put into words. All miniature apparatus sold by us is guaranteed against any defect whatever for one year from the date of purchase, and indefinitely after expiration of that period against any inherent defect. So, when buying your next camera, why not "Buy 'Lewis' and Buy Safe!"

LEICAS:

Leica III, f/1.5 Plasmal, coupled. Excellent condition £37 10 6
Leica III, chromium, f/2 Summar, E.R. case. As new £32 10 0
Leica III, black, f/2 Summar, E.R. case. As new £31 10 0
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new. £22 15 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new £19 10 0
7.3-cm. f/1.9 Hektor Lens, latest rectilinear focussing. As new £19 17 6
Another, as above, but non-rectilinear. Excellent condition £17 17 6
4-cm. f/1.5 Meyer Plasmal, for Leica. As new £10 17 6
5-cm. f/2 Summar. As new, nickel. £13 10 0
Leitz Varyl Enlarger, for negatives up to 6×6 cm. with lens. Good condition. £14 15 0

CONTAXES:

Contax II, f/2 Sonnar, E.R. case. As new. £39 10 0
Contax I, slow-speeds model, fitted new-type collapsible f/2 Sonnar. As new. £29 15 0
8.5-cm. f/4 Triotar for the Contax, any model. As new £11 15 0
4-cm. f/2 Biotar for Contax. As new. £12 10 0
Contax III, f/1.5 Sonnar, case. As new £65 0 0
Another, as above, but with f/2 Sonnar and case £52 10 0
Large Reproduction Apparatus for Contax 1454/28, complete with three lenses 995/32. As new £11 15 0
Zeiss Magniphot Enlarger, new model, with lens. As new £9 10 0

THE MINIATURE NEWS AND TIPS DEPARTMENT

has been transferred this week to our advertisement on page 21.

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

531 Super Ikonta, f/3.5 Tessar and Rapid Compur, E.R. case. As new. £16 17 6
Kodak Regent, f/4.5 Tessar, case. As new £13 18 6
Dollina II, f/2 Xenon, Rapid Compur. As new £15 15 0
Dollina III, f/2.8 Xenon, Compur. As new £13 17 6
Super Nettel I, f/2.8 Tessar. As new. £17 15 0
Ensign Autorange, f/3.8 Tessar, Rapid Compur. As new £15 15 0
Super Ikonta 531/2, f/3.8 Tessar, Rapid Compur. Albada finder, etc. As new. £19 10 0
Super Ikonta 530/16, f/3.5 Tessar. As new £18 17 6
Weltini, latest chromium model, combined view and range finders, body release, f/2 Xenon. As new £20 5 0
Another, as above, but fitted f/2.8 Tessar. As new £18 17 6
Another, as above, but fitted f/2.8 Xenon. As new £16 17 6
Super Ikonta 530, f/3.5 Tessar, Normal Compur. Excellent condition. £13 10 0
Peggy Model II, f/3.5 Tessar. Excellent condition £14 10 0
Latest Chromium Weltur (16 on 3½×2½), f/2.8 Tessar, combined view and range finder. As new £18 12 6
Another, as above, with Rapid Compur. £19 10 0
Ensign Multex II, f/6.3 Multar, case. As new £14 15 0
Weltur, f/2.8 Tessar, Rapid Compur. As new £19 10 0

MINIATURE REFLEXES:

Contaflex, fitted f/1.5 Sonnar, complete with E.R. case. As new £49 10 0
Exakta Model B, f/2.8 Tessar. Condition as new £21 15 0
Exakta Model B, f/2.8 Tessar, non-lever-wind. Excellent condition. £20 10 0
Exakta Model B, f/3.5 Exaktar, non-lever-wind. Excellent condition. £14 15 0
Exakta Model A, f/3.5 Exaktar. Good condition £11 15 0

MINIATURE REFLEXES—contd.:

Kine-Exakta, f/3.5 Exaktar, 13.5-cm. f/4 Sonnar, chromium, 4-in. f/5.5 Ross Teleros (chromium), 5 Leitz extension tubes for portraiture and copying. Leitz lens hood. Cost £67. All absolutely as new £45 0 0

12-cm. f/6.3 Tele-Tessar for the Exakta. As new £10 10 0
Kine-Exakta, f/2.8 Tessar, case. As new. £29 17 6
Reflex-Korelle I, f/2.8 Tessar. As new. £15 15 0
Reflex-Korelle II, f/3.5 Tessar. As new. £16 15 0
Automatic Rolleiflex 6×6, f/3.5 Tessar, case. As new £17 10 0
Another, as above, f/3.8 Tessar, case. As new. £14 17 6
Another, as above, f/4.5 Tessar. As new. £13 10 0
Rolleicord I, f/4.5 Tessar, case. Good condition £7 10 0
Rolleicord I, f/3.8 Triotar. Practically as new £10 10 0
Ikoflex II, f/3.5 Triotar, E.R. case. As new. £12 17 6
Pilot Reflex, f/2.8 Tessar, Compur. Good condition £12 15 0
Voigtlander Brilliant, f/4.5 Skopar, Compur Rapid. As new £5 0 0
Voigtlander Superb, f/3.5 Heliar, case. As new £14 5 0
Foth-Flex, no slow speeds, f/3.5 lens. Good condition £5 18 6

MISCELLANEOUS CAMERAS:

New Chromium Model Retina, f/3.5 Tessar, case. As new £10 17 6
Compass, latest improved model. £19 17 6
Minifex, f/1.8 Astro Pantachar. Cost £19 10s. As new £12 0 0
Nagel Rolloroy, f/2.8 Tessar, Compur. Excellent condition £10 10 0
Baldax, f/3.5 Trioplan, Compur shutter. £5 18 6
Virtus, f/4.5 Skopar. Excellent condition. £4 12 6
Vollenda, f/3.5 Radionar, Compur shutter. Good condition £5 18 6
Ihagee Parvula, f/2 Xenon, Compur shutter. Good condition £12 0 0
New Chromium Welti, parallax compensated view-finder, body release, f/3.5 Xenon, Compur shutter. As new £9 17 6

R. G. LEWIS The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)



*"Here's your best
Xmas entertainment!"*

Choose a projector from the PAILLARD-BOLEX range

and you're sure to please everybody, because you can show more than one film size and get a **bigger choice from film libraries**. There will be a thrill for everybody—comedy, travel or real he-man drama for the adults—comics for the kiddies, and last, but not least, a big thrill for yourself when you see how good your own films look shown on a really good projector. Why be tied down to one film size, when it costs no more to have a versatile Paillard-Bolex projector and get a bigger choice of films?

The new model D.A. 37, for instance, shows both 9.5 and 16 mm. films, and for performance and sheer good value is hard to beat. It has everything you want in a home projector—very brilliant and steady pictures, on screens up to 8 ft. wide, reverse action (shows films backwards), still pictures, very efficient cooling and many other refinements, plus precision mechanism which guards against film wear. Complete with 400-watt lamp and resistance.

£29 : 17 : 6

The new 1938 range of "G" projectors incorporate many new important features without any increase in price.

TWO OR FOUR BLADE SHUTTER at the turn of a knob.

For home use the four-blade shutter gives a big reduction in flicker and enables films to be projected at *speed considerably below normal*. This refinement enables you to get 25 per cent longer showing from your films without flicker or noticeable slowing action and has a number of other advantages which there is no room to mention here.

For use in large halls, etc., where maximum brilliance is all-important, a turn of the knob changes over to the two-blade shutter, giving 50 per cent more light and clear and brilliant pictures on screens up to 16 ft. wide.

INTERCHANGEABLE CONDENSERS FOR 8-mm. FILM

This refinement is fitted to the G.3 showing 8, 9.5 and 16 mm. films and the G.816 showing 8 and 16 mm. films, and makes available the full power of the illumination for 8-mm. films. The condenser is slipped into guides and the action of changing *automatically centres the lamp*.

Specification of type "G" projectors include: All-enclosed gear drive, very powerful screen illumination, still picture device, reverse mechanism and efficient cooling, silent running and absence of film wear.

Model G.916 for 9.5 and 16 mm. films with resistance and 500-watt lamp	£45	0	0
Model G.3 for 8, 9.5 and 16 mm. films, with resistance and 500-watt lamp	£52	10	0
Model G.16 for 16-mm. films only, with resistance and 500-watt lamp	£39	0	0

paillard
BOLEX PROJECTORS

Write for details to Dept A/P.

CINEX LTD., 70 HIGH HOLBORN, LONDON, W.C.1



Illustration shows Model G.3 fitted with gear-driven arms now available to take 800-ft. reels.

All type G Projectors are guaranteed to be convertible without mechanical alteration to sound-on-film talkies by means of the Paillard soundhead, which is shortly being introduced.

Composite Greeting Cards

By "CYCLOPS."

CHRISTMAS would not be Christmas without its greeting cards, and I wanted to make my own this year.

Having read advertisements in "The A.P." for greeting cards and calendar pads on which suitable prints can be easily mounted, I searched through my stock of prints and negatives to see what I had. Of course I found the usual sort of thing which could be used, but I wanted something different, so I



(1)

hit on the plan of combining two bad prints to make one good one.

Never having made a composite picture before, this is how it was tackled.

I had by me a record print of the old Coach and Horses Inn on the Windsor road (this is still standing by the side of one of our most modern motoring roads). This print by itself was not suitable for a greeting card as it was absolutely devoid of any sort of life. But I thought if there was a real coach and horses arriving or departing from the inn this would be just the thing. Again looking through my negatives I found a coach I had deemed not worthy of a pictorial print because it was all mixed up with the background, and old-fashioned clothes rubbed shoulders with modern "lookers-on." So this is what I did.

Illustration 1 is a print of the entire negative of the old inn.



Greetings

(4)

Illustration 2 is a complete print of the coach and all its etceteras.

Illustration 3 shows the latter print with the background and unwanted details removed. This was done by placing the print on a sheet of plate glass and following the outline with a very sharp stencil-cutting knife.

Illustration 4 gives some idea of the completed greeting card. The inn has

to suitable greeting cards and calendar pads, which can be obtained quite cheaply from several advertisers in "The A.P."

To copy the composite print successfully so that the joins and edges do not show it should be evenly lighted with a front light, if daylight is used, or by two lamps of equal power, one on each side, if the copy is made at night. A slow

plate or film should be used and a little retouching may be necessary.

The foregoing may give some idea of what can be done in this direction, so that you can use old negatives from which you would never get exhibition prints. At the same time you will get an enormous amount of pleasure in making pictures to suit yourself and the occasion.



(2)

been enlarged, the coach and its retinue has been stuck on the print in such a position as to make a good composition. The front wall of the inn, the clouds and one or two other places were touched up to improve matters.

A negative was then made of the composite picture and the resultant prints were mounted on



(3)

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Amateur Cinematography

Amateur Cinematography at the Christmas Party

By D. CHARLES OTTLEY.

AT Christmas-time, and particularly at the party, the projection side of our hobby comes in for a good deal of attention. It is a natural desire to make the party presentation a hundred per cent "go" and just a little better than an ordinary film show. In the time left for preparation, although we cannot move mountains, let us see to it that all within our power is done to achieve this object, and send our friends home fired with enthusiasm for the home cinema and potential cinematographers for 1938.

Choice of a Screen.

A very important part of our equipment and indeed of the whole entertainment is the screen, and although opinion differs widely in this connection probably the best for party purposes is the plywood board coated with good quality aluminium paint. Such a screen is easily fixed, presents an almost perfect projection surface free from creases, and, above all, gives the maximum efficiency to the output in lumens of low-power projectors. Remember a picture is not judged by its size but rather by its brilliance and the peculiar stereoscopic luminosity of the silver surface gives the very best overall effect to our films. One point only should be borne in mind when using such a screen, this being to arrange seating as near to point central of the light beam as possible. This is because the silver screen is *directional*, and a falling-off of brilliance occurs to the extreme right and left of the picture area.

Raise the Projector.

Arrange to project from as high a position as possible. A small table to accommodate the projector placed upon a larger one to accommodate the projectionist is as good an arrangement as any provided the anchorage of the former table is secure. Angle projection—that is, where the projector is tilted—is not recommended since an accurately focussed picture is impossible unless the screen is also tilted. Likewise rear projection, for a number of reasons, is not recommended unless the structural characteristics of the room or rooms call for this.

The optical system should be carefully cleaned the afternoon of the show and, in cases where the projector is brought from a low temperature into a high one,

immediately before it. Lubricate carefully all working parts except the motor, using oil sparingly. Focus *before* the audience enter, and having done so refrain from touching the lens for the remainder of the evening.

Watch Motor Speed.

Speed is important in first-class projection, and it should not be forgotten that most motors tend to increase in revolutions per minute as they warm up. The screen should be watched for this and the resistance increased before action becomes accentuated. If two projectors are used (and two should be aimed at for the ideal show) the lamps and motors of each machine should be matched before the entertainment begins. It may be noticed that one gives a less brilliant "screen" than the other, in which case the lamp should be changed. A spare should always be available and also a supply of 5-ampere

fuse wire. To safeguard against exigencies is the best way to avoid them. A useful accessory on the projection table is a pocket torch, but it should only be used in cases of emergency and for lacing-up. This job should not take more than sixty seconds and, where one projector is in use, house lights should not be raised. With dual projectors the change-over is best effected by cutting direct from one machine to the other.

An Automatic Signal.

Insert between the film coils a narrow strip of white paper about three inches long. Place this from twelve to eighteen frames from the end of the reel (usually a fade-out) and watch carefully with fingers on switches for same to appear. The moment it falls from its position *watch the screen*. As the picture dims depress switches simultaneously and only the very wise ones in your audience will be conscious of the happening. Neat



Little people at Christmas-time. The street toy-sellers and their audiences offer endless possibilities for the cinematographer in search of a seasonal subject at this time of year.

change-overs are essential and a little practice will soon make perfect. The paper method is better than punching holes in other people's films, while libraries do not appreciate white paint along the edge of the band.

Selecting the filmic fare for the programme is almost certainly a matter of individual likes and dislikes, and arranging the programme is purely a matter of taste. Printing the programme is definitely a labour of love, but withal well worth while and good fun. The typewriter may be used and carbons, the duplicator, the cyclostyle or the hectograph. Spell correctly and take care that any introductory notes you may give are correct in fact and content.

Appropriate Music.

Next to good projection the choice of appropriate music should receive full attention. Whether you employ records, amplified electrically or reproduced acoustically, or our old friend the pianoforte, care should be taken in choosing the right stuff. Hackneyed tunes should be left alone and likewise work that is definitely high-brow. Between these two extremes there is available a huge repertoire of mood music suitable for anything that can fall upon the screen. In a previous article certain records were mentioned to which may be added the following seasonable items, which are at the same time cinematic in mood: Quilter's "Children's Overture," Coates' "London Suite," Brahms' "Academic Festival Overture," Humperdinck's "Hansel and Gretel" and "Miracle" music, Coleridge-Taylor's "Suite Othello," Handel's "Messiah Overture," Tchaikowsky's "The Seasons" and Squire's "The Year of the Master, Anno Domini."

Ensuring Synchronisation.

If you can manage to look after the gramophone at the same time as the projector, so much the better, for the complete unity of control in a "one-man show" makes correct fitting of music to film quite easy. But even so,

the showman must know the films by heart, so that he can make the necessary changes of record at just the right moment. For this it is desirable that he should have rehearsed the performance as a whole, music included, quite a number of times in advance of the great day itself.

Where the gramophone is operated by an assistant, every possible care should be taken to ensure that the two operators work together in perfect harmony and with complete understanding. If you, as director of the show, snap out "Next" at exactly the right instant for the change of record it is disconcerting to the audience as well as to yourself to be asked, "Do you mean the long side or the short? Or do you want the ten-inch record now?" The film will certainly not wait while these matters, which ought to have been made completely clear at rehearsals, are being thrashed out in detail.

Drill your assistant beforehand with merciless thoroughness—drill yourself too, whether you have an assistant or not—and the show will go through like clockwork, and the irritating post-mortem on "whose fault was it?" after the guests have gone home will never have to be held at all.

The Climax of the Year.

The Christmas film show should aim at a finale appropriate to the occasion. We should regard it as a grand climax not so much to the evening as to the year. If, during the summer days, we have obtained shots of our guests (or some of them) a short, personal *featurette* might be compiled suitably titled for the occasion. Pictorial and trick titles should be employed, such as a bon-bon being pulled and casting upon the screen close-ups of our friends. By means of such a film, referred to on the programme as a "surprise item," the finishing touches to a memorable evening can be given. It is the element of surprise that is the keynote to all efforts of this kind, and care should be taken to keep the secret till the last. In any

case, an appropriate title should be made wishing all our friends the season's compliments, which to the accompaniment of "Auld Lang Syne" should close the "tabs" (if there are any) or grace a colour-flooded screen (if there are not).

Library Films.

A cautionary word about films. If these are to be hired *order early* and run through the reels for faulty joins, etc. Watch also for fluff and oil at the beginnings and ends of films and wipe over with a cloth dampened with methylated spirit. A clean gate is of little use if films are dirty, and most library films *do* need attention in this connection. It may or may not be necessary to repeat once again the usual caution regarding flex extensions to the electric lighting system of the house. Keep these as short as possible and well out of reach. Run them either under the carpet or over the picture rail.

Some Final Points.

The duration of the film show proper should not exceed ninety minutes with an interval of fifteen minutes for refreshments at half-time. A generous element of comedy should liven the filmic fare and perhaps it is better to exclude pictures of a definitely dramatic character, particularly where their flavour of the sordid. The Yuletide film show is an annual affair, where the prevailing atmosphere is, or should be, light and care-free. We naturally wish our efforts to be taken seriously, but it is not a good time to tax the guest with drama of too stringent a nature. Chaplin, Harold Lloyd, pictures of fantasy and pretty sentiment, Disney, Betty Boop and Popeye are the folk to make the party show go with a swing and enthusiasm which spells success. Personal films should by all means be introduced, but not overdone, and as these are perhaps the most precious and truly cinematic contributions we have to offer the proper place for them and the place of honour is . . . the end.

Exhibitions and Competitions

CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in the issue of November 24.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Winter Snapshot Competition for users of the Purma Special Camera. £100 in cash prizes.—Particulars and entry forms from R. F. Hunter Ltd., 51, Gray's Inn Road, W.C.1.

International Photographic Exhibition in Debrecen (Hungary).—Open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

XIe International Fotosalon "Iris".—Open, January, 1938. (F. Geeraerts, Brederodestr., 22, Antwerp, Belgium.)

Preston S.S. (P.S.).—Thirteenth Annual Open Photographic Exhibition.—Entry forms, January 7; exhibits, January 14. (F. Wells, 65, Powis Road, Preston, Lancs.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March, 1938. (N. B. Cooper Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Aberdeen P.A. International Exhibition of Photo-

graphic Art.—Entries, January 15, 1938; open, February 5–26. (Miss Hilda N. Bailey, 63, Watson Street, Aberdeen.)

Stockton-on-Tees and D.C.C. First Annual Salon of Photography.—Entries, January 15; open, February 7–9 inclusive. (J. Greenwell, 9, Birkley Road, Norton-on-Tees.)

Nottingham and Notts P.S. 34th Annual Exhibition.—Entries, January 21; open, February 7–12. (T. G. Earp, 14, Brushfield Street, Hyson Green, Nottingham.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21–March 12, 1938. Last day for entries, January 29, 1938. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31; open, March 7–12. (H. D. J. Cole, 11, Woodlands Road, Ilford, Essex.)

L.M.S. (London) P.S. 13th Annual Exhibition.—Entries, February 1; open, March 7–12. (Hon. Exhibition Secretary, L.M.S. (London) Photographic Society, 1, Euston Square, London, N.W.1.)

Birmingham P.S. 47th Annual Exhibition.—Entry forms, February 3; exhibits, February 5; open, February 26–March 12. (E. H. Bellamy, 20, Waterloo Street, Birmingham, 2.)

City of London and Cripplegate P.S. Thirty-third Annual Photographic Exhibition.—Entries, Monday,

February 7; open, March 7–12, 1938. (R. C. Dye, The Flats, Chesham Road, Wigginton, Tring, Herts.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23–26, 1938. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April 1938. (Hon. Exhibition Secretary, H. V. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9–April 2; entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Scottish Photographic Federation 30th Scottish National Salon.—Entries, March 2; open, April 2–16. (Percy H. Cartwright, 52, High Street, Galashiels, Scotland.)

Hackney P.S. 49th Annual Exhibition.—Entries, March 7; open, March 30–April 2, 1938. (Walter Selfe, 9, Fairlight Avenue, Woodford Green, Essex.)

Derby Railway Institute P.S. Twenty-third Annual Exhibition.—Entries, March 31; open, April 23–30. (J. Radford, Downderry, Spinney Road, Chaddesdon, Derby.)

XVIIe Salon International de Photographie de Belgique.—Entries, April 1; open, May–October, 1938. (J. Lejeune, 70, Avenue Van Becelaere, Boitsfort, Brussels, Belgium.)

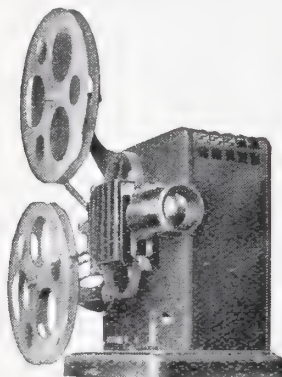
Photographic Christmas Presents

FROM a roll of film at a shilling to a camera costing many pounds, there is a very wide range of choice in selecting a Christmas present, whether for a fellow-photographer or for a friend who has not yet joined the photographic ranks. Suggestions from the range of products offered by photographic firms are given on this and the three succeeding pages, but it has been impossible to include any but outstanding items. In particular, the vast range of accessories, mostly at very moderate prices, has had to be excluded from sheer lack of space, but manufacturers will in all cases be pleased to send a full list of these to any reader who cares to write for it. For addresses to which to write, please refer to the advertisement pages in this issue.

In the paragraphs which follow, an asterisk signifies that there is an illustration of the article in question.

ACTINA, LTD.

No instrument would be more useful during the Christmas festivities than a ciné projector. The Eumig Model P.III* is available in three models for



the three usual sizes of sub-standard film, and throws a large, brilliant, and flickerless picture. It uses a 250-watt lamp, and under normal conditions needs no accessory resistance. The price is £18 18s.

The same firm offers the Dollina II, which is a handy little miniature camera using 35-mm. ciné film, and fitted with a coupled range-finder. It can be had fitted with lenses of apertures from $f/2.9$ to $f/2$, in a Compur Normal or Compur Rapid shutter. The Dollina belongs to the type of miniature that can safely be carried in the pocket without bothering with a lens cap, as when it is closed the lens is completely protected by a baseboard. Prices of the Dollina II range from £12 17s. 6d. to £19 19s., according to the lens and shutter fitted.

THE ALTRINGHAM RUBBER COMPANY.

Very often it is the small accessories that make so much difference to comfort in working that the photographer never thinks of buying for himself. A set of Rubber Tripod Shoes to prevent the feet of the tripod from slipping on a smooth surface will cost only 2s., but may save the recipient a vast amount of annoyance when using a tripod indoors.

Rubber Connectors for joining a water tap to a print washer, or leading water from the tap into a developing tank, are convenient accessories that cost but a few shillings each.

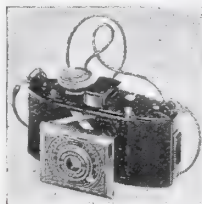
A "Two-Way" Connector, enabling hot and cold water to be mixed to provide the correct temperature, is an ingenious convenience of great value in winter weather.

The Pocket Tool Scissors, combining 18 different tools in one, are adaptable to a vast number of purposes, both photographic and otherwise, and cost but 3s. 6d.

AGFA PHOTO LTD.

A splendid camera for a beginner in photography would be the Speedex

"Clack" 51, at £12s. 6d., which takes 16 pictures on $3\frac{1}{2} \times 2\frac{1}{4}$ roll film. It is fitted with an $f/8.8$ lens and a Time and Instantaneous shutter, and has built into it a yellow filter which



can be brought into position by a touch on a lever. An interesting point is that when the camera is folded the shutter cannot be released accidentally.

Those who have not yet ventured into the realms of miniature photography will be interested in the "Karat" Camera, which takes a 12-exposure length of 35-mm. film in a special charger. It is fitted with an $f/6.3$ lens with focussing adjustment in three-speed shutter, and costs £5 5s.



Several models of the "Speedex" Camera for $3\frac{1}{2} \times 2\frac{1}{4}$ pictures are made at prices from £5 5s. The "Movex 8" Ciné Camera* at £12 12s. takes a 33-ft. cassette of 8-mm. single-run film, and is fitted with a fixed-focus $f/2.8$ anastigmat. Accessories include the "Rondinax" Daylight Developing Tank at £1 13s., and a Flashlight Outfit at 14s.

THE AMATEUR CINÉ SERVICE, LTD.

Accessories of all kinds for the amateur cinematographer make very welcome Christmas presents. The "Novatype" Adhesive Letter Set for titling contains 150 ivory letters backed with a material enabling them to adhere to almost any surface, so that titles of any kind can be built up as desired. A complete set costs 25s. The "Wipacine" Titling Accessory at 20s. enables the amateur cinematographer to make wipes at any angle in real professional style, and may be used with or without a titling equipment.

Users of A.C. mains will find an "Amacine" Transformer a real economy as it does away with the wastage of power characteristic of a resistance. A model can be obtained to suit any ciné projector.

THE AUTOMATIC COIL WINDER AND ELECTRICAL EQUIPMENT CO., LTD.

Every photographer who is not already the possessor of a photo-electric exposure meter would find his work improved by the possession of one. The Avo Exposure Meter, which is equally applicable to "still" or ciné

cameras, is both compact and highly sensitive, and is made by a well-known British maker of electrical measuring instruments. A special point is that it is influenced solely by light received from the normal picture-angle, while the scales are particularly easy to adjust and read.

For colour photography the Smet-hurst High-light Exposure Meter is recommended, and many prefer it also for ciné work. With this instrument no calculations are required. The normal Avo Exposure Meter is priced at £3 3s., and the special High-light Meter at £4 4s.

BURROUGHS WELLCOME & CO.

A very suitable choice of Christmas present would be the "Wellcome" Exposure Calculator, Hand-Book and Diary.* This contains a wealth of very practical photographic information, including complete tables of development times for use with various "Tabloid" developers. The



exposure calculator is among the best known of its kind, and has been relied upon by innumerable photographers for many years past. The 1938 edition of this Diary is now available at a cost of 1s. 6d. In addition to the Diary a wide choice of Christmas presents can be made from among the developers, toners, intensifiers and reducers put up in measured quantities in the convenient "Tabloid" form.

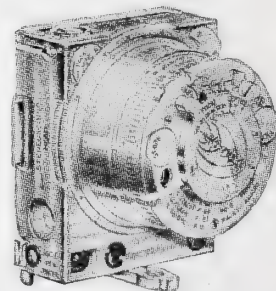
THE CAMERA COMPANY.

Vauxhall Cameras, taking pictures either 4.5×6 cm. or $2\frac{1}{2} \times 3\frac{1}{4}$ in., are available with $f/2.9$ anastigmat lenses at prices from £5 19s. 6d., and any one of these would make a Christmas present at which any photographer would rejoice. Specialties for the cinematographer include glass-beaded screens in two sizes, the 52×40 in. costing £2 7s. 6d. For the cinematographer, 400-ft. reels for 9.5 or 16 mm. films are offered at three for 5s. 9d. or 6s. 9d. respectively, while the Humidor Cans with pads for these can be had at three for 3s. 6d.

COMPASS CAMERAS, LTD.

Those who like their photographic equipment to be compact cannot fail to be very strongly attracted to the Compass Camera,* which, in spite of being probably the smallest camera made to take 24×36 mm. pictures, contains, permanently built into it, a number of accessories, such as exposure meter, lens hood, colour filters and other such oddments that every keen photographer regards as an essential

part of his equipment. Equipped for plates in small envelopes, the Compass camera costs £30, and for an extra expenditure of £5 a roll-film back to



take six-exposure films can be obtained. In spite of its completeness, this little camera can be very comfortably accommodated in the waistcoat pocket.

THE CORONET CAMERA CO.

Of the simpler cameras, one of the handiest and most pocketable is the Vogue, which would be particularly acceptable to a beginner or to a photographer who has not yet experienced the pleasures of miniature work. Its size and weight are small, and it is made even less noticeable in the pocket by being streamlined in shape. The simple shutter has a single instantaneous speed, and the fixed-focus lens works at an aperture of $f/10$. A spool of film giving six exposures size 50×30 mm. costs only 9d., while the camera itself is priced at 15s.

CRITERION.

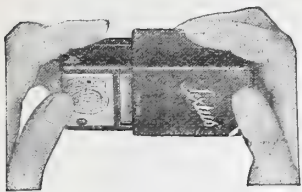
Every photographer who does his own dark-room work requires printing paper of one sort or another. A supply of "Bygas" paper for contact printing could not fail to be a welcome present to any user of a camera in one of the larger sizes.

A miniature photographer, and any other habitual user of an enlarger, would find a few packets of bromide paper a most welcome addition to his stock of materials, while any worker who has not yet tried the warm-tone papers would be more than pleased with the colours produced from the "Mezzotone" enlarging paper, or the slower "Vandyk" paper for contact work.

J. H. DALLMEYER, LTD.

Of all the wide range of lenses and other products manufactured by this firm, the "Sixtus" Photo-electric Exposure Meter* is probably the one that would appeal to the largest number of photographers. It is an extremely small and compact meter of sufficiently high sensitivity to give reliable readings even in a very poor light, and has the advantage that the angle of field of the photo cell is arranged to correspond with that of an average camera. This meter is priced at £5 5s. A similar meter but of larger size and lesser

sensitivity is the "Ombrux," priced at £3 7s. 6d., and of this meter there is a model for cinematographers known as the "Blendux."



For the cinematographer there is available a very large range of long-focus lenses mounted to fit almost any cine camera that will take interchangeable lenses, and a suitable choice from this range would be a splendid gift to any user of a cine camera.

As a smaller token of regard, the Dallmeier Lens-Cleaning Outfit is suitable. This costs but 3s. 6d., and enables its owner to clean a lens without the slightest danger of damaging it.

DOLLOND & AITCHISON, LTD.

Those in search of a gift sure to be appreciated and certain not to be duplicated need only purchase the Dollond Spectacle-form Theatre Glasses. These are worn like ordinary spectacles, but are instead extremely good opera glasses, so that the hands are free during the entire performance. The cost is only 45s. Dollond's Prismatic Binoculars are well known for excellence. The "Standard" 8 x 32 Wide-angle High-illumination Glass costs £7 10s., and the "Standard de Luxe" Lightweight £9 15s.

DREM PRODUCTS, LTD.

In these days of miniature cameras, when nearly every photographer is an habitual user of an enlarger, the



to be used must be stated.

M. W. DUNSCOMBE, LTD.

For home entertainment at Christmas-time there could be nothing better than an Ampro-Sound Projector for 16-mm. sound film, which gives a complete entertainment of full professional standard.

The Junior Model M is an instrument that is easy to handle in the home, and can safely be taken out for the enjoyment of a party at another house, since it operates equally well on alternating or direct current. The 500-watt lamp projects a large and brilliant picture, and the instrument is suitable for long programmes, since it will take reels of up to 1,600 ft. of film. A full reel of this size can be rewound in less than two minutes. The sound-reproducing apparatus is complete with loud-speaker, and is fitted with a volume-control and tone modulator to make it possible to obtain perfect sound reproduction under all conditions.

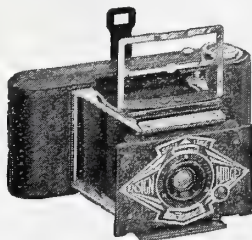
A gramophone pick-up can also be connected to it, as can a microphone for announcements at a party. Complete in case, this very complete outfit for home entertainment costs £127.

ENSIGN, LTD.

A suitable present for a beginner would be the Ensign E.20 Presentation Outfit, which contains an E.20 box camera and two Ensign films in a

Christmas packing at the moderate price of 10s. 6d.

For those who like to have a camera always on them there could be no better present than an Ensign "Midget,"**



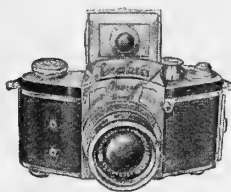
the smallest camera made taking standard 3 x 4 cm. pictures. Its price is from £1 2s. to £2 15s. according to the lens and shutter fitted. For the more advanced photographer the Ensign Multiflood Outfit, which consists of stands and reflectors for Photo-flood bulbs or the photo flash-bulb outfit for Philips or Sashalite bulbs will find wide uses during the coming winter. The "Multilite" portable units, which use the long-life Nitraphot lamp, form a de luxe outfit for the photographer who does a good deal of portraiture. Other apparatus and accessories in the Ensign range include the Magnaprint enlargers at prices from £3 5s., the Excelsior Exposure Meter at £2 17s. 6d., and the new "Optiscope Sociable" at £5 15s., for home projection of standard slides.

THE FOUNTAIN PRESS.

The Fountain Press are publishers of a wide range of photographic books, and those wishing to give a book as a present to themselves, or any photographer among their friends, could not do better than apply to this firm for a copy of their catalogue. "The Photographer's Guide to Better Pictures" (5s) is a splendid book to stimulate the interest of a beginner, while "Photography and the Art of Seeing" (10s. 6d.) should be of interest to every user of a camera. "The Leica Manual" (21s.) contains an immense amount of information valuable to all miniature camera users, and there are many other books, at prices to suit all pockets, on all branches of photography.

GARNER & JONES, LTD.

The Exakta Camera, either in the original size for V.P. films or the newer Kine-Exakta* for miniature films



would be a present hailed with delight by any photographer. In both sizes the camera, which will take interchangeable lenses, is a true reflex, and is fitted with a fully-speeded focal-plane shutter. An interesting feature is that connection sockets for flashbulb work are provided. For those photographers who already own an Exakta a wide range of accessories is offered, from long-focus lenses at prices up to £30, to colour-filters at prices from 12s. 6d.

Two models of the Lumimax Enlarger are also available, while "Practos" Exposure Meters and "Stabilo" Tripods are among the other accessories suitable for gifts that are offered by this firm.

GEVAERT, LTD.

In these days almost every photographer uses films, and very many use miniature films. The Gevaert rechargeable cartridge of 35-mm. film for miniature cameras can be had, at standard prices, filled with any of four

films for ordinary work, or with a special infra-red film for experimental purposes. For those already in possession of cartridges a good Christmas present would be a multiple refill containing 3, 6, 9, or 12 lengths of film, ready trimmed for loading into the charger. The user of ordinary roll films is equally well catered for, and the Gevalux printing paper for high-quality enlargements is a material that every photographer would be glad to use.

GRANVILLE GULLIMAN & CO.

Any photographer who does his own developing and printing would be very glad to receive a Granville cheque book, which contains 21 cheques, each of 1s. in value, and costs £1. With this he could order Granville products as he required them to a total value of a guinea, without the trouble of buying postal orders to send with his letters. To the saving of 1s. must be added the saving on the poundage of the postal orders themselves. With these cheques he can buy plates, cut films, or printing papers in great variety, together with the necessary chemicals for developing, fixing and toning them.

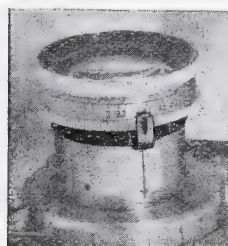
As an alternative, a supply of Granville bromide paper for enlarging would make an excellent present, and a dozen sheets, size 20 x 16, can be obtained for 9s. 7d.

HARBUTT'S PLASTICINE

Plasticine is a material which has very many uses in connection with photography of all kinds, and is particularly valuable for making the temporary arrangements in lighting, for decoration, and even for supporting the camera, that are so frequently required during the Christmas festivities. Its use in connection with table-top photography or the photography of models of any kind is too evident to need stressing, but its application as a clean and temporary adhesive which can be used without inflicting any damage on the surfaces held together is only fully realised when use has actually been made of the material. Outfits and gift boxes containing Plasticine can be obtained from any stationers at prices from 6d. upwards.

WALLACE HEATON LTD.

Any user of a Leica camera would welcome the W.H. Iris Ring Clip*, which engages with the serrated edge of the setting ring and prevents the aperture from being altered accidentally



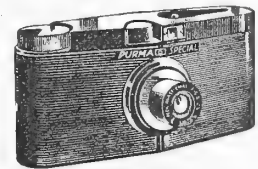
A model is made for each of four different lenses, and the price is 6s. 6d. in each case.

The Tray-Type Camera Case not only provides a means of carrying the camera and equipment, but provides in effect a table on which to place the various accessories and spare lenses when fitting them to the camera. Various models of this case are made to take a miniature camera with any desired selection of accessories, but a special case can be made to order to suit the needs of any purchaser.

The Metacase, which holds both a Leica and a Weston exposure meter, costs from £3, and completely solves the question of how to carry an exposure meter without inconvenience. Both camera and meter can be used without removing them from the case.

R. F. HUNTER LTD.

The new model 6 x 6 Rolleiflex at £31 5s., or the 4 x 4 Rolleiflex at £26, would be a magnificent Christmas present for any photographer, while for interesting a new-comer to the art at a considerably smaller outlay, the Purnia



Special Speed Camera* at £2 10s. would be very suitable. Possession of the latter camera, it may be noted, allows the owner to enter for a special "Winter Snapshots" competition now running.

Those who already have cameras would undoubtedly be proud to possess the Exakt Enlarger, which can be had in a number of sizes, at prices from £14 upwards.

The Tempiphot Exposure Meter at £4, with an amplifying element at £1 17s. 6d. extra for very dull light, would be of great value to any camera user, while there is a very wide range of Celfix Ciné Screens that would increase the entertainment value obtainable with almost any cine projector.

ILFORD LTD.

One of the most useful accessories for winter photography made by this firm is the "Selo" Lighting Set.* This consists of a light wrought steel stand adjustable to any position, which may be hung from the picture-rail, the mantelpiece or the back of a chair, or may be stood on the floor or table. This stand carries an aluminium reflector and a Photoflood lamp and costs, complete with universal connecting plug, 10/-.



The Ilford Dark-room Lamps are made in a number of forms, including one incorporating a clock for timing development. All the Ilford lamps take interchangeable safelights, which are made in eight types for sensitive material of all kinds. These lamps can be obtained in all prices from 21s. to 57s. 6d.

The Ilford Photo-Electric Meter is both small and highly sensitive, and a special feature of it is that in place of using Scheiner or DIN speeds a simple grouping system is adopted. Complete with leather case this meter costs £3 3s.

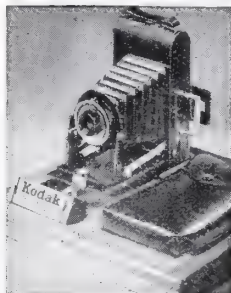
JOHNSON & SONS, LTD.

While Messrs. Johnson specialise primarily in the supply of various chemicals for photographic purposes, they offer also complete Home Photography Outfits, containing all the apparatus and chemicals required for developing your own films and making your own prints. These outfits, which contain everything necessary except the films and printing papers themselves, are sold at 10s. 6d., and would make a splendid gift to any who have hitherto relied on having their work done for them. For the more advanced photographer, there is the Home Printing Box at 21s., which, with the addition of dishes and a measure, converts any room

into a properly equipped dark-room for making bromide and gaslight prints under standardised conditions.

KODAK, LTD.

All the leading Kodak and Brownie models are available in the form of complete Gift Outfits, which consist of the camera and carrying-case and a spool of Kodak film, packed together in a handsome gift box. Except in the



two cheapest outfits the film included is Kodak S.S. Panchromatic film, which is the most suitable film for photography round about the shortest day of the year. The prices of these outfits run from 8s. 6d., for which a Popular Brownie, a canvas case and a spool of regular film is included, to £6 16s. 6d., which buys an outfit consisting of a 620 Kodak B, with an f/4.5 anastigmat and multi-speed shutter, a leather case and a spool of S.S. Pan. film.

Similar outfits are obtainable for the cinematographer at £10 10s. and £15 10s. Each outfit includes a Cine-Kodak Eight-20, in a black grained leather case, and a 25-ft. spool of Cine-Kodak pan. film. The lenses fitted to these two outfits have apertures of f/3.5 and f/1.9 respectively.

E. LEITZ.

The photographic activities of this firm are entirely devoted to the interests of miniature camera users, and in particular to the users of the Leica camera. While one of the several models of the Leica, or one of the many interchangeable lenses for it, would make a very handsome Christmas present, there are many similar accessories that would be very acceptable to the Leica user.

The Leitz VIII.S. Projector, projecting either miniature slides or strips of miniature transparencies on cine film, is a splendid addition to Christmas enjoyment. It costs £12 complete with 250-watt lamp and slide carrier, and is intended for use with a lens from the Leica camera.



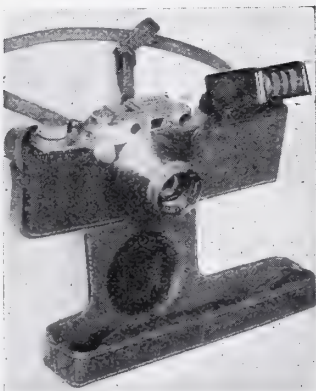
The de luxe "Focomat" Enlarger,* which keeps the projected image automatically in focus, costs £16 6s. 6d., and, like the projector, it is intended to be used with a Leica lens.

Among accessories for the camera is the Rapid Winding Device, priced at

£3 14s. 6d., which enables successive photographs to be taken at intervals of less than a second. The "Vidom" Universal Finder, at £4 8s., is a necessity to the user of any but the standard 5-cm. lens, and any giver of a long-focus or wide-angle lens should include this accessory if the gift is to be complete.

R. G. LEWIS.

Accessories of every sort and kind for the user of the miniature camera can be obtained from this firm, including the famous Champlin 15 Developer. An exclusive line consists of Pigskin Cases for miniature cameras and their accessories. These cases, the price of which range from £2 to £10 according to the number of accessories to be accommodated, are made specially to order for each customer and take about a week to prepare.



A most convenient ever-ready case* to accommodate a Leica or Contax camera together with a Sixtus exposure meter has just been introduced, and owing to the small size of the meter this case is little larger than the standard ever-ready case for the camera alone. The case complete with meter is sold at £7 for the Leica, or £7 5s. for the Contax, or without meter at £2 5s. and £2 10s. respectively. It should be noted that when the meter is purchased at the same time as the case a reduction of 10/- is made in the cost of the latter.

MARSHALL & CO.

Those who wish to make use of their hobby as a means of providing distinctive Christmas cards for distribution to their friends should get into touch with this firm, who offer a wide range of cards, printed with suitable designs and greetings, on which the photographer's own prints can be mounted to form a really personal greeting-card. Calendars are seasonable too; and these are also available, with spaces for all the usual size of print, in styles to suit all tastes. Plain mounts and simple folders can also be had in a wide range of patterns for all purposes.

METROPOLITAN-VICKERS ELECTRICAL CO., LTD.

This firm, which is one of the largest makers of electrical equipment, has recently introduced a photo-electric exposure meter, which is priced at £3 18s. 6d. The instrument is small and compact, and very convenient to handle. It is contained in an ever-ready case, the cover of which carries a calculator disc allowing the exposure to be immediately read off for any stop and for film of any speed. There is no doubt that this instrument is one that would make a most welcome gift for any photographer.

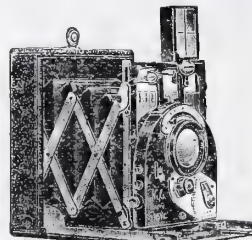
MILLS BROS. (MODEL ENGINEERS), LTD.

For Christmas entertainment it is extremely convenient to have an episcopo in place of a lantern, so that prints or solid objects can be projected

on the screen. There are three models of the Mills Episcopo at prices from 4s. 6d. to 25s. The two larger models operate from the mains, giving pictures up to 3 ft. wide from prints of 3½ × 2½ or quarter-plate size. Accessories for these include a screen, and a correcting mirror for bringing the image the right way round on the screen.

NEWMAN & GUARDIA, LTD.

The Baby Sibyl,* which is made in two models, one for roll film and one for plates and film packs, is one of the pioneers of the miniature camera.



The pictures taken are, in either case, of standard vest-pocket size, and the instruments are fitted with first-grade f/4.5 lenses and a special shutter of high accuracy. These two cameras, which are among the most compact of their type, are beautifully made, and sell at prices from £17 10s. upwards. Any photographer receiving one of these as a present would feel that he had been given as fine an instrument as any on the market.

THE NORSE TRADING CO., LTD.

One of the difficulties of winter photography is the estimation of exposures, especially under the bad lighting conditions in which the modern ultra-fast camera is so often called upon to operate. The Rex Electric Exposure Meter* is so highly sensitive that it will give accurate readings of light intensity whenever there is light enough to take even the slowest snapshot with the fastest lens and film. Complete with case, this meter costs £5.



The miniature camera user will be interested in the Gnome Transparency Frames, which consist of a metal mount complete with mask and glasses into which a 24 × 36 mm. colour film or positive can be slipped for inspection or projection. A box of 25 of these frames is priced at 12s. 6d. In addition to these accessories a full range of Balda Cameras is available from this firm.

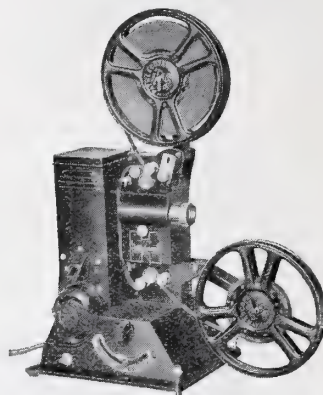
NURO (BIGGLESWADE), LTD.

The Nuro Films are coated on celluloid manufactured in the same factory as that in which they are sensitised. These films are obtainable in an ordinary orthochromatic emulsion, and also in a high-speed orthochromatic emulsion under the name of Superchrome. A supply of either of these will be welcomed by any photographer for his winter work, especially the Superchrome film, which by its greater speed is more suited to dull-weather conditions.

PATHÉSCOPE, LTD.

The new Pathéscope "H" Projector* for 9.5-mm. film is a high-grade instru-

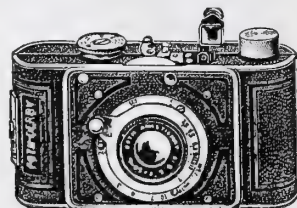
ment at a moderate price, and will be found very suitable for Christmas entertainment. It is a motor-driven machine for use on alternating current of 250 volts and uses a 100-watt projection lamp as illuminant. Complete for A.C. mains the price is £10 10s., and a resistance for use on D.C. mains costs an extra 10s.



A much less pretentious instrument is the Pathéscope "Ace" Projector, also for 9.5-mm. films. This instrument is hand-cranked, and will take up to 60 ft. of film, but a super attachment for 300-ft. reels can be obtained. In spite of its low price of £1 17s. 6d. the "Ace" will throw an excellent picture up to 2 ft. wide.

PEELING & VAN NECK, LTD.

The Foth-Derby Miniature Camera and the Foth-Flex Twin-lens Reflex are both up-to-date instruments, fitted with multi-speed focal-plane shutters. Both these cameras are normally fitted with f/3.5 lenses, and the Foth-Derby*, taking 3 × 4 cm. pictures, can be bought at prices from £5 5s. upwards, while the Foth-Flex, which takes pictures 6 × 6 cm. in size, costs from £10 7s. 6d. One or other of these instruments could hardly fail to satisfy the taste of any photographer who wished to enter the ranks of miniature-camera users, while for those already in possession of the camera itself a wide range of accessories for either is available.



For indoor photography of Christmas festivities a camera stand is required. There is no photographer who would not welcome a suitable choice from the very wide range of Bulow Tripods, which can be had at prices from 8s. upwards.

PHOTO-OPTICS, LTD.

A very acceptable Christmas present would be that attractive little ultra-miniature camera the Korelle-K, which will take up to 100 pictures size 18 × 24 mm. at a single loading, while still allowing the films to be cut and developed after any desired number of exposures. Fitted with f/2.8 lens in Compur shutter this camera costs £11 11s., while for those who already have the camera an interchangeable lens for it would make an excellent gift.

Those who prefer a reflex camera will be interested in the Reflex-Korelle, a true reflex for which interchangeable lenses are available. Taking pictures 6 × 6 cm., it is fitted with a focal-plane shutter giving a wide range of speeds

and can be obtained at prices from £11 15s. upwards. Several long-focus lenses are available for this camera, including a 6-in. Cooke telephoto lens at £10 10s., while smaller accessories, including extension tubes for close-up focussing and the invaluable lens hood, can be obtained at prices from 7s. 6d.

Ultrason Colour Filters in a wide range can be obtained from 5s. 3d. upwards.

G. H. POTTS, LTD.

For the more advanced photographer a "Kalart" Speed Flash Gun would make an admirable present. This consists of a device for electrically firing flash-bulbs and synchronising them with the shutter of the camera in such a way that this can be used at any desired speed, the time of exposure being entirely included in the duration of the flash. The flash gun can be fitted to any camera to which it is possible to attach a cable release, and costs £4 12s. 6d. complete. As smaller gifts, selections from the Tetenal range of chemical products, which includes special fine-grain developers and chemicals for preventing or removing scratches on miniature films, would be very suitable.

RAPHAEL INDUSTRIES, LTD.

No photographer interested in portraiture by artificial light could fail to be interested in the "Chromora" range of lighting units. These include triple and dual units on extendable stands that can be raised to a height of as much as 6 ft. 6 in., or similar units arranged to stand on a table.

Single lamps, with reflector, on a table stand are also available for auxiliary lighting. All these units employ the "Chromora" photo-light lamp, which is an over-run bulb of life approximately three hours, and costs 2s. These bulbs are carried in small directional hand-polished reflectors, which project a very powerful beam of light upon the sitter. Prices range from £2 18s. 6d. for the triple floor stand, complete with lamps, to 12s. 6d. for the single unit. Stands and bases can also be obtained separately.

SANDS HUNTER & CO., LTD.

A roll-film reflex with f/4.5 lens for £5 5s. is offered in the Pilot 6, which takes pictures 6×6 cm. in size. It is a real reflex, in which the taking lens serves also for viewing.

The Leudi Exposure Meter at 6s. is a tiny but efficient extinction instrument for the vest pocket, and has already achieved a wide popularity.

A useful device for the dark-room is the See-Sharp Focuser* for enlarging, enabling dead-sharp focus to be obtained with certainty. It costs 13s. 6d., and would be a most welcome present for any user of a miniature camera. For the miniaturist interested in colour work, the Color-Scoper at £1 1s., a device for viewing 24×36 mm. transparencies in enlarged form without projecting them, would be a valuable adjunct to his work.

SCHERING, LTD.

Among the many photographic accessories obtainable from this firm is included the Scheroscope Focussing Magnifier for enlarging, which would be extremely acceptable to any user of a miniature camera. Its price is 17s. 6d.

Yellow Filters, and Focal Lenses for close-up work, will be of value to users of cameras of any size, and both they and the Collapsible Lens Hood illustrated are available in a number of sizes. Complete in box, the lens hoods cost 8s. 6d., while yellow filters and Focal lenses cost from 5s. upwards according to size.

Another accessory which any photo-

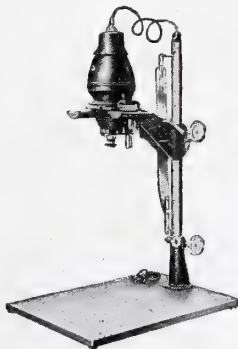
grapher would be glad to own is the Chromophot Luminous Exposure Meter, which costs 17s. 6d., an extinction-type meter for use by daylight or artificial light. Users of cameras fitted with a



brilliant finder would find the Voigtlander Finder Magnifier, which both shades the finder and magnifies the image four times, of considerable assistance in composing their pictures. The cost is only 4s. 9d.

R. E. SCHNEIDER.

An "M. & W." Enlarger,* of which models for all purposes are made, would be a Christmas gift that would excite the gratitude of any photographer. They are made in all sizes from 24×36 mm. to 9×12 cm. and larger, and in most sizes they are available both with and without automatic focussing.



The "Altilflex" Twin-lens Reflex, at prices from £5 12s. 6d., is an instrument in which many photographers would be interested, and it takes 12 pictures 6×6 cm. on each roll of film.

Accessories include the "Trofi" Range-finder at £1 1s., the "Arka" Flash Bulb Synchroniser, and the "Geka" Flashpowder Capsules. These last two items would be of particular interest for winter photography.

H. E. J. SPEARMAN.

One of the latest and most completely automatic miniature cameras is the Robot, which enjoys the distinction of being the only camera which advances its own film automatically. Three pressures on the release button can easily be made in a second, and with the Robot camera each of these results is a picture, the film being automatically moved on between each exposure and the next.

The camera takes up to 48 pictures 1 in. square at a single loading, and is fitted with a 3-cm. lens of an aperture of f/3.5 or f/2.8. Lenses are interchangeable, so that a telephoto lens can be fitted when required. The camera, which is very small and pocketable, is sold at prices from £23 10s.

TAYLOR, TAYLOR & HOBSON, LTD.

T.T. & H. lenses are made for all photographic purposes, and particularly for professional and amateur cinematographers. The range of lenses made for 16-mm. cameras includes an f/1.5 1-in. lens for work under difficult conditions, a 15-mm. wide-angle lens, working at f/2.5, for taking photographs in confined situations, and a large variety of telephoto lenses of focal lengths up to 6 in. This latter lens gives a magnification of six times linear or thirty-six times in area as compared with the standard 1-in. lens used on this size camera, which is in turn of narrower angle than the lens fitted to the average still camera.

THE THORNTON-PICKARD MANUFACTURING CO., LTD.

Any user of a reflex camera fitted with a standard ground-glass screen would be delighted with a present of a Stevens' Screen, which provides greatly increased and more even illumination, making focussing much easier, especially with the smaller stops. Prices are moderate. As an example, the newly introduced screen for the Rolleiflex camera can be fitted for £1 7s. 6d.

Winter being the time for enlarging, a "Perfecta" semi-automatic Vertical Enlarger* made in sizes from 24×36 mm. to 3½×2½, would find great use at this time of the year. The prices of this are from £5 7s. 6d.

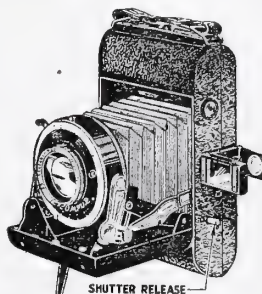


J. H. TURNER, LTD.

The attention of anyone wishing to find a handsome Christmas present for a photographer might very well be caught by the British-made "Novorex" Enlarger, which is made both for 6×6 cm. and 3½×2½ negatives at prices from £8. A full review of this enlarger appeared in our issue of November 24th.

THE WESTMINSTER PHOTOGRAPHIC EXCHANGE, LTD.

The latest camera of this firm is the new model of the Westminster Victoria*, which takes 16 V.P. size pictures on a



3½×2½ spool. Equipped with an f/2.9 Cassar lens and a Compur shutter, it costs £6 15s., and it is specially to be noticed that the modern convenience of a shutter release on the body of the camera is provided.

A less ambitious Christmas present would be a delayed-action release for a Leica camera. This is completely automatic, and simply screws on the top of the release button, and costs only 15s.

The Westex "Four-Five," at £4 8s. 9d., and the Westex Junior, at £2 2s. 6d., offer exceptionally good value in 3½×2½ cameras, while the Westex miniature, at £5 12s. 6d., is a most efficient little instrument of 3×4 cm. size.

THE WESTON ELECTRICAL INSTRUMENT CO., LTD.

The Weston Photo-Electric Exposure Meters were the pioneers of this class of instrument, and may be relied upon for accurate readings under all circumstances. A number of models are made, both for cine and "still" work, and a particular feature is that the acceptance angle of each instrument is carefully adjusted to the work it has to do. Each is accompanied by the fullest possible information regarding its method of use, and this includes a comprehensive speed guide which is frequently revised and brought up-to-date.

CARL ZEISS (LONDON), LTD.

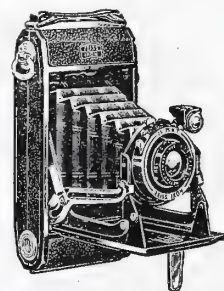
The "Sportur" Prism Binoculars, which are of the feather-weight type, would be welcomed by any recipient, whether photographer or not. They have a magnification of six times and a 24-mm. object-glass, and yet weigh only 11½ oz. The Zeiss Table Barometer at £3 3s. would be a convenience in any household. It is a really accurate instrument, adjustable to any altitude, and has a scale on which each tenth of an inch is represented by quite a wide division.

The "Turnon" Vest Pocket Telescope has a field at least three as large as that of ordinary 8-magnification glasses, and weighs about 3 oz. As an additional refinement it can be fitted with supplementary lenses to change the magnification to any figure between 4 and 20 times. The price is £6 17s. 6d.

It is hardly necessary to mention the wide range of lenses for all photographic purposes made by Carl Zeiss, among which the most suitable as a gift would perhaps be a Tele-Tessar, which would be the perfect present to any user of a reflex camera of standard type.

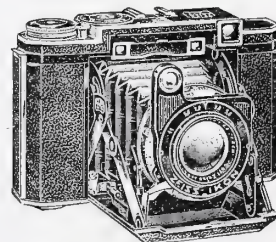
ZEISS IKON, LTD.

The possession of a camera by Zeiss Ikon represents the high-water mark of many a photographer's ambition



He can be satisfied at a moderate price by a selection from the Nettar* series of cameras, which take 8 or 16 pictures on a 3½×2½ spool, and are priced from £2 12s. 6d. up to £9 17s. 6d., according to equipment.

The most ambitious of the non-range-finder instruments are the Ikonta cameras, which take 8, 12, or 16 pictures on a 3½×2½ film, and cost from £7 5s. to £15 10s., according to the lens and



shutter selected. The Super Ikonta* cameras are de luxe versions of the Ikonta, embodying a coupled range-finder and many other refinements. The prices of these are from £19 5s.

The most versatile of the Zeiss Ikon range is the Contax, a miniature camera capable of undertaking work of the most diverse and difficult kinds. All models are fitted with interchangeable lenses and have coupled range-finders, and all take pictures 24×36 mm. on standard cine film. Prices range from £31 to £78 5s., for the camera with 5-cm. lens.

A very important point in connection with the Zeiss Ikon cameras is that every model fitted with a lens working at f/4.5 or faster, and some others as well, is fitted with a shutter release on the body of the camera.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, December 8th.

Aston P.S. Inter-Club Competition at Handsworth P.S.
Battersea Men's Inst. C.C. "Penhurst and Hever Castle."
Bethnal Green C.C. "Reduction and Intensification."
Birkenhead P.A. An Evening with J. H. Trace.
Birmingham P.S. "Editing the Non-Theatrical Film." F. Pullin.
Borough Poly. P.S. "Lantern-Slide Making." A. E. Marden.
Brighton and Hove C.C. Lantern Slides by the Thiocarbamide and Hypo Processes.
Carlisle C.C. Monthly Competitions.
Cheltenham C.C. Competition Evening.
Chorley P.S. "A Cruise to the Southern Cross." T. Woods.
City of Belfast Y.M.C.A. C.C. "Elementary Composition." E. J. Diamond.
Croydon C.C. "Photography with a 35-mm. Miniature Camera." L. Vining.
Darwen P.A. "Artificial Light." Practical Evening.
Dennistoun C.C. Visit to "Daily Record" Exhibition.
G.E. Mechanics' Inst. P.S. Institute Prize Distribution.
Hall Green P.S. "Making a Lantern Slide." Major F. C. T. Hadley.
Handsworth P.S. Inter-Club Competition at Headquaters.
Hinckley and D.P.S. "Pictorial Photography and Composition." F. Green.
Leominster P.S. "Lantern-Slide Making." R. R. Hill.
Mountain Ash C.C. Portfolio. Marcus Adams—Child Portraits.
Northallerton and D.P. and C.S. "Choice of Printing Papers." G. Todd.
Rochdale P.S. "A Cycle Tour Through Germany and Austria." R. Welburn.
Sheffield and Hallamshire P.S. Members' Contact Print Competition.
South Essex C.C. "Dufaycolor." F. L. Harrison.
S. Suburban and Catford P.S. Competition Evening.
Stoke-on-Trent A.C.A. Projection.
Streatham P.S. "Some Slides and How They were Made." P. A. Belcher.
Windslessham C.C. West End Drawing-Room Film Show for Charity.
Worcestershire C.C. "Rhineland" Illustrated in Colour." R. E. Holmes.
Yeovil P.S. Lantern Lecture. "Winter and Night Photography."
York P.S. Demonstration. Processing Dufaycolor Films. N. E. Trapps.

Thursday, December 9th.

Accrington C.C. "Motor Tour Abroad." J. C. O. Dickson.
Amateur Cinematographers' Assoc. Films. Godiva Film Group, Coventry.
Armsley and Wortley P.S. "Taking and Faking." T. H. Musson.
Ashton-under-Lyne P.S. Criticism of Exhibition Slides by Travis Burton.
Aston P.S. Lantern Night. Members.
Bath P.S. Colour Film.
Berkhamsted and D.C.C. "London Docks." K. Baker.
Blyth and D.C.C. Pictorial Work on Modern Roll Film.
Bolton C.C. Lecture.
Bromley C.C. "Atmospheric Perspective." P. J. Dobinson.
Bury P.S. "The Magic of Cornwall." F. Cowles.
Coatbridge P.A. Mounting of Prints.
Greenock C.C. "Lantern-Slide Making." T. Brown.
Hampshire House P.S. "He Stands to be Shot At." J. Challoner Woods.
Huddersfield Naturalist and P. and A.S. Lecturettes by Members.
Hull P.S. "The Amateur Photographer" Prize Slides (1937).
Keighley and D.P.A. Members' Night.
Kentish Town P.C. "The Chemistry of Photography."
Kinning Park Co-op. C.C. A.G.M. and Election of Office-bearers.
Liverpool A.P.A. "Roughing it in Scotland." G. B. Kearey.
Motherwell Y.M.C.A. C.C. Foreign Portfolio.
Oldham P.S. "Over the Glockner to Sunny Carinthia." F. W. Ferguson.
Padiham and D.P.S. 1935 Competition Slides. Photographic Alliance.
Perivale and D.P.S. "Contact Printing." Mr. Leverton.
Richmond C.C. Members' Evening—Slides and Lecturettes.
Runcorn C.C. "How it does it." E. H. Chesmore.
Singer C.C. "Pictorial Composition" and Criticism of Prints. J. Roberts.
Sneathwick and D.P.S. Members' Print and Slide Competition.
Todmorden P.S. "Flashlight Photography."
Watford C.C. "Interesting Details of Church Architecture." E. A. Robins.
Wimbledon C.C. "Bavaria." J. Ward Macdonald.

Friday, December 10th.

Royal Photographic Society. Print-making by Kodak Wash-off Relief Process.
Bethnal Green C.C. Club Meeting.
Castleford Y.M.C.A. P.S. "Quality in Bromide Printing." Members.
Dartmouth L. & D.S.P.S. Demonstration Lecture. E. Broomer.
Harrogate P.S. "The Print." H. M. Storey.
King's Heath and D.P.S. Print Criticism—Animal Studies.
Leigh Lit. Soc. Photo. Sec. Practical Night.
Leytonstone and Wanstead C.C. "Architectural Details." E. R. Bull.
Penrith and D.C.C. Xmas Exhibition.
Southend-on-Sea and D.P.S. "People I have Shot." J. Jarché.

Saturday, December 11th.

Birmingham P.S. Portrait Group, 3 p.m.
Howard de Walden P.C. Informal Criticism of Half-plate Prints.

Monday, December 13th.

Ashton and Hirst P.C. "Enlarging for Beginners." J. Taylor.
Bexley Heath P.S. "Lantern-Slide Making." R. S. Rudland and H. C. Ward.
Blackpool and Fylde P.S. "Perfecting the Print." J. D. Gregson and L. Payne.
Bournemouth C.C. Print Competition.
Bradford P.S. Print Night.
Brighton and Hove C.C. Instruction Night No. 5—Mounting.
City of L. and Cripplegate P.S. "Photogravure." A. R. Turpin.
Darlington C.C. Beginners' Night. "Exposure." J. L. Penn.
Dewsbury P.S. "Colouring Photographs."
Gravesend and D.P.S. Social. Lecture—"Welsh Scenery." W. F. O. Pollett.
G.E.C. (Wilton) P.S. "A Walking Tour in Switzerland." W. Wilson.
Glasgow and W. of Scotland P.A. "On Some Applications of Technical Photography."
Hanley P.S. "The Progression of Photography." E. J. D. Warrilow.
Hornchurch Evening Inst. P.S. "Carbro." Mr. Audus.
Ipswich and D.P.S. Ladies' Night.
Kidderminster and D.P.S. "English Costume from 1750 to 1930."
Kingston C.C. Competition and Lecturette Evening.

Monday, December 13th (contd.).

Lancaster P.S. Members' Prints and Slides Night.
L.C.C. Staff C.C. "Finishing the Print." J. C. Holloway.
Leeds C.C. Lantern-Slide Making.
Leek P.S. "Still Life Photography." Members.
Newcastle (Staffs) and D.C.C. "Lantern Slides by Contact." R. Brownsword.
Oldham Equitable P.S. "Slide-Making." W. Miller.
Plymouth Inst. (Photo. Sec.). "The Miniature Camera and its Advantages."
Preston C.C. "Some Lakeland Rambles." Miss A. Jackson.
Shirley S. and L.C. Photo. Sec. Exhibition Prints, Ciné Films and Lantern Slides.
Shropshire P.S. "The Shrewsbury Convention." F. C. T. Hadley.
Southampton C.C. Annual Lantern-Slide Competition.
South London P.S. "Modern Egypt." H. Rose.
Southport P.S. "In Remotest Argyll." G. Wheelton.
Stourbridge Inst. P.S. "Development." Discussion.
Walsall P.S. "A Talk by the Principal of Walsall Art School." G. Willot.
Walthamstow and D.P.S. "Cathedrals and Their Precincts." T. Gorse.
Wolverton P.S. "Dufaycolor Films, Slides and Process."

Tuesday, December 14th.

Ayr P.S. Ciné Exhibition. Dr. Miller.
Beckenham P.S. "Bromoil Demonstration." F. Batchelor and F. Garbutt.
Belfast C.P.A. C.C. "Intensifying and Reducing." W. J. Rankin.
Birmingham P.S. Annual General Meeting.
Blackpool and Fylde P.S. President's Night.
Bradford Junior P.C. Yorkshire Photographic Union Set of Prints.
Bridge of Allan and D.P.S. Apparatus and Gadget Night.
Cambridge P.C. Annual Autumn Competition.
Cardiff Naturalists' Soc. Photo. Sec. "Still Life Photography." R. J. Burford.
Dunfermline P.A. Lecture Demonstration: "Dufaycolor." M. B. Jackson.
Eastbourne C. and Ciné C. Ciné Meeting.
Exeter C.C. 1936 Competition Slides. Photographic Alliance.
Grimsby P.S. Print Competition. "Industry and Transport."
Hackney P.S. "Little England Beyond Wales." G. E. W. Herbert.
Harpden and D.P. and C.S. "Light Filters."
Harrow C.C. "A Naturalist's Adventures in Wildest Wales." J. E. Roberts.
Hounslow P.S. "Miniature Cameras." Mr. Griss.
Leeds P.S. "Pictures from Many Lands." S. E. Bottomley.
Leith C.C. Portfolio of Prints. R.P.S. Competition, 1936.
Leicester and Leicestershire P.S. 1937 Outings' Pictures Competition.
Manchester A.P.S. Discussion on Exhibition.
Monklands P.S. G.D.U. Portfolio and S.P.F. Foreign Portfolio.
Nelson C.C. L. and C. Print Folio.
Newcastle and Tyneside P.S. Lantern-Slide Competition.
Newport (Mon.) C.C. Members' Print Competition.
Norwood C.C. Competition Evening.
Nottingham and Notts P.S. "500 Miles of Sussex Scenery." Rev. S. R. Laundy.
Nuneaton C.C. "Composition." Talk by W. O. Isherwood.
Portsmouth C.C. "The Problem of Development." C. Cecil Davies.
Preston Scientific Soc. "Dufaycolor Transparencies." F. Kay.
Rotherham P.S. Members' Print and Slide Criticism Evening.
Rugby P.S. "Architecture." Competition Evening.
Sheffield P.S. "Impressions of Iceland." Miss D. Austen.
Small Heath P.S. "Reinforced Oil Process." F. A. Bowen.
South Shields P.S. "Summer Reminiscences."
Stafford P.S. Competition (Prints and Slides). Criticism by S. Bridgen.
St. Bride P.S. "Architecture and Sunshine." E. R. Bull.
Stockport P.S. "The Amateur Photographer" 1937 Prize Slides.
Swansea C.C. "The Amateur Photographer" Prize Slides, 1935.
Swindon and N. Wilts F. and C.C. "An Evening with a Microscope."
Warrington P.S. "With Tent and Camera in Scotland." G. Haines.
Willesden P.S. "Lantern-Slide Making." E. E. Telfer.
Worthing C.C. "Some Tales of Old Cambridge." W. F. Turner.
Yeovil P.S. Ciné Show.

Wednesday, December 15th.

Battersea Men's Inst. C.C. "Flashlight Work for Amateurs." Members.
Bethnal Green C.C. Practical Work.
Birkenhead P.A. Members' Exhibition.
Borough Poly P.S. "A Tour Through Ford Works."
Brighton and Hove C.C. "Combination Printing." W. E. Ginger.
Carlisle C.C. Beginners' Evening. "Contact Printing."
Chorley P.S. Demonstration. C. Gent.
Croydon C.C. "The Photocolor Process." A. Phillips.
Darwen P.A. One-Man Show. R. Chalmers.
Dennistoun C.C. G.D.U. and Foreign Portfolio.
Ealing P.S. Third Pictorial Competition.
Edinburgh P.S. "Print Criticism in Reference to Composition."
G.E. Mechanics' Inst. P.S. Criticism of Prints and Slides. J. H. Clark.
Hall Green P.S. "Chloro-Bromide Printing." H. T. W. Cotterill.
Hinckley and D.P.S. "Character in Pictorial Photography." C. Taylor.
Ilford P.S. "Making a Good Enlargement." L. L. Vizard.
Kingston Ciné C. "Home Processing." Percy Harris.
Leominster P.S. "Bromoil Transfer." H. J. Gornall.
Letchworth C.C. East Anglian Federation Portfolios.
Mountain Ash C.C. "The Charm of the Village Church."
Northallerton and D.P. and C.S. Members' Ciné Evening.
North-West London C.C. Meeting at Hendon Town Hall.
Partick C.C. Print Competition.
Scarborough P.S. "My American Tour." Mrs. Farrar.
Shropshire C.C. "Film Development." W. A. Lynch.
Solihull P.S. "Pictorial Aims and Reality." F. W. Lawton.
South Essex C.C. "From my Notebook." S. C. Tweedy.
S. Suburban and Catford P.S. "Portraiture." Miss D. C. Galloway.
Stoke-on-Trent A.C.S. Visit to Palace Cinema, Hanley, to see Projection Box.
Streatham P.S. "After-Work on Prints." J. R. P. Hilliard.
Tunbridge Wells A.P.A. Slide and Print Criticism.
Windslessham C.C. "Architecture." Donovan Box.
Worcestershire C.C. Members' Evening. Gadgets.
York P.S. "Tales of Old Inns." A. W. Tack.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

As an introduction to home movies for those who have not yet tasted the pleasures of the hobby, a complete "8-mm. Home Entertainment Outfit" has been devised, consisting of the "Kodascope" Eight Model 50R, a "Kodascope" Roller Screen No. 1, size 22 x 16 in., and three 50-ft. Cine "Kodagraphs" Eight. The price of the complete outfit is £15, which incidentally represents a reduction of 5s. 6d. on the prices of the items composing it sold separately. Further details of the outfit, or of the items it comprises, can be obtained on application to Messrs. Kodak Ltd., Kingsway, W.C.2.

The Camera Club Annual Members' Exhibition is now open at 17, John Street, Adelphi, W.C., and includes about one hundred selected pictures from the large number submitted. The Sir William Crawford Plate has been awarded this year to Mr. Alex. Keighley for his print "The Guardian of the Mosque." The Exhibition remains open until December 18th, and admission is free on signing the visitors' book.

Mr. Francis C. Robinson, 163, Haggerston Road, Dalston, E.8, informs us that he has had his camera, a Contax II, stolen by a confidence trick by a man posing as a clergyman. The number of the camera is B.21693, with an f/3.5 Tessar in nickel-plated mount. We issue this as a warning to our readers, who may perhaps be able to assist in tracing the stolen camera, in which case they should communicate at once with Mr. Robinson at the above address.

Photomarks offer a quick and convenient method of mounting prints in an album, and at the same time provide a concealed tab on which technical data, the names of the persons included in the picture, or the place and circumstances of its taking can be recorded. The Photomark consists of a strip of paper, gummed on both sides, which serves to affix the print to the leaf of the album, and this is threaded through a slotted strip of card which is attached to the tab. A box of 25 Photomarks, which will mount 25 photographs, costs 6d. from any dealer, or post free direct from Messrs. Blue Light Ltd., 80, Wardour Street, W.1.

We learn from the Hon. Secretary of the Bayswater and Paddington Photographic Society that an exhibition of Table-top Photography by Mr. E. Heimann, is on view at the studio of Mr. H. E. Manistre, photographic dealer, of Bayswater, who invite all amateur photographers who are interested to visit his studio to view this collection of pictures. The address is 113, Queen's Road, Bayswater, W.2. At the same time Mr. W. T. Green, Hon. Secretary of the above Society, asks us to announce that although the membership of this

Club is steadily increasing, there are still vacancies for further members, who should communicate with him at 113, Queensway, Bayswater, W.2.

Since the 1937-38 syllabus of the St. Bride Photographic Society was issued there has been an alteration in the secretaryship. The new Secretary is Miss D. M. Candlin, 3, Mecklenburgh Street, London, W.C.1, to whom in future all communications should be addressed. This season the Society has introduced a new feature into its programme in the form of monthly competitions and exhibitions, which are held on the last Tuesday in each month in the Small Hall at the Institute. Visitors are welcomed to these meetings, but at present, owing to increased membership and the limited space available for meetings, the Society regrets it is not able to extend this invitation to other meeting nights. There are still a few vacancies, and intending members should write to the Hon. Secretary at the above address.

An Exhibition of Tree Studies by Mr. Richard St. Barbe Baker, Founder of The Men of the Trees, was opened last week at the Ilford Galleries, 101, High Holborn, W.C.1, by Major-General W. P. H. Hill, C.B., C.M.G., D.S.O. The exhibition will remain open for another fortnight, from 10 a.m. to 6 p.m. daily. Saturdays, 10 a.m. to 1 p.m. Admission is free.

It is with great regret that we have to record the death of Major Trinder, Secretary of The Camera Club, who died suddenly from a heart attack early last week. We understand that the Club is anxious to fill the vacancy at an early moment and an announcement to that effect appears in an advertisement page in this issue.

The Wolverton Photographic Society inform us that there has been a change in the secretaryship of their club, and in future all communications should be addressed to Mr. S. T. Lawson, 58, Church Street, Wolverton, Bucks.

A club known as the Motor Racing Postal Portfolio has just been started with eight members, amongst whom the first folio will be circulated. The subscription is to be 5s. for the first year, after which the secretary will produce accounts and this may be adjusted. Only photographs directly relating to racing cars, racing motor cycles, racing aeroplanes and racing boats are to be entered for circulation. Full particulars may be obtained by writing to the Hon. Secretary, Mr. R. Chapman, Sungate House, Upper Swainswick, Bath.

The guinea award in this week's Wallace Heaton Indoor Portraits and Figure Studies Competition goes to Mrs. Lilian Goldring, "Timberscombe," Fernhurst, Haslemere, Surrey, for her print entitled "Harold Beeton." Full particulars regarding these weekly competitions for readers of "The A.P." appear regularly in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulae and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulae issued by the leading manufacturers of plates, films and papers.

These facts and formulae are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5 1/2 x 3 1/2 x 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

103. Makers' Formulæ: Developers for Barnet Lantern Plates—(1)

Gaslight Lantern Plates.

Metol 10 grs. (1.1 grm.)
Sodium sulphite (anhydrous) 150 grs. (17 grm.)
Hydroquinone 25 grs. (2.8 grm.)
Sodium carbonate (anhydrous) 220 grs. (25 grm.)
Potassium bromide 10 grs. (1.1 grm.)
Water to 20 oz. (1,000 c.c.)
If crystallised sulphite is used, take 300 grs. (34 grm.). If crystallised carbonate is used, take 600 grs. (68 grm.).

Dissolve in the order shown, and use undiluted at 65° Fahr. (18°C.). Development should be complete in 60 to 75 seconds.

With minimum exposure black tones are yielded, but warmer tones can be obtained by increasing the exposure.

For Barnet Gold-Tone Plates.

A. Hydroquinone 150 grs. (17 grm.)
Potassium metabisulphite 10 grs. (1.1 grm.)
Pot. bromide 50 grs. (5.7 grm.)
Water to make 20 oz. (1,000 c.c.)

B. Sodium sulphite

(anhydrous) 440 grs. (50 grm.)
Caustic soda 100 grs. (11 grm.)
Water to make 20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double quantity shown. For use, mix equal parts of A and B, and rinse well before fixing.

For Verona Warm-Tone Plates.

A. Hydroquinone 100 grs. (11 grm.)
Sodium sulphite (anhydrous) 220 grs. (25 grm.)
Water to 20 oz. (1,000 c.c.)

B. Caustic soda 30 grs. (3.4 grm.)
Pot. bromide 10 grs. (1.1 grm.)
Water to 20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double quantity shown.

For sepia tones take equal parts of A and B. Develop at 65° Fahr. (18°C.) for 4 mins.

For red tones double the exposure and reduce the development time to 3 minutes.

For very red tones increase exposure further, dilute developer to half strength and develop for 6 minutes.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: *Amaphot, Sedist, London.*

Making a Lantern Slide.

I have undertaken to make a lantern slide for use in advertising; it is to be a composite of photograph and letterpress. My idea is to mount the print and write in the lettering, photograph this with my 2½ square reflex, have the required part of the negative (it will be quite small) enlarged to the right size, and then make a negative from which to print the slide. How do I set about this, please? R. N. (Middlesex.)

Your best plan will be to make up the original, complete with photograph and lettering, so that it will fit a square space, which may be larger than 3½ in., as long as it is quite square. The larger the better in fact, within reason of course. You should then send this original to a firm making lantern slides, and ask them to make a slide from your photograph. This will probably cost you much less than trying to do it yourself, for the apparatus you have is not in the least suited to the work; you would need to equip yourself with extra accessories before you could undertake it with any real certainty of success.

Reducing Over-Dense Negatives.

Will you please give me a method for reducing over-dense negatives? I understand potassium ferricyanide is used for this; could you please give details? W. C. L. B. (London.)

For the reduction of over-dense negatives, particularly those that are flat and fogged, two solutions are required:—

- A. Hypo, about 2½ oz. (125 grm.)
Water, to make 20 oz. (1,000 c.c.)
- B. Potassium
ferricyanide 1 oz. (100 grm.)
Water to make 10 oz. (1,000 c.c.)

The working solution is prepared by adding from 25 to 60 minims of B to each ounce of A (5 to 12 c.c. B to 100 c.c. A). The addition of B to A must only be made at the moment of using, as the mixed solution deteriorates very rapidly.

Copying Line Drawing.

I have copied a line drawing on a 3½ × 2½ process plate, and have been trying to make prints the size of the original (6 × 4 in. approx.) But I cannot get the lines sharp; although the negative is perfect the lines have a slight woolly "spread" on the enlargement. What is the cause of this, and what paper and developer should I use to get as nearly as possible black lines? J. W. B. (Pewell-on-Tyne.)

If the lines on your negative are really sharp, you should have no difficulty in getting a satisfactory enlargement of such a small size as you name. We advise you to examine your negative through a magnifier; if the lines still appear sharp, the enlarger is to blame in some way. But if this closer examination shows that the negative itself is not truly sharp, your only course will be to recopy the original.

As you have to get only black and white in your print, we should advise the use of a contrasty bromide paper. Any bromide developer, such as amidol or M.Q., should give you good blacks.

Second-hand Camera from Germany

Can you tell me of a German magazine with a lot of advertisements of second-hand cameras? And if I bought a second-hand camera in Germany, should I have to pay duty on it? A. E. (Ramsgate.)

None of the German magazines which we see have more than one or two advertisements of second-hand cameras in each issue, and we should not regard it as worth your while to obtain any of them for the sake of these advertisements.

A camera purchased in Germany, whether new or second-hand, is liable to a duty of 50 per cent of its value if imported into this country. If you decide to buy a second-hand camera in Germany you should bring the receipt with you, as in the absence of proof that it was purchased second-hand you may have to pay duty on the new price.

Home-made Enlarger.

In making a home-made enlarger, I intend to clamp the camera, containing the developed but uncut film on its spools in the normal way, direct to the front of a lamphouse. I can use either of two modern fixed-extension cameras with lens focussing; both have anastigmat lenses. Is the idea practicable, please? M. V. (London.)

With the film in its normal position, the projected image will be in focus at a distance from the lens equal to that for which the focussing scale is set. As your cameras can probably not focus closer than 5 ft., you would not be able to bring the easel nearer than this and still obtain sharpness. The smallest enlargement you could make from a 3½ × 2½ negative would then be about 30 × 45 in. in size.

To avoid this limitation you will have to provide more extensive focussing arrangements; the negative will have to be held independently of the camera, allowing the latter to be moved bodily for focussing.

Copying a Design.

I want to copy an embroidery design from a book, and enlarge it on to linen cloth as a guide for working. How could I sensitise the cloth to enable me to do this? A high-quality emulsion is not needed; so long as I can get a visible image I shall be content. E. J. B. (Glasgow.)

We strongly recommend you to give up any idea of sensitising fabric for the purpose you name. It is not really a practical proposition, unless you have both the facilities and the skill of a trained chemist. You could make an enlargement on Transferotype or similar paper, and transfer it to the linen, but for your purpose we think it would be simpler to make a bromide enlargement of the size required, put this over the fabric with a sheet of carbon paper underneath, and so transfer the image on to the fabric by tracing.

Temporary Import of Cameras.

I intend to go to England shortly for a few days, and shall take my two cameras, both of foreign make. Last time I brought a camera into England I had great difficulty in avoiding payment although I showed my return ticket as proof I intended to take it out of the country again. How can I avoid recurrence of this? K. S. (Irish Free State.)

The Customs regulation concerning the import of foreign cameras into this country is that they must pay duty, the duty amounting to 50 per cent of the value of the camera. This duty, however, is not charged in cases where it can be proved that the camera will not remain in this country for more than a period of six months. In your particular case you will either have to prove to the Customs officers that you are going to take the cameras out of the country within that period, or, if you fail to convince them of this, to make a deposit of the amount of the duty and reclaim your money when you leave, producing the cameras as evidence that you are taking them out of England again.

We would add that the production of a return ticket is no proof whatever that you are going to use the return half, as you will appreciate that it would be, in many cases, much cheaper to buy a return ticket and discard the return half than to pay the duty, and we have no doubt that the Customs officers are quite aware of this fact.

NO NEED TO WORRY

any longer over the problem of the best Christmas present for your friend. Just buy him a meter, and he'll be more than pleased. It is rather difficult to decide which meter to give, however, and perhaps the following hints may help you.

In our opinion—

THE STURDIEST METER, that will give accurate results and lasting wear, is the Weston, which, either Leica or Universal model, costs

£5 19 0

THE MOST SENSITIVE METER to artificial light is, we consider, the Rex, which is also the easiest meter that we know for operation. Price, with ever-ready case£5 0 0

THE METER OF OUR CHOICE, however, is the Sixtus, which, as Uncle George might say, is seldom use anything else but. This is a very sensitive artificial light meter that also gives perfect results in daylight.

Price£5 5 0



DON'T TAKE PICTURES
During your Christmas festivities if you are not sending the films for us to process. After all, nothing but the best should be good enough for you where processing is concerned, and that, as everyone knows, means that you should entrust the work to our developing and printing service, why not write to-day for your copy of the "New Technique in Miniature Film Processing," by R. G. Lewis?

MINIATURE NEWS AND TIPS DEPARTMENT

THIS WEEK'S TIP.—If you are not quite satisfied with your blacks when enlarging, just add a tablespoonful of ordinary table salt to the paper developer and you will be surprised at the improvement in your results.

THIS WEEK'S NEWS.—We may not mention names, but a certain firm is increasing the prices of its attractive reflex camera and of its equally attractive range-finder camera as from the first of January. Another firm is producing a telephoto for its camera that will cost £93. The focal length will be 40 cm., as opposed to the 5-cm. focal length of the standard lens fitted to the camera. We think we know, though, what little Audrey might do if, knowing nothing about miniatures, someone told her that this was a miniature camera lens!

A Few Gift Suggestions

representing articles we shall choose for our own friends.

Correx Tank for 35-mm. films.....	27s. 0d.
Correx Tank for V.P. or 120 films.....	25s. 0d.
Contax Archive for 50 films, with index.....	9s. 6d.
Summol Lens-Polishing Outfit.....	3s. 6d.
Leica Manual, 1938.....	21s. 0d.
Leitz Bench Winder.....	23s. 0d.
Agfa Rondinax Tank.....	33s. 0d.
Gnome 10×8 Printing Board.....	22s. 6d.
Rex Meter and E.R. case.....	£5 0 0
Sixtus Meter.....	£5 0 0
Optina Near Focusing Device for Rollei, New Rollei, Ikoflex and Rolleicord.....	39s. 6d.
Luxoro Tripod and case.....	45s. 0d.
Contax Cassette.....	14s. 6d.
Leica Cassette.....	10s. 0d.
50 ft. of Agfa F. or I.S.S.....	17s. 10d.
Dark-room Clock.....	15s. 9d.
Fokos Short-base Range-finder.....	£2 0 0
Albada Finder for Contax.....	£1 10 0
Green Pan. Dark-room Lamp.....	2s. 6d.
Champlin 15 conc. for 500 c.c.'s. (post 3d.).....	4s. 9d.
Subscription one year "A.P." home or Canada.....	£1 1 8
Subscription one year "A.P." abroad.....	£1 3 10
Leitz VIII.S Projector, to take lens from camera (from stock).....	£9 17 6

R. G. LEWIS The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

... IT PAYS TO BUY GOOD CINÉ APPARATUS and IT PAYS EVEN MORE TO BUY it FROM A GOOD FIRM

You may deal with R. G. LEWIS (CINÉ) with confidence. The specialist policy that we have adopted is proving completely successful. Briefly, it means that we can offer better service, higher part exchange allowances and carry a larger stock of apparatus from which you may choose. Our reward is increasing business and the goodwill of every customer. We invite you to our showrooms where you can inspect our stock of projectors and cameras. There are several hundred models, including sound apparatus—Bell & Howell, Siemens, Bolex-Paillard, Ampro, DeVry, Kodak and all other good makes.

GUARANTEED SECOND-HAND CAMERAS AND PROJECTORS WITH TWO YEARS' FREE MAINTENANCE

8-mm. PROJECTORS.

Eumig P.III, 250 watts, air cooled, 25-mm. Meyer Kinon lens, motor speed control, quick-feed sprockets, geared hand rewind, for use on any voltage from 100 to 250. New condition.....	£14 10 0
Kodascope 8/35, 200-watt lamp, built-in resistance for 230 volts, 1-in. lens. New, unused.....	£8 15 0
Bell & Howell Eight, 400-watt lamp, aero cooling, built-in variable resistance, detachable gate, gear driven, with carrying-case. Perfect order.....	£32 10 0

9.5-mm. PROJECTORS.

Paillard-Bolex P.A., 400-watt lamp, reverse, rewind, still-picture device, with resistance and 40-mm. lens. Nice condition.....	£21 10 0
Specto, 3.5-amp. lamp giving terrific illumination, oil bath gear-box, powerful air cooling, 2-in. Dallmeyer Superlite lens. Very good condition.....	£12 10 0
Coronet II, sprocket driven, geared rewind, excellent illumination, built-in motor. New appearance.....	£6 17 6

16-mm. PROJECTORS.

Siemens Superlux, 375-watt lamp, ammeter, fan cooling, 5-cm. f/1.4 Astro lens, with resistance and case. As new.....	£57 10 0
Siemens Standard, 200-watt lamp, air cooled, ammeter, motor rewind, still-picture device, with resistance for 250 volts, with travelling-case. Very good condition.....	£37 10 0
Siemens Standard, Bronze Model, specially built for commercial use, specification as above, but with 250-watt lamp. Unused.....	£45 0 0

16-mm. PROJECTORS (contd.).

750-watt Ampro, air cooled, reverse, still pictures, high-speed rewind, tilting adjustment, 2-in. f/1.65 lens, with resistance and carrying-case. Very good condition.....	£37 10 0
500-watt Ampro, otherwise as above.....	£32 10 0

DUAL PROJECTORS.

Bolex G.916, for 9.5-mm. and 16-mm. films, 500-watt lamp, reverse, still pictures, separate lamp switch, with resistance. Very good condition.....	£32 10 0
Bolex D.A., for 9.5-mm. and 16-mm. films, 400-watt lamp, with resistance. Perfect condition.....	£23 10 0
Ditmar Dual, for 8-mm. and 16-mm. films, 250-watt lamp, reverse, motor rewind, still-picture device, 35-mm. lens. As new.....	£26 10 0
Siemens Sixteen-Nine, Beta film movement, 250-watt lamp, ammeter, 35-mm. Dallmeyer lens. As new.....	£47 10 0

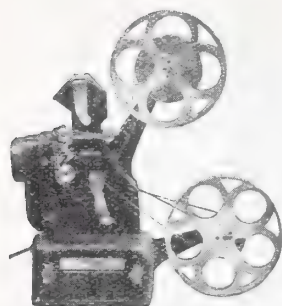
SOUND-ON-FILM PROJECTORS.

GeBescope Model B, dual loud-speakers, 5 watts output, excellent projection illumination, complete including prism. New condition.....	£95 0 0
Amprosound Model M, triple-claw movement, 500-watt lamp, for silent or sound films, reverse, separate lamp switch, detachable, A.C./D.C. amplifier, 10-in. speaker. New condition.....	£92 10 0
Victor Animatophone, 500-watt lamp (750 lamp can be fitted), 5 watts output. A very portable outfit. Excellent condition.....	£87 10 0
Bell & Howell Filmsound Model 138, a one-case outfit with loud-speaker built into carrying-case, 750-watt lamp, quickly detachable amplifier with 5 watts output. Carefully used.....	£110 0 0

R. G. LEWIS (CINÉ), "THE CINÉ SPECIALISTS," 202, HIGH HOLBORN, LONDON, W.C.1
(A few doors from the Holborn Tube Station and the Holborn Restaurant.)
Telephone: CHAncery 7996-7997.

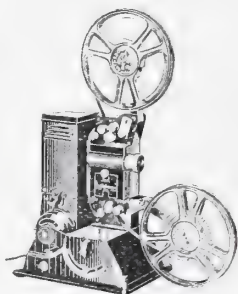
EXCHANGE YOUR PROJECTOR

AT ONE OF THESE ADDRESSES

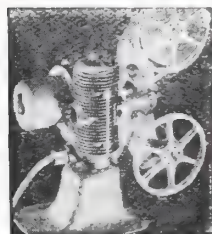


9.5 **CORONET II** new all-in model, motor drive, no claws, for any voltage A.C. or D.C., flickerless pictures 30x40 in. at 10 ft., takes 30-ft., 60-ft. or 400-ft. reels without adjustment. High geared rewind

£9 17 6



The new 9.5-mm. **PATHESCOPE H** Home Projector, for 30-ft., 60-ft., 200-ft. and 300-ft. reels; for A.C. 200 to 250 volts, 40-60 cycles, sprocket fed, motor driven through transformer in base, 100-watt lamp direct lighting, film protected by semi-automatic shutter during threading.....£10 10 0

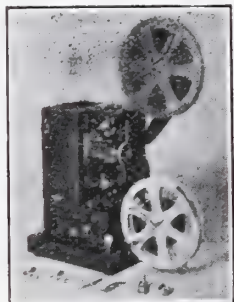


8-mm. Bell-Howell **FILMO EIGHT**, all gear drive, automatic rewind, 400-watt direct lighting, flickerless and brilliantly clear pictures at 6 ft., complete in case

£41 0 0



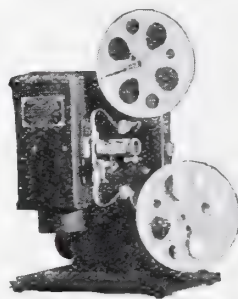
PAILLARD-BOLEX DA37, improved model for 9.5 and 16 mm., mechanism equivalent to 3-blade shutter, flickerless, 400-watt lamp, resistance.....£29 17 6



9.5 and 16 mm. **SIEMENS** Sixteen-Nine, 180 lumens illumination from 250-watt lamp, brilliant pictures up to 19 ft. wide, motor rewind

£59 10 0

Other Siemens models in stock.



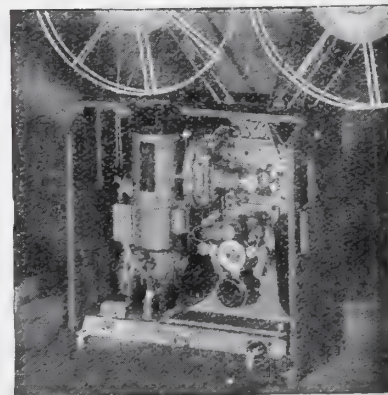
9.5 **SPECTO**, for any voltage A.C. or D.C., very brilliant flickerless pictures; 30-volt 3.5-amp. 100-watt lamp, powerful cooling, automatic rewind.....£14 15 0

LET US
MAKE AN
EXCHANGE
OFFER



AMPROSOUND, Model M, 500-watt lamp, 2 speeds, silent and sound, takes 1,600 ft. of film, complete in 2 cases

£121 0 0



VICTOR Animatophone, Model 25, for A.C. or D.C. mains, 2 speeds, silent and sound, takes 1,600 ft. of film, complete in 2 cases.....£105 0 0

CHIEF HOME TALKIE ADDRESS

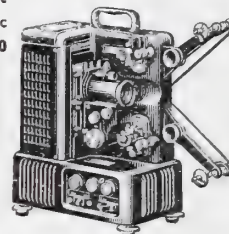
Stock Exchange Branch: 1, Copthall Chambers, Throgmorton Street, London, E.C.2. (Telephone: Metropolitan 5351)

LONDON:

- ★28, Old Bond St., W.1.
- ★281, Oxford St., W.1.
- ★1, Copthall Chambers, E.C.2.
- ★35, Brompton Rd., S.W.3.
- ★65, Notting Hill Gate, W.11.
- ★20, Ludgate Hill, E.C.4.
- ★2, Northumberland Avenue.
- ★**Crouch End**.—17, Topsfield Parade, N.8.
- ★**Holloway**.—66a, Seven Sisters Rd., N.7.
- ★**Watford**.—142, St. Albans Rd.
- ★**Croydon**.—12, George St.
- ★**Kingston**.—30-32, Thames St.
- ★**N. Harrow**.—537, Pinner Rd.
- ★**Leeds**.—37, Bond St.
- ★**Swansea**.—26, Castle St.
- ★**Newport (Mon.)**.—43, Commercial St.
- ★**Yeovil**.—(Boyce), 2, High St.
- ★**Liverpool**.—73, Lord St.

We have a large stock of New and Second-hand Projectors, etc.

DEMONSTRATIONS DAILY



DITMAR DUO, 3 models, 9.5/16 mm., 16/8 mm., 9.5/8 mm., each takes two sizes of film using separate film paths, etc., interchangeable lens, grouped controls are on translucent panels, 250-watt model (needs no resistance).....£34 0 0

500-watt model (external resistance included).....£37 10 0

MINIATURE

CINE THEATRES AT ★ ADDRESSES

HIRE PURCHASE ARRANGED

Hire Purchase Terms, for new or second-hand articles add 1/- in £ to cash price, minimum charge 5/-. Payments spread over 9 months for £2 10 0 to £5 0 0; 12 or 15 months up to £10 0 0; over £10 0 0 extension if desired to 24 months, when 1/6 in £ is charged.

DOLLONDS

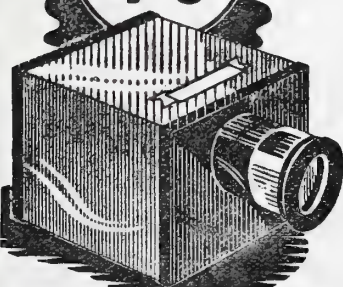
DOLLOND & AITCHISON LTD.

ESTD. 1750

People and things come to life so easily on a MILL'S EPISCOPÉ



The
MILL'S EPISCOPÉ
'MINOR'
4'6



MAKE up your own home "cinema" programme with family "snaps," cuttings of plain and coloured pictures from magazines, microscope slides, cigarette-cards, sketches, stamps, coins, all kinds of oblique objects, and see them as brilliant pictures, size 30" x 20", projected on a screen by means of the Mill's Episcopé "Minor."

"MAJOR" model 25/-
"JUNIOR" model 12/6

Get this battery-operated model, employing twin flashlamp bulbs, powerful reflector and distortionless lens from leading stores, or from

**MILLS BROTHERS
(Model Engineers), Ltd.**
Dept. "A.P."
**ST. MARY'S ROAD,
SHEFFIELD.**

BRADY & MARTIN LTD.

THE RECOGNISED NORTH-EAST DEALERS
for CAMERAS, CINÉ CAMERAS, SILENT and
SOUND PROJECTORS and all Accessories.

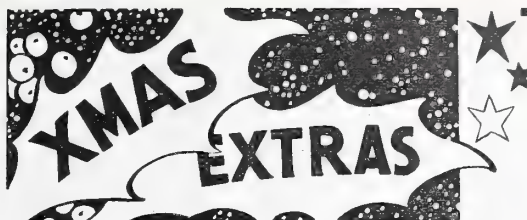
*Don't miss seeing our Xmas Show
of New and Used Apparatus*

Here are a dozen Bargains all in condition as new.

Contax I, Tessar f/2.8, E.R. case.....	£18 10 0
Super Ikonta 3½ x 2½, f/3.8 Tessar, E.R. case....	£16 10 0
Super Ikonta 2½ x 2½, f/2.8 Tessar, E.R. case....	£19 10 0
Ensign Multex, f/3.5 Multar, case.....	£14 0 0
Kine-Exakta, f/3.5 Exaktar.....	£21 0 0
Bolex D.A. Projector, 400-watt, transformer. Cost £39 10s.....	£21 0 0
Kodascope Model C, 100-watt, resistance, bronze finish. Perfect.....	£10 10 0
Pathescope 200-B Projector, 200-watt, resistance. Cost £16 15s.....	£11 10 0
Weston Photo-Electric Meter, Model 617, in case £3 15 0	
Blendux Meter	45s. 0d.
Prinsen Electric Meter.....	30s. 0d.
Tempophot Electric Meter.....	50s. 0d.

Specialists in Leica, Contax, and all
high-class Still and Ciné Apparatus.

**29, MOSLEY STREET,
NEWCASTLE - UPON - TYNE, I**



MORE 'GIFTS' FROM ALDRSGATE STREET IN FULLY GUARANTEED SECOND- HAND BARGAINS

Why not treat yourself to one of these splendid offers for Christmas? You'll get a ciné or a still outfit in good condition, and save pounds on the deal. Any of them costing over 50/- can be had on easy terms.

2758. 100-ft. Cine-Kodak, with f/6.5 anastigmat lens.....	£1 15 0
2760. 16-mm. Bolex Cine Camera, f/3.5 anastigmat, motor driven.....	£3 3 0
2612. 9.5 Campro Cine Camera, f/2.5 anastigmat. Cost £6 6s. As new.....	£3 3 0
2764. Pathe Cine Camera, f/3.5 anastigmat lens, Camo motor attachment.....	£1 7 6
2756. Model B Cine-Kodak, f/3.5 anastigmat.....	£3 19 6
2762. 9.5 Pathe Cine, with f/2.9 Zeiss anastigmat, complete in leather case.....	£7 15 0
2759. 16-mm. Agia Cine Camera, f/1.5 anastigmat, motor driven.....	£5 15 0
4179. 8-mm. Keystone Motor Driven Cine Camera, f/3.5 anastigmat. As new.....	£7 15 0
2453. 9.5 Pathe Cine Camera, £10 10s. model, with f/3.5 anastigmat.....	£4 17 6
2642. Model K Cine-Kodak, f/1.9 anastigmat, 3-in. f/4 Telephoto, interchangeable. Cost £40 10s.....	£30 0 0
2765. 35-mm. Sept. Motor Driven Cine Camera, with f/3.5 anastigmat, 4 film chargers, leather case.....	£5 10 0
2060. 16-mm. Ensign Projector, 100-watt lamp and resistance, case.....	£6 15 0
1701. 9.5 Coronet Projector, for use direct off house current.....	£1 7 6
2418. i-p. Popular Pressman Reflex, f/4.5 Aldis-Butcher, 6 slides.....	£4 17 6
2475. Six-16 Ia Kodak, Doublet lens. As new.....	£1 7 6
2724. 3½ x 2½ Supreme Roll Film, f/4.5 Trioplan, speeded shutter.....	£1 19 6
1846. 1a Ansco Roll Film, f/6.3 anastigmat, speeded shutter from 1 to 1/100th.....	£1 19 6
2362. 4 x 3 cm. Kolibri, f/4.5 Novar anastigmat, Telma delayed-action shutter.....	£3 2 6

EASY TERMS Purchase your bargain now on easy payments. Pick out the item that interests you, and we will quote the first monthly payment which secures it.

2283. i-pl. Goers Tenax, f/6.8 Dagor, Compound shutter, double extension, 6 slides.....	£2 15 0
2747. Vest Pocket Dallmeyer Speed, focal-plane, f/2.9 Pentax, 3 double slides, film-pack adapter, leather case.....	£9 9 0
2819. 3½ x 2½ Water Folding Camera, f/4.5 Trioplan, speeded shutter, 3 slides. F.P. adapter.....	£3 2 6
2404. Pair 12 x Prism Binoculars and case.....	£3 19 6
2783. 3½ x 2½ Self-erecting Folding Plate Camera, f/6.3 anastigmat, 3 slides and leather case.....	£1 9 6
3148. 45 x 107 Verascope R.R. lens, speeded shutter, changing-box for 12 plates.....	£2 12 6
2642. 3½ x 2½ Ensign Autorange, f/4.5 anastigmat. New condition.....	£6 17 6
2671. i-pl. Dallmeyer Special Reflex, f/4.5 Aldis, self-capping shutter, 6 slides.....	£5 2 6
2049. i-pl. Anschütz, self-capping shutter, f/4.5 Cooke Avlar, Mackenzie-Wishart slide, 6 envelopes.....	£8 10 0

Agfa Karat

FOR ONLY
**3^d. A
DAY**



Takes 12 pictures on 35-mm. film. High-grade f/6.3 lens. Optical direct-vision finder. Easiest loading ever invented. Takes clear and sparkling pictures. Ready for action at the touch of a button. Ideal for beginner.

5 gns. cash.

15 mont hly payments of 7/5.

Generous Exchanges.

APPROVAL allowed to post-buyers of used goods for 5 days against full cash deposit.

(1929) LTD.

CITY SALE & EXCHANGE

84, ALDRSGATE ST., LONDON, E.C.1

Also at 59/60. CHEAPSIDE; 90/94. FLEET ST.; 54. LIME ST., and 13, THE ARCADE, LIVERPOOL ST. LONDON, E.C. Also WALLACE HEATON LTD. 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

A Charming Gift for Art Lovers

PHOTOGRAMS OF THE YEAR



THE ANNUAL REVIEW OF THE WORLD'S PICTORIAL PHOTOGRAPHIC WORK

Edited by F. J. MORTIMER, Hon. F.R.P.S. Editor of "The Amateur Photographer and Cinematographer"

"Photograms of the Year" has grown in popularity with the passing years. The volume for 1938 is the forty-third annual issue and will increase the prestige which this outstanding compilation has won throughout the world for its wide range of subjects, their technical excellence, and the quality of reproduction. It contains examples of the best work of the world's foremost camera artists, specially chosen by Mr. F. J. Mortimer, Editor of "The Amateur Photographer." Keen photographers will welcome the opportunity afforded by "Photograms" of viewing the finest and most modern expressions of photographic art, and of observing the latest technical developments.

**NOW ON
SALE**

The volume contains an editorial résumé on "The Year's Work," and contributions by well-known writers in many foreign countries. Critical notes of the photographs, and an up-to-date Directory of British Photographic Societies are also included.

PRICES :
STIFF PAPER
COVERS 5/- net ;
CLOTH BOARDS
7/6 net.
Postage 6d. extra.

Obtainable from all booksellers and photographic dealers, or direct from the Publishers and Proprietors :

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1



GEESE
By Chang
Yin Chuan

From
Photograms
of the Year
1938



'WELLCOME' EXPOSURE CALCULATOR

HANDBOOK AND DIARY, 1938

For another year of
successful photography

Price 1/6

All Photographic Dealers
Write for descriptive literature



BURROUGHS WELLCOME & CO.
SNOW HILL BUILDINGS, LONDON, E. C. 1

Pho. 1686

Copyright

Great DEVELOPMENTS...

★
Designer, 5/6, 12/6
(post free, 6/1 and
13 5).
Complete Modeller, 4/-
(post free, 4 6).
Post free rates for
Great Britain only.
Abroad extra.

★
Write for illustrated
price list to:
HARBUTT'S
PLASTICINE LTD.,
111, BATHAMPTON,
BATH.

can be made in the style, technique and
originality of your photography by the use
of Plasticine, the world's finest modelling
medium. Unique results can be obtained.
Get an outfit to-day! At prices up to a
guinea. On sale everywhere.

HARBUTT'S PLASTICINE

8/12/37.
"The Amateur Photographer."
ADVANCED WORKERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Friday, December 31st.

8/12/37.
"The Amateur Photographer."
INTERMEDIATE COMPETITION
This Coupon to be affixed to back of print.
Available till Friday, December 31st.

8/12/37.
"The Amateur Photographer."
BEGINNERS' COMPETITION
This Coupon to be affixed to back of print.
Available till Friday, December 31st.

8/12/37.
"The Amateur Photographer."
PRINT CRITICISM
This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

8/12/37.
"The Amateur Photographer."
ENQUIRY COUPON
This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

**Be sure!!!
use
SUPERFIX**

**TEST
AT OUR
EXPENSE**

THE QUALITY PASTE

If unobtainable at your usual stationer's, store
or dealer's, write to the sole manufacturers for
FREE SAMPLE and details of the BETTER MOUNTING
METHOD. SUPERFIX is sold in Aluminium containers
with brush, 9d., 1/-, 1/6.

Please give your dealer's name when writing.
MIDDLEMASS & CO., LTD., Penryn, Cornwall.

"LARGODREM"
Electric Exposure Meter
for Bromide Enlarging.

A new Electric Exposure Meter which indicates the correct exposure when making bromide enlargements from any negative and avoids waste of paper. The perfect exposure meter for use with any make of vertical enlarger. The "Largodrem" is simply laid on the baseboard, the light switched on, when the correct exposure for any make of bromide paper can be read on the scale.

Price 30/-
Including Largodrem Paper Tester.

Please state voltage when ordering.
DREM PRODUCTS LTD.
37, BEDFORD ST., STRAND, LONDON

Lantern Slides...

LANTERN SLIDES are a speciality of the RAINES SERVICE.

A set of slides made from your favourite negatives would provide a pleasant and interesting pastime for the long winter evenings. Send a selection of your negatives and let us make a set of slides in the most suitable colours.

RAINES ENLARGEMENTS, enhanced by attractive mounting, are ideal for home decoration, or as gifts to your friends. Now is the time to select your best negatives for enlargements; the choice of paper, also the mounting scheme, can quite safely be left to our discretion.

RAINES & CO.
(EALING) LTD.

THE
STUDIOS, EALING,
LONDON, W.5

Phone: EALing 3177

Grip-fix PHOTO MOUNTANT

for **CLEAN, QUICK**
and **CERTAIN** mounting

★ A strong, economical, pure white adhesive for amateur and professional photographers. In aluminium containers with brush, 3d., 6d., 9d., 1/-, 1/6 and 2/6.

Manufactured by
HENRY C. STEPHENS LTD.
57, ALDERSGATE STREET,
LONDON, E.C.1

Proprietors of Stephens' Inks.



★ Send for particulars of 'Grip-fix' methods of dry mounting—hot or cold process.

MATHER'S FOR CHRISTMAS BARGAINS

ALL MAKES OF CAMERAS, CINÉ CAMERAS
AND ACCESSORIES IN STOCK

—SPECIALISTS IN—

**EXAKTA
VOIGTLANDER
CONTAX
LEICA**

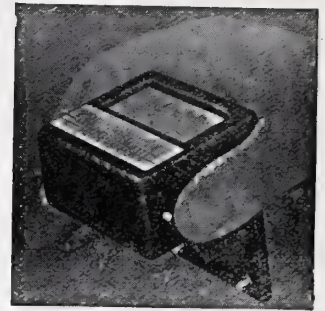
Staff of Experts
to deal with your
queries

Part Exchanges
Deferred Terms

Send us your enquiries

E. MATHER & CO. LTD.
17, JOHN DALTON ST., MANCHESTER
Phone: BLAckfriars 6133. Grams: Sensitised, M/c.

THE REX ELECTRIC EXPOSURE METER



The REX Electric Exposure Meter represents the highest achievement yet attained in the scientific measurement of light values for photographic purposes and is, without doubt, the most sensitive meter available. This suner sensitivity is obtained by employing a large size photo-electric selenium cell which is built into the lower portion of the meter body and thus eliminates top light and is fully protected when the instrument is not in use. Unlike other meters, therefore, it is unnecessary to shield the cell during very intense light conditions.

Consider the following points and ask for a demonstration of this amazing meter:—

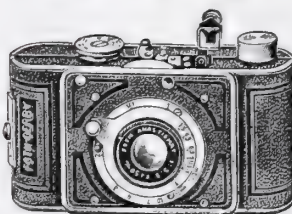
- ★ Extreme light sensitivity under ANY conditions without the use of any auxiliary attachment.
- ★ The calibrated scale covers the widest possible range. From 13" to 31" Scheiner, for lens apertures from f/1.4 to f/32, and for speeds from 1/1,000th second to 30 minutes.
- ★ The photo-electric cell is protected from all overhead light.
- ★ Suitable for either still or cine work. Compact and neat, measuring only 2½ × 2½ × 1½ in.

PRICE, complete with real pigskin ever-ready case £5 : 0 : 0

For further particulars, write to the Sole Importers and Distributors:—

THE NORSE TRADING CO. (London) LTD.
37, RATHBONE STREET, LONDON, W.

Foth- Derby



The roll-film camera with
focal-plane delayed-action
shutter.

Takes 16 pictures on standard 8-exposure V.P. Roll Film. Shutter speeded from 1/25th to 1/500th sec. The Unique Camera of remarkable value.

With Foth Anastigmat Lens F/3.5,

£5 . 5 . 0

With Foth Anastigmat Lens F/2.5,

£7 . 5 . 0

Send for lists to the Sole Importers:

PEELING & VAN NECK LTD.
4/6, Holborn Circus, London, E.C.1

You get
"A GOOD DEAL"
from the
NEWPORT CAMERA EXCHANGE
5, HIGH STREET, NEWPORT, MON

- Zeiss Ikonflex, 12-on-3½ × 2½, Ikonflex II body with f/4.5 Novar lens, Kilo shutter, 1 to 1/175th sec. Cost £9 10s. As new... **£7 : 10 : 0**
- Zeiss Piccolette, vest pocket size, f/4.5 Tessar lens, Compur shutter, all speeds to 1/300th. Cost approximately £10. Perfect condition, leather case... **£4 : 5 : 0**
- Zeiss Nettar 3½ × 2½, f/3.5 Nettar lens, Compur Rapid shutter, all speeds to 1/400th. Cost £9 10s. As new... **£6 : 10 : 0**
- Ensign Midget, single lens model, complete in box As new. Cost 33s... **17s. 6d.**
- Ensign Midget, f/6.3 lens, 3-speed shutter, in box. As new. Cost 55s... **35s. 0d.**
- Zeiss Ikonta 520 Model, 16-on-3½ × 2½, f/3.5 Tessar lens, Compur Rapid shutter, all speeds to 1/500th. Cost £11 17s. 6d. Perfect condition... **£8 : 17 : 6**
- Kodak Six-20 Model C, f/4.5 Kodak anastigmat lens, Compur shutter. Cost £7 7s. As new... **£5 : 19 : 6**
- Kodak Six-16, f/4.5 Kodak anastigmat lens, O.P.S. delayed-action shutter. Cost £5 17s. 6d. As new... **£4 : 2 : 6**
- Kodak Vest Pocket De Luxe, f/5.6 anastigmat lens, Diomatic shutter. As new... **£2 : 17 : 6**
- Zeiss Ikonlux, 16 on vest pocket film, f/2.8 Zeiss Tessar lens, latest type Compur shutter, speeds to 1/500th, leather case, filter, Proxar lens. Cost £16 10s. Perfect condition... **£8 : 17 : 6**
- Zeiss Super Nettel, Leica size pictures, f/3.5 Zeiss Triotar lens, metal focal-plane shutter, speeds to 1/1,000th. Cost £13 12s. 6d. As new... **£14 : 10 : 0**
- Voigtlander Brilliant, 12 pictures 2½ × 2½, f/4.5 Skopar lens, Compur Rapid shutter, speeds to 1/500th, ever-ready case. Cost £6 15s. As new... **£4 : 12 : 6**
- Zeiss Super Ikonta, 11 pictures 2½ × 2½, f/2.8 Zeiss Tessar lens, Compur Rapid shutter, speeds to 1/400th. Cost £26 12s. 6d. As new... **£22 : 10 : 0**
- Zeiss Ikonta 520, 16-on-3½ × 2½, f/3.5 Novar lens, Compur shutter, speeds to 1/300th. Cost £9. As new... **£6 : 19 : 6**

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less..... 2/6
2d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6s. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

CAMERAS, Enlargers, Binooculars, over 200 bargains; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S, 309, Wotton Rd., Aston, Birmingham, for guaranteed Cameras, Exchanges. Hire Purchase. [0032]

ALLENS.—6×6 Auto. Rolleiflex, f/4.5 Tessar. £11/10; Super Ikonta, for 8 or 16 on 1a film, Tessar f/4.5. £11/10; Ensign Midset Tank, 8/-; 6×6 Brilliant, f/7.7, 29/6; Rolleicord, metal body, Triotar f/4.5, E.R. case, filter, £7/15.

ALLENS.—Dekko 9.5 Projector, super attachment, £4; 9.5 Specto Projector, £10; Complete Cinecraft Titling Outfit, 21/.

ALLENS.—6×6 Automatic Rolleiflex, Tessar f/3.5, E.R. case, £18; Cine Film Attachment, complete, £2/17/6; Valoy Enlarger, lens, orange filter, printing-board, early model, £10.

ALLENS.—Ikonta 16-on-2B, Novar f/4.5, Rapid Compur, case and filter, £6/7/6; Rolleicord II, Triotar f/4.5, £10/10; Ikoflex II, Tessar f/3.5, £15/15; Agfa Speedex O, Solinar f/3.9, £3/19/6.

ALLENS for generous exchange allowances.—168, Oldham Rd., Manchester, 4. Phone. Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9062]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Patheoscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9066]

KINE-EXAKTA, latest f/2.8, unused, accept nearest £25.—Box 4036, c/o "The Amateur Photographer." [9694]

Make it a Snap-py Xmas

The Sheffield Photo Co. Ltd. offer the following useful suggestions:



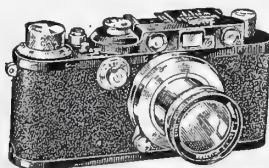
NEW ROLLEIFLEX

6×6 cm.

1. Automatic combined film winding and shutter setting in one operation.
2. Self-timer always set ready for use.
3. Large-aperture f/2.8 finder lens.
4. Compur Rapid shutter, speeds 1 to 1/500th sec., with f/3.5 Zeiss Tessar. Price

£31 : 10 : 0

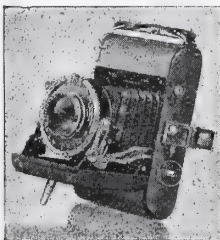
LEICA III



"The Finest Camera in the World."

Focal-plane shutter, speeds 1 to 1/500th sec., coupled range-finder.

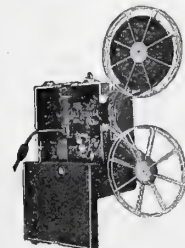
Price, with f/2 Summar interchange lens, £40 : 16 : 0



NORFOLK MINIATURE

New model with plunger-type shutter release on side of camera, f/2.9 Steinheil Cassar, Compur Rapid £7 19 6

With same lens and Compur Normal.... £6 15 0



16-mm. MARSHALL SOUND PROJECTOR

750-watt lamp, ample sound for small or large audience up to 500. Totally enclosed. Easily portable. This projector is fitted with the famous "Filmo" mechanism. Price £125 : 0 : 0

Delivery of any of the above apparatus from stock for cash or confidential H.P.

SELECTED XMAS CAMERA AND CINÉ BARGAINS.

New.—16-mm. B.I.F. Sound Projector, complete with speaker. List £155. Price..... £110 0 0
New.—16-mm. Model B Geheoscope, with twin speaker. Sold only. List £135. Price..... £90 0 0
Automatic Rolleiflex, f/3.5 Zeiss Tessar lens, Compur shutter, ever-ready leather case. New condition. Price..... £17 17 0
Victor Model 5 Cine Camera, with visual focussing, f/1.5 Dallmeyer lens with filter, also 2-in. f/2.8 Triple anastigmat with filter, complete with Mortimer leather case. Condition as new. Price..... £30 0 0

ESTABLISHED OVER HALF A CENTURY.

SHEFFIELD PHOTO CO. LTD.

Grams : 6, NORFOLK ROW Phone :
Photo, SHEFFIELD, 1 22079.
Sheffield. (2 lines).

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to LILFFE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

F/2.9 Westex Miniature, excellent theatre camera; perfect, £4.—Donkin, 116, Dale End, Birmingham. [9828]

KODAK Folding, Series III, 4½×3½, Kodak anastigmat lens f/6.3, Compur, leather case, sky filter; cost £10 1932; offers to—C. B., 16, Queen's Rd., Beckenham, Kent. [9830]

ROLLEIFLEX, f/2.8, 4×4, filter, tripod, Correx tank, Magnaprint enlarger, f/4.5, dark-room lamp, exposure meter; good condition, £24.—Brown, Mogden House, Twickenham Rd., Isleworth, Middlesex. [9833]

KODAK Retina, Xenar f/3.5; perfect condition, £8/10.—Box 4226, c/o "The Amateur Photographer." [9837]

LEICA III, chromium, Summar f/2.5, E.R. case; as new.—225, Woodmansterne Rd., London, S.W.16. [9839]

CONTAX II, Sonnar f/2, unused, ever-ready case; cost £52/10; bargain, £35.—Box 4225, c/o "The Amateur Photographer." [9840]

1-PLATE N. & G. New Ideal Sibyl, Ross Xpres 4 f/4.5, 6 slides, film pack adapter, D.V. finder, lens hood, extension focussing hood, whole outfit in beautiful N. & G. leather case to clear at £6/17/6; this apparatus is in first-class condition and cost originally over £30; part exchanges; instalments.—Woolons, 254, Hendon Way, London, N.W.4. [9841]

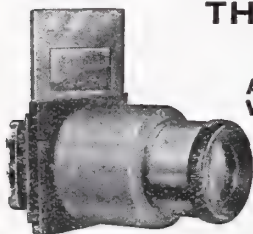
IKONTA, 16-on-120, f/4.5 Tessar, Compur; cost over £10; hardly used, 7 gns.—Crook, Kingsley, Shiplake, Oxon. [9842]

ZEISS Contaflex No. A46059, fitted with Sonnar f/1.5 5-cm. and f/4 13.5-cm. lenses, extra plate back with 6 slides, lens hood, yellow and green filters, ever-ready case; cost well over £100; will accept £70.—Box 4224, c/o "The Amateur Photographer." [9845]

UNUSED.—Latest Baldina, f/2.9 Meyer, Compur, Leica range-finder, £8.—84, Canterbury Avenue, Sidcup. [9848]

Xmas Gifts !!!

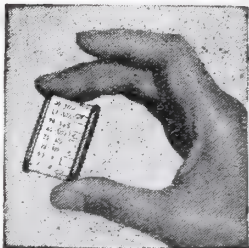
THE "COLOR SCOPER"



A NEW DEVICE FOR VIEWING MINIATURE COLOUR FILMS and TRANSPARENCIES
Made with Leica, Contax, Retina, etc., cameras
Price £1:1:0

"LEUDI"

Exposure Meter
This tiny exposure meter—by far the smallest, neatest and simplest—gives you the exact information essential to perfect snapshots. It is just as efficient indoors as out and can be used with films of any make. Price (including case), with instructions, 6/-



"RHACO" VIEW-FINDER

When using the "Rhaco" under the camera can be held at eye-level. Clipped on to any folding camera in a moment, instantly removed. Price 10/- with blue glass lens; for seeing subject in monochrome, 12/- Leather case, 2/- State make of camera when ordering.



The "Speedway" Universal Electric AGITATOR

For all Roll Film Developing Tanks
The Speedway Universal Electric Agitator is the modern, easy, time-saving way to agitate roll film during development. Successful "fine-grain" development depends upon slow and sure agitation of the developing solution during the development process. Price, complete for 240 volt A.C. £3:17:6



"OPTOCHROM" FILTERS

Set of 3 Optochrom light filters in chromium finished mounts to match chromium-finished "Leica" cameras.

No. 1 Green, No. 2 Green and Blue in velvet-lined case.

£2:12:6



"SEE-SHARP"

Solves the Problem of focusing the Enlarger.

A new precision instrument that produces an image far brighter than the image normally viewed on the paper easel. This, together with the magnification produced by the See-Sharp lens, enables you to focus quickly, easily and accurately. Complete, metal stand, model base, ground glass, mirror and magnifier
Price only 13s. 6d.



'CENEI' LENS HOOD

An exceedingly light and efficient lens hood designed for use on any hand camera. Made of light metal, black enamelled outside, matt non-reflecting surface inside. Effectively prevents halation when photographing "against the light."

ANY SIZE PRICE 7/6 Including Leather Case.

State diameter of lens when ordering.



OBTAINABLE FROM ALL PHOTOGRAPHIC DEALERS.

SANDS HUNTER & CO LTD
37, BEDFORD ST., STRAND, WC2

CAMERAS AND LENSES

NEGRETTE and ZAMBRA, 122, Regent St., W.1.
Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

520/16 12 pictures on $3\frac{1}{2} \times 2\frac{1}{2}$ spool, Novar f/4.5, Klio shutter, new type shutter release, leather case; as new; list £7/12/6; our price £6.
SIX-16 Kodak Model C $4\frac{1}{2} \times 2\frac{1}{2}$, K.S. anastigmat, Compur shutter, 1 to 1/250th, cable release, leather case; all as new; list price £8; our price £6.

5 -CM. Leitz Hektor f/2.5, optically perfect, and as new; list price £12/18; our price £8.
10 10×15 cm. and Postcard Voigtlander Berghel Folding, double extension, high rack rising and cross, reversible and wire frame finders, fitted 16.5-cm. Skopar f/4.5, Compur shutter, 6 slides, F.P. adapter, leather case, £7/10.

32 $32 \times 2\frac{1}{2}$ Newman & Guardia New Special Sibyl, focussing, rising and cross, N. & G. reflex finder, fitted Dallmeyer Serrac f/4.5, speeded shutter, $\frac{1}{2}$ to 1/150th, 4 D.D. slides, leather case, £7/10.

32 $32 \times 2\frac{1}{2}$ Newman & Guardia Sibyl Vitesse Folding, rising and cross, N. & G. reflex finder, fitted 112-mm. Ross Xpres f/3.5, speeded shutter, $\frac{1}{2}$ to 1/150th, 3 D.D. slides, F.P. adapter, filter, tripod board, leather case, £15.

9 9×12 Mentor Folding Reflex, rising and cross, deep hood, non-revolving back, quick-wind focal-plane shutter to 1/1,200th and time, no lens, 2 D.D. slides, leather case; good order, £4/10.

Z EISS Ikon Helinox Electric Enlarger, to postcard, complete with lamp, 40 watts, 240 volts, flex and instructions, as new, £1; Zeiss Ikon Spiral Developing Tank, for strips of film for Contax or Leica films, as new, £1; Weston Leicameter, Model 627, for cine cameras, £3; Weston Photronic Exposure Meter, complete in purse, £1/10; Photoskop Exposure Meter, in leather case, £1/10; Sinclair Adjustable Lens Hood, and screen holder and yellow filter, 15/-.

WANTED to Purchase for Cash, high-class Miniature Cameras, best prices given.
EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTE and ZAMBRA, 122, Regent St., W.1. 0010

BARGAIN.—Zeiss Maximar, f/4.5 Tessar, $3\frac{1}{2} \times 2\frac{1}{2}$, with hide case, filter, lens hood, Distar, R.F. adapter, 2 F.P. adapters, 6 slides, Ensign hip-pocket tripod; not marked; as new (last June), ideal for Xmas present; value £21 for £12/17/6; seen by appointment.—Ryde, 184, Gantshill Crescent, Ilford. 19847

CONTAX II, f/2 lens, E.R. case, unsoiled, £35; Leitz Focomat Enlarger, f/3.5 lens, £15.—40, Kings Rd., Barnet. 19850

ROLLEIFLEX 6×6 cm. Automatic, f/3.5 Zeiss Tessar, Compur Rapid, 1/500th; excellent condition, £15/15.—Box 4235, c/o "The Amateur Photographer." 19854

LEICA IIIa, f/2 Summar lens, with E.R. case; exceptional offer, £31; unused.—Box 4239, c/o "The Amateur Photographer." 19859

EXAKTA A, 4×6.5 cm., f/3.5 Exaktar, with extension tubes and case; excellent condition, £11/11.—Box 4238, c/o "The Amateur Photographer." 19860

EXAKTA Reflex Camera 4×6.5 cm., Model B, f/3.8 Tessar, focal-plane shutter, speeds 1/1,000th to 12 secs., or delayed action 1/1,000th to 6 secs., close-up lens and extension tubes, tele lens, 4 filters, hood extension, sunshade; only two months old; condition perfect except scratches on hood mirror; deposit, £22.—Normand, 14a, South Cliff, Eastbourne. 19862

VOIGTLANDER Superb, Compur, Skopar f/3.5, £17/12/6; A wonderful camera in excellent condition, for £11/12/6.—Salmon, High St., Stockton-on-Tees. 19863

ZEISS Ikonta $3\frac{1}{2} \times 2\frac{1}{2}$, Tessar f/4.5, £12/17/6; perfect condition, fully guaranteed, for £8/15.—Salmon, High St., Stockton-on-Tees. 19864

BABY Ikonta 3×4 cm., f/4.5 Tessar, Compur, case, £5/5; Ensign Carbine, $3\frac{1}{2} \times 2\frac{1}{2}$ films, f/4.5 Aldis, Mulchro shutter, 1 to 1/100th sec., £2/10; Ernemann Folding Reflex, f/3.5 Ernon, focal-plane shutter, V.P. plates, case, 3 slides, F.P.A., £15; Zeiss Diaphot Exposure Meter, 6/6; Tempoplex Meter, 8/6; Keystone 16-mm. Cine, f/3.5, 50 or 100 ft., case, £4/4; Cine-Kodak BB, f/1.9, as new, £13/10; Pathe Ace Projector, and super attachment, 30/-; part exchanges.—L. Mansley, 277, Harehills Lane, Leeds, 8. 19865

NOW IN STOCK THE NEW IIA

Reflex Korelle

fitted f/3.5 Radionar £18:1:0
,, f/2.9 Radionar £19:2:0
,, f/3.5 Tessar £23:15:0

INTERCHANGEABLE LENSES

$4\frac{1}{4}$ " f/4.5 Xenar £7:15:0
 $5\frac{1}{2}$ " f/4.5 Xenar £8:15:0
6" f/5.6 Dallon £9:9:0
6" f/5.6 Cooke £10:10:0

WRITE FOR DETAILS.

PHOTO-OPTICS LTD
32, Lord Street, LIVERPOOL 2.

SALANSON LTD.

"Best in the West"

SUGGESTIONS FOR XMAS PRESENTS

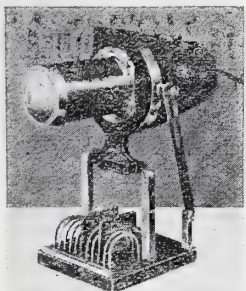
Exposure Meters, Extinction type, from... 5s. 0d.
Electric type, from... 57s. 6d.
Largodrem, for correct exposure in enlarging 30s. 0d.
Sets of Filters, in case, from... 10s. 9d.
Developing Tanks, from... 21s. 0d.
Lighting Sets, for photography by artificial light, from... 10s. 0d.
Adjustable Masking Frames, for enlarging, from 22s. 6d.
Balance Scales, from... 8s. 6d.
Dark-room Electric Lamps, from... 2s. 6d.
Tripods—Telescopic, from... 6s. 9d.
Photo Tints, for colouring prints, from... 2s. 6d.
Negative Albums, from... 1s. 9d.
Diaries, Burroughs Wellcome and "A.P."... 1s. 6d.
Dark-room Clocks, from... 17s. 6d.
Amateur Flash Lamps, from... 5s. 0d.
Developing and Printing Outfits, from... 10s. 6d.
Print Trimmers, from... 8s. 6d.

LARGE STOCK OF PHOTOGRAPHIC TEXT-BOOKS.

Large and Comprehensive Film Library.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

"Gnome" Electric Negative Viewer...



for 24×36 mm. colour films or positives from miniature negatives up to 5×5 cm. The viewer is designed to take a 15-watt bulb and will accommodate either strip film or single negatives which may be conveniently and easily mounted in the "Gnome" Transparency Frames. The "Gnome" Negative Viewer gives a four-times magnification, and also an exceptionally fine stereoscopic effect to coloured films or ordinary transparencies.
Price (excluding bulb).....**£3:7:6**

"GNOME" METAL TRANSPARENT FRAMES, 5×5 cm.



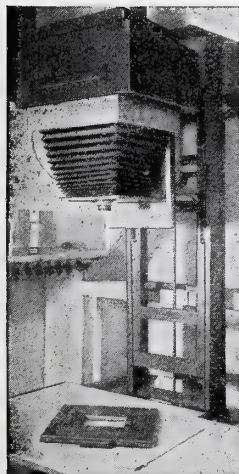
A convenient and simple method of mounting 24×36 mm. colour films or positives for projection purposes and having the advantage that the film is readily interchangeable. A special mask is supplied ensuring the exact centring of the film negative. Price, 12/6 for 25, complete with glasses and masks.

For further particulars write to the sole distributors:
THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1

A. ADAMS & Co. Ltd

Makers of the Renowned MINEX REFLEX and STUDIO REFLEX CAMERA.

THE NEW Minex Vertical Enlarger



Strongly
Constructed.

Best
Workmanship
and Materials

Quick
Manipulation for
the Advanced
Amateur and
Professional
Photographer.

Prices—Whole-plate.

FITTED FOR HALF-WATT LAMPS**£30**
FITTED WITH MERCURY VAPOUR OUTFIT**£45**
Other sizes to order.

122, WIGMORE ST., PORTMAN SQUARE, LONDON, W.1
Telephone: Welbeck 3215

CAMERAS AND LENSES

3 1/2×2 1/4 Adora, Tessar, delayed, £8/10; exchange small reflex.—Dyer, Denstone Rd., Davy-hulme. [9868]

IKOFLEX II, Novar f/4.5, in D.A. Klio, case, filter, £7/5.—Shaw, 24, Barwell Rd., Ashton-on-Mersey. [9869]

SAVE £7/15.—35-mm. Super Baldina, f/2.8 Tessar coupled range-finder, parallax-corrected, Compur, E.R. case; cost £19/15; little used, £12.—BCM/PROVIDENS, London, W.C.1. [9872]

CONTAX II, Tessar f/2.8, E.R. case; as new, £32.—Bridgman, 5, Randall Avenue, Dollis Hill, N.W.2. [9873]

SUPER Ikonta 530, Tessar f/3.5, Compur 1/500th. range-finder, in new condition, 16 on 3 1/2×2 1/4 film; listed £19/5; accept £9 quick sale; approval.—Box 4242, c/o "The Amateur Photographer." [9875]

3 1/2×2 1/4 Ensign Roll Film Reflex, Aldis f/4.5, 1/25th to 1/500th, hide case, £5, or near offer.—Box 4243, c/o "The Amateur Photographer." [9876]

ROLLEIFLEX 6×6 Automatic, Tessar f/3.8, leather case, hood, filter, magnificent condition, £13/5; Plate Back, 4 slides in case, pair Proxars, all new, £4/12/6.—Box 4244, c/o "The Amateur Photographer." [9877]

ROLLEICORD, f/3.8, as new, E.R. case, with green and yellow filters, £11.—Bain, 3, Pengwern Close, Shrewsbury. [9880]

CONTAX I, f/3.5 Tessar, 1/2 to 1/1,000th sec. and E.R. case; perfect condition, £16/16.—Holden, 25, Denmark Rd., Southport. [9884]

AUTOMATIC Rolleiflex, in beautiful condition, f/3.5 Tessar; cost £25; bargain, £15.—Below.

ROLLEIFLEX, Tessar f/3.5, absolutely as new, used few films only; cost £25; gift, £20.—Below.

LEICA IIIa, chromium, Summar II lens; unscratched, as new, used fortnight only; cost £43/15; £30/10.—Below.

ZEISS Nettar, f/4.5, body release, new condition, zip leather case; cost £6; bargain, £4/10.—Below.

CASH or Exchanges; Terms.—Milton & Milton, Ltd., 31, Church St., Stoke-on-Trent. [9885]

COMPASS Camera, latest £30 model, bargain, £19/17/6.—Jarvis, 20, Jewin St., London, E.C.1. [9889]

CONTESSA Nettel Press Camera 9×12, adapted for 4-pl., 15-cm. f/4.5 Goerz Dagor lens, 3 D.D. slides, 12 single metal slides; outfit recently overhauled, £10.—Below.

ZEISS Tessar Lens 6-in. f/4.5, iris mount; unscratched, £4/10.—Rev. E. Treacy, St. Mary's Vicarage, Edge Hill, Liverpool, 7. [9890]

SUPER Ikonta 3 1/2×2 1/4, Tessar f/4.5, delayed Compur; practically unused; offers.—29, Stoneycroft Crescent, Liverpool. [9891]

ROLLEIFLEX 6×6 Automatic, Tessar f/3.8, shutter 1 to 1/300th, plate back, 4 slides, Iso screen, lens shield; nearly new condition.—Cremer, 15, Bedford Rd., S. Woodford, E.18. [9892]

£6 Ikonta 2 1/2×2 1/4, f/4.5 Novar in Klio, body release; original packing, as new.—314, Milton Rd., Cambridge. [9895]

COMPASS Camera, in special zip case, chain, latest model; recently cost over £31; guaranteed as new; bargain at £18/15.—Below.

LEICA III, f/2 Summar and f/1.9 Hektor, leather case; all just as new, guaranteed; cost £75/5; bargain at £60.—Below.

T.P. Reflex 3 1/2×2 1/4, f/4.5 Cooke, adapter, case, filter; cost £16/10; good condition; bargain at £9.—Below.

EXAKTA Model B, f/2.8 Tessar, carefully used by expert and as new; cost £27/10; bargain at £19.—Below.

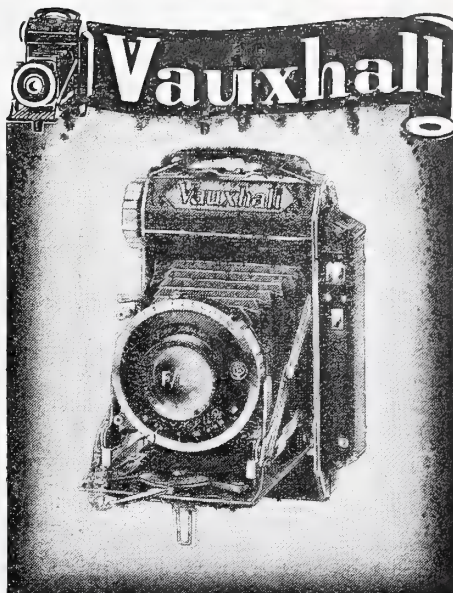
ROLLEIFLEX, f/3.5 Tessar, little used and just as new; cost £25; bargain at £19.—Below.

HIGHEST part-exchange allowances; extended credit terms; deal in the provinces where overhead expenses are low and part-exchange allowances are high.—B. Salter & Son, 34, Castle St., Shrewsbury, Phone 2997. [9901]

MINIATURE Marvel, f/2.9 Radionar, Compur 1 to 1/500th, filter; horizontal Magnaprint H/O Enlarger, f/6.3; all practically new, £7.—Gardiner, 127, Farnham Rd., Guildford. [9902]

MIROFLEX 9×12, Zeiss Tessar f/2.7, focal-plane, speeds 1/3rd to 1/2,000th, T. and B., 12 slides, 2 F.P.A.'s, Bewi electric meter, distance meter, Jaynay tripod, magnifier, lens hood, black leather case; splendid condition, £25.—Charman, Southmead Avenue, Redditch. [9906]

ROLLEICORD, f/3.8 Triotar, ever-ready case, Avo meter, £9.—Pryke, 63, Ladysmith Avenue, Ilford. [9910]



THE POPULAR MINICAM FAMILY

Popular because price and performance must always appeal to the knowledgeable amateur. They're priced no less than 40 per cent lower than other cameras of similar type, and, as for performance, over a thousand enthusiastic owners will tell you that there's no situation, indoors or out, day or night, that the Vauxhall can't portray perfectly.

SPECIFICATION.

Delayed action, remote control shutter release, self-erecting rigid front, lever-operated radial focussing, hinged back, strut for time exposures, coupled range-finder with optical tubular view-finder on Deluxe model. Real leather bellows, all-metal body, finest leather (morocco) covering, 12 pictures 2 1/2 in. square or 16 2 1/2×1 1/2 in. on standard 3 1/2×2 1/4 in. film; f/2.9 anastigmat lens, Compur or Prontor D.A. shutter.

With coupled range-finder, etc., and f/2.9 anastigmat lens.....**£11:15:0**

Without range-finder, but with micrometer focussing mount, D.A. Compur shutter, unique radial focussing.....**£7:19:6**

Ditto, without radial focussing.....**£6:19:6**

Ditto, with Prontor D.A. shutter.....**£5:19:6**

Or 12 monthly payments of 20/7, 14/6, 12/3, 10/6 respectively. **SELF-FINANCED HIRE PURCHASE TERMS.**

THE SPECTO PROJECTOR

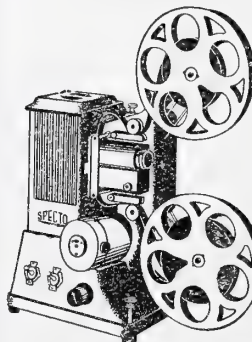
NEW BLACK MODEL

3.5 amp.

The 9.5-mm. Projector giving maximum screen illumination at minimum cost. Brilliant illumination. Oil bath gear box, 3.5 amp. lamp, f/1.7 lens. Automatic high-speed rewind. Flickerless split-phase shutter. Powerful air cooling

£13:5:0

Built-in transformer or separate resistance 30/- extra.



Leading all Screen Values.

Entirely new type of glass-beaded screen; superior quality to anything near the price. Strong material, double coating of glass beads which do not rub off. Stretchers and leather carrying handle. Prices: 30×40, 35×; 52×40, 47/8. Postage 1/3 extra.



SELF-FINANCED HIRE PURCHASE TERMS.

THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 3482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 3482

E.P.W. 19.

MULTIFAX

The "MULTIFAX SUPER." Fitted 1/4.5 and iris, double condenser, diffuser, 5 masks, orange filter \$15 15 0

PART EXCHANGE AND DEFERRED TERMS WITH PLEASURE.

**Floodlighting Equipment, Lanterns,
Enlargers, Home Cines, and all
Photographic Apparatus.**

COLORCO, Shelley House, Victoria Rd.,
FRESHWATER, N.O.W.

phone: ARLwick 2282. Open 9 a.m. to 8 p.m. (5 p.m. days).

PATHSCOPE 17.5 Sound-on-Film Home Talkie and Sound Cabinet, cost 60 gns., £30; Large Silver Screen, cost £6/10, £3; both as new; seen any time during Store hours at H. Holdron Ltd., Rye Lane, Peckham. Ask or phone Mr. Butters. [9908]

Whitfield Works, Mansfield Street, LONDON, E.2

A book of Elementary Instruction. Price 2/-. By post 2/3.
 LITTLE & SONS LTD., Dorset House, Stamford Street,
 London, S.E.1.

*Why not
GIVE THEM A CAMERA
this Christmas?*

**BETTER STILL — Give
them a Sharland Shop-
soiled Camera and They'll
be Delighted.**

Contax II, f/2 Sonnar. A real snip £38 10 0
Rolleiflex, f/3.8 Tessar. Perfect condition £15 15 0
Baby Ikonta, f/3.5 Tessar, in case. Marvellous value £5 5 0
Kodak Regent, f/4.5 Tessar, in case. Unmarked £14 5 0
Robot, f/2.8 Tessar, case and accessories. Perfect £24 0 0
Nettax, f/3.5 Tessar. Guaranteed condition £21 15 0
Foth-Derby, f/3.5, in case. £3 19 6
Dekko f/3.5 Cine Camera. As new. £5 12 6
Dekko f/2.5 Cine Camera. As new. £6 10 0
Dekko Outfit: Camera, f/2.5 lens; Projector, screen, etc., etc. As new. £10 18 6
Dekko f/1.9 Ross Cine Camera. £9 10 0
Eumig 16-mm. Projector, fine job. £21 10 0
Contax Tank. Good condition. 15s. 6d.
Optochrom 3½ x 2½ Tank. £1 5 0

H. H. SHARLAND
9/10, THAVIES INN,
HOLBORN CIRCUS, E.C.1
CENTRAL 6751.

CINEMATOCGRAPH APPARATUS

ILLUSTRA Bargains include Motors to run Pathe Home Movie Projectors on any voltage, A.C. or D.C., up to 250 volts, for 25/-.

30/- 35-mm. Professional Projector Head, originally cost £52; many other 35-mm. snips. CAMPRO Camera-Projector, complete and in good order, for 30/-; 16-mm. Silent Films from 5/-.

35/- Beaded Screen, 40 x 30 in.; as new; originally cost 70/-; only wants seeing.

TALKIE Film for Experimenters, 100 feet of perfect sound film, 10/- only.

40/- Illustrascreen, mounted on collapsible frame, 72 x 48 in., many others also available.

PATHE Imp. with super attachment and motor drive, perfect, 90/-; Pathe B-200, £10/10, one only.

44/- 16-mm. Projector Mechanism, minus lens, in perfect working order.

BEADED Screen, 76 x 54, 99/-, as new, original cost £12; big selection of Screens from 5/- upwards.

52/- Pathe Projector, fitted with super attachment, in beautiful order.

PROJECTORS and Movie Cameras from 25/- to £99; Talkies from £30.

LONG Distance. Why not use the phone in connection with your inquiry? the charges are only 2/6 throughout Great Britain after 2 p.m., and 1/- after 7 p.m. This may be deducted from anything purchased under these circumstances.

THE following new Projectors are available and whenever desired we willingly accept your present projector and make a liberal exchange allowance.

PATHE "H" 9.5-mm. Projector. The "H" is solidly built, projects 30-ft., 60-ft., 200-ft. and 300-ft. unnotched films. The "H" is motor driven through a transformer in the base; sprocket fed and giving steady pictures with brilliant illumination, motor rewind, price £10/10.

ILLUSTRA.—Super 9.5-mm. Projector, no claws, sprocket fed, gives big picture from accumulator or mains, 99/-.

THE Specto Super Brilliant 9.5-mm. Projector, maximum screen illumination at minimum cost, fitted f/1.7 lens, £14/15.

DITMAR Duo Projector, for 9.5 and 16 mm. films, embodying two sizes in a single projector, all parts required for the two sizes are in readiness for immediate performance, being built-in; the change from one size to the other is effected by a single manipulation, £34.

YOUR inspection is invited; our big selection of Movie Equipment will amaze you.

ILLUSTRA ENTERPRISES, 159, Wardour St., London (facing Gaumont's, Oxford St. End). GER. 6889.

9.5 Pathe Motocamera de Luxe, multi-speed, leather case, £7; a bargain.—Campbell, 179, Hale Lane, Edgware. [9888]

TALKIE Projector, Bell-Howell 1938 Filmosound, 16-mm. model, 138f, still picture clutch and reverse, retails £138; first of this model in England, purchased last month, used twice only, owner called abroad; sacrifice, best offer over £100 secure; write or telegraph.—BM/SR, London, W.C.1. [9893]

AS New, Unused Cine-Kodak Eight, complete outfit; cost £43; will separate; offers.—J. W. T., 71, Hibbert Rd., Harrow Weald, Mdx. [9912]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12 x 10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

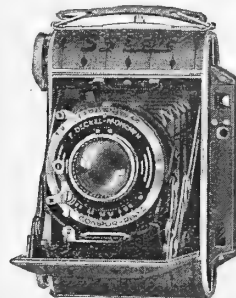
ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

THE Mogophot Enlarger, for use with double extension plate camera, 5-in. double condenser, easily masked for all sized plates or films, 50/-, delivery free.—The Mogophot Co., 34, Hereford Rd., London, W.5. [0039]

1-PLATE f/6.3 Ensign Magnaprint V/2; cost £13/13; 4 bargain, £7/10.—Platt, Newport, Barnstaple. [9849]

**MOST SUITABLE
FOR WINTER WORK**

THE SUPER-SPORT DOLLY



Model C
taking
**BOTH PLATES
AND FILMS**

(16 exposures 2¼ x 1¼ or 12¼ x 2¼ on standard 3½ x 2½ films, also takes plates 4½ x 6 cm.). Reverse spooling, interchangeable lens. Range-finder use for film focus; ring screen for plates. Xenar f/2.8 3-in. lens, Compur delayed shutter 1/250th £16:16:0

The latest addition to the

**CERTO
RANGE**

Ask your dealer for catalogue, or write to Sole Importers for

ACTINA LTD. 19, Woodstock Street, Bond Street, London, W.1
Phone: Mayfair 6168.

Ditto, with Tessar f/2.8 3-in. lens. £19 19 0

Extra for Compur Rapid to 1/400th sec. £25s. 0d.

Ever-ready case 25s. 0d.

MODEL A, for roll film only, Xenar f/2.8 Compur £15 5 0

CERTO CAMERAS

19, Woodstock Street, Bond Street, London, W.1

Phone: Mayfair 6168.

LEWISHAM AND CATFORD CAMERA EXCHANGE

Contax II, Sonnar f/2, E.R. case. As new. £37 10 0
Contax II, Sonnar f/1.6. As new. £49 10 0
Sonnar f/2, 8.5-cm. As new. £23 10 0
Leica IIIa, Summar f/2. As new. £32 15 0
Leica III, Hektor f/2.5. As new. £24 17 6
Leitz Elmar f/6.3, 10.5-cm. As new. £7 5 0
Super Sporta Range-finder Dolly, Xenar f/2.8, Model C. As new. £13 13 0
Dollina III, Xenon f/2. As new. £17 8 6
Voigtlander Superb, Heliar f/3.5, leather case. As new. £14 8 6
Voigtlander Range-finder Bessa, Heliar f/3.5, E.R. case. As new. £15 7 6
Dollina II, chromium, Xenar f/2.8. As new. £10 7 6
Super Baldina, Meyer f/2.9, chromium, body release. As new. £11 17 6
Miraphot Enlarger 3½ x 2½, auto, Tessar f/4.5. Nice condition. £8 18 0
Miraphot Enlarger 3½ x 2½, auto, Tessar f/3.5. £7 10 0
Ikofolex, Novar f/4.5, 3 speeds, T. and B. E.R. case £5 5 0
New Peerless Projector 9.5-mm., latest model. As new £9 17 6
Specto 9.5-mm., brilliant illumination. As new. £11 12 6
Pathoscope Home Movie, L.A., and motor resistance. Good condition. £7 8 6
Eumig P.III 8-mm. Projector, Meyer Kinon 2.5-cm. £14 12 6

PART EXCHANGES. HIRE PURCHASE.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13
Phone: Lee Green 0632.

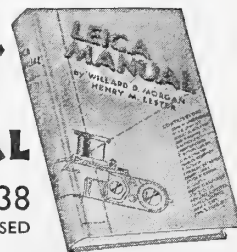
PHOTO SUPPLIES Second-hand BARGAINS

Baby Ikonta, f/6.3. £3 0 0
Baby Ikonta, f/4.5 Tessar in Compur £6 0 0
520 Ikonta, f/4.5 Tessar in Compur £8 0 0

T. P. MARTIN, M.P.S.
21, HIGH STREET, CARDIFF.

NEW...

**LEICA
MANUAL**



3rd Edition, 1938
COMPLETELY REVISED

**THE ONE-VOLUME LIBRARY ON
MINIATURE CAMERA PHOTOGRAPHY**

PRICE ONE GUINEA

By Post 21/6

Edited by Willard D. Morgan, Contributions Editor of Life Magazine, and Henry M. Lester, Cinephotographer.

All revised, with new chapters, latest developments, new subjects, up-to-date technique, about 600 pages and 450 illustrations.

MORGAN & LESTER, Publishers, New York, N.Y.

Sole Agents for United Kingdom:

THE FOUNTAIN PRESS Telephone: Holborn 6201-3
19, Cursitor Street, London, E.C.4

Why not get a home cine projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.



RUDY STARITA
suggests that you
HELP YOURSELF
to a **CHRISTMAS BOX**
—He Makes His
CONTRIBUTION
IN THESE SPECIAL
★ **BARGAINS**

★ RETINA, f/3.5 Ektar, chromium, Comp.-Rapid..	£10 10 0
★ WELTINI, f/2 Xenon, coupled, Comp.-Rapid..	£19 0 0
★ ROBOT, f/2.8 Tessar. As new.....	£24 10 0
★ DOLLINA II, f/2 Xenon, coupled, Comp.-Rapid	£10 0 0
★ DOLLINA II, f/2.9 Cassar, coupled, Compur....	£9 2 6
★ AGFA SPEEDEX O, f/3.9 Solinar, Compur.....	£4 0 0
★ AGFA KARAT, f/6.3, sling. As new.....	£5 15 0
★ SUPER BALDINA, chromium, f/2.8 Tessar, coupled	£15 6 0
★ WESTON UNIVERSAL METER, and case.....	£3 19 6
★ LEITZ HEKTOR f/1.9, 7.3-cm., for Leica.....	£16 0 0
★ LEITZ SUMMAR f/2, 5-cm., for Leica.....	£12 10 0
★ WRATTEN K 1 FILTER, 3" x 3".....	10s. 0d.
★ LEITZ HEKTOR f/2.5, 5-cm., for Leica.....	£6 15 0
★ LEICA III, f/2 Summar. As new.....	£34 0 0
★ CONTAX III, f/2 Sonnar, E.R. case. As new.....	£53 19 0
★ CONTAX II, f/2 Sonnar. As new.....	£39 0 0
★ AVO METER, latest.....	£2 10 0
★ WELTINI, f/2 Xenon, coupled, Comp.-Rapid..	£21 0 0

RUDY STARITA

157, WARDOUR STREET,
LONDON, W.1 GERard 3032

Close evenings
8 p.m. (including
Saturdays).

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a whole-
sale stock of Granville products is carried by the
following:

BIRMINGHAM.	Galloways, 79, New Street.
BLACKBURN.	Edwin Gorrie, 86, Accrington Road.
BRADFORD.	G. & F. A. Wilman, 32, Westgate.
BRIGHTON.	H. Salanson & Co., Ltd., 29, High St.
CARDIFF.	H. Salanson & Co., Ltd., 119, Queen St.
CHARLISLE.	J. L. Robson, 48, Warwick Road.
CHELTFENHAM.	C. & P. James, Ltd., 99, The Promenade.
DEWSBURY.	E. J. Williams, 92, Saville Road, Saville Town.
DUBLIN.	Browne & Nolan, Ltd., 41-42, Nassau Street.
GRIMSBY.	Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES.	Durbins, 24, Market Place.
LEEDS.	C. A. S. Brittenenden, Hyde Park Corner.
LEICESTER.	Wands Ltd., 29, Belvoir Street.
LIVERPOOL.	W. H. Tomkinson & Co., Ltd., 81, Dale Street.
LONDON.	Durbins, 66, Broadway, Ealing, W.5. Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE.	Brady & Martin, 29, Mosley Street.
NORTHAMPTON.	C. F. Allen, Ltd., Market Place.
NORWICH.	G. E. Gregory, 29, Lower Gable Lane.
NOTTINGHAM.	Bassett Greenwood, 19, Bridlesmith Gate.
RICHMOND (SURREY).	Durbins, 38, Hill Street.
SHEFFIELD.	Photo Trading Co., Ltd., 17-19, Change Alley.
SHREWSBURY.	W. J. Jones & Co., Ltd., 30, Mardol.

MAY WE REMIND YOU?

Christmas and New Year
Greeting Cards and Calendars incorporating
your own photograph or snap are the most
appreciated seasonal remembrance.

Write for particulars.

ABERDEEN PHOTOGRAPHIC SERVICE LTD
MARISCHAL STREET, ABERDEEN

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.

EVERY THURSDAY

4d.

LANTERNS & ENLARGERS

HORIZONTAL Magnaprint for 2½ x 3½ and
smaller, f/6.3; offers to—Croxon, 585, Dun-
stable Rd., Luton. [9852]

SOHO Boardman Electric Enlarger, Dallmeyer
S Stigmat f/6, 75/-; Ensign Film Camera,
3½ x 2½, f/4.5 anastigmat, speeded shutter, 45/-;
Rhaco Finder, 7/6.—Park, 292, Alder St., Hudders-
field. [9881]

1-PLATE Vertical Magnaprint, f/6.3 anastigmat;
4 as new, £6/15.—18, Roe Green, Kingsbury,
N.W.9. Colindale 6794. [9900]

KODAK Autofocus Enlarger, takes negatives
from 2½ x 1½ to 6 x 4, enlarges x 3½, new
condition, two 10½ x 8½ dishes, quantity bromide
paper; lot £4/10.—Davies, Eal 2504. [9897]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices;
camera cases.—A. Maskens & Sons, 12a, Cross
St., Islington, London, N.1. [0083]

NEW Rex Electric Exposure Meter, Leica model,
70/-; also de Luxe Enlarger, horizontal,
City Sale's, bargain, 55/-.—Wright, 113, Battersea
Park Rd. Phone, Mac 1581. [9836]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cam-
eras, Enlargers and Accessories of all kinds,
particularly Leicas, Contax Models 2 and 3, Super
Ikontas, Rolleiflexes and Exaktas; complete
outfits purchased, however large; as specialists
we are able to give the highest prices in the
trade.—R. G. Lewis, The Miniature Camera
Specialist, 202, High Holborn, London, W.C.1.
Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we
give good prices for Leicas, Contaxes,
Rolleiflexes, Rolleicords, Zeiss Ikontas; bring
or send us your camera before going elsewhere;
topping allowances for part exchange.—City
Pharmacy, 27, Chancery Lane, London, W.C.2.
Tel., Holborn 5696. [0012]

WANTED for Cash.—Rolleiflex Cameras, Leicas,
Contaxes, Lenses and Accessories; good prices
offered.—Wallace Heaton Ltd., 127, New Bond
St., W.1. [0020]

RADIO. H.M.V. Distributors, short-wave special-
ists; your camera or cine taken in part
exchange.—Harmony House, 116, Cambridge Rd.,
Southport. [0036]

URGENTLY Required.—Leicas, Contaxes, Rollei-
flexes, Enlargers, and all good makes of
modern Miniature Cameras; good cash prices given.
—Wainstead, Ltd., 3b, Richmond Rd., Kingston-
on-Thames. [0042]

SPOT Cash paid for all types of photographic
S apparatus, etc.—Hammonds Optical Service,
Ltd., 1, King's Cross Bridge, King's Cross, N.1.
Terminus 5529. [0053]

WANTED.—Modern Second-hand Cameras; cash
or exchange allowance.—Murray, 146, Queen
St., Glasgow. [0054]

WANTED.—3½ x 2½ Reflex Camera, with slides,
pack or roll-holder and Telephoto lens;
good condition essential.—Cook, Rosslyn, Sidmouth.
[9835]

WANTED.—Non-auto. f/3.8 Rolleiflex, under
£8.—F. Jones, 49, Grove St., Liverpool. [9851]

WANTED.—7½ to 8½ in. Tessar or Dagor.—
Box 4234, c/o "The Amateur Photographer." [9855]

PRIVATE Purchaser requires Kine-Exakta, f/1.9
or f/2.8 Tessar, or Contax II, f/1.5 or f/2;
must be perfect.—Write, Box 4232, c/o "The
Amateur Photographer." [9856]

WANTED.—Wide-angle Lens for Exakta.—Box
4233, c/o "The Amateur Photographer." [9857]

WANTED.—Magazine Cine-Kodak, 16-mm., Crystal
Beaded Screen, Mickey Mouse 16-mm. Films.—
Grundy, Queensberry Rd., Kettering. [9831]

WANTED.—Contax II, with E.R. case.—Morgan,
24, Kingshurst Drive, Paignton. [9879]

WANTED.—Good Plate Camera, 4-pl. or smaller,
accessories; 16-mm. Camera; 9.5-mm. Pro-
jector; cash or exchanges.—Chemist, 147, Holden-
hurst, Bournemouth. [9882]

WANTED.—13.5 Sonnar f/4, 2.8 Tessar f/8 for
Contax; cheap for cash, or exchange new
radio.—Mills Radio, Northfield, Birmingham. [9883]

WANTED.—Clip-on Metal Slides 3½ x 2½ (726/3),
fit metal Ica Bebe Camera.—S., 11, Palace
Gate, W.8. [9886]

For that
NEW
CAMERA

Also
SECOND-HAND CAMERAS
Leading Makes
Highest Exchanges

W. H. TOMKINSON & CO., Ltd.
81, Dale Street, LIVERPOOL

LEGGETT'S

Belvidere Rd., WALLASEY

Leica IIIa, f/2 Summar.....	£43 0 0
Rolleicord II, f/3.5, E.R. As new..	£14 10 0
Baldi 3 x 4, f/4.5, Vario.....	£3 10 0
Cine-Kodak 8, f/1.9. As new. Case	£13 0 0
Latest Six-20 Duo Chrom, f/3.5, Compur	£9 0 0

15,000 CAMERAS MODERNIZED



for
£1:1:0
Each
WHY NOT
YOURS?

"TROFI" Range-finder, latest optical type, absolutely correct
from 3 ft. to infinity, complete with novel shoe for detachable
screw-in mounting on any camera with a tripod-bush. 3½ x 2½ x 1"
"KARMA" (combined range and view finder) 32s. 6d.
B. E. SCHNEIDER, 46, Farringdon Street, LONDON, E.C.4.

Get your

Rolleiflex or Rolleicord

from

Generous allowance for
your present camera.

DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Ciné Specialists,
54, ALBION PLACE, LEEDS, 1

Phone: 28281.

Open all day Saturday.

SUSSEX for SUSSEX

A FEW BARGAINS

13-in. Teleros Lens f/5.5.....	£9 9 0
Kodak Cine-8 Camera and Projector....	£10 10 0
50-ft. Cine-Kodak, f/3.5, case and filters..	£8 10 0

SIDNEY BASTOW Ltd., 9, NORTH STREET,
CHICHESTER 100 yds. from Cathedral.

ROBINSONS for

EVERYTHING FOR
PHOTOGRAPHIC AND
CINE ENTHUSIASTS
Nation - Wide Service

**XMAS
BARGAINS**

MANCHESTER HOUSE, LOWESTOFT, S.

"The Amateur Photographer." 8/12/37

"CIRCUS" COMPETITION

This Coupon to be affixed to back of print.

Competition closes January 25th.

IN STOCK AT ALLENS THE NEW AUTOMATIC 6 x 6 ROLLEIFLEX

HAS THE FOLLOWING FEATURES:



£31 : 5 : 0

Ever-Ready Case £1 : 17 : 6

- (1) Automatic Film Wind, which in one action automatically: (a) Sets the shutter, (b) Prevents double or blank exposures, (c) Sets the built-in self-timer for delayed action.
- (2) Loading: No red window is fitted. The film is loaded in the ordinary way, the transport handle is cranked like a cine camera until the film automatically stops at No. 1, ready for the first exposure to be made and No. 1 appears in the counter window.
- (3) Exposing: After each exposure has been made the film is wound for the next exposure—the shutter being set automatically at the same time. After the 12th exposure has been made the film automatically releases itself and the film wound off and taken out of the camera in the usual way.

NEW ROLLEICORD IA

For 12 $2\frac{1}{2}$ square pictures on $3\frac{1}{2} \times 2\frac{1}{2}$ film. Picture shown full size and right way up. Automatic film-locking device. Direct-vision finder. Large focussing magnifier which ensures critically sharp negatives.

FITTED WITH ZEISS
TRIOTAR F/4.5, £12 : 10 : 0



LATEST VOIGTLANDER BRILLIANT

New moulded body of unbreakable synthetic material. Sports finder fitted on hood. Built-in hold-all to take Focar lens or filter. Automatic film wind which prevents over-winding and ensures correct spacing.

FITTED WITH
VOIGTAR F/3.5,
COMPUR-RAPID
£9 : 0 : 0

CALLERS, MAKE SURE YOU REACH

ALLENS 168, OLDHAM ROAD,
MANCHESTER, 4

Do you live in the Midlands?

MIDLAND CAMERA CO.,
106 GRANBY ST., LEICESTER

Have the finest selection of New and Second-hand
CINÉ APPARATUS

GUILDFORD'S PHOTOGRAPHIC HOUSE

NEW and Second- hand CAMERAS

sold at a PRICE,
as stock must be REDUCED.

Send or call with your enquiries. Phone 964.

JAMES LLOYD & SON

4, High Street,
GUILDFORD.

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

EXCHANGE AND WANTED

WANTED.—Good Boxform Stereoscope, 107 x 45, adjustable width lenses.—12, Beaconsfield Rd., Bristol, 4. [9894]

EXCHANGE.—Super Ikonta 530, E.R. case, and cash for Exakta.—Stonehill, Royal Infirmary, Bristol. [9896]

ADVERTISER requires Contax or Leica, and accessories; no dealers.—59, Tober Rd., W.6. [9898]

BRILLIANT wanted, f/4.5 Skopar, case; "A.P." deposit.—Wivenhoe, Western Rd., Lymington, Hants. [9903]

WANTED.— $3\frac{1}{2} \times 2\frac{1}{2}$ Folding Plate, D.E., f/4.5, state lowest price.—Box 4245, c/o "The Amateur Photographer." [9904]

WANTED.—Voigtlander Brilliant, f/6.3 lens, and case, reasonable.—Box 4246, c/o "The Amateur Photographer." [9905]

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

KALTON, Bristol, 150, Victoria St. Hours, 9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

KALTON, Leeds, 38, Bridge End. Hours, 9 to 7; Wednesday, 1. Please call.

KALTON Glasgow, 397, Argyle St. Prices less postage to callers.

KALTON "Kaltona" Bromide, glossy, velvet, matt, normal, vigorous, extra vigorous, single-weight and double-weight: 20 x 16 6/3 dozen, 15 x 12 4/3; 12 x 10 7/3 36 sheets, 10 x 8 5/-; whole-plate 3/3, 9/6 gross; $\frac{1}{2}$ -pl., 2/-, 5/9 gross; $\frac{1}{4}$ -pl. 3/6, $4\frac{1}{2} \times 2\frac{1}{2}$ 3/6, $3\frac{1}{2} \times 2\frac{1}{2}$ 2/6 gross, 12 gross 21/6.

KALTON Postcard Folders, heavy-weight, tuck-in, 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.

KALTON Gaslight Paper: $1\frac{1}{2} \times 2\frac{1}{2}$, 1/6 gross; $3\frac{1}{2} \times 2\frac{1}{2}$, 1/6 72 sheets, 2/6 gross; $4\frac{1}{2} \times 2\frac{1}{2}$ and $\frac{1}{4}$ -pl., 2/- 72 sheets, 3/6 gross; $\frac{1}{2}$ -pl., 2/- 36 sheets, 3/6 72, 6/6 gross; whole-plate, 1/9 dozen, 3/6 36, 9/6 gross.

KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: $\frac{1}{4}$ -pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; $\frac{1}{2}$ -pl., 3 dozen 5/-, backed 5/9; $3\frac{1}{2} \times 2\frac{1}{2}$, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures: $1\frac{1}{2} \times 2\frac{1}{2}$, 9/- dozen; $3\frac{1}{2} \times 2\frac{1}{2}$, 9/-; $2\frac{1}{2} \times 4\frac{1}{2}$, 11/-; 6 exposures: $3\frac{1}{2} \times 4\frac{1}{2}$, 18/-; $5\frac{1}{2} \times 3\frac{1}{2}$, 21/-.

KALTON Film Packs, H. & D. 350; $3\frac{1}{2} \times 2\frac{1}{2}$, 3 packs 5/3; $\frac{1}{2}$ -pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600: $\frac{1}{4}$ -pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; $\frac{1}{2}$ -pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D. 2,000: $3\frac{1}{2} \times 2\frac{1}{2}$, 4 dozen 5/4; $\frac{1}{2}$ -pl., 3 dozen 5/3; $\frac{1}{4}$ -pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, $1\frac{1}{2} \times 2\frac{1}{2}$ and $3\frac{1}{2} \times 2\frac{1}{2}$, 10/- dozen; $2\frac{1}{2} \times 4\frac{1}{2}$, 12/-; 6 exposures, 3 x 2, 8/6.

KALTON Film Packs, H. & D. 2,700: $3\frac{1}{2} \times 2\frac{1}{2}$, 3 packs, 5/9; $\frac{1}{2}$ -pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double weight: 10 x 8, 36 sheets 5/-; 1/1-pl., 3/3, 9/6 gross; $\frac{1}{2}$ -pl., 2/-, 6/6 gross. [0009]

ATTWOOD PHOTO WORKS, Chapel Lane, Hadleigh, Essex.—Catalogue free; gift with each purchase.

ATTWOOD Bromide Paper and Cardette, white glossy, velvet and matt, cream silky and natural: $\frac{1}{4}$ -pl., 36 sheets 1/9, whole-plate 2/6.

ATTWOOD Bromide and Gaslight Postcards, all grades, reliable quality: 25 1/-, 100 2/9, 1,000 21/-.

ATTWOOD Paste-on Mounts, white, grey and brown, 10 x 8 for $\frac{1}{4}$ -pl. prints, 25 2/-; P.C. Folders, 2/- 100; $\frac{1}{2}$ -pl. Two-piece Folders, 2/6 dozen. [0025]

ALLENS.—Super Gaslight (the Quality Paper), packing 1/-.

ALLENS.—Trade Card for Finishers' List and free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

Select your Xmas Gifts

FROM THE FOLLOWING

CAMERAS
CINÉ CAMERAS
PROJECTORS
HORNBY TRAINS
BINOCULARS
MECCANO

We will make a SPECIAL XMAS
ALLOWANCE on your present
apparatus

BARGAINS

CONTAX I, with f/2.8 Tessar Lens .. £25
LEICA II, with f/2.5 Elmar Lens .. £22

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD
Telephone 26255

BARGAINS—INDISTINGUISHABLE FROM NEW.

Contax I, f/2.8 Tessar, month old. £33 15s. for..... £25 10 0
Contax II, f/2.8 Tessar, spare cassette. As new..... £32 10 0
Dollins III, f/2.8 Xenar, coupled, E.R. case. As new..... £13 10 0
Super Ikonta II, 16 on standard, f/3.5 Tessar, purse £16 5 0
Super Ikonta I, f/4.5 Tessar, Compur, case..... £13 15 0
Ihagee Duplex Plate $3\frac{1}{2} \times 2\frac{1}{2}$, double extension, f/4.5 Meyer, focal-plane shutter to 1/1,200th, Compur, down to 1 sec., 6 slides, leather case. Rare bargain..... £10 10 0
Rolleicord I, f/4.5, Compur, green filter, lens hood, Zeiss Proxars £10 15 0

N. & G. Reflex $3\frac{1}{2} \times 2\frac{1}{2}$, f/2.9 Pentac, f/5.6 Tele-anastigmat, 2 sets filters, 18 plate-holders, F.P. adapter, L/case. Rare outfit for naturalist. Cost £30. Perfect..... £22 10 0
Dallmeyer Tele Anastigmat f/6.5, 101-in., leather case £5 0 0

ENLARGERS.

Abbeyle Horizontal, 7-in. condenser, f/6 anastigmat £5 0 0
Zeiss Miraphot $\frac{1}{4}$ -pl., f/4.5 Tessar, automatic..... £9 10 0
T.-P. Perfecta $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5 Dallmeyer (vertical)..... £6 15 0
Zeiss Miraphot $3\frac{1}{2} \times 2\frac{1}{2}$, f/4.5 Tessar..... £7 15 0
Ensign Magnaprint, AV/11, f/4.5 Dallmeyer, $3\frac{1}{2} \times 2\frac{1}{2}$, auto-focussing. As new..... £9 10 0

F. E. JONES 3, Breeze Hill,
Liverpool, 9

M'KECHNIE

Kalart Synchro-Flash
for
LEICA and CONTAX

LEICA SPECIALIST

Rolleiflex, Robot,
Zeiss Ikon, etc.
New and Second-hand

5 CASTLE STREET,
EDINBURGH, 2

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
CINÉ APPARATUS

Tele. :
22114. Exchanges,
Generous Allowances.

BOND STREET, LEEDS

MATERIALS

AMAZING Photographic Bargains.—End of season surplus and discontinued lines, offered regardless cost; Bromide and Gaslight Postcards from 1/- 100; first come, first served; bargain lists free; write to-day.—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

HAYHURST.—Why buy inferior makes? Kodak quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper and Postcards. 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

BACKGROUNDS.—Modern Productions, Designs, 3 stamps.—Pemberton's, 2, Thorne Grove, Marton, Blackpool. [0023]

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards; Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½×2½, 1/- 72 sheets, 1/10 gross; 4½×2½ and 4-pl., 1/9, 2/9 gross; 4-pl., 1/6 36; whole-plate, 2/6 36. [0026]

35-MM. Eastman Super X Panchromatic, for miniature cameras; fine grain; perfect condition, 25 ft. 2/9, 50 ft. 5/-, 100 ft. 10/-, postage 3d.—Spivey, 165, Lynton Rd., Acton. W.3. [9274]

CALENDARS for 1938.—Attractive new designs: Sample Set, 20 Postcard size, 4/3; 14 3½×2½, 2/6; Date Tabs from 2/9 100; beautiful 28-page illustrated list free.—Crown Manufactory, Rotherham.

CHRISTMAS Card Folders.—Sample Set, 14 Postcard size, choice designs, tuck-in corners, 9d.; super quality Cards, assorted sample sets, 24 Postcard 3/-; 18 3½×2½ 2/-; Adhesive Gilt Greetings, 2/- 100; large illustrated list and samples free.—Crown Manufactory, Rotherham. [9428]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, per negative 1/6 dozen, 6/6 ¼-gross, 12/- gross; Postcard Enlarging from assorted negatives 2/- dozen, from one negative 1/6 dozen; surfaces matt, semi-matt, glossy; send for new list.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

POSTCARDS, 1/3 per dozen, same negative, singles 1½d. each, developing and printing, all photographic work undertaken, trade specialists; lists free.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [9303]

FINE-GRAIN Monochrome Negatives from colour transparencies, including ½-pl. B. & W. Enlargement, 1/3; Negative only, 1/-.—Coloreo, Freshwater, I.O.W. [9523]

QUALITY Developing, Printing and Enlarging, standard prices, no cheap work done or wanted; postal service.—Lewis G. Ball, Photographer, Crawley, Sussex. [9718]

PHOTOGRAPHIC Christmas Cards made from your favourite negatives. Enlarged and mounted on a two-fold card 6×4 in., printed with greeting and your own name and address, at 5/6 dozen; specimen card free from Victor Latty Ltd., Kodak Specialists, Bristol, 1. [9329]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

EXHIBITION Quality Enlargements, perfect finish by exhibition photographer, price list post free.—E. Peacock, F.S.M.C., F.I.O., A.W.I.P.S., Northgate St., Devizes, Wilts. [0021]

GO TO

GALLOWAYS
VICTORIA SQUARE
BIRMINGHAM

For Everything for

WINTER
PHOTOGRAPHY
EXCHANGES A SPECIALITY

Phone: MID. 5670.

BARGAIN CORNER

Baldi, Meyer f/2.9, Compur. As new...	£7 0 0
Zeiss Ikonflex II, Novar f/4.5, Klio...	£7 0 0
Kodak V.P. Special, Tessar f/4.5, Compur	£5 10 0
Rolleiflex, Tessar f/3.5, latest, case	£18 0 0
Super Ikonta, Tessar f/2.8	£21 0 0
Contax II, Sonnar f/2. Unsoiled, as new	£40 0 0
Kodak Regent, Tessar f/4.5, case, complete	£14 0 0
Kodak Bantam Special, Kodak Ektar f/2, case	£21 0 0

MARTIN, Chemist, SOUTHAMPTON

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

BRIGHTER
PHOTOGRAPHY

By DAVID CHARLES, F.R.P.S.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. There are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing, and over one hundred and sixty illustrations, each numbered and each conveying a really useful hint.

PRICE 2/6 net By post 2/9

ILIFFE & SONS LTD.
Dorset House, Stamford St., London, S.E.1

EVERY FRIDAY FOURPENCE

The Autocar
THE LEADING MOTORING JOURNAL

ENLARGEMENTS

STATHAM'S Enlargements, all sizes; Postcards 1½d. each, 1/3 per dozen same negative; developing and printing 3½×2½ 1/-; lists free.—31 and 31a, Somerset St., Brighton, 7. [0030]

GLAZED Enlargements: 1-pl., Postcard, 1/9 dozen, assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [9488]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [9705]

SUPERIOR Enlargements from amateurs' negatives, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [9777]

81×6½ Glazed Enlargements, 6d.; standard, Leica, Rolleiflex.—Fox, 4, Hawkes Rd., Mitcham. [9874]

POSTCARD Enlargements from Leica Negatives, 2/6 dozen; Leitz equipment used.—Taylor, 142, Bierley Lane, Bradford, Yorks. [9878]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gainsborough). Holborn 3126. [0062]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

SURGEONS, Scientists, Police Officers, Mechanics, all seek photographic instruction from David Charles, F.R.P.S., 145, Queens Rd., London, S.W.19. [9719]

SITUATIONS VACANT

EXPERIENCED Mechanics wanted for camera repairs, permanent, full-time job to suitable applicants. Apply, stating age, experience and rate required to—Peeling & Van Neck, Ltd., 6, Holborn Circus, E.C.1. [9715]

WANTED, Secretary to The Camera Club, John St., Adelphi, W.C.2; knowledge of Company practice an advantage; salary £1 per week, with lunches and teas; suitable for amateur photographer in retired position; apply in first instance—Box 4240, c/o "The Amateur Photographer." [9866]

STOLEN

STOLEN.—6×6 cm. Rolleiflex No. 508976, ever-ready case, Proxars, filter, Tessar f/3.5 No. 1881796; information to—Box 4193, c/o "The Amateur Photographer." [9834]

POULTRY
WORLD

THE PREMIER POULTRY JOURNAL
Poultry keepers everywhere will find this journal uncommonly interesting and helpful.

EVERY
FRIDAY
2d.

Specimen copy of recent issue free on request from

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

"THE YACHTING WORLD"

AND MOTOR BOATING JOURNAL.

EVERY FRIDAY

6d.

Every keen Camera User
should be sure to get

The AMATEUR
PHOTOGRAPHER

DIARY

and Handbook for 1938

This useful little handbook contains in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulae for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3½×5½ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE

Price 1/6 net. By Post 1/7

From all Bookstalls and Stationers, or
direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE,
STAMFORD STREET, LONDON, S.E.1

An Episcop for the Home



SHOW YOUR FRIENDS YOUR HOLIDAY SNAPS!

The "K.W." Episcop is a wonderful new picture projector, specially designed for use in the home. It is intended for projecting snapshots without having to make lantern slides; it can be used also for projecting cigarette cards, postage stamps, postcards, small flat objects, book illustrations, or colour prints of any kind.

K. W. EPISKOP

With Projection lens, £3:5:0

With Anastigmat Projection lens £5:5:0

"K.W." Episcop Lamp, 100 watts, 5/- extra.
(Please state voltage when ordering.)

Rigid Silver Surfaced Screen, 26×26 in., with
eyelets for hanging, 10/-.

Obtainable from all Photographic Dealers.

SANDS, HUNTER & CO. LTD.

37, BEDFORD STREET, STRAND, LONDON, W.C.2

Why not get a home ciné projector on
easy payments spread over one or two
years? Confidential, no harsh enquiries,
anything taken in exchange. Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.

PANORTHOFILTERS
Dr. H. M. Kellner, the famous scientist and pioneer in optical
flats, has written a new brochure advising on the numerous
advantages of optical glass filters. Write for free copy.



E. E. SCHNFIDER, 46, Farringdon Street, LONDON, E.C.4.

INDEX TO ADVERTISERS:

E.	LONDON.	page
Allan, David	30
Ilford, Ltd.	Cover iv, 16

E.C.		
Burroughs Wellcome & Co.	.. .. .	25
Camera Co., The	.. .. .	29
City Sale & Exchange (1929) Ltd.	.. .. .	2, 3, 23
Dollond & Aitchison Ltd.	.. .. .	22, 36
Peeling & Van Neck, Ltd.	.. .. .	26
Schneider, R. E.	.. .. .	32, 35
Sharland, H. H.	.. .. .	31
Stephens, Henry C., Ltd.	.. .. .	26

W.C.		
Amateur Cine Service, Ltd.	.. .. .	10
Cinex Ltd.	.. .. .	20
Dollond & Aitchison Ltd.	.. .. .	22, 36
Drem Products Ltd.	.. .. .	25
Ensign, Ltd.	.. .. .	17
Hunter, R. F., Ltd.	.. .. .	7
Kodak Ltd.	.. .. .	Cover ii
Lewis, R. G.	.. .. .	19, 21
Miscellaneous Trading Co., Ltd.	.. .. .	13
Sands Hunter & Co., Ltd.	.. .. .	28, 35
Service Co., Ltd., The	.. .. .	11
Westminster Photographic Exchange Ltd.	.. .. .	4

W.		
Actina Ltd.	.. .. .	31
Adams, A., & Co., Ltd.	.. .. .	29
Compass Cameras Ltd.	.. .. .	5
Dallmeyer, J. H., Ltd.	.. .. .	9
Dollond & Aitchison Ltd.	.. .. .	22, 36
Drem Products Ltd.	.. .. .	25
G.B. Equipments Ltd.	.. .. .	30
Garner & Jones, Ltd.	.. .. .	12
Heaton, Wallas, Ltd.	.. .. .	Cover iii, 1
Leitz, E. (London)	.. .. .	Cover i
Newman & Guardia Ltd.	.. .. .	14, 25
Norse Trading Co., Ltd.	.. .. .	26, 29
Pelling & Cross, Ltd.	.. .. .	30
Raines & Co. (Ealing), Ltd.	.. .. .	26
Soho Ltd.	.. .. .	15
Staritz, Rudy	.. .. .	32
Westminster Photographic Exchange Ltd.	.. .. .	4
Zeiss, Carl (London), Ltd.	.. .. .	14
Zeiss Ikon Ltd.	.. .. .	18

S.W.		page
Acweeco Ltd.	.. .. .	12
Camera Co., The	.. .. .	29
Dollond & Aitchison Ltd.	.. .. .	22, 36
Raphael Industries Ltd.	.. .. .	8
"Robot"	.. .. .	10
Westminster Photographic Exchange Ltd.	.. .. .	4

S.E.		
Bell's	.. .. .	6
Butcher, Curnow & Co., Ltd.	.. .. .	30
Cobb, Leslie	.. .. .	31
"Photograms of the Year"	.. .. .	24

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

ABERDEEN.		
Aberdeen Photographic Service, Ltd.	.. .. .	32
ALTRINCHAM.		
Thornton-Pickard Mfg. Co., Ltd.	.. .. .	1
BATH.		
Harbutt's Plasticine, Ltd.	.. .. .	25
BIRMINGHAM.		
Galloways	.. .. .	34
BRISTOL.		
Salanson, H., & Co., Ltd.	.. .. .	28
BROMLEY, KENT.		
Amateur Cine Service, Ltd.	.. .. .	10
CARDIFF.		
Martin, T. P.	.. .. .	31
Salanson, H., & Co., Ltd.	.. .. .	28
CHICHESTER.		
Bastow, Sidney, Ltd.	.. .. .	32
EDINBURGH.		
McKechnie, J. C.	.. .. .	33
FRESHWATER, I.O.W.		
Colorco	.. .. .	30
GUILDFORD.		
Lloyd, J., & Son	.. .. .	33
LEAMINGTON SPA.		
Granville Gulliman & Co., Ltd.	.. .. .	14, 32

LEEDS.		page
Childe, George, Ltd.	.. .. .	32
Pearson & Denham (Photo), Ltd.	.. .. .	33

LEICESTER.		
Midland Camera Co., Ltd.	.. .. .	33
Osborne & Campion	.. .. .	30

LIVERPOOL.		
Jones, F. E.	.. .. .	33
Photo-Optics, Ltd.	.. .. .	28
Tomkinson, W. H., & Co., Ltd.	.. .. .	32

LOWESTOFT.		
Robinson's Cine and Photographic Service	.. .. .	32

MANCHESTER.		
Allens Photographic Stores	.. .. .	33
Beckett, G. E., & Co.	.. .. .	30
Mather, E., & Co., Ltd.	.. .. .	26
Metropolitan-Vickers Electrical Co., Ltd.	.. .. .	15

NEWCASTLE-ON-TYNE.		
Brady & Martin, Ltd.	.. .. .	23

NEWPORT, MON.		
Newport Camera Exchange	.. .. .	26

PENRYN.		
Middlemass & Co., Ltd.	.. .. .	25

SHEFFIELD.		
Mills Bros. (Model Engineers) Ltd.	.. .. .	23
Photo Trading Co., Ltd.	.. .. .	33
Sheffield Photo Co., Ltd.	.. .. .	27

SOUTHAMPTON.		
Martin	.. .. .	34

SOUTH SHIELDS.		
Dinning's Camera Exchange	.. .. .	32

WALLASEY, CHES.		
Leggett, C. H.	.. .. .	32

YORK.		
Coverdale, G., & Sons, Ltd.	.. .. .	30

MULTIPLE BRANCHES.		
Dollond & Aitchison Ltd.	.. .. .	22, 36

FOREIGN.		
NEW YORK.		
Morgan & Lester	.. .. .	31

EXCHANGE YOUR PROJECTOR AT DOLLONDS

DOLLOND & AITCHISON LTD.

EST. 1750

We have a large stock of new and second-hand apparatus and would like to make you an offer in exchange or for cash.

Sixtus Leicameter. As new. List £5 5s. **£4 5 0**
 9x12 cm. Nagel Anca, 13.5-cm. Xenar f/4.5, delayed Compur, 6 slides, F.P. adapter, case. Good condition. **£6 12 6**
 16-mm. Zeiss Kinamo S10, very compact camera, Tessar f/2.7, case. As new. **£6 15 0**
 6x6 Voigtlander Brilliant, latest model, Voigtar f/3.5 Rapid Compur, 1 to 1/500th sec. List £9. As new. **£7 5 0**
 Leitz Filoy Enlarger and printing board. Cost £13 17s. 6d. Good condition. **£7 7 6**
 8-mm. Kodascope £30, 100-watt lamp. List £9 9s. Good condition. **£7 10 0**
 9.5 Dekko, Ross f/1.9 lens. List £12 12s. As new. **£8 8 0**
 5-cm. Zeiss Tessar f/2.8, for Contax. Good condition. **£9 5 0**
 13.5-cm. Elmar f/4.5 Tele, for Leica. Good condition. **£10 17 6**

16-mm. Zeiss Projector, motor, 100-watt lamp, built-in resistance, case. Cost £20. Good condition. **£10 17 6**
 16-mm. Paillard Bolex Camera, f/2.5 lens, motor, case. Good condition. **£13 7 6**
 16-mm. Bell-Howell Film Camera, 1-in. Cooke f/3.5 lens, 2 speeds, case. Good condition. **£13 17 6**
 16 on 3 1/2x2 1/2 Zeiss Super Ikonta, Tessar f/3.5, Compur Rapid, 1/500th sec. Very good condition. List £19 5s. **£13 17 6**

2 1/2x2 1/2 Auto. Rolleiflex, Tessar f/4.5, Compur, 1/300th sec., case. Cost £21. Good condition. **£15 10 0**
 3 1/2x2 1/2 Ernemann Focal-plane, f/2 Ernstar, 3 D.D. slides, F.P. adapter, case. Very good condition. **£15 10 0**
 7x50 mm. Zeiss Binoctar Prism Binocular, eyepiece focussing, case. Good condition. **£17 10 0**

3 1/2x2 1/2 N. & G. Special Folding Reflex, 6-in. Dalmac f/3.5, 3 D.D. slides, F.P. adapter, case. Good condition. Cost £58 17s. 6d. **£18 5 0**

16-mm. Cine-Kodak Model K, Kodak f/1.9 lens, case. Very good condition. **£21 10 0**
 Robot, f/2.8 Tessar. As new. List £29 10s. **£23 10 0**
 16-mm. Siemens Model B, Plasmot f/1.5, 4 speeds, filter. Cost £32. As new. **£35 0 0**
 16-mm. Siemens Model C, Plasmot f/1.5, 4 speeds, case. List £54 15s. Good condition. **£45 0 0**

Above are at
28 OLD BOND ST.
 London, W.1
 Telephone: Regent 5048.
 Regent 5049.

Ensign Midget, Ensar f/6.3, case. Good condition. **£1 10 0**
 6-in. Cooke f/4.5 Lens, in sunk iris mount. Excellent condition. **£1 17 6**
 2 1/2x2 1/2 Voigtlander Brilliant, Voigtar f/6.3. As new. **£2 15 0**
 3x4 cm. Fothet, f/4.5 Vidar, Compur. Good condition. **£3 3 0**

5-in. Dallmeyer Press, f/3.5 lens, in sunk iris mount. Good condition. **£3 5 0**
 3x4 cm. Foth Derby, f/3.5 Foth. Good condition. **£3 10 0**
 2 1/2x1 1/2 Goerz Roll Film Tenax, Dogmar f/4.5, Compur, micrometer focussing, filter, case. Good condition. **£3 15 0**
 4 1/2x2 1/2 No. 1a Kodak Graflex Roll Film Reflex, 5-in. Cooke f/4.5. Good condition. **£4 10 0**
 4 1/2x3 1/2 and 9x12 cm. Ica Trona, double extension, 13.5-cm. Zeiss Tessar f/4.5, Compur 6 slides, F.P.A., case. Excellent condition. **£4 15 0**

3.5-cm. Elmar f/3.5 Wide-angle Lens "Ekurz," coupled. Good condition. **£5 5 0**
 9.5 Dekko, Dallmeyer f/1.9. Good condition. **£6 6 0**
 15-in. Dallmeyer Dallion f/6.8 Tele Lens, Series XVII. Good condition. List £15. **£6 15 0**
 8 or 16 on 3 1/2x2 1/2 Voigtlander Inos, Heliar f/4.5, delayed Compur, hood magnifier, case. Almost new. **£7 15 0**

3-in. Meyer Kino Plasmot f/1.5 Lens in focussing mount. Good condition. List £30. **£8 8 0**
 16 on 3 1/2x2 1/2 Kodak Duo, Kodak f/3.5, Compur, purse. Good condition. **£8 8 0**
 2 1/2x2 1/2 Rolleicord I, Zeiss Triotar f/4.5, Compur, case. Good condition. **£8 10 0**
 2 1/2x2 1/2 Rolleicord I, Zeiss Triotar f/3.8, Compur, E.R. case. Cost £16 15s. **£10 15 0**
 8 or 16 on 3 1/2x2 1/2 Zeiss Ikonta, f/3.8 Tessar, Rapid Compur 1/400th, Albada finder, case. As new. **£10 17 6**

9.5-mm. Pathe 200-B Projector, resistance. Almost new. List £16 15s. **£11 15 0**
 6x6 cm. Automatic Rolleiflex, Triotar f/4.5, E.R. case. Excellent condition. **£15 15 0**
 2 1/2x2 1/2 Voigtlander Superb, Skopar f/3.5, lens hood, E.R. case. Almost new. List £21. **£15 15 0**

3 1/2x2 1/2 Latest N. & G. Folding Reflex, 5 1/2-in. Dallmeyer Pentac f/2.9, 3 D.D. slides, F.P. adapter, case. Excellent condition. **£25 10 0**

9.5 Ciné Library Service (for personal shoppers only), 1/- per night per reel, 1/6 week-ends.

Above are at
17 Topsfield Parade,
Crouch End, London, N.8
 Telephone: Mountview 2410.

9.5-mm. Campro Combined Camera and Projector. Good condition. Cost £3 17s. 6d. **£1 7 6**

9.5-mm. Dekko Projector, hand turn, super attachment. Fair condition. Cost £4 5s. **£2 15 0**

9.5-mm. Pathe Motocamera de Luxe, f/3.5 lens, portrait lens set. Good condition. **£3 19 6**
 4 1/2x3 1/2 Nettel Adora Double Extension, 13.5-cm. Tessar f/4.5, Compur, 1/200th sec., 5 slides, F.P. adapter, leather case. Fair condition. **£4 15 0**
 2 1/2x2 1/2 Voigtlander Brilliant, Skopar f/4.5, Compur, 1/300th sec. As new. List £5 15s. **£4 17 6**

9.5 Pathe Home Movie, double claw, super attachment, Type C motor, resistance. Fair condition. **£5 19 6**

4.5x6 cm. Ernemann Focal-plane, 7.5-cm. Tessar f/3.5, 6 slides, F.P. adapter, case. Good condition. **£6 17 6**

9.5-mm. Coronet II Projector, motor driven. As new. List £9 17s. 6d. **£7 17 6**

2 1/2x2 1/2 Foth Flex Roll Film Reflex, 7.5-cm. Foth f/3.5, delayed action 1/25th-1/500th sec., lens cover, case. Good condition. **£7 17 6**

2 1/2x2 1/2 Zeiss Ikoflex, Novar f/4.5, delayed Klio, E.R. case. As new. List £10 11s. 6d. **£8 8 0**

16-mm. Agfa Domestino Movie Projector, 5-cm. lens, 100-watt lamp, rewind, resistance. Splendid condition. Cost £17. **£10 15 0**

2 1/2x2 1/2 Noviflex Roll Film Reflex, Meyer Trioplan f/2.9, speeds 1/20th to 1/1,000th sec. and Time, case. As new. **£10 17 6**

4.5x6 cm. Ernemann Ernastar f/2, 6 slides, F.P. adapter, case. Good condition. **£12 17 6**

9.5-mm. Pathe Lux YC Projector, Type S lamp, resistance, case. Good condition. Cost £33 15s. **£17 10 0**

16-mm. Bell-Howell Film Projector, 2-in. lens, 200-watt lamp, stills, reverse, resistance, case. Very good condition. **£17 12 6**

16-mm. Kodascope A, 200-watt lamp, Kodacolor outfit, resistance. Good condition. **£17 15 0**

Zeiss Contax I, Sonnar f/2, 1 to 1/1,000th sec., E.R. case. Splendid condition. Cost £42 8s. 6d. **£32 17 6**

Above are at
281 OXFORD ST.
 London, W.1
 Telephone: Mayfair 0859.

If you do not see what you want among the second-hand items please let us know your requirements, as we may have the very article you are looking for. Any item sent on five days' approval against cash or C.O.D.

9.5-mm. Alef Camera, Trioplan f/2.8. Fair condition. **£2 17 6**

Weston 650 Leicameter. List £5 19s. Good condition. **£3 17 6**

9.5 Pathe Home Movie, double claw, resistance. Very good condition. **£4 4 0**

9.5-mm. Pathe Motocamera Model H, f/3.5 lens. List £5 5s. As new. **£4 7 6**

3 1/2x2 1/2 Zeiss Nettar 515/2DT, Nettar f/4.5, Telma delayed shutter, body release, case. Very good condition. List £5 10s. **£4 10 0**

2 1/2x2 1/2 Zeiss Ikoflex Model I, Novar f/4.5, Derval shutter, case. Good condition. List £9 2s. 6d. **£5 12 6**

16-mm. Cine-Kodak 8.20 Camera, f/3.5 lens, case. List price £10. As new. **£7 10 0**

16-mm. Bronze Kodascope C, resistance, case. Good condition. **£9 10 0**

9.5 Pathe Motocamera de Luxe, Meyer Plasmot f/1.5 lens. Good condition. **£9 17 6**

16-mm. Ensign Silent Sixteen Projector 100-B, 2-in. Dallmeyer Superlite f/1.8 lens. Cost £17 10s. Good condition. **£10 10 0**

16-mm. Kodascope D Projector, 300-watt lighting, resistance. Very good condition. List £20. **£13 10 0**

9.5 Pathe 200-B Projector, transformer. Cost £17 17s. 6d. Good condition. **£13 10 0**

16-mm. Ensign Super Sixteen Projector, 2-in. lens f/1.8, 200-watt, reverse, stills, case. List £45. Good condition. **£17 19 6**

16-mm. Kodascope B, self-threading, 2-in. lens, case, resistance. Good condition. **£19 17 6**

6x6 Auto. Rolleiflex, Tessar f/3.5, Rapid Compur, 1 to 1/500th sec., E.R. case. Very good condition. List £26 10s. **£19 17 6**

16-mm. Siemens Projector, 5-cm. Meyer Kinon III lens, 200-watt 50-v. List £35. Good condition. **£25 0 0**

16-mm. Magazine Cine-Kodak, 1-in. lens f/1.9, 3-speed, case. List £40. Good condition. **£32 10 0**

16-mm. Siemens Standard Projector, 250-watt lamp. Good condition. **£39 10 0**

16-mm. Bell-Howell Film 70D Camera, 1-in. Cooke f/3.5, also 1-in. Cooke Speed f/1.8, also 3 1/2-in. Cooke f/3.3, 7 speeds, turret head, case. Good condition. **£49 17 6**

Above are at
73 LORD ST.
LIVERPOOL, 2
 Telephone: Bank 4927.

Hire Purchase Terms, for new or second-hand articles, add 1/- in £ to cash price, minimum charge 5/-. Payments spread over 9 months for £2 10 0 to £5 0 0; 12 or 15 months up to £10 0 0, over £10 0 0 extension if desired to 24 months, when 1/6 in £ is charged.

16-mm. Kodatoy, hand turn. Good condition. **£17s. 6d.**
 9.5-mm. Midas Combined Camera and Projector. Good condition. **£1 7 6**
 2 1/2x2 1/2 Voigtlander Brilliant, Voigtar f/7.7. Good condition. **£1 12 6**

9.5-mm. Pathe Home Movie, hand turn, single claw, resistance. Good condition. **£2 15 0**

9.5-mm. Pathe Home Movie, hand turn, double claw, resistance. Fair condition. **£2 17 6**

9.5-mm. Pathe Motocamera B, f/3.5 lens. Good condition. **£3 10 0**

2 1/2x2 1/2 Voigtlander Brilliant, Skopar f/4.5, Compur, portrait lens, E.R. case. List £6 15s. Good condition. **£4 10 0**

9.5 Pathe Imp Projector, super attachment, motor, resistance. Good condition. **£5 7 6**

16-on-3 1/2x2 Welta Perle, Xenar f/4.5, delayed Compur 1/250th sec., optical finder. As new. List £8 9s. 6d. **£6 7 6**

16-mm. Kodascope C. Good condition. **£6 15 0**

9.5-mm. Pathe Home Movie, double claw, Garrard motor, super attachment, all mounted on a board. Good condition. **£6 17 6**

4.5x6 cm. Zeiss Minimum Palmo Focal-plane, 8-cm. Tessar f/4.5, 6 slides, F.P. adapter, case. Good condition. **£7 0 0**

9.5-mm. Pathe Home Movie, double claw, Type C motor, resistance. Good condition. **£7 7 0**

9.5-mm. Pathe Home Movie, Krauss lens, double claw, Type C motor, super attachment, rewind, resistance. Good condition. **£7 15 0**

9.5-mm. Pathe Lux Projector, resistance, case. Good condition. **£10 10 0**

9.5-mm. Pathe 200-B Projector, high-voltage model. Very good condition. **£12 0 0**

8 or 16 on 3 1/2x2 1/2 Welta Solida, f/3.8 Xenar, delayed Compur, coupled range-finder focussing, case. As new. List £17 2s. 6d. **£12 17 6**

Leleca II, Elmar f/3.5, E.R. case. Good condition. **£18 10 0**

Leica IIIa, Summar f/2, yellow filter (Figro), E.R. case. Good condition. List £45 6s. **£35 10 0**

16-mm. S.P. Sound-on-Film Projector, 2 speeds, 300-watt lamp, 2 1/2-watt amplifier, loudspeaker. As new. **£50 0 0**

16-mm. Gebescope Model A, for silent and sound. Good condition. List £95. **£72 10 0**

Above are at
12 GEORGE ST.
CROYDON
 Telephone: Croydon 0781.

LONDON :
 ★ 281, Old Bond St., W.1.
 ★ 281, Oxford St., W.1.
 ★ 1, Copthall Chambers, E.C.2.
 35, Brompton Rd., S.W.3.
 63, Notting Hill Gate, W.11.
 ★ 20, Ludgate Hill, E.C.4.
 2, Northumberland Avenue.
 ★ Crouch End.—17, Topsfield Parade, N.8.
 ★ Holloway.—66a, Seven Sisters Rd., N.7.
 ★ Watford.—142, St. Albans Rd.
 ★ Croydon.—12, George St. Kingston.—30-32, Thames St.
 ★ N. Harrow.—537, Pinner Rd. Leeds.—37, Bond St. Swansea.—26, Castle St. Newport (Mon.).—43, Commercial St. Yeovil.—(Boyce), 2, High St. ★ Liverpool.—73, Lord St.

HIRE PURCHASE TERMS

MINIATURE CINÉ THEATRES AT ★ ADDRESSES

HERE ARE A FEW REASONS...

and only a few of the many hundreds of reasons why it pays you to deal with Wallace Heaton Ltd. The range of Miniature cameras and accessories is unrivalled, and our experienced staff is always ready to help you with your problems.

LEITZ FOCOMAT ENLARGER

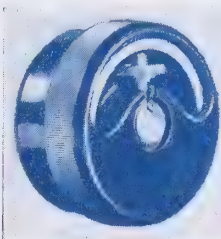


Fully automatic and employing a mixture of condensed and diffused illumination specially designed to give the best possible prints from your Leica negatives. The Model I Focomat gives automatic enlargement from two to ten diameters, and larger sizes by visual focusing. For negatives up to 3x4 cm. Takes standard 5-cm. Leica lens. Without lens

£16:6:6

24 monthly payments of 14/4.

W.H. STEEL TAPE POCKET TRIPOD



A revolution in tripod compactness. Measures only 2 1/4 x 1 1/4 in. when closed. Circular composition body houses three flexible steel legs forming a tripod 42 in. high and capable of withstanding over 20 lb. weight. Ball-and-socket head provides for easy levelling on uneven ground. Extension piece is available for horizontal or vertical pictures for cameras with only one tripod bush. Tripod, 17s. 6d. Extension piece 1s. 6d.



W.H. LEICA "METACASE"

A light-weight pigskin case (no thicker than the normal ever-ready case) which safely carries your camera with lens, Weston exposure meter and filter (or spare film). The meter is free for use as soon as the case front and single back flap are opened. Camera is secured by tripod socket screw, while remaining accessories are enclosed in separate pockets.

PRICES:

To carry Leica I, II, or III, with f/3.5 lens £3 0 0
Or with f/2 lens £3 3 0
Or f/2.5 lens and lens hood £3 12 6

'MICROLUX' (Regd.) DEVELOPING

A special process for deliberately over-exposed films. Under this process films are developed in our special paraphenylene-diamine ultra fine-grain developer—or other proprietary substances if required. This process meets the demand for the highest quality miniature film processing. All films thus developed are hardened by a special non-injurious process, and rendered almost scratch-proof, thus allowing for subsequent flawless enlargements. Literature and lists of charges sent on request.



W.H. TRAY-TYPE CAMERA CASE

Provides the answer to the old problem of where to set down the camera and accessories while changing lenses, etc. The tray case hangs round the neck in such a manner that it opens out to form a flat tray on which to place the camera in safety. The case is divided into separate compartments to take camera, exposure meter, lens hoods, filters, spools, etc. Price, in best pigskin, £5 12 6

Send a list of your own equipment and let us quote you for a case to exactly accommodate it.

GUARANTEED for THREE YEARS —SECOND-HAND LEICAS, CONTACTS & LENSES FOR SAME...

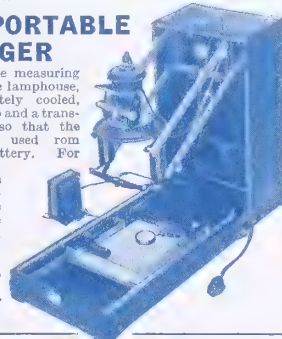
9459. Leica IIIa, Summar f/2 lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £43.	£37 10 0
9369. Leica III, chromium, Elmar f/3.5 lens, focal-plane shutter, 1 to 1/500th sec. Cost £31 16s.	£24 10 0
9280. Leica II, black, Elmar f/3.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £27 6s.	£19 19 0
9325. Leica II, black, Hektor f/2.5 lens, focal-plane shutter, 1/20th to 1/500th sec. Cost £30 8s.	£22 10 0
9095. Leica I, Elmar f/3.5 lens, focal-plane shutter (non-interchangeable). Cost £15.	£10 10 0
9241. Elmar 13.5-cm. f/4.5 Long-focus Lens, coupled with range-finder. Cost £14 17s.	£11 11 0
8605. Hektor 7.3-cm. f/1.9 Lens, coupled for Leica range-finder. Cost £29 5s.	£17 17 0
9293. Elmar 10.5-cm. f/6.3 Light-weight Long-focus Lens. Cost £10 13s.	£8 12 6
8799. Leitz Telyt 20-cm. f/4.5 Telephoto Lens, with reflex arrangement. Cost £37 16s.	£29 10 0
9411. Leitz Summar f/2 5-cm. Lens, for Leica, coupled, collapsible, chromium. Cost £17 14s.	£14 14 0
9332. Leitz Thambar 9-cm. f/2.2 Large-aperture Soft-focus Lens, coupled. Cost £21 19s.	£17 17 0
8551. Leitz Xenon f/1.5 5-cm. Lens, coupled for Leica. Cost £34.	£27 10 0
8759. Contax I, Zeiss Tessar f/3.5 lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £31.	£19 19 0
9151. Contax I, Zeiss Sonnar f/1.5 lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £56 5s.	£42 10 0
9103. Contax I, Zeiss Sonnar f/2 lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £41.	£32 10 0
8962. Contax II, Zeiss Sonnar f/2 lens, focal-plane shutter, 1 to 1/1,000th sec. Cost £50 10s.	£42 10 0
9471. Contax III, Zeiss Sonnar f/1.5 lens, focal-plane shutter, 1 to 1/1,000th sec., built-in photo-electric exposure meter. Cost £78 6s.	£63 10 0
9020. Zeiss Sonnar 18-cm. f/2.8 Lens, for Contax. Cost £64 2s. 6d.	£52 10 0

SIMMONS PORTABLE ENLARGER

Packs up into a case measuring 24x15x11 in. The lamphouse, small but adequately cooled, houses a 6-volt lamp and a transformer is supplied so that the instrument can be used from mains or car battery. For 4x4 or 4x3 cm. films. Has ingenious paper holder. Rotating negative carrier, detachable baseboard and synchronous timer.

£55:0:0

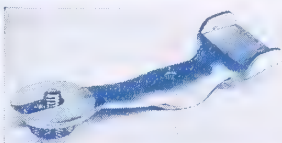
24 monthly payments of 49/4.



CENTERING BASE PLATE for LEICA

Fits all Leica models. It supports the camera in centre and lessens the overhang and prevents sagging. Camera can be easily and quickly removed for adjustments.

Price 10s. 6d.



W.H. ZODEL LENS HOOD

A very useful accessory for getting against-the-light pictures on winter days when the sun is at a low altitude. It also acts as a guard for the lens against rain and snow splashes. Easily fixed. Telescopic and folds flat for carrying. State diameter of lens when ordering. Amazing value. Only 7s. 6d.



'AUTOMAX' (Reg.) ENLARGEMENTS

We can supply these large-size pictures at an economical price—they cost very little more than ordinary contact prints, and are supplied in glossy or velvet surface as required. "Automax" (2 1/2 x 3 1/2) from Leica and similar size negatives and "Super Automax" (3 1/2 x 4 1/2), also "Automax Square" (3 1/2 x 3 1/2) from Rolleiflex, Ikoflex and similar size negatives. 2s. 6d. a dozen.

FREE LISTS of new Still or Ciné Apparatus, Minicams, Enlargers, Film Library, Accessories, etc. Sent for 2d. postage.

PATENTED W.H. LEICA IRIS RING CLIP

The small spring clip engages the serrated edge of the iris opening ring and secures it, wherever it may be set, against the possibility of accidental movement, while the stop can be altered if desired without hindrance.

In three sizes:

Model 5 (chromium) for Summar lens.
Model 9 (black) for 9-cm. Elmar lens.
Model 13 (black) for 13.5-cm. Elmar or Hektor lens.

6s. 6d. each.



WALLACE HEATON LTD., The MINIATURE CAMERA SPECIALISTS

127, NEW BOND STREET, LONDON, W.1 TELEPHONE: MAYFAIR 7511 (8 lines)

47, BERKELEY STREET, LONDON, W.1

43, KENSINGTON HIGH STREET, W.8

Also CITY SALE & EXCHANGE (1929) LTD., 59/60, CHEAPSIDE; 90/94, FLEET ST.; 54, LIME ST.; 84, ALDERSGATE ST., and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

TAKE PICTURES THAT ARE *different*



BUTTERWALK, DARTMOUTH.
Negative by Bernard Wakeman, B.Sc.,
A.R.P.S., on Selo Hypersensitive Panchromatic
Roll Film.

See what your camera can do at night when it is loaded with Selo Hypersensitive Panchromatic Roll Film. You'll be surprised and delighted. This amazingly fast film makes it easy for you to take 'NIGHT-SNAPS' . . . in lighted streets, in the home and at entertainments, where you will find a wealth of fascinating subjects that are *different*.

SELO

HYPERSENSITIVE

PANCHROMATIC ROLL FILM

FREE—Ask your Dealer or write to us for this interesting free book—"Night Photography—Picture Making at Night—Indoors and Out"—32 pp. of information, diagrams and photographs.

MADE IN ENGLAND BY
ILFORD LIMITED
ILFORD, LONDON

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

REC'D 11/17/24 1937 "The Amateur Photographer and Cinematographer." Wednesday, December 13th, 1937.

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, December 15th, 1937.

No. 2562.



Another
ENSIGN MIDGET
Picture

Indoor Pictures are easy with

Ensign

Indoor Lighting
Equipment

Ask your dealer for a copy of latest booklet "On the
Art of Lighting for Indoor Photography," or write to
ENSIGN Ltd., HIGH HOLBORN, LONDON, W.C.1



Watch this page each week

KODAK

NEWS

NIGHT LIFE FOR SHY CAMERAS

However modest your camera, provided it has a 'Brief Time' adjustment it can take perfectly exposed pictures *indoors at night*. Baby in his bath, father at his wireless set, your friends playing cards—these are only a few of the intimate glimpses of your home life that your camera can now 'keep' for ever.

The secret is Kodak Super Sensitive Panchromatic Film and the Kodak Aids to Night Photography.

Kodak Lighting Aids consist of the Photoflood

Lamp (2/6) and the "Kodaflector" Reflector (3/-), both of which fit any standard lampholder. For 10/- you can buy a complete lighting unit consisting of lamp, reflector, stand, flex and bayonet lampholder—all ready to give you a flood of highly *actinic* light simply by plugging into any normal electric light socket. With two or three such units, faster-lens cameras can actually be used at *snapshot* speeds.

But, of course, the most important aid of all is Kodak Super Sensitive Panchromatic Film.



'HOW TO TAKE PICTURES AT NIGHT' Ask your Kodak dealer for this fascinating illustrated booklet; or write to

Mr. A. P. TAYLOR, DEPT. 57B, KODAK LIMITED · KODAK HOUSE · KINGSWAY · LONDON · W.C.2



FIRST PRIZE £25
WEEKLY PRIZE 21/-

WALLACE HEATON COMPETITION

COUPON to be affixed to each entry.
Valid until Competition closes on December 31st, 1937.

Enclosed is my entry for "....."

Competition. I agree to the rules and conditions.

Camera used.....

Signed.....

AMATEURS! HURRY! THERE ARE ONLY 2 MORE WEEKS

FOR
WALLACE HEATON'S

"SPEED & ACTION"

PHOTOGRAPHIC COMPETITION

Any amateur may compete, and can use any camera or materials. The scope for "Speed and Action" pictures is infinite—you can make pictures of the winter sports—ice hockey, football, steeplechasing, etc. You can take a snap of a cup in the act of smashing to smithereens on the scullery floor, or a streamline express at full speed. All efforts will be judged on their "Speed and Action" value and photographic excellence.

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. **AMATEURS ONLY** (Full name, address, title of entry and coupon on back of each entry). **ANY MAKE OF CAMERA or MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE, MOUNTED OR UNMOUNTED** (not less than 8x6 unmounted is recommended). **WALLACE HEATON LTD. HAVE THE RIGHT TO PURCHASE THE NEGATIVE AND COPYRIGHT OF ANY PHOTOGRAPH SUBMITTED FOR TWO GUINEAS** (if a guinea prize-winner for an extra guinea), **OR THE RIGHT OF ONE REPRODUCTION FOR 10/6.** Copyright of the £25 prize-winning photograph and negative becomes the property of Wallace Heaton Ltd., without further payment.

Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry.

The current series of competitions ends on December 31st, all entries for "Speed and Action" Pictures are eligible for weekly prizes as well as the final £25 prize. All entries for previous subjects in the present series can now only go forward for the final judging for the £25 award.

HAVE A SHOT AT THE £25 NEW YEAR PRESENT—ENTER NOW!

Last week's prize-winner: FRITZ BORST, Schönbach, b. Eger, with picture entitled "FLY BIRD, FLY," in "Speed and Action" Competition.

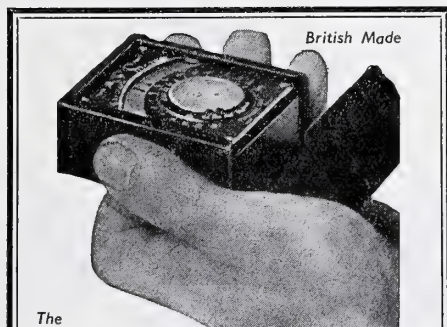
Address entries to "Speed and Action" Competition,

WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

For YOUR Xmas Gift . . .

... a real aid to better photography—a gift that gives the assurance of successful pictures—get one of these "AVO" Exposure Meters for Xmas.



The **AVO PHOTO-ELECTRIC EXPOSURE METER**

The simplest exposure meter yet produced. Tells you at a quick glance the correct aperture or shutter speed to use for the light prevailing at the actual moment of taking the photograph.

- Unique method of exposure indication. No confusing scale to decipher.
- Indicates exposures from 60 secs. to 1/2,000th of a sec.
- Influenced only by the light actually received by the camera.
- Size 2½ x 2½ x 1 in. Can be held and operated in one hand.
- Universal; for Still or Cine Cameras.

Price **63/-** Ever-ready case, as illustrated, 5s. extra.

FROM LEADING PHOTOGRAPHIC DEALERS



SMETHURST *High-Light* **EXPOSURE METER**

Designed specifically to ensure uniform image quality in Ciné work. Employs new principles, more scientific and more accurate than employed hitherto.

- Revolutionary method of exposure measurement. Readings taken on an artificial high-light embodied in meter.
- Readings ensure uniform image quality throughout every film, and perfect colour rendering in Colour Ciné Work.
- Instantaneous indication of correct aperture for perfect results.
- Enables daylight and artificial light shots to be mixed on same film.
- Ensures success in "effect" shots and effect titling.
- Simple to use. No confusing scale to read.



BRITISH MADE

Size 2½ x 2½ x 1 in. Complete with Instruction Booklet in ever-ready case fitted with carrying cord **4 gns.**
FROM LEADING PHOTOGRAPHIC STORES

Write for descriptive leaflets to:

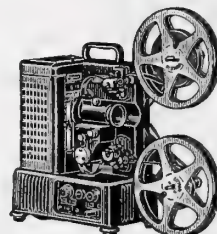
ACWEECO LTD., 21, Douglas Street, London, S.W.1

Telephone: Victoria 3404/7.

... THERE'S JUST AT ONCE ON OUR

Our showrooms are packed with all sets, etc. Book your order now, and

*Happy Christmas
Everybody!*

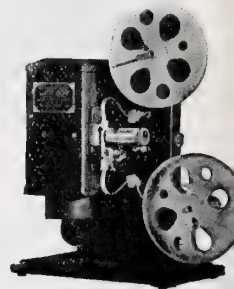


DITMAR DUO

For projecting either 8 or 16 mm. films. Easy threading. Fitted with Berthiot Hermagis f/1.6 projection lens. With 250-watt lighting.

Cash price **£34 : 0 : 0**

24 monthly payments of 30/4.



"KODASCOPE" 50.R 8-M

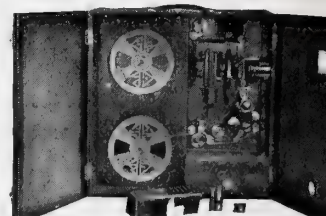
200-watt lamp, gives brilliant picture can be used on any circuit by means of small interchangeable plug-in resistances. Fast motor-driven rewind.

Cash price **£13 : 13 : 0**

24 monthly payments of 12/3.

£5:18:2 DOWN

SECURES A
GEBESCOPE
HOME TALKIE
FOR CHRISTMAS !



Gebescope Model "B"

The 16-mm. Home Talkies outfit made by the famous Gaumont-British Corporation gives a perfect performance for home or small hall. Equipment, comprising projector, amplifier and loudspeakers, is contained in two easily portable carrying-cases. The veriest novice can operate it. Works off standard mains (A.C.) and portable batteries may be employed where mains are not available.

Model B Cash price **£135 : 0 : 0**

24 monthly payments of £5 18s. 2d.



SOME USEFUL SUGGESTIONS



CELFIX SCREEN

The finest and most brilliant screen in the world. Get one for Xmas. With crystal glass-beaded or silver surfaces.

From 70/-



The "SALEX" Ciné Tripod

Strongly made of duralumin, though extremely light and compact. Has stout rigid legs. Fitted with screw-clamping device, also panning and tilting device.

£5:15:0

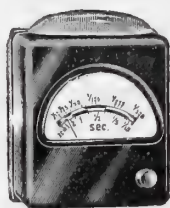


FILMAREX M & W Enlarger

40 different models to choose from, all sizes, all prices, all lenses interchangeable. Filmarex 6 x 6 cm., one-hand lever, coarse and fine focusing, f/4.5 D. anastigmat, Condenser and orange cap, iris.

Cash price **£11 : 8 : 6**

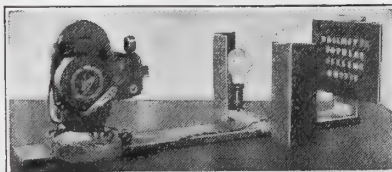
24 monthly payments of 10/3.



BLENDEX Exposure Meter

The lens incorporated in the "Blendux" makes it the finest photo-electric meter on the market at such a low price. With ever-ready case.

Cash price **67/6**



DALLMEYER POPULAR TITLING OUTFIT

For use with any make of cine camera. With 2 coiled-coll 40-watt lamps and fount of 200 letters. Running and trick titles can be made with this new outfit.

Cash price **55/-**

EVERY OTHER TITLER IN STOCK.



KINE-EXAKTA

Built-in ground-glass screen. For plane self-capping shutter. 12 sec. and 1/1,000th sec. and 6 secs. 1/1,000th sec. with delayed action. F/2.8 Zeiss Tessar lens.

Cash price **£38 : 10 : 0**

24 monthly payments of 34/7.

FOR CHRISTMAS PARTY PICTURES !

THE NEW SELO LIGHTING SET

This lamp can be used either as a table or a hanging lamp suspended from picture rail or similar support—it comprises an 8-facet anodised aluminium folding reflector, lightweight steel stand, Photoflood bulb, flex and mains plug..... **10/-**

AUTOMATIC ROLLEIFLEX



With all the latest new features. Film transport without use of red window. Large f/2.8 finder lens, f/3.5 Zeiss Tessar taking lens and Compur Rapid shutter, speeded to 1/500th sec. Takes roll film, plates or miniature films.

£31 : 5 : 0

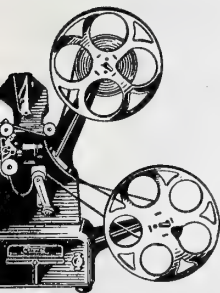
24 monthly payments of 28/-.

**REMEMBER—YOU GET IT ON
CITY SALE
54, LIME STREET, E.C.3**

Also at 84, ALDERSGATE ST., E.C.1; 13, THE ARCADE, LIVERPOOL

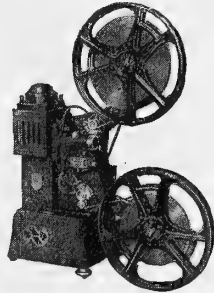
TIME TO MAKE IT HAPPY IF YOU BUY CONFIDENTIAL 2-YEAR PAYMENTS!

Best and best—projectors, cameras, splicers, editors, titlers, screens, tripods, albums, presentation gift
payment on our confidential plan will secure it for Christmas. Anything over 50/- on easy terms.



9.5-MM. CORONET
Motor drive. Geared rewinds, 5-1
Combined lamp and wall plug.
30, 60 or 400 ft. reels, 1-in.
Any voltages 100-250 A.C. or
With motor drive and super
ment.

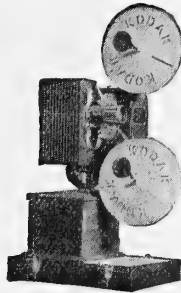
Cash price **£9 : 17 : 6**
24 monthly payments of 18/10.



**PATHESCOPE "S" 9.5-MM.
DE LUXE PROJECTOR**

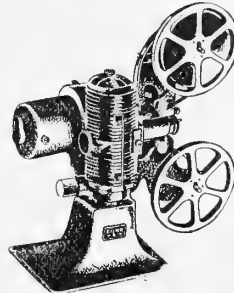
For 300-ft. & 900-ft. Reels, Sprocket Fed.
Fitted with 200-watt lamp, and is
transformer fed. For use on all A.C.
mains from 110 to 250 volts.

Cash price **£30 : 0 : 0**
24 monthly payments of 26/11.



'KODASCOPE' MODEL EE
With 300-watt lamp. Operation is
quiet, flickerless, cool—and simple.
Models supplied for either A.C.
or A.C./D.C. circuits. With 1½-in.
f/2 lens.

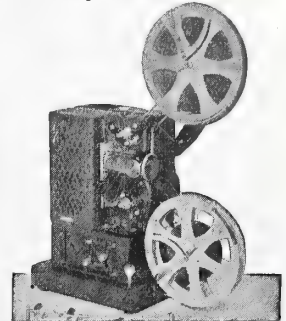
Cash price **£32 : 10 : 0**
24 monthly payments of 28/2.



**FILMO "EIGHT"
PROJECTOR**

400-watt illumination, f/1.6 lens, gives
clear brilliant 8-mm. pictures on 6-ft.
screen, fully gear driven.

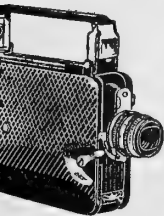
Cash price **£41 : 0 : 0**
24 monthly payments of 36/6.



SIEMENS "SIXTEEN-9"

Takes 9.5 and 16 mm. films. Has 200-watt
lamp, speeds 12 to 28 pictures per sec.,
motor rewind. Single picture device. Self-
contained resistance. You can't go wrong
in choosing Siemens.

Cash price **£59 : 10 : 0**
24 monthly payments of 53/4.



**MAGAZINE
KODAK**

Black-and-white or colour
Daylight magazine
g with 16-mm. films.
with Kodak f/1.9

Cash price **£40 : 0 : 0**
24 monthly payments of 35/10.



**FILMO
DOUBLE "8"**

Marvellous
precision. Can be held
and operated in
one hand. Takes
50 ft. of double
8-mm. film. With
f/3.5 lens.

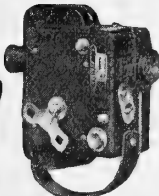
Cash price **£17 : 7 : 6**
15/7 a month for
24 months.



PATHÉ "H"

With lens mount for
interchangeable lenses.
9.5-mm. movie maker.
It is fitted with high-
grade f/2.5 lens and
costs only

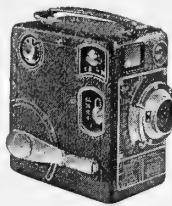
£7 : 0 : 0
16/- a month for 15
months.



DITMAR 16-MM

Footage indicator
and lens stops visi-
ble in the finder.
Variable speeds,
including slow
motion. With f/2.8
Cinar.

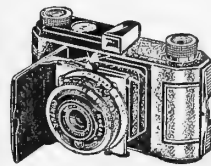
Cash price **£15 : 15**
24 monthly pay-
ments of 14/2.



SIEMENS "C8"

Takes 24 ft. of double-
run 16-mm. film. Four
speeds, including slow-
motion. Automatic
depth-of-focus indica-
tor. F/2.5 Busch Glaukar
lens.

Cash price **£37 : 10 : 0**
33/8 a month for 24
months.



**"KODAK"
CHROMIUM "RETINA"**

Cassette loading with 35-mm. cine
film (36 exposures), Compur
Rapid shutter, speeded to 1/500th
sec., optical finder, depth-of-focus
scale. Zeiss Tessar f/3.5 lens.

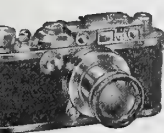
Cash price **£15 : 0 : 0**
24 monthly payments of 13/6.



THE ROBOT

50 exposures on 35-mm. film.
Three view-finders in one, in-
cluding "right-angle" for "can-
did" work. With Zeiss Tessar
f/2.8 lens.

Cash price **£29 : 10 : 0**
24 monthly payments of 26/6.



LEICA IIIa

Summar model. Speeded to
1/250th sec., f/2 Summar lens,
slippable mount, 36 ex-
posures at a loading.

Cash price **£43 : 0 : 0**
24 monthly payments of 38/7.



**ZEISS
CONTEX II**

With focal-plane shutter speeded
to 1/1,250th sec., Zeiss Tessar
f/3.5 lens, 36 exposures at a
loading.

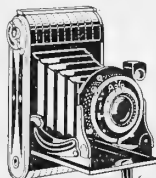
Cash price **£40 : 10 : 0**
24 monthly payments of 36/4.



BRIGHT

Shows picture nearly full
size on the brilliant screen.
Takes 12 pictures on
3½ x 2½ 8-exposure roll
film. A sensible Xmas
gift. With f/7.7 Voigtar
lens and Brilliant shutter

45/-



AGFA SPEEDEX

3½ x 2½ Roll Film Camera.
With Compur shutter, speeded
1 to 1/250th sec., and f/4.5
Apatar lens.

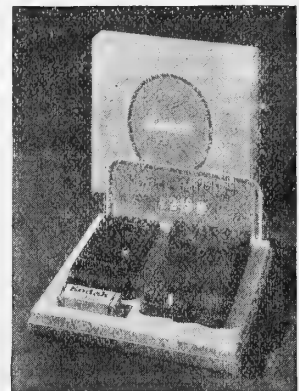
Cash price **£6 : 6 : 0**
Nine monthly payments of
14/9.

**"KODAK"
1937
GIFT SETS**

Here's an opportunity to
make a present of a
complete snapshotting
outfit—camera, film and
case, packed in hand-
some Christmas gift
casket. The outfits in-
clude: Six-20 Kodak
Junior Camera, Kodak
S.S. Pan. film and canvas
carrying case **£2 : 3 : 6**

Cine-Kodak Eight-20,
with 25-ft. spool of Cine-
Kodak Pan. film and
black-grained leather
case. **£10 : 10 : 0**

Other Gift Sets in this
series range from 8/6.



EASY TERMS FOR CHRISTMAS BY ORDERING AT ONCE !

AND EXCHANGE (1929) LTD.
50/94, FLEET STREET, E.C.4 - 59/60, CHEAPSIDE, E.C.2

and WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 1a, AVERY ROW, W.1; and 43, KENSINGTON HIGH ST., W.8

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

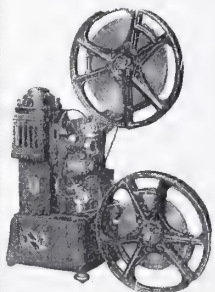
This week ... and all weeks ... at the WESTMINSTER

New PATHESCOPE Projectors

'S'—for 300 or 9.5 mm. reels

Built of high-quality die castings, ultra-smooth running motor, sprocket fed, motor rewind. High intensity low voltage lighting ensures superb brilliance of picture, with economical current consumption, whilst projection is remarkably free from flicker.

Super cooled lamphouse and separate pilot lamp provided. Gives performance of full theatre standard in your own home.



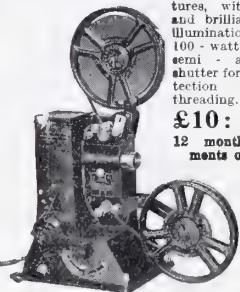
For all voltages
110/250
£30

12 monthly payments of 52/6,
24 of 26/3.

'H'—for real Home Movies'

For the projection of 30-ft., 60-ft., 200-ft. and 300-ft. reels. Solidly built. For use on all Alternating Current mains from 200 to 250 volts, 40-60 cycles. Is motor-driven through a transformer in the base. Sprocket fed, ensuring steady, correctly centred pictures, with direct and brilliant screen illumination from a 100-watt lamp; semi-automatic shutter for film projection during threading.

£10:10:0
12 monthly payments of 18/5.

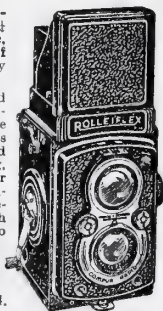


—At all the **Four WESTMINSTERS**, complete, and not easily beatable stocks—and *always* the inimitable **WESTMINSTER Out-of-Income Plan.**

The NEW ROLLEIFLEX

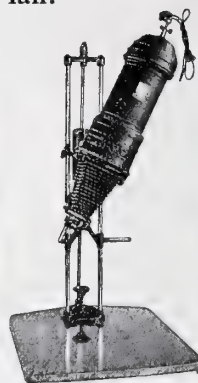
In this new model the 6 cm. ROLLEIFLEX for 12 pictures on usual 3 1/2 x 2 1/2 spool becomes more than ever automatic, revealing a still higher standard of optical and mechanical perfection. Only one action is now needed to:—

(1) set the shutter; (2) safeguard against either blank or double exposures; (3) give delayed action. There are also amongst other improvements new controls for shutter speeds and lens apertures, with magnified reading. The reflex hood is fitted with larger magnifier and there is a double magnifier and additional mirror for eye-level use. Lens is f/3.5 Tessar, with Compur Rapid shutter speeded to 1/500th sec.



Price £31:5:0

12 monthly payments of 54/8, 24 of 27/4.



WESTMINSTER "VICTORIA"

REMARKABLE New ENLARGER. 'MULTIFAX'

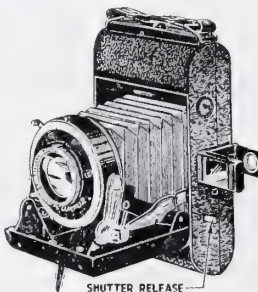
Full of attractive practical features. For instance: Exceptionally smooth raising and lowering by friction gear, with triangulated main column, giving maximum rigidity. Usable either vertically or horizontally at will. Readily adaptable for dealing with enlargements of extra size.

F/4.5 lens and DOUBLE condenser are both interchangeable, and there is simple provision for correction of perspective.

Adjustable lamp-holder ensures highest degree of even illumination, whilst the unique automatic action of the strip negative carrier sets a new standard in simplicity and efficiency. Adaptable for all sizes 24 x 36 mm. to 6 x 6 cm.

PRICES:

3 1/2 x 2 1/2 **£16:16:0**
12 monthly payments of 29/5.
2 1/2 square **£15:15:0**
12 monthly payments of 27/7.



SHUTTER RELEASE

New 'MOVEX' 8-mm. Ciné Camera



An AGFA Production.

Flat in shape, notably compact, light in weight, the New "MOVEX" Ciné Camera scores powerfully in convenience of handling and ease in manipulation. With body of strong aluminium alloy, with black matt finish and bright parts chromium plated, it is both handsome and durable. Takes 33 ft. of film in any easy daylight-loading cassettes—no threading is needed. Fitted with f/2.8 Agfa Kine anastigmat, with integral adjustable hood, Newton finder, always ready for use. Exposure guide incorporated on cover of camera.

Price £12:12:0

12 monthly payments of 22/1,
24 of 11/1.

Ever-ready Case, 18/-.

Ultra-Modern Roll Film Camera, for 16 pictures 2 1/4 x 1 1/4 on normal 3 1/2 x 2 1/2 spool.

Specially strong scientific one-piece construction. Quick self-erecting front, with f/2.9 Steinheil Casar anastigmat, focusing mount. Particularly efficient optical finders. Quick and easy loading, panchromatic safety covers.

Model I, Compur Rapid shutter, 1 to 1/400th sec., T. and B., and delayed action, release on camera body **£7:19:6**
12 monthly payments of 14/-.

Model II, with Normal Compur shutter, 1 to 1/250th sec., T. and B., and delayed action, release on camera body **£6:15:0**
12 monthly payments of 11/10.

Model III, with Prontor II shutter, 1 to 1/150th, T. and B., and delayed action **£4:19:6**
9 monthly payments of 11/8.

'WESTEX Miniature'

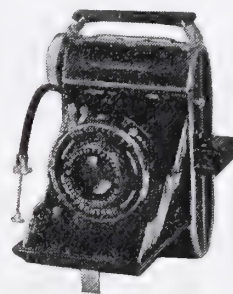
Lowest-priced high-precision miniature. With famous f/2.9 Radionar lens, focussing to 3 ft., Prontor II V.A. shutter, 1 to 1/125th sec., T. and B. Strong, beautifully made, easy and delightful to handle, optical direct-vision finder. Takes 16 3/4 cm. on normal V.P. spool.

£5:12:6

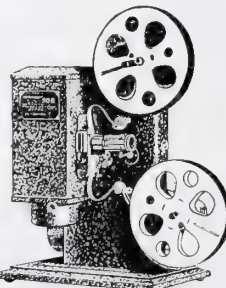
12 monthly payments of 9/11, 24 of 5/-.

With Vidnar f/4.5 and Vario shutter to 1/100th sec. **£3:12:6**

12 monthly payments of 6/6.



New 8-mm. KODASCOPE



New WESTEX CRYSTAL Ciné Screen

Gives wonderful new brilliance to your "movies." A big improvement, but costs appreciably less.

PRICES:
36 x 27 in. **27/6** Plus 6d.
48 x 36 in. **32/6** Plus 9d.
60 x 45 in. **50/-** Plus 1/- part postage.

● **MINIATURISTS ESPECIALLY!** Try CHAMPLIN '15', the new Extra-Fine-Grain Developer . . . 3/9 20-oz. bottle, postage 6d.

THE **WESTMINSTER**
PHOTOGRAPHIC EXCHANGE LTD.
24, Charing Cross Rd.,

'Phone and 'Grams - - - - - TEMple Bar 7165 W.C.2

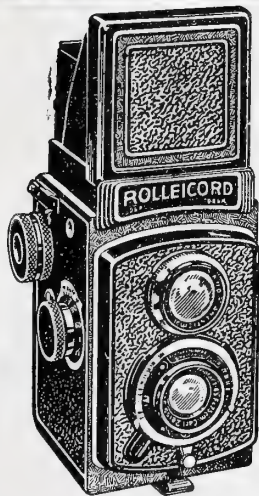
Also

111, OXFORD STREET, W.1
GERrard 1432

119, VICTORIA STREET, S.W.1
VICToria 0669

81, STRAND, W.C.2
TEMple Bar 9773-4

WHAT OTHER CAMERA CAN OFFER SUCH A RANGE OF EXCLUSIVE FEATURES FOR £12·10·0 ?



★ Full-size ground-glass screen picture, exactly as it will later appear on the film and right way up, allowing ample scope for composition. With large magnifier for fine focussing, making out-of-focus pictures impossible, and fitted with frame finder for eye-level photographing.

★ Automatic film transport, making overlapping of film impossible, and complete with automatic film counter.

★ Zeiss Triotar f/4.5 lens, and special one-lever Compur shutter speeded to 1/300th sec., T. and B.

★ Depth of focussing scale and focussing knob combined, showing at once depth of focus for all apertures and distances.

★ A complete range of accessories allowing the camera to be turned at will into a plate camera or 35-mm. miniature film camera, for use with all film materials and suitable for micro., infra-red and all other branches of photography.

★ Most economical in use, giving 12 large square pictures $2\frac{1}{4} \times 2\frac{1}{4}$ in. on a standard $3\frac{1}{4} \times 2\frac{1}{4}$ 8-exposure roll film, obtainable in every hamlet at home or abroad, and costing only 1/-.

★ Light in weight, compact size, exposure chart on back of camera; handsome appearance, with art leather covering.

FOR
CHRISTMAS
GIVE A . . .

Rolleicord 1A

See the "Rolleicord" at your dealers, or fully illustrated brochure will be sent post free on request from the Sole Importers :

R. F. HUNTER Ltd. 'Celfix House,' 51 Gray's Inn Rd., LONDON, W.C.1

There is also Rolleicord Model II, with added refinements and still greater versatility. Fitted with f/3.5 Zeiss Triotar lens and Compur shutter speeded to 1/300th sec., T. and B., £16 10 0.

Phone : HOLBORN 7311/2.

INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulæ and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS : 13, GRAY'S INN ROAD. Telephone : HOLBORN 5683.

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME.....

ADDRESS.....

A.P.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

A Charming Gift for Art Lovers

PHOTOGRAMS OF THE YEAR



THE ANNUAL REVIEW OF THE WORLD'S PICTORIAL PHOTOGRAPHIC WORK
Edited by F. J. MORTIMER, Hon. F.R.P.S. Editor of "The Amateur Photographer and Cinematographer"

"Photograms of the Year" has grown in popularity with the passing years. The volume for 1938 is the forty-third annual issue and will increase the prestige which this outstanding compilation has won throughout the world for its wide range of subjects, their technical excellence, and the quality of reproduction. It contains examples of the best work of the world's foremost camera artists, specially chosen by Mr. F. J. Mortimer, Editor of "The Amateur Photographer." Keen photographers will welcome the opportunity afforded by "Photograms" of viewing the finest and most modern expressions of photographic art, and of observing the latest technical developments.

**NOW ON
SALE**

The volume contains an editorial résumé on "The Year's Work," and contributions by well-known writers in many foreign countries. Critical notes of the photographs, and an up-to-date Directory of British Photographic Societies are also included.

PRICES :
STIFF PAPER
COVERS 5/- net ;
CLOTH BOARDS
7/6 net.
Postage 6d. extra.

Obtainable from all booksellers and photographic dealers, or direct from the Publishers and Proprietors :

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1



GEESE

By Chang
Yin Chuan

From
Photograms
of the Year
1938



IT ISN'T CRICKET—to take your money without giving you **REAL SERVICE**, but you will shoot in the right goal and score every time with our **Bargains** which are covered by a written **six months' guarantee.**

CINÉ PROJECTION LENS BARGAINS.

1½-in. Meyer Kinon for Siemens Superlux.....	£2 10 0
¾-in. Dallmeyer for Bell-Howell Filmo Eight.....	£2 7 6
50-mm. Lens for Gebescope Model A Talkie.....	£3 10 0
3-in. Dallmeyer Superlite for Paillard G916.....	£3 17 6
2-in. Meyer Kinon for Pathe 200-B. Listed £6.....	£3 15 0
40-mm. Meyer Kinon for Paillard D.A.....	£3 15 0
35-mm. Astro Super Lens for Standard Siemens.....	£4 17 6
35-mm. Meyer Kinon for Dittmar or Eumig.....	£3 10 0
35-mm. Meyer Kinon for Siemens Standard.....	£3 10 0
50-mm. Meyer Kinon for Siemens Standard.....	£3 10 0
3½-in. Graf for Bell-Howell 16-mm. models.....	£2 10 0
3-in. B. & H. Lens for Filmo models.....	£2 15 0
50-mm. Krauss Lens for Pathe 200-B.....	£2 2 0
1-in. Kodak Lens for Kodascope Model A.....	£1 10 0
1-in. Kodak Lens for Kodascope C or D.....	£1 10 0
1½-in. Kodak Lens for Kodascope C or D.....	£1 17 6
1½-in. Kodak Lens for Kodascope K.....	£2 2 0
3-in. Meyer Kinon for Filmo models. Listed £7 10s.....	£5 0 0
2-in. Greatlite for Bell-Howell models.....	£2 17 6
2-in. Dallmeyer Superlite for Filmo models.....	£3 7 6
20-mm. Meyer for Paillard G3 Projector.....	£3 3 0
20-mm. Meyer for Eumig or Dittmar models.....	£3 3 0
1½-in. Dallmeyer for Pathe 200-B.....	£2 10 0
3½-in. Super Hermagis Lens for Pathe Lux.....	£1 7 6
1½-in. Meyer Kinon for Paillard D.A.....	£3 17 6

Mr. CLICK, the A.C.S. Camera Man, our symbol of cheerful Personal Service, still has plenty of Xmas Bargains to offer you, but as there is never enough room to list more than a selection please ring, write or call, letting us know your needs.

Any goods at Bromley may be seen in London, or vice versa, at an hour's notice, and we offer every opportunity for test on approval, against full deposit. Refund, if necessary, is made without question, as forced sales are no good to us. We want your unqualified satisfaction, to merit your recommendations. Then, in passing our name to a friend, we feel you do him a good turn as well as ourselves.

Edson



THE AMATEUR CINE SERVICE LTD.

52-4 WIDMORE RD., BROMLEY, KENT - RAVENSBORNE 0156-7

6 GRAYS INN RD., LONDON, W.C.1 - HOLBORN 9894-5

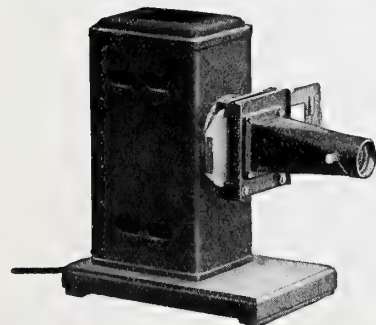
MINICAMERA BARGAINS.

Leica II, black, f/2 Summar.....	£26 10 0
Leica II, black, f/3.5 Elmar, with E.R. case.....	£19 10 0
Leica IIIa, chromium, f/2 Summar.....	£33 17 6
Leica IIIa, chromium, f/3.5 Elmar, with E.R. case.....	£27 17 6
Leica I, black, f/3.5 Elmar, non-interchangeable, with Leitz rangefinder and E.R. case.....	£9 17 6
Dollina II, chromium, f/2.9 Cassar.....	£10 10 0
Certix, f/4.5 Radionar, Prontor, 16 or 8 on 120.....	£4 17 6
Balda, f/3.5 Trioplan, Compur, 16 on V.P.....	£5 5 0
Exakta Model A, f/3.5 Tessar, lens hood, filter and case.....	£12 17 6
Exakta Model B, f/3.5 Tessar. As new.....	£18 10 0
Kine-Exakta, f/2.8 Tessar, with E.R. case.....	£30 0 0
Dollina III, chromium, f/2.8 Xenar, with E.R. case.....	£13 17 6
Zeiss Kolibri, f/3.5 Tessar, 16 on V.P., case.....	£6 10 0
Zeiss Ikonflex, f/4.5 Novar, 2½ square, Klio, case.....	£6 15 0
Contax I, f/2.8 Tessar, slow-speed model.....	£21 0 0
Contax I, f/2 Sonnar, slow-speed model.....	£29 10 0
Contax II, f/2 Sonnar. Unscratched.....	£39 10 0
Baldax, f/2.9 Meyer, Compur D.A., 16 on 120.....	£6 6 0

SPECIAL OFFER.

N. & G. New Ideal Sibyl, ½-pl., f/4.5 Ross Xpres, F.P. adapter. A fine model in perfect condition..... £12 10 0
Zeiss Miroflex 3½×2½, f/4.5 Tessar, with 9-in. f/5.6 Dallon Telephoto, 6 slides and case..... £24 0 0

A NEW PROJECTOR FOR MINIATURE TRANSPARENCIES



"DIAFANT" MODEL 0

This new projector for 24×36 mm. positives from miniature negatives is an efficient, light and easily portable apparatus for use at home at the houses of friends, or at club meetings and social gatherings.

Equipped with a 100-watt lamp at 12 feet from the screen it throws a brilliantly illuminated image, measuring 4 ft. 6 in. by 3 ft. It is precision built, beautifully finished and fitted with a lens of fine quality.

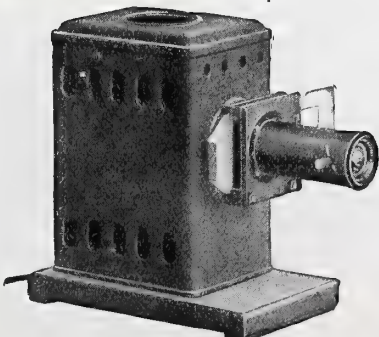
£8:15:0
Lamp extra.

"DIAFANT" MODEL I

Suitable where screen pictures up to 9 ft. wide are required, also for projecting miniature colour films. This instrument is similar to the Diafant Model 0 in general design, but takes a 250-watt lamp; in view of the larger light intensity the lamphouse is more roomy and a heat-absorbing filter is used in conjunction with the condensing lens.

The slide carrier takes slides 2 in. square with a picture mask of 24×36 mm.

£12:15:0
Lamp extra.



Write for Prospects.

SANDS HUNTER & CO. LTD., 37, BEDFORD STREET, STRAND, LONDON, W.C.2

This is what the "KINE-EXAKTA" looks like!

With Extension Tube to make CLOSE-UPS at 4 inches.

PRICES

Exaktar Anas., f/3.5, 5.8 cm.	£27: 10: 0
Tessar Anas., f/3.5, 5 cm.	£34: 10: 0
Tessar Anas., f/2.8, 5 cm.	£38: 10: 0
Primoplan, f/1.9, 5.8 cm.	£45: 0: 0
Ever-ready case -	£1: 0: 0
Extension Tube -	8s. 6d.
Adapters for ditto -	£1: 0: 0

REFLEX for all makes perforated Films 24×36 mm.

FOCAL-PLANE SHUTTER Speeds 1/1,000th sec. to 1/2 seconds, or delayed action 1/1,000th sec. to 6 seconds.

PRECISION WORKMANSHIP. CHROMIUM FINISH.

Brilliant Focussing Screen, Lenses in Bayonet Socket.

THE "KINE-EXAKTA" MANUAL

JUST PUBLISHED—Beautifully illustrated, and in addition a photographic treatise by our expert Gerhard Isert. Price, post free, 5/-

GARNER & JONES LTD., POLEBROOK HOUSE, Golden Square, LONDON, W.1
Phone: GERRARD 2300.

**IMPORTANT**

All Super Ikonta cameras sold in Great Britain and Ireland at current listed prices carry a written guarantee for three years. Ask your dealer for particulars.

Miniature camera advantages— with large size negatives

There are many photographers who prefer a camera giving negatives large enough from which useful size contact prints can be made, but at the same time have a keen desire for the advantages of the "miniature" camera—focussing by coupled distance meter, interlocking arrangement for prevention of double exposures, rapid Zeiss lenses, fast shutter speeds, etc. The Super Ikonta combines many "miniature" advantages with reasonably large-size negatives, and the model illustrated takes 11 pictures $2\frac{1}{4} \times 2\frac{1}{4}$ " on the usual $3\frac{1}{4} \times 2\frac{1}{4}$ " spool. It is equipped with Zeiss Tessar f/2.8 and Compur Rapid shutter to $1/400$ th second. The rotating wedge distance meter is coupled with the lens focussing; the shutter release, conveniently situated on the camera body, enables the camera to be held steadily, while the interlocking arrangement of film wind and shutter release prevents unintentional double exposures.

Other models of the Super Ikonta for $3\frac{1}{4} \times 2\frac{1}{4}$ " and $2\frac{1}{4} \times 1\frac{3}{4}$ " pictures, providing somewhat similar advantages, are also available.

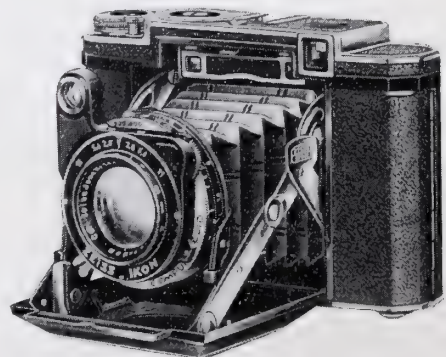
SUPER IKONTA

Write for a copy of our interesting prospectus "Miniature Camera Advantages but with large-size Negatives", or ask your dealer for a demonstration.



ZEISS IKON LTD.

11, Maidstone House, Berners Street,
London, W.1



THE AMATEUR PHOTOGRAPHER

& CINEMATOPHIL

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, DECEMBER 15TH, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2562.

THAT sound-track on the side of the cinematograph film is only at the beginning of its wonders. For better or worse it has yet to go far. Whether the world will in future bless or curse this gift from our wireless friends whereby, thanks to the thermionic valve and the photo-electric cell, sound may be photographed, remains to be seen. Col. Moore-Brabazon, in opening the recent Exhibition of Cinematography at the R.P.S. house, predicted some quite uncanny things. He suggested that with the aid of the sound-track it would be possible to obtain a synthetic voice, to reproduce the high note of a Caruso, or to pick one's way among the vocal cords, so to speak, as to endow the figure appearing on the screen with a purity and range of vocal expression far exceeding anything heard at Covent Garden. Already, Col. Moore-Brabazon pointed out, the process of synthesis has gone forward to some degree, for the most popular screen actor to-day is not a human being at all, but Mickey Mouse.

Colour Photographs on Paper.

One of the dreams of the photographic experimenter and of the scientist is the production, by direct and simple means, of colour photographs on paper. Colour transparencies, both as ciné films and stills, are now commonplace, and at that point the colour investigators appeared to have stuck, but we have recently seen a new method that gives promise of developing into a successful solution of the problem. It is the outcome of prolonged experiments by Mr. Hugh Cecil, who is well known to our readers for his portrait work, but the process, which is practically complete, is not

TOPICS of the Week



AT THE CIRCUS.

An article on Circus Photography appears elsewhere in this issue.

yet available on the market. It is an additive method of the type made familiar in the past by the Paget, Thames and Finlay screen plate colour processes, but whereas in these the result is a transparency, Mr. Cecil, by employing a fine tri-colour ruling on an opaque final support, secures the colour picture on a paper base. All that the amateur has to do is to expose a panchromatic plate in the camera in the usual manner, but in contact with a specially-ruled colour screen. From the negative so obtained, positives on film are printed, the procedure being the same as making a gaslight print. The fine lines that are embodied in the positive are then adjusted in register on the lined paper base and the colours of the subject are disclosed; the two are finally cemented together. Any number of prints can be made from the same negative. The results we have seen have been very satisfying, and we understand that a method of making the original negatives on roll film is being considered. In an early issue of "The A.P." further technical details supplied by Mr. Cecil will be published.

Posters.

A word of appreciation is more than due of "The Times" photographic posters, which add a new interest and excitement to the dreary traverse which millions of Londoners have to undertake every day through the passages of the Underground. Photography, as we all know, is the basis, acknowledged or not, of a great deal of poster art, but even when the photographic basis is evident it is so tricked or conventionalised that the photography is forgotten. But in "The Times" series we have the direct

photographs, enlarged to half poster size, and very attractive they are. Photography is used to illustrate the various services of a great newspaper, and there is one poster, with a fine landscape picture, which advertises the photographic page itself. One compares these works with other examples of poster art, and looking at them as impartially as possible, one feels that in advertising, photography has the elementary advantage of realism and directness of message. It is a mistake to have a display advertisement of any kind which he that runs cannot read. It should jump to the eye. Yet there are quite a number of mural advertisements which require some attention to discover what they are really about. That can never be said of a well-taken direct photograph. "The Times" is to be congratulated on its breakaway from poster tradition.

Threepenny and Sixpenny.

One of the brightest of the series of little lectures at the recent Exhibition of Cinematography in

Russell Square was given by Mr. Stanley W. Bowler, on lighting for sub-standard filming. Mr. Bowler is a master of improvised equipment, and at the outset he paid a tribute to "a huge American organisation which has contributed in no small measure to the success of this work." Such names as Rockefeller and Carnegie came at once to mind, but the organisation proved to be Woolworth's, whose counters Mr. Bowler has ravaged for all manner of cheap gadgets, which with a trifle cut off here or put on there make his lighting equipment just what it ought to be. For example, his spotlight is a paint-can, though with a mirror in it which Woolworth's did not provide, and for amateurs who want splashes of light for certain types of filming he produced a cheap bucket which with three lamps inside and inverted gave all that was necessary. For his lamp fittings he had made good use of little cheap dish covers and flour dredgers with which he rigged up his equipment and which made wiring easy. It rather rejoices the

heart in these days to find the true spirit of the amateur who does not depend on devices specially manufactured for his purpose, but delights to improvise and adapt as occasion demands.

Fishing Tackle.

What may be the connection between the G.P.O. Film Department and the fisheries of this country we do not know, but we have been seeing some excellent films taken under the auspices of that department illustrating various aspects of fishing. One in particular, entitled "The Herring Industry," was a very ambitious production, and suggested what a multitude of pictures this subject could yield to the still photographer. If he ventured out on the herring boats, he would be sure of pictures at every instant. Even if he did not care to go out in these cockle-shells of boats, there are plenty of scenes on the quayside when the boats are unloading and the fish being auctioned which would give him opportunity to get some striking results.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Flashlight Work.

I want to try portraits and other subjects indoors, but unfortunately have not electric current available. Do you think flashlight work worth while? If so, how can I prepare and use the powder, and what plates and developer are best? J. M. (Cheshunt.)

With the special lamps now available when current can be used, flashlight work has been almost superseded, as so much more variety in lighting can be obtained with suitable lamps properly adjusted. This form of lighting also has other advantages.

At the same time a great variety of results of first-rate quality can be obtained by flashlight methods. The "soot and whitewash" effects so often seen years ago are not inherent in the process; they were the result of improper procedure. Any tonal scheme from the strongest to the most soft and delicate can be obtained, and only a little experience is required in order to produce almost any effect desired. We would certainly advise you to adopt the process, and learn what can be done with it.

We would still more strongly advise you to abandon the idea of making flashpowder yourself; there are many reasons why it is desirable to use one of the several standard products obtainable. Even then it is necessary to adopt certain precautions, by strictly observing which you can certainly avoid the risks which arise from carelessness and ignorance in procedure.

You might try first of all the plates or films to which you are accustomed, and if you find them unsuitable you should select fast panchromatic material intended for soft results. A developer which will help you to avoid harsh contrasts is:—

A. Metol	..	..	..	..	..	24	grs.
Sodium sulphite	..	..	..	..	..	1	oz.
Potassium metabisulphite	..	..	..	..	..	10	grs.
Water to	..	..	..	..	..	5	oz.
B. Sodium carbonate	..	..	..	..	..	1	oz.
Water to	..	..	..	..	..	5	oz.

Mix in equal quantities for use.

But you will need far more guidance than we can give you within the limits of a reply. Your best plan will be to get a copy of "Flashlight for Amateurs," by J. J. Curtis, from The Fountain Press, 19, Cursitor Street, London, E.C.4 (post free 1s. 2d.). This will tell you all you need to know.

Adurol for Slides.

Can you give me an adurol formula for giving various warm tones on lantern plates? What colours are obtainable?

P. L. F. (Dartford.)

You should make up two stock solutions:—

A. Adurol	..	..	..	..	..	100	grs.
Sodium sulphite	..	..	..	..	..	2	oz.
Potassium bromide	..	..	..	..	..	10	grs.
Water to	..	..	..	..	..	10	oz.
B. Potassium carbonate	..	..	..	..	..	1 1/2	oz.
Water to	..	..	..	..	..	10	oz.

The normal solution is equal parts of each.

It is difficult to say anything about resulting colours as these cannot be definitely described in words. Further, they depend on the kind of plate used; and variations can be made by increasing exposure, diluting the solution, and using more of the B solution. Experiment is the only guide, but it is advisable to learn first all what can be done with normal procedure.

Use Your Camera AT CHRISTMAS

There are plenty of uses for the camera during the festive season as this article shows. Modern photography makes Christmas snapshotting easy, and there are other uses for photography as well.

WHILE photography is actively pursued all the year round there are plenty of opportunities for the use of the camera during the Christmas season. There are subjects for the photographer which occur at no other season, and which are well worth recording on account of the personal interest that they convey.

First it may be suggested that the photographer should be prepared by including amongst the last-minute Christmas shopping plates or films, and anything else of a photographic nature that may be required for the making of negatives and prints. It is annoying, to say the least, to find that there are subjects for the camera and the shops where supplies of films or plates may be purchased are closed for the holidays.

Subjects.

Modern cameras, fitted with rapid lenses, and highly sensitive material, provide the photographer with abundant opportunities for picture-making. It is now possible, as most amateurs know, to take pictures indoors with very short exposures. Those who have not attempted to do so will be surprised how easy it is. Out of doors there are the subjects which may be secured during a winter's morning walk, while the winter sunset also offers opportunities.

Portraits.

The Christmas season is essentially a good time for the making of home portraits. The season of family gatherings brings absent members together, and many people appreciate the opportunity of being photographed in the home. These home portraits are easy to secure with the fast plates and films now available.

Apart from portraiture there are the incidents of the festive season that are as worthy of being recorded as those of the summer holiday. The children with their toys and the groups round the dinner or card table. These are sure to be valued souvenirs of the happy time, and be appreciated long afterwards.

As we pointed out earlier in this article, the modern lens of large aperture,

even those fitted to moderately-priced cameras, will produce excellent results. Fast panchromatic plates or films reduce exposures to a second or two, while if the domestic lighting is replaced or supplemented by one or two bulbs of the "Photoflood" type, "snapshots" can be taken. If the camera is fitted, as most are, with a delayed-action release, the gathering can be complete by the inclusion of the photographer.



A Christmas Party Snapshot.

Where electricity is not available the photographer can resort to flash-powder, or in cases where this is objected to on account of smoke and smell, the flash-bulb can take its place. Actually, with fast plates or films and a rapid lens the amount of flashpowder is so small that any objection to its use vanishes. In any case, never use flashlight near to paper decorations, for obvious reasons.

Photographic Amusements.

The camera may be made to contribute its quota to the Christmas entertainment. There are various ways in which it may do so. At a

gathering of young people when they tire of games the following plan proves helpful.

A photograph is taken of the whole company. As many as possible are invited to see the plate developed, and after the photographer has desensitized the plate or film in the dark-room it is brought out into an ordinary room and developed by subdued light. Most youngsters like to see how the photographic negative develops, and especially if they are able to distinguish their own features. For this purpose it is well to use a large size negative. After the plate is fixed the party disperses to other amusements, while the photographer dries the negative (after a brief washing) in a bath of methylated spirit.

When the negative is dry the party is called together to watch the making of a few gaslight prints. A novelty is added to the party if each guest is given a print to take home as a souvenir. This is not difficult, as washing may be reduced by means of a hypo eliminator, and gaslight or bromide prints may be dried with care before a fire.

Games with Photography.

Another diversion may be made by previously photographing a series of objects in the room from "new angles." The prints are displayed, and the company invited to identify them, with a prize for the winner. This is very popular with the young people.

Several enlargements of whole-plate size may be made all from the same negative, upon cheap commercial paper. These are all cut up together, and put out in the form of a jigsaw puzzle. The subject may be a group of objects in the room, or a corner of the room in which the party is held.

Finally, a short lantern display, especially if it can be made to include scenes or incidents in which the company figure, forms an interesting and restful interlude. It should not be too long. The same may be said of the home cinema display. Some enthusiastic devotees in these fields are inclined to make their shows too long. It is wise to cease operations while there is still a taste for more.

December 15th, 1937

CIRCUS PA

By EMSLIE DEAN.

THE lure of the circus continues; the enormous crowds of youngsters and grown-ups who visit the annual spectacle at Olympia every Christmas are evidence of its popularity.

For the amateur photographer, the subject offers endless opportunities now that modern lenses and films have given him such undoubted advantages for the portrayal of the subjects available. This year, in particular, circus photography will be even more popular during Christmas-time and January, owing to the fact that hand cameras will be freely admitted and allowed to be used during performances.

At the time of writing it has already been announced that over 80,000 seats have been sold for this season's performances, and it may be assumed that a very large proportion of the visitors will also be amateur photographers and readers of "The A.P."

There are several points to be noted by the photographer who visits the circus for the purpose of trying shots at the various items. He must observe the general disposition of the lights and their quality during each turn. A lens hood will be a necessity if he is seated opposite one of the spot-lights.

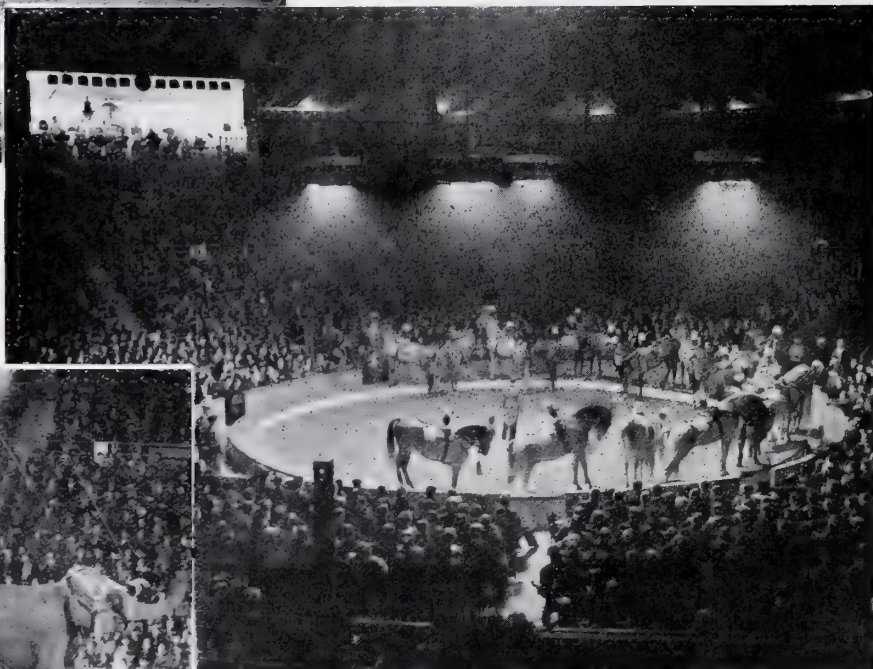


Super Pan. film, 1/5th sec. at f/2.8.

The reader is referred to last week's issue of "The A.P." for seating plan of Bertram Mills' Circus and details of a special competition.



Super Pan., f/4.5, 1/2 sec. exposure.



Super Pan., 1/5th sec. at f/3.5.

On the whole the general lighting is considerable, and this is augmented during certain acts by various extra lights; this particularly applies to aerial turns, which are, in fact, illuminated almost entirely by spot-lights directed upwards. These acts are fairly easy to photograph, although with the ordinary camera the figures are likely to be small, but if sharp they can always be enlarged.

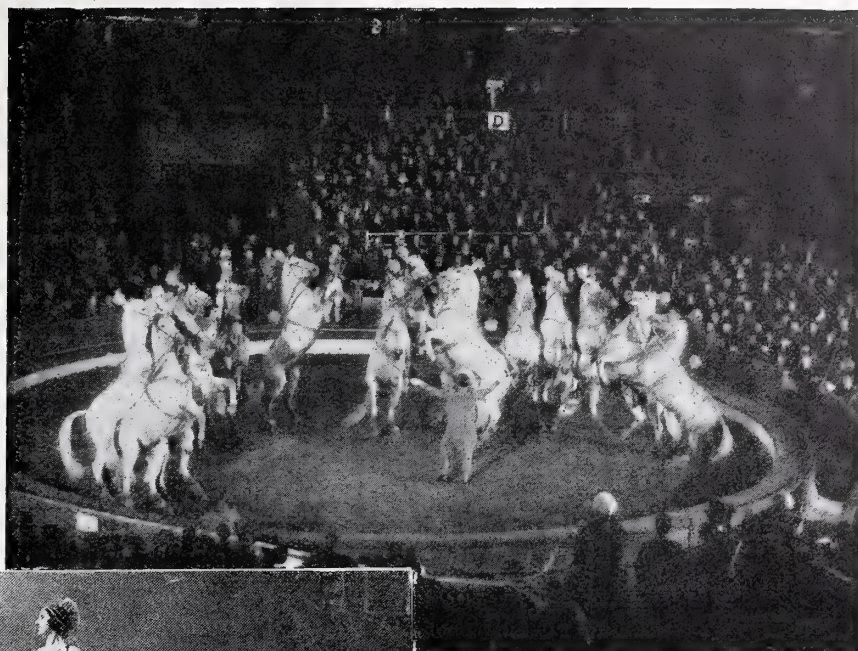
The chosen seat—for general views similar to some of those accompanying this article (which were taken at previous years' circuses)—should obviously be away from the ring-side. If, however, individual riding turns are wanted ringside seats are essential. These also are illustrated by

otography

With illustrations by Charles E. Brown and Lancelot Vining.

two of the pictures herewith. The photographer should not move about once his seat has been settled, as this is not fair to other members of the audience.

It should be realised that if quickly-moving subjects are attempted a camera with a large-aperture lens and loaded with the highest speed films available must be used. Should these not be available there are still many other shots possible, where comparatively long exposures may be given, and using a much smaller aperture to the lens. Some of these are indicated in the data given with the accompanying illustra-



Super Pan. film, 1/10th sec. at f/3.5.

With luck in the choice of a good seat some remarkably fine pictures should be secured. So long as the fastest possible pan. films or plates are used, the owner of any hand camera, provided his lens aperture is not less than f/6.3, has a chance of getting some passable results. The big-aperture lens is, however, necessary for "speed" shots.

As the subject will probably appeal sufficiently to attract the amateur who is seeking good results it is advisable to visit the show twice, so as to try out the subjects with experimental shots, and to decide on the most advantageous position from which to photograph on future occasions



Group of horses coming towards camera, not too quickly. Super Pan. film, 1/25th sec. at f/2. Considerably enlarged.

tions. It will soon be realised, however, that there are many shots that are possible with exposures ranging up to as long as one or two seconds, where there is a cessation of movement, and fully exposed results can be obtained with an ordinary camera. It will be necessary to hold the camera very firm and steady, and a direct-vision view-finder at eye-level is essential.

It will be seen that for the miniature worker, however, the opportunity is one that should not be missed. Here are ideal subjects for testing the capabilities of the high-class miniature with large-aperture lens and ultra-speed film.



Super Pan. film, 1/100th sec. at f/1.5.

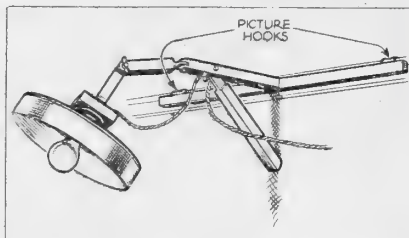
Readers' Hints, Tips and Gadgets

GENERAL LIGHTING WITH PHOTOFLOODS.

WHEN using Photoflood bulbs for indoor photography it is often difficult to fix the bulb, with a large reflector attached, safely at a good height. To get over this difficulty, I have made the gadget illustrated, which has solved all my difficulties in this direction. It is small, light and portable, yet is absolutely rigid, and fixes to the picture moulding, deflecting the light in any desired direction.

The illustration should make its construction clear; no exact dimensions are given as they are unimportant. It consists essentially of a T-piece of 1-in. square wood having a picture-hook fixed by screws near each end of the top-bar and an adjustable strut to brace against the wall. Two further short pieces are attached by means of bolts with wing-nuts so as to allow

movement of the lamp both vertically and from side to side. At the end of the second of these is a small batten to which the lamp-holder is



screwed and which has a small hole drilled in it for the passage of the flex.

The picture-hooks are fixed on the moulding in the usual way, the strut adjusted so that the bar slopes very

slightly downwards, and the whole is then quite rigid. It is surprising how great a weight it will bear when firmly fixed. (Incidentally, a small piece of rubber tacked to the end of the strut avoids any danger of making a dent in the wallpaper.) If a light is required at a low level, just turn the whole through 90 degrees and it stands equally firmly on the floor.

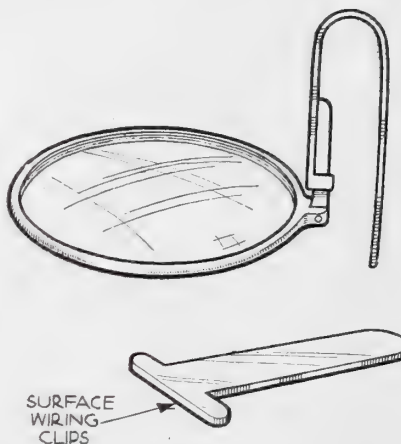
The whole thing may be taken to pieces by withdrawing the bolts and reassembled very quickly. Notice that the T-piece is made in two separate pieces; if portability is not required this may be all one piece, and the strut could be permanently screwed on at the correct angle. The dimensions may be varied as desired, but the shorter the last two pieces the firmer the whole will be when a heavy reflector is used. L. H. SUGDEN.

FOCUSsing MAGNIFIERS.

THERE must be a great number of readers who are still faithful to the older types of reflex cameras, which are not fitted with focussing magnifiers.

To them this little idea is commended. Roughly measure the distance from the surface of the focussing screen to the eye position when using the camera. From the optical counter of the local "universal provider" (F. W. Woolworth and Co.) carefully select a pair of horn-rimmed spectacles in the following manner:—

Place the eyesight testing card, which you will find on the counter, in such a position that your eyes are approximately at the measured distance from it. Take up a pair of spectacles and place them about 2 in. from your eyes. If the



letters on the chart are sharply focussed you have got the right pair; but don't be in a hurry, try a few pairs to determine which you like best. Pay your 6d., and from the local electrician purchase two surface wiring clips similar to sketch B.

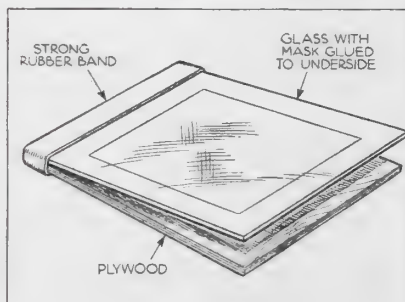
Now to business. Cut the spectacles in half with a pair of snips or a sharp penknife. Cut down the hinged ear-pieces to within $\frac{1}{4}$ in. from the hinge. Secure one of the wiring clips to the $\frac{3}{4}$ -in. piece, and then bend it in such a manner that it will clip over the focussing hood and the lens will rest horizontally over the focussing screen at a distance from your eye equal to that at which you tested it.

Follow out the same procedure with the other lens and clip. The result—two properly corrected focussing magnifiers. T. R. MONKHOUSE.

A QUICK-LOADING FRAME FOR GASLIGHT PRINTS.

THE ordinary type of printing frame is really designed for daylight printing; for making gaslight prints I have found it much quicker and easier to work with a simple home-made frame.

For this you need a piece of glass (cleaned-off plate), a mask, a rubber band, a piece of 3-mm. plywood, same size as glass, and a tube of glue, of the sort advertised to stick anything. The glass should be of the same size as the printing paper, and the mask is glued to the underside of it. The end of the glass is fixed to the end of the plywood



with a rubber band, glued on. The band should be strong enough to keep the parts tight together, but not wide enough to interfere with the action of the mask.

To use the frame, insert the negative and paper, working in your own shadow, and grip the sides of the glass with thumb and second finger, using the knuckle of the first finger to press the plywood back hard up against the back of the printing paper. Turn round and expose the paper to the lamp and then back again into your shadow to remove it. P. W. BLANDFORD.

A CONDENSER ENLARGER TIP.

WITH a thin negative and brilliant illuminant, the time taken to expose a bromide print with a large-aperture lens enlarger becomes so short that difficulty is often experienced. Apart from the possibility of shaking the apparatus and blurring the image, an exposure of one second allows of no error, but one of ten seconds is convenient and safe. The best way to accomplish this is to stop the lens down, or, alternatively, use a less powerful light. When the lens is stopped down, however, it is often difficult to obtain even

illumination over the whole picture area. In my own case I found this to be due to the trade mark stamped on the dome of the electric bulb being brought into partial focus. A search through an electrician's stock showed that all his brands of lamp were thus stamped, whereas if the trade mark had been on the side, this difficulty would have been obviated. However, I found that a rag moistened in petrol and rubbed, with the finger, over the trade mark or other lettering was sufficient to remove it entirely, leaving a clear pearl bulb without damaging it in any way. A. T. BAILEY.

PEARLS AND PIGLETS

Maybe we're being unkind to some people we saw recently on Loch Tay; perhaps they were not porcine, but the Rolleiflexes they were using certainly were pearls that they did not deserve. A youngster on the same boat, busy transferring Ben Lawers on to the Agfa F in his 520 Ikonta, soon restored our faith in travelling miniaturists, but we cannot forget the look we saw directed by a quarter-plate-ist towards those snapshotting dilettanti.

A day or two later, sitting on a little concrete ordnance mark on top of Ben Lomond, and idly wondering whether Scotland were real or just a wonderful dream, we were surprised to see the quarter-plate man come round the corner on to the flat summit. He was cold, but his righteous indignation when he spoke about our fellow passengers on the loch effectively warmed him, and we were soon talking photography. He admired our Contax, and told us that he hoped to get a 531 Super Ikonta as soon as R. G. Lewis ("you know them, of course," he said) had another in their weekly second-hand list.

A SENSITIVE NATURE

and broad humour do not mix over well, and it has often struck us that some sensitive miniaturists might possibly shrink from the idea of hire purchase as a consequence of quips that are occasionally heard about it.

To any such we say "Come to '202'." All your groundless fears will be dispelled, and you will be able to use the better equipment you need for a quite low monthly outlay.

A GUARANTEE,

when issued by a firm that prides itself on its straightforward and honourable dealing, gives a feeling of security to the purchaser that it would be difficult to put into words. All miniature apparatus sold by us is guaranteed against any defect whatever for one year from the date of purchase, and indefinitely after expiration of that period against any inherent defect. So, when buying your next camera, why not "Buy 'Lewis' and Buy Safe!"

LEICAS:

Leica III, f/1.5 Plasmal, coupled. Excellent condition £37 17 6
Leica III, chromium, fitted f/1.55-cm. Plasmal (coupled) E.R. case. As new. Cost over £50. £37 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new £32 10 0
Leica III, black, f/2 Summar, E.R. case. As new £31 10 0
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new. £22 15 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new. £19 10 0
7.3-cm. f/1.9 Hektor Lens, latest rectilinear focussing. As new £19 17 6
Another, as above, but non-rectilinear. Excellent condition £17 17 6
4-cm. f/1.5 Meyer Plasmal, for Leica. As new £10 17 6
5-cm. f/2 Summar. As new, nickel. £13 10 0
Leitz Varyl Enlarger, for negatives up to 6×6 cm., with lens. Good condition £14 15 0
15-cm. f/2.3 Astro, for the Leica, reflex attachment. Cost £95. As new. £55 0 0

CONTAXES:

Contax I, slow-speeds model, fitted new-type collapsible f/2 Sonnar. As new £29 15 0
8.5-cm. f/4 Triotar for the Contax, any model. As new £11 15 0
4-cm. f/2 Biotar for Contax. As new £12 10 0
Contax III, f/1.5 Sonnar, case. As new £65 0 0
Another, as above, but with f/2 Sonnar and case £52 10 0
Contax II, fitted f/2 Sonnar, E.R. case. As new £39 10 0
Large Reproduction Apparatus for Contax 1454/28, complete with three lenses 995/32. As new £11 15 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

531 Super Ikonta, f/3.5 Tessar and Rapid Compur, E.R. case. As new £16 17 6
Kodak Regent, f/4.5 Tessar, case. As new £13 18 6
Dollina II, f/2 Xenar, Rapid Compur. As new £15 15 0
Dollina III, f/2.8 Xenon, Compur. As new £13 17 6
Ensign Autorange, f/3.8 Tessar, Rapid Compur. As new £15 15 0
Super Ikonta 531/2, f/3.8 Tessar, Rapid Compur, Albada finder, etc. As new £19 10 0
Super Ikonta 530/16, f/3.5 Tessar. As new £18 17 6

We breathed a sigh of relief when we heard his remark, for we had feared his judging miniaturists and miniaturism by those miniature camera users he had seen. Fortunately, there are, so far as we know, very few who abuse the art of photography among those who habitually "Try 202 for Service."

THE MINIATURE NEWS AND TIPS DEPARTMENT

THIS WEEK'S TIP (for which we thank Mr. C. S. Brown, of 161, Princes Avenue, London, N.13). You may need one day to reduce a film that has been treated with Teitel's Scratchproof solution. To do so, give the film a two-minute bath in 1 per cent sulphuric or hydrochloric acid, and then, without washing the film, proceed to the persulphate reducing bath. After reduction and the use of a stop bath, wash thoroughly and re-treat with Teitel's.

THIS WEEK'S NEWS.—Overcoming our customary shyness we were gaily shaking a light fantastic toe at a recent Agfa dance when a voice whispered in our ear that it was confidently expecting early delivery now of the new 35-mm. Agfa Rondinax tank—and what a tank it sounds. We've only hearsay to go on at the moment, but the idea of a daylight tank that will successfully engulf 12, 24 or 36 exposures from the standard roll fascinates us, as also does the idea of a built-in thermometer. The same voice also whispered that the price would be £3 10s., which strikes us as being very reasonable if the tank turns out to be even only half as good as it sounds.

STOP PRESS.—Champlin 15 users should take note of our Mr. G. A. Bailey's tip given to "Minicam" (see page 35 current M.C.M.)

DON'T MISS

Our advertisement on page 11 of the current "A.P." issue—there is quite possibly something there that will interest you if you are looking for a new camera at a low price.

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd.:

Weltini, latest chromium model, combined view and range finders, body release, f/2 Xenon. As new £20 5 0
Another, as above, but fitted f/2.8 Tessar. As new £18 17 6
Another, as above, but fitted f/2.8 Xenar. As new £16 17 6
Super Ikonta 530, f/3.5 Tessar, Normal Compur. Excellent condition £13 10 0
Peggy Model II, f/3.5 Tessar. Excellent condition £14 10 0
Latest Chromium Weltur (16 on 3½×24), f/2.8 Tessar, combined view and range finder. As new £18 12 6
Another, as above, with Rapid Compur. £19 10 0
Ensign Muxtel II, f/3.5 Muxtar, case. As new £14 15 0
Weltur, f/2.8 Tessar, Rapid Compur. As new £19 10 0

MINIATURE REFLEXES:

Contaflex, fitted f/1.5 Sonnar, complete with E.R. case. As new £49 10 0
Exakta Model B, f/2.8 Tessar. Condition as new £21 15 0
Exakta Model B, f/2.8 Tessar, non-lever-wind. Excellent condition £20 10 0
Exakta Model B, f/3.5 Exaktar, non-lever-wind. Excellent condition £14 15 0

"MINIATURE ENLARGERS AND ACCESSORIES" by R. G. Lewis.

The second edition of the above is now in print—more enlargers in a better book. Your reference shelves will be incomplete without this publication, which will be sent free and post free by return after receipt of your postcard.

MINIATURE REFLEXES—contd.:

Exakta Model A, f/3.5 Exaktar. Good condition £11 15 0

Kine-Exakta, f/3.5 Exaktar, 13.5-cm. f/4 Sonnar, chromium, 4-in. f/4.5 Ross Teleros (chromium), 5 Leitz extension tubes for portraiture and copying, Leitz lens hood, Cost £67. All absolutely as new £45 0 0

12-cm. f/6.3 Tele-Tessar for the Exakta. As new £10 10 0
Kine-Exakta, f/2.8 Tessar, case. As new £29 17 6
Reflex-Korelle I, f/2.8 Tessar. As new £15 15 0
Reflex-Korelle II, f/3.5 Tessar. As new £16 15 0
Automatic Rolleiflex 6×6, f/3.5 Tessar, case. As new £17 10 0
Another, as above, f/3.8 Tessar, case. As new £14 17 6
Another, as above, f/4.5 Tessar. As new £13 10 0
Rolleicord I, f/4.5 Tessar, case. Good condition £7 10 0
Rolleicord I, f/3.8 Triotar. Practically as new £10 10 0
Ikoflex II, f/3.5 Triotar, E.R. case. As new £12 17 6
Pilot Reflex, f/2.8 Tessar, Compur. Good condition £12 15 0
Voigtlander Brilliant, f/4.5 Skopar, Compur. As new £4 15 0
Voigtlander Superb, f/3.5 Heliar, case. As new £14 5 0
Foth-Flex, no slow speeds, f/3.5 lens. Good condition £5 18 6

Contaflex, fitted f/1.5 Sonnar, E.R. case, 2 filters, lens hood. Cost over £90. As new £55 0 0

13.5-cm. f/4 Sonnar, to use with above. As new £15 10 0
8.5-cm. f/2 Sonnar. As new (also for above) £25 15 0

MISCELLANEOUS CAMERAS:

New Chromium Model Retina, f/3.5 Tessar, case. As new £10 17 6
Compass, latest improved model. £19 17 6
Miniflex, f/1.8 Astro Pantachar. Cost £19 10s. As new £12 0 0
Nagel Rolloroy, f/2.8 Tessar, Compur. Excellent condition £10 10 0
Baldax, f/3.5 Trioplan, Compur shutter £5 18 6
Virtus, f/4.5 Skopar, Excellent condition £4 12 6
Vollenda, f/3.5 Radionar, Compur shutter. Good condition £5 18 6
Ihagee Parvula, f/2 Xenon, Compur shutter. Good condition £12 0 0
New Chromium Welti, parallax compensated viewfinder, body release, f/3.5 Xenar, Compur shutter. As new £9 17 6
Robot, fitted f/3.5 Tessar, 2 cassettes, case. As new £18 17 6
Robot, fitted f/2.8 Tessar, 2 cassettes, case. As new £21 10 0

R. G. LEWIS The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780.) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

GUARANTEED USED CINÉ CAMERAS AND PROJECTORS

You may deal with R. G. LEWIS (CINÉ) with confidence. The specialist policy that we have adopted is proving completely successful. Briefly, it means that we can offer better service, higher part exchange allowances and carry a larger stock of apparatus from which you may choose. Our reward is increasing business and the goodwill of every customer. We invite you to our showrooms where you can inspect our stock of projectors and cameras. There are several hundred models, including sound apparatus—Bell & Howell, Siemens, Paillard-Bolex, Ampro, De Vry, Kodak and all other good makes.

GUARANTEED SECOND-HAND CAMERAS AND PROJECTORS WITH TWO YEARS' FREE MAINTENANCE

8-mm. PROJECTORS.

Eumig F.III, 250 watts, air cooled, 25-mm. Meyer Kinon lens, motor speed control, quick-feed sprockets, geared hand rewind, for use on any voltage from 100 to 250. New condition£14 10 0
Bell & Howell Eight, 400-watt lamp, aero cooling, built-in variable resistance, detachable gate, gear driven, with carrying-case. Perfect order.....£32 10 0

9.5-mm. PROJECTORS.

Paillard-Bolex P.A., 400-watt lamp, reverse, rewind, still-picture device, with resistance and 40-mm. lens. Nice condition£21 10 0
Specto, 3.5-amp. lamp giving terrific illumination, oil bath gear-box, powerful air cooling, 2-in. Dallmeyer Superlite lens. Very good condition.....£12 10 0
Coronet II, sprocket driven, geared rewind, excellent illumination, built-in motor. New appearance£6 17 6

16-mm. PROJECTORS.

Siemens Superlux, 375-watt lamp, ammeter, fan cooling, 5-cm. f/1.4 Astro lens, with resistance and case. As new.....£57 10 0
750-watt Ampro, air cooled, reverse, still pictures, high-speed rewind, tilting adjustment, 2-in. f/1.65 lens, with resistance and carrying-case. Very good condition£37 10 0
500-watt Ampro, otherwise as above.....£32 10 0

16-mm. PROJECTORS (contd.).

Siemens Standard, 200-watt lamp, air cooled, ammeter, motor rewind, still-picture device, with resistance for 250 volts, with travelling-case. Very good condition£37 10 0

DUAL PROJECTORS.

Bolex G.916, for 9.5-mm. and 16-mm. films, 500-watt lamp, reverse, still pictures, separate lamp switch, with resistance. Very good condition.....£31 10 0
Bolex D.A., for 9.5-mm. and 16-mm. films, 400-watt lamp, with resistance. Perfect condition.....£23 10 0
Ditmar Dual, for 8-mm. and 16-mm. films, 250-watt lamp, reverse, motor rewind, still-picture device, 35-mm. lens. As new.....£26 10 0
Siemens Sixteen-Nine, Beta film movement, 250-watt lamp, ammeter, 35-mm. Dallmeyer lens. As new.....£47 10 0

SOUND-ON-FILM PROJECTORS.

GeBescope Model B, dual loud-speakers, 5 watts output, excellent projection illumination, complete including prism. New condition.....£95 0 0
Amprosound Model M, triple-claw movement, 500-watt lamp, for silent or sound films, reverse, separate lamp switch, detachable, A.C./D.C. amplifier, 10-in. speaker. New condition£92 10 0
Victor Animatophone, 500-watt lamp (750 lamp can be fitted), 5 watts output. A very portable outfit. Excellent condition.....£87 10 0
Bell & Howell Filmosound Model 138, a one-case outfit with loud-speaker built into carrying-case, 750-watt lamp, quickly detachable amplifier with 5 watts output. Carefully used£110 0 0

R. G. LEWIS (CINÉ), "THE CINÉ SPECIALISTS," 202, HIGH HOLBORN, LONDON, W.C.1
(A few doors from the Holborn Tube Station and the Holborn Restaurant.)
Telephone: CHAncery 7996-7997.



Adjustable Roll Film DEVELOPING TANK

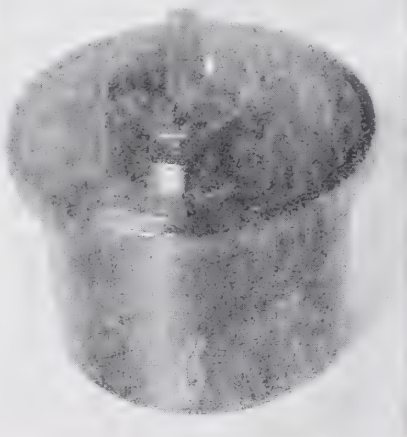
NEW!

A Roll
Film
Develop-
ing Tank
for Films
of all
Popular
Sizes

PRICE

£1 10 0

From all Dealers.



- Fully adjustable to films of all sizes from a full 3C-exposure roll of 35-mm. (Leica size) to 2 1/2 x 4 1/4 in.
- Made entirely of genuine bakelite.
- No corrosive parts to affect or be affected by chemicals used in developing or fixing.
- Films are loaded quickly and easily, no apron required.
- A spiral groove holds the film securely in place.
- No superfluous gadgets to impede its swift and efficient operation.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, W.C.2

Be sure to have a carton of Johnson's FLASHPOWDER for your Christmas snaps

NO SPECIAL APPARATUS NECESSARY.
NO PREVIOUS EXPERIENCE REQUIRED.



1/- carton contains
sufficient powder for
8 or 10 exposures,
also full directions.

Obtainable of all dealers.

Manufactured by

Johnson & Sons
Manufacturing Chemists Ltd.

Hendon, London, N.W.

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

PHOTOGRAPHY

By JAMES
JARCHÉ.

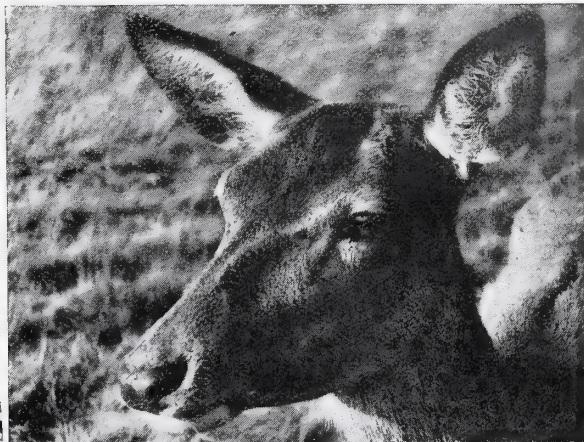
without Tears

A FRIEND of mine lent me a camera, and he said "Be a sport and tell me what you think of it." I was in rather a hurry and did not ask him very much about it—all he said was "You will find all the dope inside." When I got back to my office I opened the parcel and found it was a 50s. Purma miniature camera, and inside the box there was also a portrait attachment. I did not think much of it at the time—I suppose the price put me off—but somehow when I handled the camera I felt there was something in it. It felt nice to hold, and the more I toyed about with it the more fascinated I became. In fact, when I had finished reading the instructions, there was so little to do that I thought it was impossible, and, as I had to cover a Rugby match for my paper the following day, I took it along with me just for devilment.

One-Hand Shots.

The match happened to be Barts v. Richmond at Chislehurst, and after shooting all the pictures I wanted for my paper with my usual miniature, I just slung it round the opposite side of my body and brought the Purma to the front. I shot away with it for the last ten minutes before the game finished—honestly, it felt all too easy. No focusing to do, no apertures to worry about, in fact, one or two shots I took with one hand. After the match I packed the camera up, went to my office and slung it into a drawer and carried on with my real job. About four days afterwards I thought I would develop the film of the pictures I had taken with the Purma, and to my amazement, and without any exaggeration I found that I had obtained better action pictures which, had I developed them on the same day, I am sure would have been used for the paper as well as the ones I had taken with my own camera.

The following day I was motoring through Richmond Park and I noticed a deer in the roadway, so I pulled up the car, and to my amazement the deer



Taken with Purma camera at 1/150th sec. on Agfa F film. Good light.



BARTS v. RICHMOND, AT CHISLEHURST.

made towards me and came quite close. I had a piece of cake—which, I might add, was a portion of my lunch—and handed it to the animal, and we became very good pals. I whipped out the Purma, slipped on the portrait attachment and slowly walked up to the deer's head until he filled the size of the finder, and gave an exposure of 1/150th part of a second. As the illustration shows, the picture is perfectly sharp and would enlarge up to six feet without grain.

Now I think this little experiment of mine is one of the biggest surprises I have had in my photographic career—it is really "Photography without Tears." For people who do not want

to worry about gadgets, expense, etc., this little camera is the very thing. I can assure you they will have great fun, and will get results into the bargain.

Some Technical Details.

The aperture of the lens is f/6.3, and the focal length is $2\frac{1}{4}$ in. The film I used was Agfa Isopan F, and I developed this in Kodak D76, giving a seven minutes' development at the usual temperature of 65° Fahr.

I forgot to add that the shutter is of the focal-plane type, and has 3 speeds. Holding the camera horizontal gives 1/150th sec., turning it in the vertical position to the right is 1/25th, and again turning it to the left vertically, is 1/450th part of a second. I take my hat off to the people who are responsible for this neat little camera, and to all those who just want results with simplicity I would say "Try it, and here's to good shooting!"



BARTS v. RICHMOND. This and the picture above taken with Purma camera at 1/150th sec. on Agfa F film, at 3.45 p.m.



How I "shot" The King

By D. OSMOND.

an inspection of prize cattle I found I'd fired twenty-five exposures, an impossibility with old methods, but easy with the modern instrument.

Depth of Focus.

One advantage was particularly impressive. When His Majesty left the farm, some time later, he had a walk of about seven yards to his car, and during his walk I was able to get two shots without altering focus. Both are reproduced, and their difference in focus is not noticeable, even though taken at f/3.5.

In passing I might say that one of these was reproduced on a newspaper contents bill, a half-tone block about fifteen inches wide, and I can assure you that no one would detect that it is an enlargement of "more than somewhat."

There is little to say about processing: Metol-Meritol to Johnson's formula and temperature was used, and after a minimum wash the film was dried in a fairly hot drying cupboard. Rather brutal treatment, but time and a newspaper office demand it, and the results seem to suffer little in consequence. In future when assigned to similar functions I feel sure my luggage will be minus one 9x12 camera and anything up to 2 dozen single metal slides. Nor am I alone in this decision, for I observed in a recent film of the Shanghai fighting that the three pressmen who appeared in the film were all equipped with miniatures.

Taken, without re-adjustment of focus, a few seconds after the photograph reproduced below, this has made a poster-picture 15 inches wide.

IT is well said that confirmed habits need strong measures to break, and as an adherent for many years of the 9x12 press type of instrument it has taken me some time to fall for the many virtues of the modern miniature.

For many things I still prefer the 9x12, but there is no question that the miniature scores heavily in portability and quickness of operation, and it is unobtrusive. Furthermore, when the results are reproduced in the coarse half-tone required for newspaper production it is indistinguishable from the result from a larger negative.

I was assigned to cover the King's recent visit to his farm at Stoke Climsland, Cornwall, and

up to the Leica, for the largest aperture among the 9x12's was only f/3.5.

Just as the King arrived the weather decided to be kind, so I set to f/4.5 and 1/100th sec., and with Agfa I.S.S. film produced an excellent batch of negatives. Don't ask what the light meter said,



Comparison of this with the larger picture above shows that although there was no time to re-focus the characteristic depth of the miniature has allowed both to be sharp. F/3.5, 1/60th sec.

for, I still don't carry one; but no doubt I shall go all modern in time.

As His Majesty was receiving some 200 of his tenants it gave plenty of opportunities, but de-



His Majesty meets his tenants. F/4.5, 1/100th sec., I.S.S.

it was suggested that a Leica would be less conspicuous for such an occasion. Hitherto, I have only used a Leica when compelled by circumstances, so that my feelings were somewhat mixed when divorced from the old 9x12 and allied to this new love of miniature proportions.

Arrived at the King's farm I found the usual gathering of pressmen from Fleet Street and the local press, all equipped with 9x12 outfits. We all anticipated a soaking, for the weather had been atrocious, and with the light that accompanies such conditions in December, and the hour 2 p.m., it looked rather like f/2 work. This would be one



The King inspects his prize cattle. F/4.5, 1/100th sec., I.S.S.

spite the opportunities it was a joy to be able to give a quick wind to the shutter and have the next film ready for exposure. With a larger camera I've missed many a picture with a sticking sheath or an awkward slide. After the reception and



Here the King has just planted a tree in memory of his visit. F/2, 1/40th sec., I.S.S.

Modern Miniature Enlargers

THE MAGNAPRINT MODEL V/O.

THIS particular model of the Magnaprint series of enlargers is the smallest and most inexpensive of those for negatives of size up to 3×4 cm. It is of the modern vertical pattern, and is, of course, focussed by hand.

Baseboard, upright, and projector-head are separated for ease in packing, so that the first task on receiving it from the makers is to re-assemble the enlarger, for which purpose no tools other than a spanner and a small screwdriver are required. To the baseboard, consisting of a strongly-made frame covered with stout plywood and painted black, the upright is attached by three strong bolts. This done, the arm carrying the projector-head is slipped on to the upright on which it is held at any desired height by a firm clamp operated by a lever.

The condenser, which consists of two lenses, is sent unmounted; a plate just above the slot for the negative carrier is removed by undoing two screws, and the two lenses are slipped, convex sides facing, into metal clips that automatically position and centre the lenses with sufficient accuracy. This simple but effective condenser-mounting is doubtless one of the simplifications in design that enable the price of the instrument to be kept low, and performance certainly does not suffer from lack of a more elaborate mount.

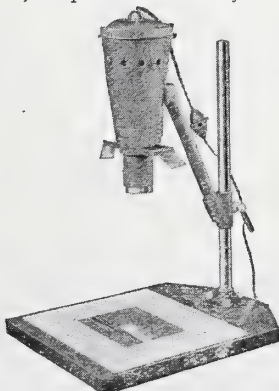
The negative-carrier consists of a shallow wooden tray into which fit two glasses, between which the film is held. A series of masks, one for 24×36 mm. and two for 3×4 cm., are included, one of the 3×4 cm. masks being intended for cameras such as the "Double-8," which makes the usual 16 exposures on a V.P. spool, and the other for the Ensign "Midget," which yields films in which the negatives lie lengthwise along the strip of film instead of across it. A plate of spring metal laid on the carrier holds the two glasses together when the carrier is inserted in the enlarger, and the ends of the glass plates are bevelled to prevent the film from becoming scratched when drawn through the carrier. The design is such that single negatives or complete strips can equally well be used.

Focussing is carried out by a helical mount which gives the lens, an f/6.3 Ensar anastigmat, a wide range of movement. At the greatest extension an enlargement of as little as 2.2 diameters is obtained, corresponding to a picture $3\frac{1}{2} \times 2\frac{1}{16}$ inch from a full 24×36 mm. negative, or $3\frac{1}{2} \times 2\frac{1}{8}$ from a full 3×4 cm. negative. At the other end of the range, with the projector head at the top of the upright, the enlargement yielded is nearly $9\frac{1}{2}$ diameters, which gives a print $13\frac{1}{2} \times 9$ in. from a 24×36 mm. negative, or $15 \times 11\frac{1}{2}$ in. from the 3×4 cm. size. As with most manually-focussed enlargers, the head can be turned round on the upright so as to project a picture past the baseboard on to paper held at some lower level; by this means enlargement to an unlimited degree is possible.

The baseboard, which will accommodate paper up to 15×12 in., is fitted with a card ruled with all standard sizes from 15×12 to $3\frac{1}{2} \times 2\frac{1}{8}$, and carries spring metal bars to hold the paper flat during exposure. An orange cap allowing the image to be adjusted into place on the bromide paper itself is supplied. The illuminant used is a 100-watt opal lamp, which gives a brilliant and evenly illuminated field.

The Magnaprint masking squares, used in conjunction with the paper-holding bars, form an effective mask, enabling prints to be made with the popular white margin. These squares, which are graduated in inches, are kept parallel with the sides of the baseboard by a guide running along its front edge, and form a very worth-while accessory to the enlarger. Their cost is 7s. 6d. per pair.

Complete with f/6.3 Ensar anastigmat, but without lamp, this model of the Magnaprint enlarger sells at £5 5s. It can be obtained from any dealer, or direct from Messrs. Ensign Ltd., Ensign House, High Holborn, W.C.1, to whom application should be made for further details of this or any other enlarger of the extensive Magnaprint range.



Miniature Camera Gossip

By LANCELOT VINING.

AS I expected, my visit to the Philips' lamp factory proved intensely interesting; my chief concern was with the manufacture of the Photoflux, and I watched every stage of this for more than two hours, often using a powerful magnifying glass.

Then I had a long interview with their Mr. Manders, the technical expert in charge of manufacture. He would not agree that any failures I might have were due to the lamps: "What about my shutter, speedgun and battery, could I guarantee that they never varied?"

I suggested that a perfect lamp might become upset during the long journey to England, as I did not think they had enough packing. To disprove this Mr. Manders dropped a lamp on to his carpet and kicked it over to me; I kicked it back to him, and we did this



GRACIE AND VICTOR. A candid shot at $1/50$ th sec., f/4, I.S.S.

that this branch of photography will always have a small percentage of failures which cannot be accounted for, because I am certain the greatest possible care is taken in the manufacture and testing of the Photoflux before it is sent out into this very exacting world.

Never Sure.

L. M. (Hobart, Tasmania), sends me a very interesting letter *re* Champlin No. 15, and closes with giving his results from experimenting with mercury hypersensitising. Under identical conditions he sometimes obtained a distinct increase of film speed, whilst at others he obtained fog with no increase. The Kodak Research Laboratory at Melbourne informed him that this was characteristic of the process.

Indoor Weather.

Mud, mud, and still more mud. At Denham, Fox Films are making "He Was Her Man." Monty Banks, the director, invited me to visit the main street of Johannesburg, and here I found it, a foot deep and being kept in perfect condition by a nigger with a hosepipe.

Protected with gum-boots, I made my way to the shack of an hotel where Gracie Fields and Victor MacLagan were due to arrive; "Candid" shots were easy in the light, which allowed me to work at $1/50$ th.

I had nearly reached dry land again, when one of the leading mules in the coach stumbled; up to that moment I had managed to keep fairly clean, but it was half an hour later before I was in a fit condition to start back to London.



THE LAMP I DREAM ABOUT BUT CANNOT BUY.

several times. He then invited me to treat it as I would a cocktail shaker; this I did, and then took a photograph with it, and the result I find on development is perfect synchronisation, so that ends that argument.

The conclusion I have arrived at is

TEN GUINEAS AND UNDER A Section for the User of the Inexpensive Miniature.

IT HAPPENED HERE By K. J. LYON.



CARPISDALE AND THE KYLES OF SUTHERLAND.
The scene of Montrose's last battle.

A SHORT time ago, having to make a journey to the Highlands on business, I decided to take a camera with me, and get as many pictures as I could of places connected with the history of the county to which I was going. With this end in view, I dug out an ancient 5x4 double extension plate camera, a relic of my school-days, and not used for more years than I should care to count. I took it to a local dealer to be overhauled, and while in his shop I noticed a tiny Voigtlander Brilliant. The contrast between it and my cumbersome old friend was so striking that I carried it home for a trial, and became an immediate convert to its charms. It seemed to be the very thing for the job.

Armed with my two cameras, I invaded the county of Sutherland. Ancestors of mine had done likewise, but they had carried more lethal weapons, and were accompanied by a number of friends. I soon found the Brilliant did all the work I wanted, in half the time and at a third of the cost of the plate camera, and that the difficulty was to restrain myself to a reasonable number of Panatomic spools, for though anyone who has taken a camera to the Highlands soon yearns never again to see another picture of Highland cattle, Cairn terriers, or black-faced sheep with curly horns, there are so many other tempting shots like the one taken on the banks of the Ogkell that it is sometimes difficult to get along at all.

I had not the opportunity of making records of as many places as I had planned to do, but I found the interest of taking picture of this sort even

greater than I had expected. Sutherland is rich in historical associations, and the general landscape cannot have altered much since St. Gilbert raised his cathedral in Dornoch, or Andrew Kynnard took "seisin" of his lands on the stairway of his castle of Skelbo. Farther to the west, no country is more weird and beautiful than Assynt, and nothing more romantic than the lonely tower on the shores of its loch. Those crumbling walls saw the great Montrose a starving, weary prisoner; and from there he started on his dolorous journey south, that was to end on the scaffold in Edinburgh.

My Brilliant has an f/6.3 lens, and, the weather being stormy and dull, I took most of the snapshots at full aperture, or if using a screen I used f/11 and a short time exposure. These,



THE RIVER OGKELL, SUTHERLAND.
Typical of the beauty of the countryside.

of course, are exposures of winter length; in anything like good weather snapshot exposures can be made at f/8 or f/6.3, even when using a filter, and a stand becomes quite unnecessary except for any interiors that might be attempted or for subjects taken under trees. Woodland views, by the way, I find to require unexpectedly long exposures; this may be due to the inability of the eye to realise the great decrease in

light under trees. On my next move north, I hope to record some of the scenes connected with clan history; and to make legend more vivid with the thought that "It happened here!"



ARDREFF Castle, Assynt. Within these walls Montrose was imprisoned before his execution.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

CHOICE OF PAPER.

I have started to make my own enlarged prints, and find great difficulty in deciding what grade of paper (contrast, medium or soft) should be used for any particular negative. Can you give me any sort of general rule or hint? R. E. E. (Kent.)

Short of making laboratory measurements on each negative nothing but experience can be of any use to you. A good way of gaining some experience quickly is to make prints on several different papers from the same negative and examine the result in conjunction with the negative. If you do this with a few typical negatives you will soon find no difficulty in deciding, on examining a negative or the projected image, which is likely to be the best paper to use.

BUBBLES IN LENSES.

I have just bought a miniature fitted with a lens marked "Tessar." On examining the lens I find several small air-bubbles near the optical axis. Is this in order, or have I been sold a pup? H. H. (Hants.)

There is nothing detrimental in the small air-bubbles in your lens. They are characteristic of the particular kind of glass used in making the best lenses, and Messrs. Zeiss would certainly not put on the market a lens which was in any way defective.

A SPOILT COLOUR FILM.

An Agfacolor film of mine has been developed and fixed as though it were Isopan F. It presents an almost opaque slatey-brown appearance, but when held to a strong light quite good "frames" appear. Can it be enlarged, either for colour or monochrome results? T. E. C. (Birmingham.)

You do not say if your frames show colour, and if so whether the tints are correct, so we cannot say if colour results can still be had from it. The probabilities, however, are against it. But if you have a good image, coloured or not, you can certainly get monochrome prints from it by giving a sufficient exposure and by using a suitable grade of paper. If the negatives are too flat, you can still make a positive by contact, and from that a fresh negative, adjusting the contrast as you please in the process.

DRYING FILMS QUICKLY.

Can you tell me of a method of drying films quickly? A. G. D. (London.)

There are several methods of drying films quickly, but most of them require the use of special apparatus and conveniences. If, after the final washing, you give the films three or four minutes in a 10 per cent solution of formalin and then remove the surface water, the films will stand surprisingly warm air for drying without the gelatine melting.

GRAIN.

I have recently acquired an Ensign Double-8 camera, the negatives from which I intend to enlarge mostly to 4-pl. size, though the best will be enlarged to whole-plate. How seriously would the grain of my films be affected if I used an ordinary (non-fine-grain) developer? A. H. G. (Essex.)

We cannot give you any exact information as to the amount by which grain will be increased by using ordinary pyro-soda or M.Q. developer as compared with a fine-grain developer, for some films have inherently more grain than others, but we ourselves should not dream of attempting to develop films to be enlarged from 3x4 cm. to whole-plate size in any but a fine-grain developer.

CHEAP F/1.5 LENSES.

Some time ago there was a note in "The A.P." regarding the use of plastic material from which lenses could be moulded. These lenses were to be very perfect and very cheap, but I have heard no more of it. When am I likely to be able to buy a top-line miniature with f/1.5 lens (or faster) at about £10? A. V. (London.)

We have heard no further news regarding the production of lenses moulded from plastic material, nor, on general optical grounds, do we think it would be at all probable that a properly corrected lens of such aperture could be made in this way unless a wide range of materials were available from which to make the different components.

For simpler optical systems, as, for example, viewfinders, this material is already finding wide application, but we think you would be very unwise to refrain from buying a miniature in the expectation that such a camera as you describe will shortly be available.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDXVI.

Dr. P. W. D.
GODDARD.

From information communicated to our Special Representative.

"I HAVE always been fascinated by precision instruments, and I was early infected by the insidious Bacillus Photographicus through the medium of the Leica camera. Since that day I have been one of the great photographic majority, no beginner, but still very much of a learner, and always ready to learn. I learn by attending photographic exhibitions, by studying the photographs of my friends, by reading such publications as *The Amateur Photographer* and chiefly (and expensively) by my own mistakes. At any rate I manage to increase my photographic knowledge steadily and continuously.

"There are few branches of photography upon which at some time I have not tried my hand, but my chief interests lie in church interiors and in animal studies, zoological as

opposed to domestic. For church interiors, which are generally time exposures, I use a rigid wooden tripod, a lens hood as routine, and generally a long-focus lens to avoid distortion. I always expose two or three frames on the same subject for interior work, owing to the difficulty of the exact estimation of exposure time.

"The negative is developed in Champlin 15, and postcard prints made from every frame, no matter how unprepossessing its appearance. A certain proportion of the negatives are now destroyed and the more promising of them are printed up to whole-plate size. Until this stage it is impossible to say whether a negative has exhibition possibilities or not. As I prefer to work for six or eight hours at a time in the dark-room the promising negatives are straightway printed up to 15 by 12 in. Next comes the choice of paper, and I sometimes find this difficult owing to the enormous numbers of excellent products on the market, and I still use a large variety of paper. For church interiors I use Kodak Antique Royal or Clorona Chlorobromide and sometimes Gevaluxe, a paper for which I have a great admiration. The animal studies are mostly done on Kodak Tinted Royal or Ilford bromide, but to every negative its own paper.

"My aims have always been in the direction of simplicity; simplicity of subject, treatment and presentation. I would infinitely rather produce a picture of a summer landscape which gives the observer the impression of summer, than collect seven cigarette ends, a back stud and a Roman denarius, photograph the ensemble with strong side lighting and call it 'Frustration.' But opinions differ!

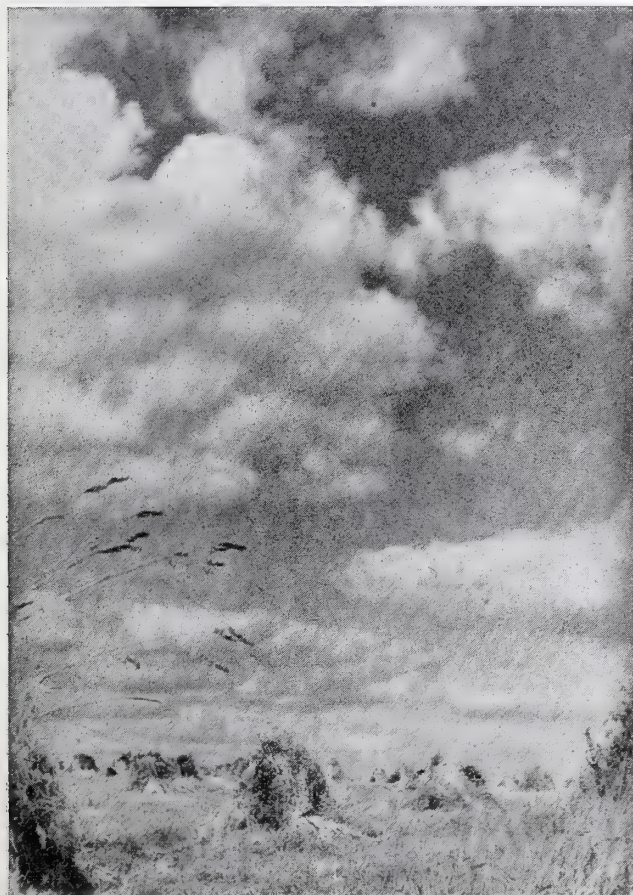
"I have been through the almost unavoidable controversies of reflex *v.* range-finder, this developer *v.* that developer, and miniature *v.* the rest. At various times I have owned and used a Leica, a Rolleiflex, an Exakta, a Super Ikonta and others, but nowadays I use only the Leica, and I see no reason to change. With this camera I have a 13.5-cm. lens, a 2.8-cm. lens and the standard Summar, and using these three lenses I find that I can cover every subject I want to photograph.

"As regards emulsions I use five times as much Isopan F as anything else, as by now I know it inside out; its speed is remarkably constant, and I do not think anyone could quarrel with its grain nowadays, especially when used in conjunction with Champlin 15, with which I now work almost exclusively, although for interior zoological work Atomal or D.76 in conjunction with Agfa I.S.S. is my choice.

"With the ever increasing efforts of the photographic manufacturers and the amateur researchers, grain has ceased to be the boggy that it was, and in my opinion camera shake and a dirty dark-room are more deadly enemies than grain, although one hears more about the latter.

"Finally, there is no formula to ensure a successful print every time the shutter is opened (and I hope there never will be!), but I think that the secrets of good picture-making lie in simplicity of composition, in using a camera, emulsion and paper that are tried friends, and in using a fine-grain film rather than seeking any particular Philosopher's Stone in the way of developmental formulae."

(A further example of Dr. Goddard's work is reproduced on one of the centre Art pages.)



SEPTEMBER.

P. W. D. Goddard.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"ERRAND OF MERCY," by Arthur G. Dell.

QUITE a considerable proportion of the charm that this picture exhibits arises from its attractive expression of the feeling of luminosity, and, curiously enough, it is one of those rare cases where the quality has its origin in the sunlit horizontals rather than from the sky or from the effect of sunshine on the verticals.

It is very well chosen indeed and well merits the honour it has achieved

in attaining the first place in the recent photographic competition initiated by Wallace Heaton. It is simple in arrangement; it is technically sound, and the inclusion of the figure not only lends it human interest, but also accentuates the impression of light. It does this because the figure, as the centre of interest, demands the major share of the attention, and because it is about the darkest note in the whole thing, its depth of tone contrasting very forcibly, and therefore showing off, the light against which it comes. Its shadow, too, is a help, and so are the darks of the two foreground trees, together with their shadows, which act in a similar sort of way.

Beyond these strong and forceful tones is a distance of moderately deep half-tone, which also throws a shadow, and, in between, the narrow strip of light is placed, so that, for all practical purposes, it is enclosed. It is true that the lighter tone does run down to the base, but its value deepens the nearer it gets, and there is a sense of limitation arising both from this and from the shadows of the figure and trees that seems to restrict the light to the space above. It gains enormously from this restriction and, what

with that and the conjunction of strong tone previously referred to, the effect is very vividly and vivaciously conveyed.

It gets across with tremendous force and I like it immensely. But I should like to point out that much of the virtue of the effect rests with the *contre-jour* lighting. It is only with such a lighting that the sunlit horizontals would attain their value; that the trees and figure would show so power-

has been confirmed, I do not think that anyone would fail to agree that its tone should either be subdued substantially or removed by trimming.

The subject would lose little or nothing by the slight reduction in scale, but it is possible that the length might be thought to be rather long for the height. If so, a little local control would enable the tone to be suitably lowered, and, in the end, the effect would be much about the same.

There is, however, a tiny figure in the distance, to the rear of the nun, which is inclined to catch the eye unduly. If it were balanced by another figure of about the same size, in front of the other but nearer the tree on the left, the arrangement would be acceptable, but as nothing of the sort is visible, it would be better if that figure were removed by re-touching—not a very difficult job, and one that might be done partly on the negative and partly on the print, the



fully against the light; that the distance would be so beautifully massed and its detail merged into what is almost even tone; and that the shadows, on which so much depends, would be cast towards the viewer, while the suggestion of atmosphere is also attributable to the same cause.

The impression, as a whole, is delightful, but I am inclined to doubt the wisdom of including that patch of sky at the top. I feel that its tone is not only too bright for its position, but that it pulls away from the centre of interest which lies underneath in the neighbourhood of the figure. Moreover, it diminishes the value of the sunshine on the cobbles below. Cover it up and the effect of the sunshine is vastly enhanced, and, once this

transparent spaces on the negative being filled up to match the surrounding tone, and the lights on the print being similarly removed. These, however, are somewhat minor matters.

To those who would like to try their hands at similar effects, I would say that a lens hood is a necessity for scenes such as this which are taken against the light, or steps should be taken to prevent the direct rays of the sun from falling on the lens, failing which, the image will almost certainly be fogged or ghost or flare may make an appearance. It would be sufficient if the lens were placed in shadow, but these do not often happen when or where they are needed, and, on the whole, the hood is more efficient and always available. "MENTOR."

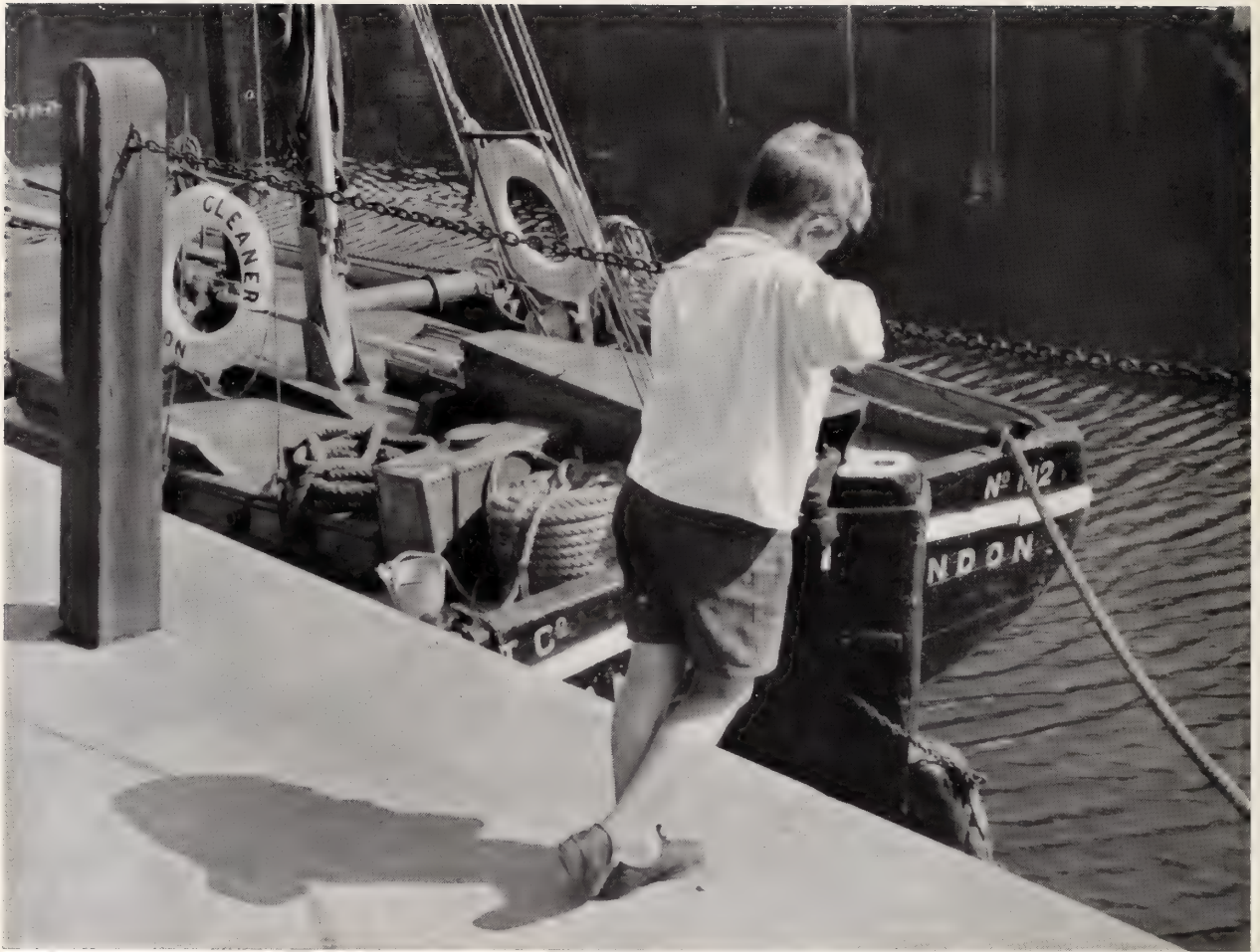


ERRAND OF MERCY.

By

ARTHUR G. DELL.

*(First Prize Print in the Wallace Heaton
Competition.)*



SEA DREAMS.

By

DR. P. W. D. GODDARD.

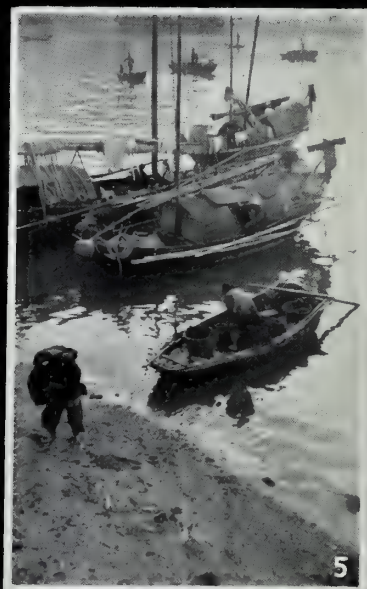
(See article, "How I make my Exhibition Pictures.")



BEGINNER.

(From the London Salon of Photography.)

By FOSTER BRIGHAM.



PRINTS FROM "THE A.P." BEGINNERS' COMPETITION

1.—"In the Dolomites."
By Miss K. L. Wigglesworth.

2.—"Ellesmere Port Wharf."
By Thomas Jones.

3.—"From my Window."
By F. E. Willisroft.

4.—"A Dirty Job."
By J. Webb.

5.—"Transportation."
By Cheung Shin Chung.

6.—"Going Up."
By B. K. Grimshaw.

7.—"Freiburg Market."
By H. R. Collier.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

THE sky, with its finely graded clouds, and the little there is of distance in No. 1 of the prints reproduced on the opposite page—"In the Dolomites," by Miss K. L. Wigglesworth—are excellent features for treatment as part of a landscape subject, but the remainder, I fear, has rather awkward lines and does not make up very well.

Mountain Landscape.

In this, it is characteristic of the difficulty that is encountered in the pursuit of pictures in the midst of mountains. It often happens that a glimpse of an entrancing bit of distance is caught, but that, at that particular moment, the foreground or the middle distance, or both, do not fit in with it very well.

But it seems sufficiently promising to encourage us to push on in the hope of getting a suitable composition—without which all landscape is vain—and on we go and on, perhaps eventually to be rewarded with something of what we imagined, but, more probably, only to find that, when the foreground is better disposed, the distance has changed and bears little relation to our first impression.

Such a result is most discouraging. I can sympathise most feelingly, for that has been my experience over and over again. Nowadays, however, when I do see a nice piece of distance, I do not go on, unless I can see a distinct possibility of a good foreground reasonably near at hand, but scout round the immediate neighbourhood for something that fits in. If the middle distance accords with the distance at the first sight, it is usually possible to find a foreground by moving to one side or other or retreating or advancing a bit, the amount being limited by the extent of movement which can be made without the relationship between middle distance and distance being substantially altered.

Making a Subject.

If the middle distance is a good way off, quite a considerable degree of movement would be available if the nature of the ground permitted, but I have found that, as long as there is no loss of height, a reasonably satisfying foreground can be found without going very far.

On the other hand, a subject which shows a good distance but has an obstructive middle distance, like that of No. 1, is much more elusive. If, by going on, a higher viewpoint seems likely, it may be worth while, for the higher we get the more the distance asserts itself and the less the middle distance, but sometimes it happens that a considerable gain in height can be made without much lateral movement.

Whether the expedient is possible or not in this instance is impossible to say, but, before it could be useful, the height attained would have to be as great or greater than the ridge behind the trees which hides the lower stretches of the distant mountain.

And that would mean a bit of a climb, so much so that if the ground does not rise sharply either to the right or left, a possibility that does not appear very likely, it would be better to go on till the ridge is surmounted. More often than not, the best aspect is seen from the top of a pass or from a ridge before a descent, and, speaking for myself, I would be very reluctant to leave before I had explored all the possibilities available, or, at least, those in the immediate neighbourhood.

Retaining Height.

At all events, I would make quite sure that I was losing nothing before descending, and, quite frankly, I think the retention of height in the making of mountain subjects is of the first importance.

The position is much the same with town work where the distance is significant. There is, for example, a fine prospect of Edinburgh from Calton Hill; in Liverpool, the height of the Liver Buildings is most impressive seen from some of the more lofty buildings of Water Street, the south end of Castle Street, or James Street; and most of us will have recollections of the fine presentation of St. Paul's with a foreground of rooftops which was shown at the Royal in 1935.

But open landscape in flatter country very seldom shows to advantage when seen from on high. In point of fact and as a general rule, the low viewpoint is preferable because it lowers the level of the horizon in the

picture, gives a proper proportion of space to the sky, and enables the qualities of light and space to be successfully transmitted.

Some Examples.

No. 2, "Ellesmere Port Wharf," by Thomas Jones, if not a landscape in the strict sense of the term, partakes of many of its characteristics, and the low point of view has permitted the sky to occupy a sufficient proportion of the picture space to convey a feeling of light and space.

The leader of the two vessels is rather centrally placed, and I think a better arrangement would result if something like half an inch were trimmed from the left. With No. 7, "Freiburg Market," by H. R. Collier, a higher viewpoint has been chosen and the jumpiness of the lines in perspective is apparent, while the upper portion of the print seems to have been fogged.

In No. 5, "Transportation," by Cheung Shin Chung, however, the lines are mainly inclined to horizontal and the perspective is not obviously affected. The height of the viewpoint, too, has enabled the boats to be separated in a way that would not be feasible from a lower standpoint, and in a subject of this nature the absence of a sky is inclined to be an advantage. The figure in No. 4, "A Dirty Job," by J. Webb, would be inclined to stand out more effectively if more of his outline came against the sky, and, as far as viewpoint is concerned, it seems probable that none other was available.

The Normal Viewpoint.

Nos. 3 and 6, "From my Window," by F. E. Williscroft, and "Going Up," by B. K. Grimshaw, represent the normal point of view, for although, in the former, the landscape through the window is seen from above the ordinary height, it is the window itself that is the subject and not the landscape at all, while, in the latter, the subject seems rather constricted owing to a lack of sufficient space at the base and top.

Seen from a greater viewing distance, the subject would not be unattractive, but more might be made of it if the sunshine were more evident.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

IMPROVISING AN ENLARGER—I.

MAKE no apology for once again going over some of the facts about enlargers, because there is a constant supply of new beginners who have reached the stage at which they want to make enlargements from their small negatives. This is a very laudable wish, but they often have curious ideas about being able to improvise the necessary apparatus. They would never think of asking "How can I make a camera?" but they certainly ask, in large numbers, "How can I make an enlarger?"

A good deal of their confidence in being able to do this arises from the idea that they can use their camera as an enlarger by some slight and simple addition to it. There is a lot more in it than that; and as a matter of fact the majority of the cameras that beginners use are quite unsuitable for any such purpose.

The basic principle of making an enlargement is that we photograph a negative on to a sheet of bromide paper. But to do this successfully we must make certain arrangements. We must have the negative illuminated brightly and evenly; we must be able to move the lens nearer to the negative or farther from it, so as to get our photographs the size we want; as we move the lens to different positions we must be able to vary the distance of the paper from the lens so as to get the image in focus; and we must see that

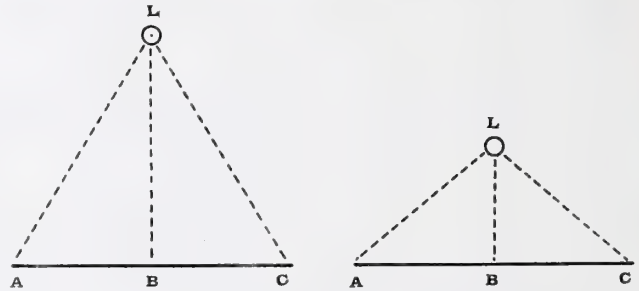


Fig. 2.

no other actinic light falls on the paper than that forming the image.

All these arrangements *must* be made; and there are several others which, although convenient, are not absolutely necessary. There are so many variations in carrying out the arrangements that enlarging apparatus assumes all sorts of appearances, so different that it is difficult to believe that they are all intended for the same job.

I am once more going to run over some of the *essentials* of an enlarger, whatever its construction. I did this recently for a friend, who had no difficulty about constructional work, but realised that it was first necessary to understand the general principles. In a very short time he was turning out excellent enlargements, and I am hoping that he will shortly give us an illustrated description of how he solved the various problems in a simple and efficient manner, and at a very low cost.

Beginners should remember, though, that he is a skilled craftsman. I told him what was wanted, and not how to construct it. *He* saw to that part. And in my opinion no one is likely to be able to improvise a proper enlarger who needs to be told how to carry out every little detail of the construction.

Fig. 1 shows a typical enlarger of a standard and highly efficient type.

On the left is the metal lamphouse, intended for an illuminant other than the electric light with which it is now fitted. Hence the rather elaborate ventilation, the window for examining the light, and the door to give access to it. The curtain at the back is to intercept the light which by reflection would be dangerous. But even for electric light the lamphouse must be ventilated; it must be "trapped" to prevent light coming out where air goes in; and it must not be damaged by heat.

The lamphouse travels backwards and

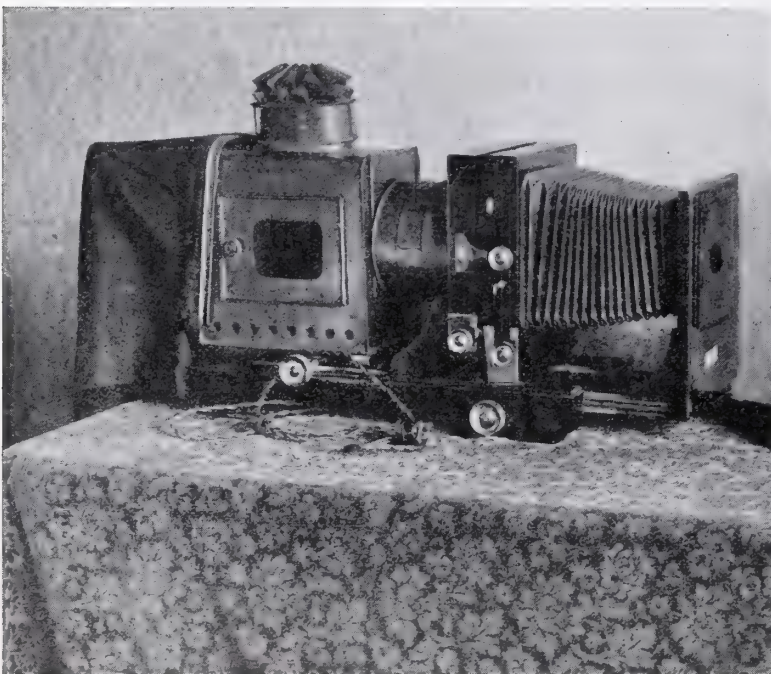


Fig. 1.

forwards by rack and pinion, and the tray carrying the lamp also moves to and fro in grooves inside the lamp-house. The condenser is in the mahogany casing in the middle of the apparatus, and the space between the two is filled by the expanding iron cylinder. This is often replaced by bellows. Immediately in front of the condenser is the carrier for the negative.

It is easy to see the resemblance of all the front part of the enlarger to a field camera. The front carrying the lens (not shown) racks to and fro by rack and pinion, and the bellows allow for very long extension. Hence the idea that a camera may form the front of an enlarger. So it may, if it is the right sort. But how many modern cameras are the right sort?

The main point is that the lens can be moved to different positions in relation to the negative, with sufficient extension to allow a maximum distance of about twice the focal length of the lens. Another point is that the back of the camera can be open and permit of a light-tight junction with the rest of the apparatus.

Even with only a single lamp a condenser can often be dispensed with, provided the negative is small. In Fig. 2 the lamp is marked L, and AC represents the diagonal of the negative. It is evident that the rays LA and LC reaching the corners of the negative are longer than the ray LB reaching the centre. The nearer the lamp is brought to the negative the greater becomes the difference. If a piece of ground glass is put between the light and the negative it diffuses the rays and minimises the unevenness.

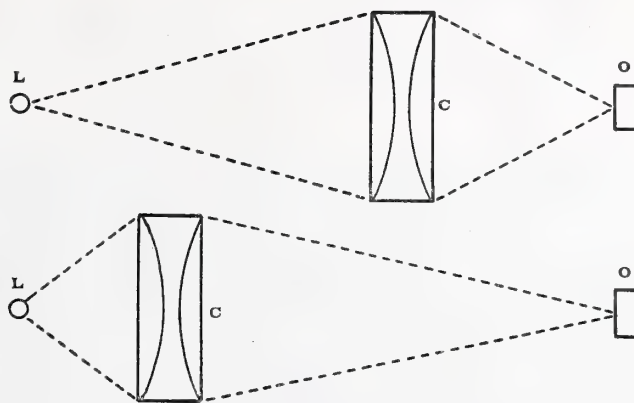


Fig. 3.

Sometimes two glasses are necessary. The best distance for the lamp must be found by trial.

Fig. 3 illustrates an important point where a condenser is used. In both diagrams L is the lamp, C the condenser and O the objective. The condenser picks up rays from the lamp and focusses them into the lens. As the lens occupies different positions according to the degree of enlargement it is necessary to be able to alter this focus. At the top of the diagram the light is moved away from the condenser and the focus is shortened; below, the light is nearer to the condenser and the focus is lengthened. W. L. F. W.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

FILM SPOOL SUGGESTIONS.

SIR,—I was much interested in the letter by "Practical" in your issue of November 17th, on the above subject, as I, too, have experienced difficulty with the different makes of spools. I have proved, however, that your correspondent is incorrect by stating "Agfa films appear to fit all cameras on the British market." My camera is also a well-known German make, taking eight exposures on $3\frac{1}{4} \times 2\frac{1}{4}$ film, but whereas No. 120 Kodak film fits it perfectly, I have found that Agfa spools, being just a minute fraction shorter, do not wind up straight, and after about the seventh exposure begin to bind on the metal end and eventually run over the edge. A further point I have noticed is that the slot of the Agfa spool is wider than that of the Kodak make, thus leaving a certain amount of play between the groove and the winder key in the former, and this was responsible on one occasion for wearing away the wood core so that I was unable to finish winding off the film.—Yours, etc., "BEGINNER."

MOVEMENT.

SIR,—W. L. F. Wastell's comments on the individual who insists on movement in photography are particularly apt. One of the misfortunes of living in a much too mechanical age is that the more obvious forms of sensation of all kinds: thrills, speed, noise and movement; become particularly appealing to minds that are so jaded as to be incapable of appreciating anything else.

There are literally millions of such people in this country and throughout Europe. The desire for movement in photography is not only symptomatic of a completely barren type of mind but also furnishes an alarming indication of the state of affairs that modern conditions are every day bringing about.

Exceptional stimulus is only needed when the mind is numbed; never otherwise. The greater the degree of awareness of the individual the more vitally interesting does everything become. As in photography, so in any other art. In the long run the beholder gets out of it exactly what he takes to it—and no more.—Yours, etc., "AMATEUR."

"MINIATURE v. REFLEX."

SIR,—The article "Miniature versus Reflex" is somewhat unjust to the reflex, as the focus for the self-portrait could have been got as readily on the reflex screen, as by scale on the miniature; though the miniature camera is likely to give more margin for error in direction, and is to be preferred where view-finder or screen cannot be used.

When a reflex camera has to stand on a ledge or similar awkward place, where the screen is difficult to examine, focus the ledge from the position which is to be occupied by the person to be photographed, then place the camera on the ledge to make the exposure.—Yours, etc., W. A. CATHER.

WHY USE A TANK?

SIR,—Referring to the see-saw method of developing roll films, Mr. W. L. F. W. states that it is "decidedly inferior to the tank method," but he does not give reasons for this remark.

I consider that a $2\frac{1}{4}$ film can be properly developed in a dish, using only one pair of Rytol Tabloids in 4 oz. of water, and for the time given in the "Wellcome" tables. The complete process, including fixing, occupies considerably less time than when a tank is used, and is economical in comparison.

Messrs. Burroughs Wellcome & Co. state that their tables "produce negatives of average contrast"—surely this is a most desirable result to obtain!

I am aware that the Wellcome Handbook mentions special circumstances in which the developing time should be increased.

So far as I know, the only advantage of developing roll films in a tank is that a dark-room is not required. A film pack or twelve plates could be developed in less time if a tank were used, but I doubt if the resulting negatives would be of superior quality to those developed in a dish.—Yours, etc., "ELEPHANT."

MAKING TRIAL EXPOSURES.

SIR,—Your contributor of "Some Notes on Artificial Light Photography" in a recent issue appears to have made a slip as regards "Making Trial Exposures." Opening the dark slide by a quarter at a time and giving a series of exposures of one, one, two and four seconds will not give a graded series of one, two, four and eight, but will give eight, seven, six and four.

Either the series of exposures should be reversed (4, 2, 1, 1) or the first exposure should be given with the slide fully open and the others with it closed by quarters.—Yours, etc., JOHN WILSON.

MAKING BETTER SNAPSHOTS-28

By DAVID CHARLES.

This article is the twenty-eighth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1.—Fog subjects consist of outlined shapes. They afford good practice in point-of-view selection.



Fig. 2.—Even in a fog good use can be made of differing points of view upon the same subject.



Fig. 3.—Use of a filter, or of contrasty paper, "cuts out" most of the fog. This is neither one thing nor the other; neither a fog-picture nor a "good photograph."

WHEN fog begins to threaten, everybody who can hurries homeward to the fireside. Everybody, that is to say, excepting the enterprising photographer in search of pictorial subjects for his camera. For there is no doubt that a touch of fog often lends a touch of mysterious enchantment to what is ordinarily commonplace or even ugly. Not so long ago I read in a book review of a world traveller whose great delight was waking up to see, not the everlastingly quoted white cliffs of Dover, but the spire of St. Pancras looming through the fog. The station, mark you, not the church!

Grey Silhouettes.

Well, whether my photograph of that same railway station spire, as it met my eyes one foggy morning, does, or does not, succeed in conveying just what that traveller felt about it, at any rate it demonstrates effectively some of the essential points about making fog-pictures. It will be noticed first that all the details of the picture appear to consist of a series of grey silhouettes of various more or less distinct shapes. In other words it is only their outlines by which component parts of the picture are recognised. So the lesson to be learnt is that for making pictures of a city building in a fog one should look for masses with characteristic outlines, and take care to select a viewpoint which will show the principal outlines against another mass or shape of different tone.

It is quite possible, provided the fog does not altogether blot out the landscape, to use a deep

red filter on the lens, or to go the whole hog and use infra-red technique to the end of reproducing those buildings just as clearly as though no fog were present. It is also possible to print the rather delicate negatives that fog pictures give on extra-contrast paper. To do that will to some extent "bring out" the detail in the nearer parts where most detail usually is seen, and will make the distant details fainter than ever, against a perfectly white sky. That is what a friend had done, who brought me Fig. 3 to criticise. It does to some extent look like Westminster does in the mist of an early spring morning. But not a bit like London fog. In a fog, things near to loom up dark but the fog in Fig. 3 is only in the distance; that on the river and bridge has been removed by printing what seemed a too soft negative on "hard" paper.

Care in the Dark-room.

On the other hand it is essential that any subject such as these, which consist rather of areas of tone than of small details, should be processed with more than usual care at every single stage of the work. For there is nothing like them to show up one's faults in processing. Dust, whether in the camera or in the enlarger, will surely show its presence, for specks show up the more boldly on areas of even grey.

But when one recognises the peculiar charm given by the tactful veil of fog to even the ugliest erections of man's efforts, as in Fig. 4, the extra trouble seems worth while.



Fig. 4.—Fog always lends enchantment to the dreariest of scenes. Too deep a filter would bring back the reality.

Photographic Christmas Cards

By RAYMOND F. COTTON.

THE usual method of using one's own photographs for Christmas greetings cards is to mount them on professionally printed cards containing the greetings design. This is the easy way if the amateur has little time to spare, but if he prefers a more personal offering there is still time to adopt the following method, which is entirely photographic and gives a greater variety of results at a lesser cost.

First of all, the greetings and decoration must be drawn in indian ink on a smooth, white card. (Examples of forms of lettering and decoration may be found on last

between the picture and the greetings. The frame shown in Fig. 2 consists of a cardboard base with guides for the bromide card. Fixed to the base by linen hinges are two masks. The position and size of the openings in these can be ascertained by projecting the image of the greetings negative on to them, and marking the corners of the picture space and the outer edge of the decoration respectively. The base should be white, for ease of focussing, and the masks should be painted a dull black.

We now come to the actual printing of the cards. A greetings negative is inserted in the enlarger, and the image is projected to the correct size on to the base of the masking-frame, which is then fixed in the correct position on the enlarger easel. The exposure required to give pure black lines without "veiling" the white parts is found by the usual test strip, and this exposure is given to the required number of sheets of paper. A mark is made at one end of the back of each sheet to correspond with a similar mark on the frame; this is to ensure them being replaced correctly for the next operation. These sheets are not developed, but put away in a light-tight box.

A suitable picture negative is now inserted in the enlarger, in place of the copy negative. This image is focussed to the desired size, and the masking frame fixed in a new position to bring the image into the space in the picture mask. After determining the correct exposure, the batch of cards is again exposed with the picture mask in position.

These cards may now be developed and finished in the usual way. A blue-black image on a white velvet surface will be found to give the most pleasing results, but variations in tone and surface may be made to suit individual taste. A "contrasty" paper should be used to ensure clear whites.

The variety of designs is limited only by the photographer's patience in making masking frames and copy negatives. Suitable pictures are easy to find among your negatives. Landscapes, especially those with snow, and snapshots of children on animals are typical subjects. An interesting further development, which, however, I have not tried as yet, is to replace the name of the sender with a small "head and shoulders" portrait. This idea would be especially appealing on cards sent to friends overseas.



FIG. 1. Prints from two copy negatives, showing picture spaces and sizes of finished cards

year's Christmas cards.) This card is then pinned on a wall or drawing-board and photographed on a slow film or plate. The ideal is to use a process plate, and in fact this is almost essential if the white areas of the finished cards are to be absolutely clear.

Artificial light is best and the card should be illuminated equally from the sides, as front lighting may give trouble because of reflections from the ink lines, which are sometimes shiny if too much ink has been used. Negatives obtained in this way should consist of dense black and clear gelatine with no half-tones. This result is easily secured by correct exposure and development with full-strength M.Q. developer and a double quantity of bromide. Fig. 1 shows prints from two of these negatives, and also the sizes of the finished cards.

The next essential is a card holder to ensure register

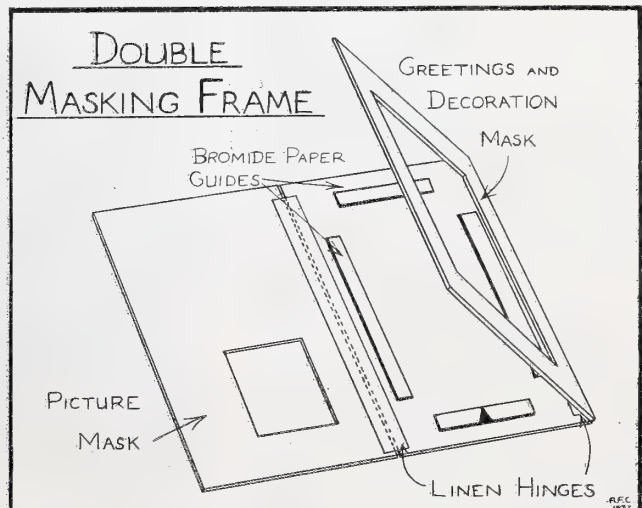


FIG. 2. Sketch showing details of construction of masking frame.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Christmas at Home for the Amateur Cinematographer

By
SIGURD MOIR.

THE coming Christmas is certain to mean a spell of hectic activity for the ciné enthusiast who spends his holidays at home. To begin with, there are to be three days of festive entertainment—all the high-spots of which should be adequately filmed—with a big screen show to wind up the frolics of each day.

Perhaps the heaviest work will be encountered in connection with the planning of these big shows—where smoothness and absence of hitch will naturally depend upon the manner in which one goes about the task.

In previous years it has been found most convenient to consider all the shows together for the purpose of arranging the "cinema," projection details and the separate programmes. Here, the cinematographer should endeavour to utilise any assistance that may be available in the various departments concerned. He may, for example, leave the choice and arrangement of a suitable projection apartment in the hands of a capable friend. And, since he is expected to play the part of a normal host throughout the Christmas proceedings, it is also advisable to "appoint" a skilled operator in charge of all projection activities.

In this way, the amateur himself is left more or less free to tackle the important problems of programme selection.

The Theatre.

The room or apartment selected for the big shows should be conveniently situated and should be sufficiently large to accommodate all the invited guests in comfort. Now, for those who are fortunate enough to have a permanent cinema erected in the home, this is not going to present much of a problem; nor is much trouble likely to be experienced in large, old-fashioned residences where a good selection of apartments is available.

Difficulty is likely to occur, however, in the modern small houses and where all the available apartments are already occupied in catering for the more normal comforts of the guests.

To meet this difficulty, then, it is advisable to select the projection room without delay and to rehearse the necessary "scene-shifting" which will have to be accomplished for the shows proper. The major points to observe are that there will be only a minimum of discomfort caused by the temporary rearrangement of seating and the erec-

tion of apparatus, etc., and that the screen, projector and the cable are all left as nearly as possible in position for a slick set-up.

Programmes.

The arrangement of programmes is another matter which should be gone into without delay. Any shots taken at the last Christmas gathering will obviously have to be shown—as will the yuletide reels of any other enthusiast who may happen to be staying over the present holidays.

Apart from these, the only other personal films suitable for inclusion in the programme will be those which are held to possess nice qualities of cinema and (of course) outstanding personal features.

Such films will provide a nucleus for the three big displays; but they will seldom be sufficient to fill the full programmes. Other subjects must be ob-

tained—and for these it is essential to make contact with those who have a supply of suitable films available.

Perhaps the libraries (like the Film and Photo League, Kodak Ltd., Wallace Heaton, Ensign Ltd., etc.) have the finest selection of these; but always success depends upon the ability of the amateur himself to make a suitable choice. Stereotyped rubbish of the professional cinema is certainly *not* suitable—though some of its surprising triumphs (many of which have been reduced to 9 mm. and 16 mm.) can be included in any programme arranged for people of good taste and average intelligence.

It is most important, when ordering library films, to specify one or two alternative titles required in the event of the first choice being already booked out over the period required. Where this is not done, the librarians are apt to make their own selection—not always



In many parts of the country there have already been heavy snowfalls. Many attractive action pictures of tobogganing on hillsides will add variety to the winter bag of the amateur cinematographer.

to the entire satisfaction of the hirer.

The Shows.

It is advisable to have the shows commence at a fixed time every evening—say, during the interval between tea and dinner. Furthermore, this time and other details of the shows should be made known to the guests in ample time to

foster the fullest interest and co-operation.

Immediately on an arranged signal, the display assistant should run up his screen and prepare the reels for showing. At the same time, it is not difficult to persuade one or two of the guests to place "key" chairs in position as guides for the remaining seats—which

can be moved, where necessary, by the guests themselves.

Other details of the shows conform strictly to ordinary procedure, the operator being well "on his toes"—as it were—to ensure that not the slightest mishap will intrude to mar the quality of his workmanship on these very special occasions.

A Note on Television

MR. T. C. MACNAMARA, of the Engineering Staff of the B.B.C. at the Alexandra Palace, had an interesting account to give to the Royal Photographic Society the other evening of television. The number of frames per second sent out in television is about forty; this number makes the flicker imperceptible. The ordinary cinematograph employs twenty-four frames per second, which is sufficient to give a good impression of continuity of movement, but if it were not for the three-bladed shutter, which in effect increases the frequency to seventy-two, there would be a good deal of flicker.

Television uses a similar artifice in the form of interlacing. Thus instead of scanning a picture in a sequential series of lines, line 2 close up against line 1, and so on, each frame is scanned in two actual scans, or, in other words, the scan of each picture frame is completed in two separate half-scans, with the result that the frequency is increased to 40 or 50 from the eye's point of view, at which value flicker practically disappears.

All this is done without sensibly increasing the frequency band set up. If the picture were reproduced at the

usual rate of 25 frames per second, the flicker would be rather serious, but if the number were increased to 50 the frequency band would become unmanageable. By the device just described, having effectively 50 half-scans per second, the trouble is avoided.

In the television studio at Alexandra Palace there are four cameras, with two others specially assigned to the television of cinema film. The enforced use of the ultra-short wave-length limits safe reception of television to something like twenty-five to thirty-five miles. Mr. Macnamara told his R.P.S. audience that he had seen quite a good picture at eighty miles, but that anything above thirty-five miles must be regarded as a freak. This is a severe handicap on television, but there is no known way of overcoming it at present.

Ordinary daylight is extremely good for television. The intensity of the light in the studio is about 200 foot-candles, so that it is not as bright as that used in colour cinematography, and not much brighter than that used for the majority of ordinary black-and-white filming. The cameras can be taken out into the grounds of the Palace and used for

televising demonstrations of horsemanship, physical training, and so forth, but a limitation is imposed by the length of cable. The thick cable cannot be used in lengths of more than 1,000 ft., so that the camera cannot be taken more than that distance from the control room.

A mobile television unit has been formed, consisting of a motor van in which is contained all the apparatus necessary to generate a television picture for three cameras. After the picture has been generated in the van it has to be taken back to the station at the Palace, and there are two ways of doing this. One is to employ a special form of cable, and a circuit of special television cable does run round the centre of London and the West End, passing a number of points where civic and other functions take place, but its scope is very limited. The other method is to span the distance by a radio link—a vehicle containing an ultra short-wave transmitter, operating at 5 metres and connected to an aerial erection. A signal from this is received at the Palace on a small aerial at the top of the ordinary television mast.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in issue of November 24.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Winter Snapshot Competition for users of the Purma Special Camera. £100 in cash prizes.—Particulars and entry forms from R. F. Hunter Ltd., 51, Gray's Inn Road, W.C.1.

Bertram Mills' Circus Competition.—Cash prizes for photographs taken during the performances from December 22 to January 25. Extra prizes for winning prints by readers of "The A.P." Particulars in last week's "A.P."

International Photographic Exhibition in Debrecen (Hungary).—Open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

XIe International Fotosalon "Iris".—Open, January, 1938. (F. Geeraerts, Brederodestr, 22, Antwerp, Belgium.)

Preston S.S. (P.S.) Thirteenth Annual Open Photographic Exhibition.—Entry forms, January 7; exhibits, January 14. (F. Wells, 65, Powis Road, Preston, Lancs.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Aberdeen P.A. International Exhibition of Photographic Art.—Entries, January 15; open, February

5-26. (Miss Hilda M. Bailey, 63, Watson Street, Aberdeen.)

Stockton-on-Tees and D.C.C. First Annual Salon of Photography.—Entries, January 15; open, February 7-9, inclusive. (J. Greenwell, 9, Birkley Road, Norton-on-Tees.)

Nottingham and Notts P.S. 34th Annual Exhibition.—Entries, January 21; open, February 7-12. (T. G. Earp, 14, Brushfield Street, Hyson Green, Nottingham.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21—March 12. Last day for entries, January 29. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31; open, March 7-12. (H. D. J. Cole, 11, Woodlands Road, Ilford, Essex.)

L.M.S. (London) P.S. 13th Annual Exhibition.—Entries, February 1; open, March 7-12. (Hon. Exhibition Secretary, L.M.S. (London) Photographic Society, 1, Euston Square, London, N.W.1.)

Birmingham P.S. 47th Annual Exhibition.—Entry forms, February 3; exhibits, February 5; open, February 26-March 12. (E. H. Bellamy, 20, Waterloo Street, Birmingham, 2.)

City of London and Cripplegate P.S. Thirty-third Annual Photographic Exhibition.—Entries, Monday, February 7; open, March 7-12. (R. C. Dye, The Flats, Chesham Road, Wigginton, Tring, Herts.)

Southampton C.C. Open Exhibition.—Entries, February 14; open, February 28-March 19. (Cecil

Chandless, Hon. Exhibition Sec., Southampton C.C., 30, Carlton Crescent, Southampton.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23-26. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April. (Hon. Exhibition Secretary, H. V. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9-April 2; entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Scottish Photographic Federation 30th Scottish National Salon.—Entries, March 2; open, April 2-16. (Percy H. Cartwright, 52, High Street, Galashiels, Scotland.)

Bishop Auckland P.S. Annual Salon.—Entries, March 7; open, March 16-19. (W. G. Ridley, 19, Ravensworth Avenue, Bishop Auckland, Co. Durham.)

Hackney P.S. 49th Annual Exhibition.—Entries, March 7; open, March 30-April 2. (Walter Selfe, 9, Fairlight Avenue, Woodford Green, Essex.)

Derby Railway Institute P.S. Twenty-third Annual Exhibition.—Entries, March 31; open, April 25-30. (J. Radford, Downderry, Spinney Road, Chaddesdon, Derby.)

XVIIe Salon International de Photographie de Belgique.—Entries, April 1; open, May-October. (J. Lejeune, 70, Avenue Van Becelaere, Boitsfort, Brussels, Belgium.)

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, December 15th.

Battersea Men's Inst. C.C. "Flashlight Work for Amateurs." Members.
Bethnal Green C.C. Practical Work.
Birkenhead P.A. Members' Exhibition.
Borough Poly. P.S. "A Tour Through Ford Works."
Brighton and Hove C.C. "Combination Printing." W. E. Ginger.
Carlisle C.C. Beginners' Evening. "Contact Printing."
Chorley P.S. Demonstration. C. Gent.
Croydon C.C. "The Photocolor Process." A. Phillips.
Darwen P.A. One-Man Show. R. Chalmers.
Dennistoun C.G. G.D.U. and Foreign Portfolio.
Ealing P.S. Third Pictorial Competition.
Edinburgh P.S. "Print Criticism in Reference to Composition."
G.E. Mechanics' Inst. P.S. Criticism of Prints and Slides. J. H. Clark.
Hall Green P.S. "Chloro-Bromide Printing." H. T. W. Cotterill.
Hinckley and D.P.S. "Character in Pictorial Photography." C. Taylor.
Ilford P.S. "Making a Good Enlargement." L. L. Vizard.
Kingston Ciné C. "Home Processing." Percy Harris.
Leominster P.S. "Bromoil Transfer." H. J. Gornall.
Letchworth C.C. East Anglian Federation Portfolios.
Mountain Ash C.C. "The Charm of the Village Church."
Northallerton and D.P. and C.S. Members' Ciné Evening.
North-West London C.C. Meeting at Hendon Town Hall.
Partick C.C. Print Competition.
Scarborough P.S. "My American Tour." Mrs. Farrar.
Shropshire C.C. "Film Development." W. A. Lynch.
Solihull P.S. "Pictorial Aims and Reality." F. W. Lawton.
South Essex C.C. "From My Notebook." S. C. Tweedy.
S. Suburban and Catford P.S. "Portraiture." Miss D. C. Galloway.
Stoke-on-Trent A.C.S. Visit to Palace Cinema, Hanley, to see Projection Box.
Streatham P.S. "After-work on Prints." J. R. P. Hilliard.
Tunbridge Wells A.P.A. Slide and Print Criticism.
Windlesham C.C. "Architecture." Donovan Box.
Worcester C.C. Members' Evening. Gadgets.
York P.S. "Tales of Old Inns." A. W. Tack.

Thursday, December 16th.

Royal Photographic Society. Meeting of the Kinematograph Section.
Accrington C.C. Inter-Club Prints and Slides.
Amateur Cinematographers' Assoc. Judging of Entries in 9.5 and 16 mm. Comps.
Armley and Wortley P.S. "A Chat on Making the Exhibition Print."
Ashton-under-Lyne P.S. "Where is it?" J. N. Bardsley.
Aston P.S. "Pictorial Composition." F. W. Pilditch.
Bayswater and Padd. P.S. "Europe in Seven-League Boots." H. B. T. Stanton.
Birmingham P.S. Discussion Meeting, Lantern Slide and Outings Competitions.
Blyth and D.C.C. "Art of Lantern-Slide Making." W. J. Brown.
Bolton C.C. Lectures by Members.
Bury P.S. "Stereo-Photography with a Single Camera." J. W. Pickering.
Coatbridge P.A. G.D.U. Portfolio.
Gateshead and D.C.C. Gadgets Night.
Greenock C.C. The S.P.F. Foreign Portfolio.
Hampshire House P.S. "Portraiture." Mrs. D. Hickson.
Herefordshire P.S. "Architecture." The late H. W. Bennett.
Huddersfield N.P. and A.S. "Lakeland Pictures." J. Hadfield.
Hull P.S. "Where the Mountains Blush." C. A. Pratt.
Isle of Wight C.C. Selection Night, Hampshire Slides.
Keighley and D.P.A. "England Through a View-finder." A. W. Tack.
Kensington Town P.C. Social.
Leighborough P.S. "Haunts and Nesting Habits of British Birds." T. Ball.
Medway A.P.A. "Portraiture." H. F. Wingent.
Motherwell Y.M.C.A. C.C. "Works of Great European Artists." J. M'Broom.
Oldham P.S. "Architecture." T. Burton.
Oldham Equitable P.S. Committee Meeting.
Padiham and D.P.S. Members' Lecturettes.
Preston C.C. Whist Drive.
Rochdale P.S. "The Amateur Photographer" 1937 Prize Slides.
Runcorn C.C. Lecture. L. Ratcliffe.
Singer C.C. Suitable Printing Papers. J. M. Morrison.
Smethwick and D.P.S. M.C.P.F. Folio and Slides.
Sunderland P.A. Lantern Lecture, Robert Chalmers.
Wakefield and D.C.C. "Things Great and Small." W. L. Whittle.
Welfare C.C. "Snow Scenes with Agfa Colour Films." J. C. Eck.
Wimbledon C.C. Architecture Competition Criticism. A. J. Mason.
Woolwich P.S. "Photographic Papers." R. Kerley.

Friday, December 17th.

Royal Photographic Society. Meeting of Pictorial Group.
Bethnal Green C.C. Social.

Friday, December 17th (contd.).

Bristol and W. of England P.S. "The History of Royal Arms in Bristol Churches."
Castleford Y.M.C.A. P.S. "The Club 'in Scotland.'" G. W. Hobman.
City of Belfast Y.M.C.A. C.C. "After-Treatment of Negatives." A. Walker.
Galashiels C.C. S.P.F. Portfolio Competition Prints.
Harrogate P.S. "Infra-Red Photography." S. Bridgen.
Howard de Walden P.C. Ciné Demonstration.
King's Heath and D.P.S. "Ryknield St." B. Moore.
Leigh Lit. Soc. Phot. Sec. Members' Night.
Leystonstone and Wanstead C.C. "Gadgets."
Photographic Trade Social Club. A Christmas Concert.
Photomicrographic Soc. Members' Evening.
Southend-on-Sea and D.P.S. Members' Evening.

Saturday, December 18th.

Hampshire House P.S. Criticism of Members' Monthly Competition.

Sunday, December 19th.

Todmorden P.S. "Trip to Dublin and Killarney."

Monday, December 20th.

Ashington and Hirst P.C. "Exhibition of Members' Prints."
Blackburn and D.C.C. "Liverpool to Vancouver." E. S. Maynard.
Bournemouth C.C. Members' Slide Competition.
Bradford P.S. "Chloro-Bromide Enlarging." J. Crowther Cox.
City of L. & Cripplegate P.S. Coronation Groups.
Erdington and D.P.S. Photographic Speed Contest.
Glasgow and W. of Scotland P.A. "Flashlight Photography." D. Lawrie.
Hanley P.S. Slide-Making, by Members.
Kingston C.C. "In Kent with a Camera." A. E. Marden.
Leeds C.C. Lantern Lecturettes.
Newcastle (Staffs) and D.C.C. Monthly Competition—Slides.
Oldham Equitable P.S. "Flashlight Photography."
Southampton C.C. "Vesuvius, Pompeii and Herculaneum." E. A. Robins.
South London P.S. "The Etchadine Process of Retouching."
Stourbridge Inst. P.S. Competition.
Sutton-in-Ashfield and D.A.P.S. "The Carbro Process." S. C. Huffen.
Weymouth and D.P.S. "A Camera and Archaeology." V. F. M. Oliver.
Yeovil P.S. Print Discussion.

Tuesday, December 21st.

Royal Photographic Society. Scientific and Technical Photography.
Ardeer Recreation Club (Camera Sec.). Practical Odds and Ends.
Ayr P.S. "All About ??" A. Nextpert.
Bedford C.C. "How to Improve your Prints." S. R. Bridgen.
Dunfermline P.A. Xmas Social.
Hackney P.S. A Chat.
Hamilton P.S. "With a Camera in Switzerland." A. G. Miller, Jun.
Hounslow P.S. Informal Meeting.
Leeds P.S. Exhibition of the Yorkshire Photographic Union.
Leith C.C. Criticism of Second Print Competition. F. Clayton.
Leicester and Leicestershire P.S. "The Amateur Photographer" 1937 Slides.
Manchester A.P.S. "Dark-room Equipment." C. W. Bradley.
Monklands P.S. Flashlight Demonstration. W. Simpson.
Nelson C.C. "Some Lakeland Rambles." Miss A. Jackson.
Newport (Mon.) C.C. Social Evening.
Norwood C.C. Members' Evening.
Peterborough P.S. E.A.F. Portfolio and Bansall Shield Prints.
Portsmouth C.C. Selection of Hants Slides and Annual Slide Comp.
Sheffield P.S. Demonstration on Gevaluxe Prints. H. Lovatt.
Small Heath P.S. Competition. "Still Life."
South Shields P.S. 1937 Alliance Competition Slides.
St. Bride P.S. Competition (3)—Entertainment.
Stockton-on-Tees and D.C.C. Quarterly Meeting.
Willesden P.S. "The Amateur Photographer" Prize Slides.
Winchester P.S. Closing date for Hants Slide Entries.
Yeovil P.S. Film Development—Demonstration.

Wednesday, December 22nd.

Darlington C.C. Exhibition of "Outings Prints Competitions."
Dennistoun C.C. Visit to "Daily Record." Foreign Portfolio.
Hinckley and D.P.S. "The Amateur Photographer" 1937 Prize Slides.
Mountain Ash C.C. Beginners' Mistakes—general discussion.
Northallerton and D.P. and Ciné S. Leeds C.C. Portfolio.
Partick C.C. G.D.U. Portfolio.

The Thirty-third Annual Photographic Exhibition of the City of London and Cripplegate Photographic Society will be held at the Cripplegate Institute, Golden Lane, E.C.1., from March 7th-12th, 1938, inclusive. The judge will be Mr. F. J. Mortimer. There are six members' classes, Landscape, Portraiture, Any other subject not included above,

Lantern Slides, Prints—Any Subject (for members who have previously not taken more than three awards), and Beginners. In the Open Class there are two sections, one for Prints and the other for Lantern Slides. Entry forms, with Entries, Fees and Adequate Return Postage must be sent to the Hon. Secretary, "Photographic Exhibition," The Cripple-

gate Institute, Golden Lane, E.C.1., to arrive on or before Monday, February 7th, 1938. Entry forms containing all necessary information may be had from the Hon. Exhibition Secretary, Mr. R. C. Dye, The Flats, Chesham Road, Wiggington, Tring, Herts, or we have a limited supply of these available at this office.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Part II of the Modern Encyclopedia of Photography, published last week, is devoted entirely to the subject of Developing, Developers and Desensitisers. This number is a very complete instructional handbook and guide to these matters and contains 14 separate articles covering every phase of the subject in addition to a special folding chart of 110 developing formulæ. Many illustrations are included and the whole is a remarkable shillingworth. Each weekly part of the Modern Encyclopedia of Photography is obtainable at all bookstalls and booksellers or direct from the Amalgamated Press Ltd., The Fleetway House, Farringdon Street, E.C.4. Readers of "The A.P." who have not yet secured copies should do so without delay. The work will be completed in twenty-six parts.

We hear that the Grand Prix of the International Paris Exhibition, 1937, has been awarded to the Robot miniature camera.

Kodak Ltd. inform us that they are always interested to receive good photographs taken by amateur photographers, and if the photographs are attractive enough they will buy them for use as specimens. The only stipulation is that the negatives must be made on Kodak film and it is desirable, but not necessary, that they should have been taken with a Kodak camera. Many readers of "The A.P." with suitable prints will doubtless like to take advantage of this offer. They should submit photographs in the first instance to A. P. Hynds, Dept. 46, Kodak Ltd., Kingsway, London, W.C.2.

The Metrogas Photographic Society, South Metropolitan Gas Company, 709, Old Kent Road, S.E.15, informs us that Mr. A. G. Higgins has now taken over the Secretaryship of the Club, and in future all communications should be addressed to him at the above address.

A new Society known as the Sutton-in-Ashfield and District Photographic Society has recently been formed, of which the membership is increasing rapidly. Meetings are held every Monday night at 7.30 in the Toc H. Rooms, Low Street, Sutton-in-Ashfield, to which new members will be welcomed. The Hon. Secretary, Mr. S. C. Huffen, 11, Pepper Street, Sutton-in-Ashfield, Notts, will be pleased to hear from any amateur photographers in the district who are interested.

A number of keen amateur photographers have banded together, under the temporary secretaryship of Mr. F. Hart, 14, Barleycroft Road, Welwyn Garden City, to form a new club known as The Welwyn Garden City Photo-

graphic Society. The Society is intending to seek affiliation to the East Anglian Federation, and meetings will be held on Wednesday evenings throughout the winter. Mr. Hart will be glad to hear from intending members if they will write to him at the above address.

The King's Heath and District Photographic Society inform us that their membership during the past twelve months has shown a steady increase, but they are still anxious to admit new members, especially beginners, who will be welcomed and assisted by the more advanced workers of the Club. The Hon. Secretary is Mr. L. P. Lowenthal, Wayside, 37, Hazelhurst Road, King's Heath, Birmingham, 14, to whom all communications should be addressed.

Those who like to keep their photographs within easy reach will be interested in the Ensign Library Albums and Book Boxes, which are finished to look like ordinary books and can be placed inconspicuously among them on any bookshelf. The albums are made in both slip-in and paste-on types, the former being for $3\frac{1}{2} \times 2\frac{1}{2}$ prints only. It holds 100 prints, two on a page, and costs 2s. 6d. Paste-on albums of 72 pages cost 3s. 6d. in 7×5 in. size and 5s. 6d. in $9\frac{1}{2} \times 7$ in. size. The Book Boxes are meant for storing loose prints,

mounted or unmounted, and each will hold a hundred photographs. Sizes run from $3\frac{1}{2} \times 2\frac{1}{2}$ to whole-plate, the prices ranging from 1s. to 1s. 9d. and this method of keeping prints is especially suitable for enlargements. In addition to these novelties, the Ensign catalogue of albums contains descriptions and illustrations of more conventional albums in all sizes and types, including the Glenjo slip-in album, in which the prints are held in a new and very convenient way. A copy of this catalogue will be sent post free on application to Messrs. Ensign Ltd., 88-89, High Holborn, London, W.C.1.

An Empire Wild Life Photographic Competition is being organised by the Field as part of the Sporting Exhibition at the Imperial Institute to be held in January, 1938. Entries should reach the "Field House," Bream's Buildings, Chancery Lane, W.C.2, by the 1st of January, 1938, and should be marked "Empire Photographic Competition." Copies of the rules and conditions of entry are now available from the above address, or we have a limited supply at these offices which we shall be pleased to send readers upon application.

Mr. Fritz Borst, Schönbach b. Eger, Czechoslovakia, has again been successful in winning the Wallace Heaton weekly award of one guinea. His print "Fly bird, fly!" was adjudged the prize winner in the first of the "Speed and Action" competitions, full particulars of which will be found in the advertisement pages in this issue.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 5×3 , supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is $5\frac{1}{2} \times 3\frac{1}{2} \times 3$ and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

104. Makers' Formulæ: Developers for Barnet Lantern Plates—(2)

For Lantern Transparency Plates.

Cold Black Tones.

A. Metol	100 grs.	(11 grm.)
Sodium sulphite (anhydrous)	440 grs.	(50 grm.)
Water to	20 oz.	(1,000 c.c.)
B. Potassium carbonate	300 grs.	(34 grm.)
Ammonium bromide	60 grs.	(6.8 grm.)
Potassium bromide	120 grs.	(13.6 grm.)
Water to	20 oz.	(1,000 c.c.)

Take double above amount of sulphite if crystals are used.

For use, take equal parts of A and B and develop for 2 minutes at 65° Fahr. (18° C.).

Warm Black Tones.

A. Hydroquinone	160 grs.	(18 grm.)
Sodium sulphite (anhydrous)	440 grs.	(50 grm.)
Potassium bromide	30 grs.	(3.4 grm.)
Citric acid	60 grs.	(6.8 grm.)
Water to	20 oz.	(1,000 c.c.)
B. Caustic soda	160 grs.	(18 grm.)
Water to	20 oz.	(1,000 c.c.)

Take double above amount of sulphite if crystals are used.

Use equal parts of A and B, and develop at

65° Fahr. (18° C.) for 2 minutes. No increase in exposure is required.

Warm Brown Tones.

A. Pyrogallol	110 grs.	(12.5 grm.)
Sodium sulphite (anhydrous)	220 grs.	(25 grm.)
Water to	20 oz.	(1,000 c.c.)
B. Ammonium carbonate	220 grs.	(25 grm.)
Caustic potash	190 grs.	(21.5 grm.)
Ammonium bromide	150 grs.	(17 grm.)
Water to	20 oz.	(1,000 c.c.)

If crystallised sulphite is preferred, take double amount shown.

Increase exposure about 15 times, and develop at 65° Fahr. (18° C.) for 2 minutes in a mixture of equal parts of A and B.

Alternatively, develop for 3 to 4 minutes in the "warm black" developer to each ounce (50 c.c.) of which is added 3 grs. (0.25 grm.) each of ammonium carbonate and ammonium bromide.

Very Warm Tones.

Increase exposure to about 30 times normal and develop for about 8 minutes in the "warm black" developer to each ounce (50 c.c.) of which is added 6 grs. (0.5 grm.) each of ammonium carbonate and ammonium bromide.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a *separate* stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Welta Cameras.

I have a Welta camera fitted with a Welta lens. This (the lens) has been damaged, and I should like to know where to apply to have it repaired and readjusted. J. L. N. (Bristol.)

The British agents for the Welta cameras are Messrs. Peeling & Van Neck, of 4-6, Holborn Circus, E.C.1, to whom you should apply for a repair or replacement to your lens.

No Electricity or Gas.

I have neither electricity nor gas in the house, but wish to make enlargements from my 6x9 cm. negatives. Is an enlarger made for illuminants of any other kind? V. S. (Aberdeen.)

We do not know of any enlargers using illuminants other than gas or electricity, except some of the older type of horizontal enlargers, which in many cases have a roomy lamp-house that will take any type of illuminant. This type of enlarger is manufactured by Messrs. J. Lancaster & Son, Ltd., 54, Irving Street, Birmingham, 15, in the 3½x2½ size, but so far as we know no other manufacturer of horizontal enlargers makes a model smaller than quarter-plate size.

Developing Pan. Film.

I wish to buy a developing tank for V.P. film; could you please tell me which make I should get? And as I use panchromatic film, should I desensitise it before development? And would this coarsen the grain? B. B. L. (Devonport.)

We published particulars of the various tanks suitable for amateurs in our issue of June 2nd last, to which we would refer you for details of the tanks available. With these details before you we think you will be able to make your own choice.

If you develop panchromatic film in a tank there is no purpose whatever in desensitising it first. Desensitising is used to enable film to be developed by inspection in any suitable safe-light. We have no reason to sup-

pose that desensitising has any effect whatever on the grain.

Protection.

I am making myself a developing tank of wood, and should be glad to know how I can treat it so as to prevent the various solutions from soaking into the wood and disintegrating it. B. S. S. (Northampton.)

You can render the wood of your tank impervious to photographic solutions by painting it with anti-sulphuric enamel, which can be obtained from Messrs. Griffiths Bros. & Co. (London), Ltd., Macks Road, Bermondsey, S.E.14.

Instructions for Use.

I have an old Kodak roll-film tank, of a pattern which you can perhaps identify from the attached sketch. I have no idea how to use it, and should be glad if you could give me full instructions. E. W. H. (Newcastle.)

We have seen the tank you describe, but not for some years, and we could certainly not undertake to evolve from memory reliable working instructions for it. Much your best plan would be to send your query and sketch direct to Messrs. Kodak, and ask them if they can supply you with a copy of the instructions which originally accompanied the tank.

Home-made Ciné Screen.

Some time ago there was an article in "The A.P." on making a roll-up ciné projection screen with a beaded surface. Could you let me know when this article appeared as I have been unable to trace it? A. T. (Luton.)

We think the article to which you refer was that published in our issue for November 11th, 1936, on page 497. This describes the manufacture of a screen with a beaded glass surface, but it is of a rigid pattern, and not of the roll-up type. We regret that we cannot trace any article dealing with a roll-up screen with beaded surface, and do not remember such ever having been published.

Filter Factors and Speed.

Does the factor of a filter depend on the speed of the film with which it is used? Or is the factor always the same for any film? J. D. S. (Northwood.)

The factor of a filter varies according to the character of the emulsion and the light by which the photograph is taken, and what the factor is with a particular film must be found by experiment. It does not necessarily have anything to do with the mere speed of the film, but with its sensitiveness to different colours. As most of the fastest panchromatic films are more sensitive to red than the slower ones, the factor of a yellow filter is, however, generally less with the faster films.

Warm and Cold Tones.

Photographic books and magazines frequently refer to "warm" or "cold" blacks. What exactly do these terms imply? R. D. L. (Cambridge.)

In the case you mention a black is colder as it approaches a blue tinge, and warmer as it assumes a brownish tone. The term "brown-black" is used to imply a shade even more brownish than warm black.

Meters and Artificial Light.

I have been using an extinction meter for outdoor subjects with quite reasonably good success. If I use it for artificial light, will any correcting factor be required, and if so, can you tell me what it should be? And what, please, is "half-watt lighting"? W. D. C. (London.)

In using an extinction type exposure meter by artificial light allowance has to be made for the fact that the sensitivity of the eye in dim lighting is very high, and the meter, as normally used, will indicate exposures which are decidedly too short. As the adjustment of sensitivity of the eye depends on the brilliance of the light, it is almost impossible to give any figures by which to multiply the reading of the meter, but we suggest as a first trial that you give ten times the reading that the meter indicates.

Half-watt lighting is lighting by ordinary gas-filled electric lamps, which are known also as half-watt lamps on the grounds that they give approximately one candle-power for each half watt of electrical power consumed.

Colour Correction in Lenses.

In a catalogue describing lenses it says that one particular anastigmat lens is only fully corrected for colour at apertures of f/6.3 or smaller. How will the lack of correction affect the definition at the larger stops? R. N. P. W. (Scunthorpe.)

If a lens is incompletely corrected for colour it will bring images taken by white (many-coloured) light to a focus in a series of adjacent planes, one for each colour. In any one position of the sensitive surface only one of these colours can give a sharp image, and this will be surrounded by the blurred images in other colours. Sharp pictures can therefore only be obtained by photographing by monochromatic light, or by using a non-colour-sensitive material which is sensitive only to a narrow band of the spectrum. But in the case you mention we should expect the deviation from perfection to be quite trifling.

CONFISCATED CAMERAS

The following brand new cameras were recently seized by H.M. Customs

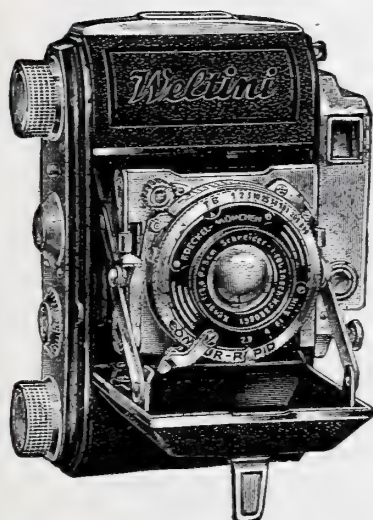
We have been able to purchase them from the Commissioners of Customs and Excise at favourable rates, and are happy to pass on our good fortune to our customer friends. It should be remembered that these cameras are in every way brand new, and the reduction in prices is due solely to the advantageous terms of our purchase. Our usual guarantee accompanies each camera, and those interested are urged not to delay in applying, as the demand will very soon exceed the supply.

Leica III, chromium, fitted f 2 Summar lens, in E.R. case.....	£33 15 0
Leica III, chromium, fitted f 3.5 Elmar, E.R. case.....	£26 10 0
Leica IIIa, fitted f 2 Summar lens, with E.R. case.....	£37 10 0
Contax II, f 2 Sonnar lens, ever-ready case.....	£43 10 0
Super Ikonta 531 2, ever-ready case.....	£22 10 0
Leica III, f 3.5 Elmar, E.R. case.....	£28 17 6

STOCKS WERE TOO HEAVY

of the following cameras, and the manufacturers decided, therefore, to reduce their stocks, by drastic measures if need be, to release capital for the production of other apparatus. Those measures have been taken, and we are now able to offer the surplus stocks at the reduced prices shown below.

Each camera is complete in its box, with instructions for use, and they are all covered by our own dependable guarantee.



THE WELTINI

The attractive points about the Welmini are the combined view and range finders, the conveniently situated body release, worm action focussing, automatic withdrawal of the focus to infinity, and its special film pressure plate. The camera presents a very attractive appearance, being dull chromium plated, and is in every way a most dependable and useful camera. The negative size is the standard 35-mm. and all daylight-loading patroness may be used.

The prices of the Welmini, all fitted with the Compur Rapid shutter, giving speeds from 1 second to 1/500th second, are as follows: the first price is the actual list price, and the second is the one at which we are offering the cameras for sale.

Welmini with f 2.8 Xenar, £22 10s.	
reduced to £16 17 6	
Welmini with f 2.8 Tessar, £25 10s.	
reduced to £18 17 6	
Welmini with f 2 Xenon, £27	
reduced to £20 10 0	

THE WELTI

This camera has no coupled range-finder, although a shoe is fitted to permit of the use of a separate range-finder. A direct-vision view-finder is fitted with a body release conveniently situated for fast work. The same excellent worm action focussing is used as on the Welmini, and the same negative size (35-mm.) is also used. The film counter is accurate, and the strutting of the camera ensures perfect rigidity.

The prices of the Welmini cameras offered are as follows:—

Welmini fitted f 2.8 Xenar	Makers' prices £14 0 0.	Our prices	£9 17 6
Welmini fitted f 2.8 Tessar	" " £16 5 0	" "	£12 17 6
Welmini fitted f 2 Xenon	" " £17 17 6	" "	£13 15 0

THE WELTUR

The Weltur is really a larger negative size version of the Welmini, as it embodies all of the Welmini's attractive features, having, in addition, the advantage of a delayed-action Compur shutter. Pan windows are fitted, and the other points—coupled view cum range-finder, body release, chromium plating, and worm focussing are exactly the same in both models. The Weltur takes 16 pictures on the standard 3½×2½ roll.

These cameras are now offered at the following prices:—

Weltur, fitted f 2.8 Xenar and Compur Rapid shutter.	Makers' price £21 13s. 6d.	Our price	£16 7 6
Weltur, fitted f 2.8 Tessar and Compur Normal.	Makers' price £24 12s. 6d.	Our price	£17 17 6

SUPER BALDINA

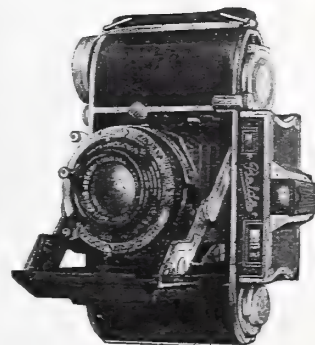
The main points about the Super Baldina, which takes the standard 36-exposure 35-mm. daylight loading patroness are:—

- 1.—The automatic counting and film locking device, which operates after each exposure.
- 2.—The tubular view-finder which, connected to the focussing mechanism, automatically corrects the parallax error between the fields covered by the finder lens and the taking lens.
- 3.—The accurate coupled range-finder.

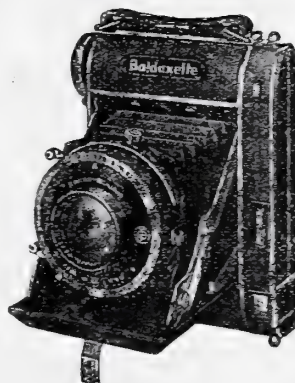
The camera has an all-metal body, leather covered, and all external metal parts are nickel plated. The sizes are 5×3½×1½ in., and the weight 17 oz.

The prices of the Super Baldina cameras are as follows:—

Super Baldina, fitted f 2.9 Trioplan.	List price £13 5s.	Our price.....	£9 17 6
Super Baldina, fitted f 2.8 Tessar.	List price £18 10s.	Our price.....	£13 10 0
Super Baldina, fitted f 2 Xenon, Rapid Compur.	List price £19 19s.	Our price	£15 15 0



BALDAXETTES I and II



The Baldaxette I takes 16 pictures on the standard 3½×2½ film. It has a coupled range-finder, automatic parallax compensation, brilliant optical finder compensated for parallax, automatic film transport, and a helical lens mount which permits of very smooth focussing. The Baldaxette II takes 12 pictures 2½ in. square instead of 16. Briefly, the Baldaxette is to the Super Baldina what the Weltur is to the Welmini.

The prices of the Baldaxettes, both Models I and II, are given below. Baldaxette I or II, fitted f 2.9 Trioplan and delayed-action Compur Normal shutter. Makers' price £18 5s.

Our price £12 10 0

THE BALDAX

This camera takes the standard 3½×2½ roll film, and gives 16 pictures 1½×2½ in. It has a self-erecting front, optical view-finder, well-designed struts for rigidity. The Prontor II shutter gives speeds of 1 to 1/175th second, with delayed-action release. The camera is of all-metal construction, leather covered, and all external parts nickel plated.

The price of the Baldax, fitted with f 4.5 Trioplan lens in Prontor II shutter, is usually £6 2s. 6d., but we are able to offer the camera now at.....£4 10 0



R. G. LEWIS, The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4780)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

TRADE & TECHNICAL *Journals*

*Influential
and
authoritative*

FOR TRADE DEVELOPMENT AND PROGRESS...

FOR FACTS OF PRODUCTION AND DISTRIBUTION.

FOR THE VERY LATEST NEWS AND INFORMATION

FOR AN INDEX TO GOODS USED AND SOLD....

If you are seeking new markets, or desire to get first-hand information about a trade or industry, you cannot go to a surer or more authoritative source than the trade and technical journals serving it. The address of any paper in this list will be furnished on request.

Amateur Photographer & Cinematographer.
Architects' Journal.
Architectural Review.
Autocar.
Automobile Engineer, incorporating Motor Body Building.
Boxmakers' Journal & Packaging Review.
Brewers' Journal.
British Baker.
British Engineers' Export Journal.
British Journal of Photography.
British Printer.
Bus & Coach.
Chemist & Druggist.
Cigar & Tobacco World.

Confectioners' Union & Ice Cream & Soda Fountain Journal.
Confectionery Journal.
Contractors' Record & Municipal Engineering.
Dairyman.
Drapers' Organiser.
Drapers' Record.
Dyer, Textile Printer, Bleacher & Finisher.
Electrical Engineer.
Electrical Review.
Electrical Times.
Electrical Trading & Electricity Engineer.
Engineering.
Export Trader.
Flight.
Footwear Organiser.
Furnishing Trades' Organiser.
Grocer & Oil Trade Review.
Grocers' Gazette & Provision Trades' News.

Grocery & Branch Store Management.
Hotel & Catering Management.
India Rubber Journal.
Ironmonger.
Journal of Decorative Art.
Laundry (The Power).
Laundry Record & Dyeing & Cleaning Trades' Journal.
Licensing World & Licensed Trade Review.
Locomotive, Railway Carriage & Wagon Review.
Machinery.
Meat Trades' Journal.
Mechanical World & Engineering Record.
Men's Wear.
Mining Journal, Railway & Commercial Gazette.
Model Engineer & Practical Electrician.
Modern Transport.
Motor Cycle.
Motor Cycle & Cycle Trader.
Motor News.
Motor Trader.
Motor Transport.
Motor World & Industrial Vehicle Review.

Nursing Mirror.
Oil & Colour Trades Journal.
Outfitter.
Overseas Engineer.
Packing Gazette.
Photographic Dealer.
Plumbing Trade Journal.
Pottery Gazette & Glass Trade Review.
Poultry.
Printers', Etc., Sales & Wants Advertiser.
Silk Journal & Rayon World.
Specification.
Statist.
Style for Men.
Textile Manufacturer.
Textile Recorder.
Tobacco Trade Review.
Waste Trade World.
Watchmaker & Jeweller, Silversmith & Optician.
Wine and Spirit Trade Review.
Wireless & Gramophone Trader.
Wireless Engineer.
Wireless Retailer & Broadcaster.
Wireless World.
Yachting World & Motor Boating Journal.

Official Handbook, giving particulars of over 500 papers, post free 1/-.

**PERIODICAL, TRADE PRESS AND WEEKLY
NEWSPAPER PROPRIETORS' ASSOCIATION, LTD.**

Telephones:
Central 2441

6, Bouverie Street, London, E.C.4

Telegrams:
Weneppa, Fleet, London

BOOKS FOR CHRISTMAS?

... A splendid idea and always a most acceptable gift. And if they are interested in photography, why not give

"THE GOLDEN BOOK OF THE ROLLEIFLEX"

A delightful book of photographic studies, beautifully bound in linen and printed on exquisite paper. A present such as this will never age and will be long appreciated by every book lover. From your Dealer, or full particulars from:

7/6

R. F. HUNTER LTD., "Celfix House," 51, Gray's Inn Rd., LONDON, W.C.1
Phone: HOL. 7311/2.

15/12/37. "The Amateur Photographer." ADVANCED WORKERS' COMPETITION This Coupon to be affixed to back of print. Available till Friday, December 31st.	15/12/37. "The Amateur Photographer." INTERMEDIATE COMPETITION This Coupon to be affixed to back of print. Available till Friday, December 31st.	15/12/37. "The Amateur Photographer." BEGINNERS' COMPETITION This Coupon to be affixed to back of print. Available till Friday, December 31st.	15/12/37. "The Amateur Photographer." PRINT CRITICISM This Coupon to be affixed to back of print. Available till Wednesday following date of issue.	15/12/37. "The Amateur Photographer." ENQUIRY COUPON This Coupon to be affixed to each query. Available till Wednesday following date of issue.
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------

Every keen Camera User should be sure to get

The AMATEUR PHOTOGRAPHER

DIARY and Handbook for 1938

This useful little handbook contains in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulae for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size $3\frac{1}{2} \times 5\frac{1}{2}$ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE

Price 1/6 net. By Post 1/7

From all Bookstalls and Stationers,
or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

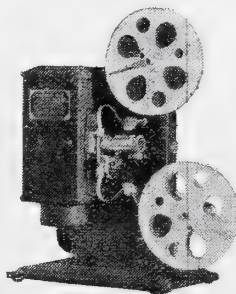
TREAT YOURSELF TO A BARGAIN ON EASY TERMS FOR CHRISTMAS!



Here are some used, but fully guaranteed instruments that will give you real good service. You'll save pounds on any item you choose, and you'll be able to have any purchase costing over 50/- on our amazingly easy payment plan. Buy now and be in time.

3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ N. & G. Sibyl, f/4.5 Ross Xpres, 3 double slides, film-pack adapter, leather case. New condition.....	£9 10 0
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Virgin, double extension, f/3.5 anastigmat, D.A. Compur, 6 slides, roll-film holder, leather case.....	£6 12 6
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Tropical Contessa, folding, f/6.3 Zeiss anastigmat, Compur shutter, 6 slides, F.P.A.....	£3 3 0
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ N. & G. Folding Reflex, f/4.5 Cooke Aviar, revolving back, self-capping shutter, 3 book-form slides, film-pack adapter, leather case.....	£17 17 0
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Ensign Roll Film Reflex, f/4.5 Aldis-Butcher, focal-plane shutter and leather case.....	£5 17 6
3a Postcard Size Special Kodak, f/6.3 Cooke Aviar anastigmat lens, Compur shutter, range-finder and leather case. New condition.....	£3 17 6
1-pl. Kodak Roll Film, f/4.5 anastigmat, Kodamatic shutter, speeded from 1/200th to 1/2000th.....	£4 10 0
Vest Pocket Goldi Roll Film, f/3.5 Schneider anastigmat lens, Compur shutter. New condition.....	£4 4 0
4 × 3 cm. Foth-Derby Roll Film Focal-plane, f/3.5 anastigmat lens.....	£3 17 6
4 × 3 cm. Kolibri Roll Film, f/3.5 Novar, delayed-action Telma shutter.....	£4 4 0
16-on-3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Welta Roll Film, f/4.5 Tessar, D.A. Compur shutter. Cost £13 2s 6d.....	£9 9 0
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Zodel Roll Film and Plate, double extension, f/4.5 anastigmat, Compur shutter, 3 slides and case.....	£5 17 6
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Ensign Selfix, 16 or 8 exposures, f/4.5 anastigmat lens.....	£2 17 6
6 × 6 Rolleiflex, f/3.5 Tessar, Rapid Compur shutter.....	£16 16 0
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Coronet Roll Film, f/6.3 anastigmat lens, speeded shutter. Un-soiled.....	£1 15 0
16-mm. Victor Projector, 750-watt projection lamp, travelling case and transformer.....	£27 10 0
9.5 Ektine Home Movie Projector, complete with super attachment and resistance.....	£4 2 6
Pathe Imp Projector, with super attachment, motor driven, and resistance. Cost £7.....	£5 7 6
Binoscope 9.5 Projector, with added resistance. In new condition.....	£2 6
Pathe Kid Projector, with super attachment.....	£2s. 6d.
Leitz Student's Microscope, with coarse and fine adjustment, triple nose-piece swing-out Abbe condenser, with stage, 2/3rds, 1/7th objectives, 2 eyepieces and case.....	£18 18 0
Swift Metalurgical Microscope, with 1/6th, 1. 2 in. objectives, graduated draw-tube, square stage, with coarse and fine adjustment, 4 eye-pieces, 2 projection eyepieces, illuminating prism in tube. In perfect condition.....	£15 15 0

We make the best exchange allowances obtainable anywhere.



YOU CAN HAVE a NEW KODASCOPE 50.R (8mm) for only 12/3 down.

The extra-powerful 200-watt lamp gives brilliant picture measuring 30 × 22 in., 14 $\frac{1}{2}$ ft. from the screen, or 40 × 30 in. at 19 ft. Can be used on any circuit by means of small interchangeable plug-in resistances. Fast motor-driven rewind, large cooling fan and sturdy construction are among its features.

Price, including 1-in. lens £13:13:0 and accessories.....

24 monthly payments of 12/3.

APPROVAL allowed to postal buyers for five days against full cash deposit.

(1929) LTD.

CITY SALE & EXCHANGE

84, ALDERSGATE ST., LONDON, E.C.1

Also at 59/60, CHEAPSIDE; 90/94, FLEET ST.; 54, LIME ST., and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 43, KENSINGTON HIGH ST., W.8; 1a AVERY ROW, W.1.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less.....2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 16%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's mistakes, although every care is taken to avoid minor errors.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

CAMERAS, Enlargers, Binoculars, over 200 bargains; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S, 309, Wotton Rd., Birmingham, 6, offer Agfa Speedex O, f/3.9, Compur, demonstration model, £39/16; Ditmar Duo Projector, 2 months old, 9.5 mm. and 16 mm.; perfect, £29; exchanges, etc. [0032]

ALLENS.—6×6 Auto. Rolleiflex, f/4.5 Tessar, £11/10; Super Ikonta, for 8 or 16 on 1a film, Tessar f/4.5, £11/10; Ensign Midget Tank, 8/-; 6×6 Brilliant, f/7.7, 29/6; Rolleicord, metal body, Triotar f/4.5, E.R. case, filter, £7/15. [0032]

ALLENS.—Dekko 9.5 Projector, super attachment, £4; 9.5 Specto Projector, £10; Complete Cinecraft Titling Outfit, 21/-. [0032]

ALLENS.—6×6 Automatic Rolleiflex, Tessar f/3.5, E.R. case, £18; Cine Film Attachment, complete, £2/17/6; Valoy Enlarger, lens, orange filter, printing-board, early model, £10. [0032]

ALLENS.—Ikonta 16-on-2B, Novar f/4.5, Rapid A Compur, case and filter, £6/7/6; Rolleicord II, Triotar f/4.5, £10/10; Ikoflex II, Tessar f/3.5, £15/15; Agfa Speedex O, Solinar f/3.9, £39/16. [0032]

ALLENS for generous exchange allowances.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0037]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9062]

BUY Your Camera from Cyril Howe, two years to pay—you get it now.—Cyril Howe, Bath. [9915]

£6/10 Baby Ikonta, Tessar f/3.5, Compur Rapid; as new.—P. Heywood, 13, Lonsdale Rd., Manchester, 14. [9917]

IMPORTANT NOTICE

Owing to the Christmas Holidays, the issue of "THE AMATEUR PHOTOGRAPHER & CINEMATOPHAGER" for December 29th must be closed for press earlier than usual.

MISCELLANEOUS ADVERTISEMENTS for insertion in that issue can be accepted up to FIRST POST, WEDNESDAY, DECEMBER 22nd.

CAMERAS AND LENSES

NEGRETTI and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

5×4 Gandolfi Folding Hand or Stand Camera (mahogany), double extension, rising and swing, revolving back, 1 B.F. D.D. slide; as new, £5/10.

ZEISS Ikon Model II Ikoflex Twin Lens Reflex, Novar f/4.5, Dervall shutter; as new; list £8/5; our price £6/10.

3½×2½ Ihagee Roll Film, focussing, rack rising front, reversible finder, Triplex anastigmat f/6.3, Ibsor shutter, 1 to 1/125th, £2/5.

1-PLATE Zeiss Ikon Cocarette Roll Film, rack 4 focus, rack rising front, reversible and wire frame finder, fitted Tessar f/4.5, Compur D.A. shutter, £4/10.

3½×2½ Ensign Cameo Folding, double extension, rising and cross, reversible and wire frame finder, Lukos anastigmat f/4.5, Compur shutter, 6 slides, F.P. adapter, leather case, £4/15.

3½×2½ Mentor Sports Reflex, rising front, deep focussing hood, wire frame finder, quick-wind focal-plane shutter, 1/14th to 1/1,300th, fitted Heloplan f/4.5, 3 slides, F.P. adapter, canvas case, £6/17/6.

1-PLATE Ensign Special Reflex, rack focussing, rising front, sky-shade, deep triple detachable hood, revolving back, quick-wind shutter, 1/15th to 1/1,000th, fitted 6½-in. Ross Xpres f/4.5, cable release, 12 slides; good order, £7/10.

1-PLATE Mentor Press Focal-plane Camera, 4 direct finder, quick-wind focal-plane shutter, 1/8th to 1/1,300th, fitted Hugo Meyer Trioplan f/3, sky filter, 6 D.D. slides, F.P. adapter, lens hood, leather case; good order, £15.

WANTED to Purchase for Cash, high-class Miniature Cameras, best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTI and ZAMBRA, 122, Regent St., W.1. [0010]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathoscope agents; special attention.—Humphrys, established 1840, 269/278, Rye Lane, London, S.E.15. [9066]

IKONTA, f/3.5 Novar, 16 on 120, Compur Rapid to 1/500th, splendid condition; leather case, £7/7; offers.—Box 4257, c/o "The Amateur Photographer." [9918]

CONTAX I, f/2.8 Tessar, E.R. case, filter; new condition, little used, £19; deposit system.—Rowell, Dunkery, Frodsham, Warrington. [9919]

K.W. Reflex 3½×2½, f/6.3, good condition (cost £3/13/6), 39/6; Avo Meter, carton, instructions, 29/6.—Champion, 278, Magpie Hall Rd., Chatham. [9920]

LEICA III, f/2.5 Hektor, perfect, E.R. case, vertical enlarger, Correx tank, retouching desk, £30, complete.—Greene, 6, Trenmar Gardens, Willesden, N.W.10. [9921]

DOLLINA III, Xenar f/2.8, Compur 1/300th, as new, August 1937; hardly used, 2 films only, owner wears glasses and cannot adapt himself; sacrifice, £17/10 for £14; approval against full deposit.—Box 4275, c/o "The Amateur Photographer." [9925]

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100, 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to **LIFE & SONS LTD.**, and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

ENSIGN 1-pl. Roll Film, Zeiss Triotar f/6.3, Ibsor shutter, 1 to 1/100th, perfect, leather case, £4; deposit system.—Armstrong, Manse, Carr Bridge, Inverness-shire. [9922]

CONTAX I, 1937, f/2 Sonnar, E.R. case, £26.—Box 4301, c/o "The Amateur Photographer." [9927]

ENSIGN Special Reflex, 1-pl., f/3.4 7-in. Aldis-Butcher, Betax filter, 11 plate-holders, F.P.A., R.F.A., £4; Dallmeyer Adon Telephoto Series X No. 4, 17-in. focus, £2/10; 3½×2½ Ensign Vertical Enlarger, non-auto., f/6.3 Ensar, complete, £4; Largodrem Exposure Meter for 250 volts, 15/-.—Alexander Bouik, 43, Finlay Drive, Glasgow. [9928]

LEICA III, chromium, Elmar f/3.5, E.R. case, filter, lens hood, etc., Weston Leicameter 650; cost £43; perfect, sell £30.—Cardwell, 3, Burdon Lane, Cheam, Surrey. [9929]

BABY Ikonta, f/4.5 Novar, Dervall shutter, case; as new, £3.—Johnson, 64, Summergangs Rd., Hull. [9931]

STANDARD Leica, f/3.5, enlarger, Correx, etc.; stamp, details.—C. Thompson, 10, Calton St., Keighley. [9935]

CONTAX II, Sonnar f/2, ever-ready case, £39/10, or offer, list £52/9/0.—Below.

CONTAFLEX, Sonnar f/1.5, ever-ready case, £59/10 or offer; list £89/10; both as new; tested by makers.—Stewart Dunn, High St., Deal. [9936]

BARGAINS.—No. 2 Amplus Enlarger Form A, with 3½×2½ Cameo Camera, f/6.3 anastigmat lens, 3 single plate-holders, £3/15.—Parkhouse Ltd., 140, Beckenham Rd., Beckenham. Tel., Syd 5379. [9937]

7½×5 Adams' Camera, 3 D.D. slides, turntable, stand, casket aluminium mounted lenses, foci 5½ to 24 in., shutter, leather case; cost over £45; perfect condition, £5.—30, Golders Gardens, N.W.11. [9940]

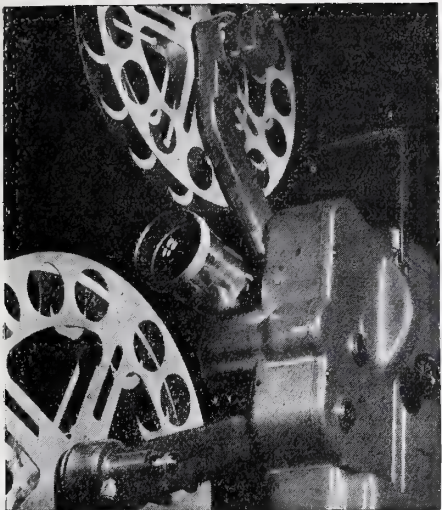


Illustration shows G.3 fitted with gear-driven arms to take 800-ft. reels, which are now available.

nailland

BOLEX

1938 IMPROVEMENTS
Without any increase in price.

INTERCHANGEABLE CONDENSERS
for 8-mm. FILM.

This latest refinement is fitted to the Model G.3 showing 8, 9.5 and 16 mm. films and the G.816 for 8 and 16 mm. films and makes available the same power of illumination for 8-mm. as for 16-mm. films.

The two condensers are mounted on a metal plate which slides into guides. The action of sliding out and reversing the plate to bring the appropriate condenser into position automatically centres the lamp for the condenser in use.

CHOICE OF 2 or 4 BLADE SHUTTER at the turn of a knob.

This latest refinement to all type "G" projectors brings something quite new in projection technique—the tremendous advantage of using the four-blade shutter and being able to show your films in the home at speeds below normal without noticeable flicker, or, by turning a knob, to change over to the two-blade shutter for use in halls, etc.

With the four-blade shutter you can project to as slow a speed as 12 pictures per second and get 25% longer, showing from your films without any obvious slowing up of motion. For use in halls where screens up to 16 ft. wide are required, a turn of the knob changes over to two-blade projection, giving a 50% increase in screen brilliance.

The turn of a knob changes from 2 to 4 blade projection.

Model G.916, for 9.5 and 16 mm. films, with resistance and 500-watt lamp. £45 0 0
Other models from. £29 17 6

Write for details to Dept. A/P :

CINEX LIMITED
70, HIGH HOLBORN, LONDON, W.C.1

CAMERAS AND LENSES

ROLLEICORD Model I, f/4.5, Compur, case, filter, £7; deposit system.—Box 4306, c/o "The Amateur Photographer." [9942]

1-PLATE Soho Reflex, Dallmeyer Serrac f/4.5, 4 Mackenzie slide, 18 envelopes, leather case, focussing magnifiers, F.P.A., £8; 12-in. Dallon Telephoto f/5.6, £7; lot £14; deposit.—Exley, 26, Falmouth Avenue, Highams Park. [9943]

ZEISS Ikonflex I, Novar twin-lens reflex camera, f/6.3, £7; absolutely new, never been used, for £4/10.—Salmon, High St., Stockton-on-Tees. [9944]

ZEISS Super Ikonta II, 2½×2½, Tessar f/2.8, £28/12/6; a superb camera in perfect condition for £18/17/6.—Salmon, High St., Stockton-on-Tees. [9945]

LEICA IIIa, Summar f/2, scarcely used, £29/10; Green Filter, 12/6; new Sixtus Leicameter, 67/6.—Box 4310, c/o "The Amateur Photographer." [9946]

AUTORANGE (Ensign), Zeiss Tessar f/4.5, in Compur-Rapid, leather velvet-lined case, filters, tripod, other accessories; all in perfect, almost new condition; cost £16/10; accept £10/10.—Box 4311, c/o "The Amateur Photographer." [9947]

DUPLEX Ruby Reflex, 4-pl., double extension, with following lenses interchangeable, 6-in. Tessar f/4.5, 8-in. Aldis f/6.3, 11-in. Aldis f/7.7, 12.35-in. T.T. & H. 8, 3 D.D. slides, F.P.A., M/W. slide and 24 envelopes; fine outfit, good condition, £12.—Crabtree, 66, Green Park Rd., Halifax, Yorks. [9948]

VOIGTLANDER Superb, ever-ready case, filter, lens hood, two pairs near distance lenses, as new, £16; and Automatic Rolleiflex, f/3.8 Tessar, perfect, £15.—Bromhead, Merchants Rd., Clifton, Bristol. [9949]

ERNEMANN Tropical Press, 3½×2½, F.P. shutter f/5 to 1/1,000th sec., f/4.5 Ernottar lens, range-finder, 2 double slides, roll-film adapter; all in leather case; good condition, £10/10.—Below.

VOIGTLANDER, f/7.7, with filter and close-up lens, ever-ready case, as new, £2; Tempiphot Exposure Meter, £3.—Below.

ENSIGN 220, f/4.5 Ensar, Prontor II; as new, with maker's guarantee, £3/15.—Stonham & Son, Ltd., Bank St., Maidstone. [9950]

WIRGIN, 3×4 cm., f/2 Xenon, Compur 1/500th, E.R. case, £6/19/6; Westex, 3×4 cm., f/2.9 Radionar, Prontor II shutter, 1 to 1/175th sec., D.A., as new, £4/7/6; Ikonflex, 2½ in. square, twin lens, f/4.5 Novar, 3-speed shutter, £5/10; Cine-Kodak Eight, f/1.9, as new, £9/9; Dekko Motor Driven Projector, £4; approval against cash; part exchanges.—L. Mansley, 277, Harehills Lane, Leeds, 8. [9951]

4×4 Rolleiflex, f/2.8 Tessar, 1/300th Compur, E.R. case, Zeiss 2×, £14.—152, Knightlow Rd., Birmingham, 17. [9953]

DE Luxe Argent Aristograph Model C Stereographic High Precision Camera, extra magazine, color appliances, 6×13, f/4.5 anastigmatic Zeiss Krauss Tessar, Compact tripod, by Tiranty, Paris, cost over 3,000 francs; Cinophot Exposure Meter; Thalhhammer Cine Tripod, all new condition; Ernemann f/1.8 Reflex Camera, all in leather cases; what offers? Owner giving up hobby.—Replies to Brown, 130, King's Gate, Aberdeen. [9954]

6×6 Rolleiflex, f/3.5 Tessar, used twice, still under guarantee, with E.R. case, sunshade, filter, ex. hood, Correx tank, Rolleiflex book; cost £31; bargain, £20; or exchange with cash for Leica IIIa, f/2, or Contax II, f/2.—Tresco, Thorndene Avenue, New Southgate, N.11. [9957]

BARGAINS.—3a Autographic Kodak Special, f/6.3, coupled range-finder, leather case; cost £18, £3/3; Autorange, f/4.5, £6, as new, cost £10.—S. Gaw, Bangor, Belfast. [9958]

1-PLATE Sanderson Hand or Stand Regular Model, 4 Dallmeyer f/6 Series II, wide angle, Compur shutter, 3 double slides, F.P.A., leather case, £6; 4-pl. T.P. Reflex, revolving back, 6 slides, Cooke f/4.5 anastigmat, £3/10; wanted—Miniature Enlarger, photo-electric meter.—Schofield, 28, Back Gill St., Liverpool, 3. [9963]

ETUI, 9×12 cm., f/6.3, Compur, 5 slides, R.F.H., 50/-.—110, Baslow Rd., Sheffield. [9968]

ROLLEIFLEX 4×4, f/2.8 Tessar, ever-ready case, £12.—Bean, Central Hall, Hoylake, Cheshire. [9969]

NIGHT-EXAKTA, f/1.9 Primoplan, filter, case; perfect, £30.—Williams, 119, Kennington Park Rd., S.E.11. [9971]

ROLLEIFLEX 6×6 cm., f/3.5 Tessar, new R August, 1936, with ever-ready case; perfect condition, £14, or near offer.—Durrant, 41, St. Giles St., Norwich. [9973]

XMAS BARGAINS

CAMERAS & CINÉS at the Service Company

EXCHANGE AND HIRE-PURCHASE TERMS
PERIODS TO 24 MONTHLY PAYMENTS

Model III Leica, f/3.5 Elmar lens, E.R. case. Good condition. £25 17 6

3½×2½ Etui, double extension, f/4.5 Zeiss Tessar lens, delayed Compur shutter, 3 slides. As new. £8 17 6

Soho Electric Enlarger, for vertical or horizontal use, f/6.3 anastigmat lens. New condition. £5 0 0

Kodak Autofocus Enlarger, anastigmat lens and electric fittings, carrier, etc. £5 0 0

16-mm. BB. Cine-Kodak, f/1.9 and Dallon Telephoto lenses, all in case. £17 17 0

220 Selén, f/4.5 Ensar anastigmat, 3-speed shutter. £3 3 0

3×4 cm. Baby Ikonta, f/3.5 Novar, Compur Rapid shutter. £6 19 6

3½×2½ Model II Makina, f/2.9 Plaubel lens, delayed Compur shutter, Plaubel roll-film holder, F.P.A. 3 slides, portrait lens, all in leather case. £27 10 0

2½ square Model II Korelle, f/3.5 Zeiss Tessar and leather case. £17 17 6

3½×2½ Nettel Deckrullo Focal-plane Press Camera, f/3.5 Zeiss Tessar lens, shutter speeded 1/10th to 1/1,200th, Time, 3 D.D. slides, D.V. frame finder, back hooded screen, release, and best quality lined leather case. Listed £37 17s. 6d. As new. £19 19 0

3½×2½ Voigtlander Avus, double extension, f/4.5 Skopar anastigmat lens, Ibsor 7-speed shutter, 5 slides, F.P. adapter, leather case. £4 4 0

16-on-3½×2½ Balda, f/2.9 Trioplan, delayed Compur shutter. £6 17 6

16-on-3½×2½ Gem, f/2.9 Cassar, delayed Prontor II shutter, 8 speeds, T. and B. £4 15 0

3×4 cm. Goldi, f/2.9 Zenana anastigmat lens, Compur shutter. £4 12 6

3½×2½ Latest Selén, f/4.5 Ensar lens, Trichro shutter. Unsoiled. £2 7 6

3½×2½ Cocorotte, f/4.5 Zeiss Tessar, Compur shutter. £4 18 6

4×4 cm. Baby Automatic Rolleiflex, f/2.8 Zeiss Tessar, Compur shutter, Proxar lenses, hood and E.R. case. Little used. £20 10 0

3½×2½ Foth Roll Film, f/4.5 Foth anastigmat lens, speeded shutter. £1 12 6

3½×2½ T.P. Junior Special Reflex, revolving back, f/4.5 Cooke lens, 3 slides, roll-film holder. £7 10 0

2½×2½ Voigtlander Brilliant, f/7.7 anastigmat lens. New condition. £1 16 6

4-pl. N. & G. Trellis, triple extension, revolving back, f/6.3 Ross Zeiss convertible lens, delayed Compur shutter, 3 D.D. slides and case. Nice order. £10 17 6

8-mm. Bolex P.A. Projector, 400-watt lamp, variable resistance, motor drive, forward and reverse, etc. £21 10 0

9.5-mm. Dekko, hand cranking. £2 19 6

9.5-mm. Pathe Kid, hand cranking, with super arms. £2 5 0

9.5-mm. Coronet (old model), hand turned. £1 10 0

16-mm. Keystone, motor driven, 500-watt lamp, variable resistance, all in carrying-case. £19 10 0

16-mm. Ensign Silent Sixteen Model 180, motor drive, 180-watt lamp, variable resistance. £10 17 6

16-mm. Ensign 50, motor driven and variable resistance. £4 17 6

16-mm. Agfa Projector, 100-watt, motor driven. £12 12 0

35-mm. Empire No. 9 Educational Model, with motor drive, variable resistance, spools, etc., all in self-contained fireproof metal carrying-case. £10 10 0

Ombrux Exposure Meter, in E.R. case. £2 5 0

3½×2½ Icarette, rising front, f/4.5 Zeiss Tessar, delayed Compur shutter, Albada finder, filter and case. As new. £8 17 6

3×4 cm. Fotet, f/4.5 Vidanar anastigmat lens, Compur shutter, L/case. £2 18 6

Phone: Holborn 0664 (3 lines). Established 1889.

The Service Company Ltd

289, HIGH HOLBORN, LONDON, W.C.1

FEW LEFT ONLY

Contax Cameras, Zeiss Tessar f/2.8, and latest slow-speed shutter 1/1,000th, interchange lenses, coupled built-in range-finder, latest "all-metal" venetian shutter of patent design and unvarying accuracy. Guarantee, instructions in carton. Unused, soiled only, and one of the finest designed cameras on the market. Ever-ready Case free to complete the outfit. Total list £35.



EXCHANGE. £25 : 0 : 0 HIRE PURCHASE.

Note.—Stock is clearing and when sold, these bargains can never be repeated at this price. Write NOW.

Other Clearance Sale Bargains. Approval

- 3 1/2 x 2 1/4 Ensign Autorange Roll Film, Zeiss Tessar f/4.5, latest D. action Compur, coupled range-finder, etc., the only coupled camera with rise, cross front. Sale. £9 17 6
- 6 x 6 Roliflex Zeiss Novar f/4.5, Zeiss 1 to 1/150th, twin lens, focussing type. Like new. £5 17 6
- Retina, takes Leica film, in case. List £11. Ship. £5 17 6
- 3 1/2 x 2 1/4 Zodel Plate, f/3.8, D. action Compur, double ex., rise, cross, wire finder, slides, unmarked. Sale. £3 19 8
- 6 x 6 Foth-Flex Twin Lens Reflex, f/3.5 Speed, 2 to 1/500th sec., delayed action, focussing, binocular, case. Latest. £2 17 6
- 3 1/2 x 2 1/4 Ensign Selfs Roll Film, f/4.5, latest 1 to 1/150th, self-erecting, book-form loading. Carton. Sale. £6s. 0d.
- 9 1/2-mm. Miller Cine Camera, Dallmeyer f/1.9, multi speeds, interchange lenses, all metal inlaid, leather covered. £2 17 6
- 1-p. Ensign Pressman Reflex, no lens, 1/10th to 1/1,000th, deep hood, extra long extension, reversing back. Sale. £2 17 6
- 9 1/2-mm. Pathe Motocamera, f/2.5 Speed and Telephoto lens. List £13 18s. Superb camera of quality. Sale. £9 17 6
- 16-mm. Kodak C Projector, 100-watt, resistance, £16, for. £4 17 6
- 8-mm. Keystone Projector, 200-watt model, bronze latest, in carton. Slightly soiled only. Sale clearance snip. £2 17 6
- 9 1/2 mm. Bolex, D.A. model, 400-watt, resistance, case, complete outfit, forward, reverse, stills, rewind. £22 10 0
- 9 1/2-mm. Pathe Motocamera, B. f/3.5. Cost £5 6s. Sale. £2 17 6
- 3 1/2 x 2 1/4 T-P. Latest Rubyette No. 2 Compact Reflex, latest small model with revolving back, 1/10th to 1/1,000th, deep hood, etc., Dallmeyer Pentac Speed f/2.9, carton. Sale bargain and one of the finest cameras made, double extension, etc. £21 10 0
- 3 1/2 x 2 1/4 Ensign Selfs Roll Film, f/6.3 anastigmat, 3 speeds, self-erecting, book-form loading, etc. As new. £3s. 6d.
- 6 x 6 Ensign Zecaflex Twin-lens Reflex, latest folding pocket, unique model, case. Like new. £12 12 0
- 16-mm. Siemens Camera, f/2.8, latest compact. £18 18 0
- 9-in. Dallmeyer f/4.5 Telephoto, for Korrelle or Rubyette. £9 17 6
- Rolleiflex Panoram Press Camera, Zeiss Tessar f/4.5, self-capping Rolleiflex Leica Film Attachment, carton 2 cameras. £3s. 0d.
- 1-p. T-P. Horizontal Enlarger, no lens, double ex. for copying, double condensers, electric or gas. As new. £7s. 6d.
- 6-in. Dallmeyer f/5.6 Telephoto, for Korrelle Reflex. £7 15 0
- 3 1/2 x 2 1/4 Ensign Autorange Roll Film, Ross Xpres f/4.5, D.A., Compur, rise, cross, coupled range-finder. New condition. £2 17 6
- 6 x 6 Korrelle Reflex, f/2.9 Xenar, carton. Snip. £9 17 6
- V.P. Exakta Roll Film, Meyer f/1.9 Speed, latest slow-speed model, slides, screen, case, one of the finest miniatures made, interchange lenses, etc. Sale. £29 10 0
- 16-mm. De Vry Superlux Projector, 1,000-watt, sprocket, no-claw film drive, 1,600 ft., in ready-for-action case. 75 gns. for. £49 10 0
- 6 x 6 Automatic Rolleiflex, Tessar f/4.5. Sale Bargain. £12 12 0
- 3-in. Dallmeyer Cine Telephoto f/4, fit most cameras. £5s. 6d.
- 3 1/2 x 2 1/4 Zeiss Ikon Ikonta, Zeiss Tessar f/3.8, D.A. Compur, self-erecting, 8 or 16 pictures. Carton. List £15. Ship. £9 17 6
- 8-mm. Dallmeyer Telephoto, suit Keystone, Dittmar, etc. £2 19 6
- 3 1/2 x 2 1/4 T-P. Rubyette II Reflex, latest small model, Dallmeyer f/4.5, latest 1/10th to 1/1,000th, revolving back, double extension for close-ups, deep hood, clip-on slides. Bargain. £9 17 6
- 6 x 6 Ensign Chromium Roll Film, f/6.3, 3-speed, takes 12 pictures on 3 1/2 x 2 1/4. Lovely camera. £4s. 0d.
- Condensers, 4 1/2-in., unmounted, post 6d. Each. £5s. 0d.
- Coronation Silent Film 16-mm., 400-ft. Brand new, few. 55s. 0d.
- 16-mm. G.B. Talkie Projector, Cost £135, Amazing bargain £49 10 0
- Postcards, Genuine Ilford Tonelle Bromide. Guaranteed as new by professionals, glossy, normal, medium or vigorous, 100 4/-.
- Our Gang 16-mm. Comedy Films, various. Brand new, 400-ft. 25 0 0
- 4 1/2 Ensign Roll Film, f/4.5, Mulchro, 1 to 1/100th. As new 39s. 6d.
- Talkie Film of the Coronation, Pathe News, 400-ft., 16-mm. New 75s. 0d.
- 9 x 12 or 1-p. Zeiss Ikon Miroflex Folding Reflex or Press, Zeiss Tessar f/4.5, latest 1/3rd to 1/2,000th sec., deep hood, compact outfit for serious or press work, slides, case. £19 19 0
- 8-mm. Dittmar Camera, f/2.8, multi speeds, carton. Snip £9 17 6
- 10-in. Dallmeyer f/6 Telephoto, latest type, suit reflex. £3 17 6
- 16-on-V.P. Folei Roll Film, f/4.5, 3-speed, self-erecting. £9s. 6d.
- Ombux Photo-Electric Exposure Meter, 39s. 6d. Blendur ditto 39s. 6d.
- Special. 8-9.5-mm. Spizker, cutter, scraper, de luxe. New 17s. 6d.
- 16-mm. Kodak A Projector, 200-watt, resist., case. Cost £55 12 0
- Compass, the wonderful new camera that is years ahead. £19 19 0
- Seven Days' Approval against remittance (or deposit "A.P." if fee paid.) Exchanges considered. Hire Purchase.

EDWIN GORSE
86, ACCRINGTON RD., BLACKBURN

CAMERAS AND LENSES

LEICA IIIa, Chromium, Summar f/2, E.R. case, £30; Varob Enlarging Lens, £3/10; both as new.—Box 4313, c/o "The Amateur Photographer," [9974]

ZEISS Super Ikonta 3 1/2 x 2 1/4, Tessar f/4.5, coupled range-finder, ever-ready case, 2 Zeiss filters, 1 Proxar lens, 12 months old; list £22/10; accept £14.—Below.

3 1/2 x 2 1/4 Zeiss Automatic Enlarger, Tessar f/4.5, £2 Enlarging anastigmat, 12 months old, £7.—D. Paterson, Red Lattice, Chequers Lane, Walton-on-the-Hill, Surrey. [9977]

ROLLEICORD I, f/4.5, case; excellent condition; guaranteed bargain at £8/10.—Below.

CONTAX II, f/2 Sonnar, purchased three months ago for £50/10; little used and perfect; bargain at £39/10.—Below.

ROLLEIFLEX, f/2.8 Tessar, 4 x 4, case; recently purchased for £27/5; guaranteed perfect, bargain at £17.—Below.

LEICA III, f/2 Summar, chromium; cost £40/16; guaranteed absolutely perfect in every way; bargain at £28/10.—Below.

HIGHEST part-exchange allowances; H.P. terms; deal in the provinces where overhead charges are lower and part-exchange allowances are higher.—B. Salter & Son, 34, Castle St., Shrewsbury. [9979]

HAMMOND'S OPTICAL SERVICE LTD., have for disposal the following:—

IKOFLEX 2 1/2 x 2 1/4, delayed-action Compur, anastigmat f/4.5; listed £9/5; in absolutely new condition, £7/10.

KODAPAN Safelight, complete with Wratten C panchromatic safelight, chains and flex; list £1/17/6; almost new, 22/6.

BABY Ikonta, 16 pictures on vest pocket, anastigmat f/6.3; listed £3/15; leather case; as new, £2/15.

SIX-20 Pocket Kodak, anastigmat f/4.5, leather case; list price £5/14; excellent condition, £3/17/6.

T-P. Ruby Reflex, 3 1/2 x 2 1/4, horizontal model, Dallmeyer f/4.5, 6 slides, roll-hold holder, 9-in. Popular Telephoto f/6.5, complete with leather case; list price £20; in really new condition, £12.

GRAFLEX Series C, 1-p., revolving back, Cooke anastigmat f/2.5, F.P.A.; cost over £50; perfect, £19.

HAMMOND'S OPTICAL SERVICE LTD., 1, King's Cross Bridge, N.1. Terminus 5529. Exchanges, deferred. [9982]

PLANO-CONVEX Condenser Lenses: 3-in. 4/-; 3 1/2-in. 4/6, 4-in. 4/9, 4 1/2-in. 5/6, 5-in. 7/-; 5 1/2-in. 9/-, 6-in. 10/6; single lenses, post paid.—The Mogophot Company, 34, Hereford Rd., London, W.5. [0037]

4 1/2-IN. Condenser Lenses, 10/- pair, mounted 14/-; 5 1/2-in. 16/-, 5 1/4-in. 17/-, mounted 22/-; quantities slightly chipped cheap.—Below.

4-IN. Anastigmat f/6.3, enlarging to 1-p., 23/-; 4 Microscope Slide Projector, complete with condenser, 22/-; Lenses for projection, spotlight, enlarging and all purposes, cheap; lists free stating requirements.—Premier Optical Co., 63, Bolton Rd., Stratford, London. [9960]

CINEMATOGRAPH APPARATUS

PATHESCOPE 17.5 Sound-on-Film Home Talkie and Sound Cabinet, cost 60 gns., £30; Large Silver Screen, cost £6/10, £3; both as new; seen any time during Store hours at H. Holdron Ltd., Rye Lane, Peckham. Ask or phone Mr. Butters. [9908]

MAGAZINE Cine-Kodak Camera, f/1.9 Kodak anastigmat lens, £40; August, 1937, used once; as new; no dealers; offers—Ellis and Buckle Ltd., 9, Walbrook, E.C.4. [9941]

PATHESCOPE 200-B. Converted 9.5-mm. and 16-mm., perfect condition, demonstrations; new, £23; bargain at £13/13.—King, 125, London Rd., Camberley, Surrey. [9924]

16-MM. Cine-Kodak, f/1.9 lens, takes 50 or 100 ft., case; splendid condition; cost over £30; £15.—Box 4312, c/o "The Amateur Photographer." [9952]

MOVIES at Home.—How to make your own Cinema Projector, particulars free.—Movie-scope (A), Pear Tree Green, Duddinghurst, Essex. [9959]

BOLEX G916, 500-watt Projector; as new, £29/10.—3, King St., Twickenham. [9967]

ZEISS 16-mm. Cine Camera, £10; De Vry Projector in case, £9; Self-erecting Beaded Screen, £4; all very little used; owner going abroad, no offers.—296, Birchfield Rd., Birmingham, 20. [9970]

WE HAVE SO MANY GREAT BARGAINS for the XMAS SEASON THAT WE MUST MISS RUDY STARITA OUT

ADAMS' 1-p. PRESS, changing-box, f/3.5 Dogmar	£17 10 0
CONTESSA NETTEL, f/4.5 Tessar, rise and fall, etc.	£3 19 6
LEICA III, f/2 Summar. As new.	£34 0 0
POTET, f/4.5, 2-on-V.P., green filter.	£3 17 6
DOLLINA II, f/2.9 Caesar, coupled.	£9 19 6
S.S. DOLLY, f/2.8 Xenar, coupled.	£13 12 6
KODAK BANTAM, f/2, coupled.	£19 17 6
PEGGY II, f/2.7 Plasmat, filter, E.R. case.	£14 10 0
ZEISS NETTEL, f/6.3, 9 x 6 cm., Dermal shutter.	£2 12 6
ROLLEIFLEX, f/4.5 Tessar. Good condition.	£10 0 0
CONTAX III, f/2 Sonnar, E.R. case.	£50 0 0
SUPER BALDINA, chromium, f/2.8 Tessar.	£15 10 0
ENSGIN MIDGET, f/6.3. As new.	£2 0 0
BABY IKONTA, f/3.5 Zeiss lens.	£6 5 0
AGFA KARAT, f/6.3 £3 7 6	£7 0 0
ANOTHER.	£3 15 0
ENSGIN DOUBLE-S, f/4.5	£2 10 0
ALTFLEX, f/3.5 Trinar	£3 0 0
RETINA, chromium, f/3.5	£10 12 6

Large Selection of Second-hand Exposure Meters and Cine Equipment.

LEITZ HEKTOR f/2.5, 5 cm. £6 15 0

WELTINI, f/2 Xenon, 35-mm. £13 10 0

BALDI, 2 V.P., f/4.5 Vidnar £3 10 0

RUDY STARITA ★
157, WARDOUR STREET,
LONDON, W.1. GER. 3032
Open daily 9.30 to Eight.
ALL DAY SATURDAY. (P.S. We've got him in after all)



Buy EMPIRE BRAND BROMIDE & GASLIGHT PAPERS

FIRST QUALITY	6	12	36	72	144
Size.	Sheets	Sheets	Sheets	Sheets	Sheets
9 1/2 x 2 1/4	—	4d.	10d.	1/6	2/9
4 1/2 x 2 1/4	—	5d.	1/2	2/-	3/9
4 1/2 x 3 1/4	—	6d.	1/4	2/4	4/1
5 1/2 x 3 1/4	—	8d.	1/9	3/8	5/8
6 1/2 x 4 1/4	7d.	1/-	2/7	4/8	9/8
8 1/2 x 6 1/4	11d.	1/8	4/8	9/8	15/8
10 1/2 x 8 1/4	1/3	2/4	6/9	12/4	22/8
15 x 12 1/2	2/7	5/-	14/3	26/6	51/-
20 x 16 1/2	4/7	9/-	26/-	51/-	99/-



POSTCARDS, 2/9 100, 22 - 1,000
GLOSSY, SEMI-MATTE, MATTE, Soft, Normal,
Vigorous and Extra-Vigorous.
Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST SOUTHAMPTON

FOLKESTONE—CAMERAS

Including: LEICAS, IKONTAS, ROLLEIFLEX, WESTON and OTHER METERS ACTUALLY IN STOCK.

To replenish our depleted stock of second-hand cameras, we are now making INCREASED exchange allowances. Write for quotation.

S. CUNNINGTON
9, BROADMEAD ROAD, FOLKESTONE

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

" MISCELLANEOUS "**Our New Enlarger**

SPECIFICATION.—British-made Vertical enlarger, with 40-in. steel column upon which the lamphouse slides very smoothly, being held rigid in any desired position by a simple locking device. The column is firmly bolted to a large baseboard (19x17 in.) which is doubly strengthened with cross-battens. The all-metal lamphouse is of double construction and well ventilated, and is fitted with two 4-in. Plano-Convex condenser lenses which ensure even illumination, provided by a 100-watt opal lamp. A mahogany negative carrier is supplied to take negatives of all sizes (glass or film) up to 3 1/2 x 2 1/2 in. The standard lens fitted is the Ludwig "Victor" 4-in. f/4.5 with iris diaphragm, fine focussing being effected by a smoothly working spiral. From a 2 1/2 x 2 1/2 negative any size enlargement can be made from about postcard size to 19 x 14 in., etc. The whole instrument is well finished in black and nickel, with a ruled white sheet on the backboard and two yards of flex with bayonet plug. The needle-sharp definition of the Victor lens ensures perfect reproduction, even at the greatest degree of enlargement.

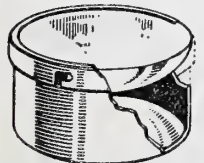
Price, with Ludwig Victor f/4.5 lens, with iris..... £5 12 6
Price, with Optis f/4.5 lens, without iris..... £5 5 0
Price, without lens..... £4 0 0
Lamp extra, 2/9.

Packed F.O.R. London. Please state voltage when ordering.

**NEW ENLARGING ANASTIGMAT LENSES**

We have purchased a large stock of brand new "VICTOR" anastigmat lenses by Messrs. Ludwig of Dresden. These lenses are all in normal iris mounts as illustrated. The iris leaves are metal. The "stops" are marked down to f/16. Each lens mount is finished in black enamel, and is fitted with detachable flange. These lenses were designed for enlarging purposes, and we have tested and can recommend them.

Focal length.	Aperture.	Covering Power.	Price.
2 in.	f/4.5	3 1/2 x 2 1/2 in. . .	£1 7 6
2 in.	f/3.5	3 1/2 x 2 1/2 in. . .	£1 12 6
3 in.	f/4.5	2 1/2 x 2 1/2 in. . .	£1 12 6
4 1/2 in.	f/4.5	3 1/2 x 2 1/2 in. . .	£1 16 0

**CONDENSERS**

Good Quality PLANO-CONVEX LENSES AND LACQUERED BRASS MOUNTS AS SHOWN. Suitable for Enlargers.

Diameter.	Focal length each lens.	Price each lens.	Price 2 lenses in mount.
3 in.	6 in.	s. d. 3 6	s. d. 10 0
4 in.	6 in.	4 0	12 6
4 1/2 in.	6 in.	5 0	15 0
5 in.	8 1/2 in.	6 6	17 6
5 1/2 in.	9 in.	8 6	22 6

Immediate delivery. Postage 9d. Catalogues free on request.

THE MISCELLANEOUS TRADING CO., Ltd.
135, HIGH HOLBORN, LONDON, W.C.1
Estd. 1922. Holborn 4894.

CINEMATOGRAPH APPARATUS

ILLUSTRATE Bargain Examples of Cine Equipment for immediate disposal.

STANDARD Projectors, 35-mm., complete with rewinding and mains lighting bulb, 25/-.

PROJECTOR Mechanisms, from 20/-; Lenses, 5/-, 10/-; Pathe B-200, perfect, £10; Photo-Electric Cells, 32/-; Sound Heads, 80/-.

OPTICAL Systems, 16-mm. and 35-mm., 30/-; Imp 9.5-mm., with super attachment and motor, 90/-.

EUMIG 16-mm., £19 super lens model, £14; Dittmar Duo, for 9.5 and 16 mm., as new, £25.

SPECTO 9.5, with transformer, snip, £12; Standard Projector, 500-watt school model, £14.

PATHESCOPE 9.5-mm. with super attachment and motor drive, 60/-.

ILLUSTRATE 9.5-mm., takes supers, 6-ft. picture from accumulator, shop-soiled, 80/-.

FILMO 16-mm. Camera, £12/12.

HAVING purchased the entire stock of a Screen Manufacturing Co., we can offer a number of especially low-priced screens, many as good as new, including Silver Screens, 48x36 in. at 14/-; 60x48 in. at 18/-; 72x54 in. at 25/-; one 36x24 in. at 8/-.

GLASS Beaded Screens, 40x30 in. at 30/-; 48x36 in. at 40/-; 72x48 in. at 80/-; 80x54 in. at 100/-; 36x24 in. at 25/-; others also.

SUPER Silver Screen of splendid quality, 80x74 in., 80/-; Screen Fabric, 4 ft. wide, 10/- per yard.

FILMS including: 35-mm. Talkies, complete reels, 25/-; 35-mm. Silent Subjects, 1,000 ft., 10/-; 9.5-mm. 60-ft., 4/-; Super Reels, 12/-; 16-mm. Ensign, Kodak, etc., 100 ft., 14/-; 16-mm. Sound for experimenters, 10/- for 100-ft. lengths; Pathe Supers changed for 2/6 per reel.

YOUR Inspection Invited. Our big selection will amaze you. Detailed enquiries are welcome. This list only gives a slight idea of our immense stock. Postal orders promptly despatched; terms, cash with order or C.O.D.

ILLUSTRATE ENTERPRISES, 159, Wardour St., London, W.1. Ger. 6889 (facing Gaumont's, Oxford St. end). Not only a shop, but a warehouse packed with motion picture equipment. [9956]

BOLEX Projector, 9.5 and 16 mm., 250-watt, 1-in. projection lens, resistance to 250 volts; recently overhauled by makers, £17.—Croft, 57, Brook St., Kennington, S.E.11. [9978]

GEBESCOPE A Sound and Silent Projector, and 6-ft. silver screen; outfit cost £100; used twice only, £50, cash.—Greville, High St., Marlow. [9981]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

AVO Exposure Meter, and Trofi Finder, as new, 2 months use, £2.—Box 4302, c/o "The Amateur Photographer." [9939]

LANTERNS & ENLARGERS**LANCASTER****ENLARGERS.**

VERTICAL and Horizontal, for every size negative, from Leica to 12x10. Condensers, diffused or mercury vapour illumination. LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

THE Mogophot Enlarger, for use with double extension plate camera, 5-in. double condenser, easily masked for all sized plates or films, 50/-, delivery free.—The Mogophot Co., 34, Hereford Rd., London, W.5. [0039]

EXCELLENT 1-pl. Horizontal Condenser Enlarger, £3/3.—50, Clouesdale Rd., S.W.17. Streatham 0730. [9962]

ZEISS Miraphot Enlarger, fully automatic, f/6.3 Novar, 3 1/2 x 2 1/2, enlarges to 10x8.—Trehane, Little Copse, Ferndown, Dorset. [9964]

1-PLATE Horizontal Enlarger, f/4, good condition; 2 offers.—Rees, Station, Ogmores Vale, Glam. [9966]



You can own one of the brilliant Vauxhall coupled range-finder Minicams for

10/7

and 23 similar monthly payments, or £11 15 0 cash.

SPECIFICATION. Delayed action, remote control shutter release, self-erecting rigid front, lever-operated radial focussing, binged back, strut for time exposures, coupled range-finder optical tubular view-finder, deluxe model. Real leather bellows, all-metal body, leather (morocco) covering, 12 pictures 2 1/2 in. square or 16 2 1/2 x 1 1/2 in. on standard 3 1/2 x 2 1/2 in. film. High quality f/2.9 anastigmat lens, Compur or Prontor D.A. shutter.



Without range-finder, but with micrometer focussing mount, D.A. Compur shutter, unique radial focussing £7:19:6
Ditto, without radial focussing £6:19:6
Ditto, with Prontor D.A. shutter £5:19:6

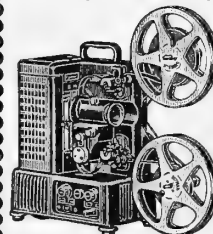
Or 15 monthly payments 11/9, 10/-, 8/7 respectively.

EUMIG PIII Projector

Silent and Flickerless.

F/1.6 Meyer lens (interchangeable), 250-watt lamp (A.C. or D.C.), 100-250 volts. Motor resistance. Size 8 1/2 x 7 1/2 x 5 in. Quick loading. Still device, fan cooling, external centring of lamp. Yours for 24 monthly instalments of

16/9
or £18 18 0 cash.

**DITMAR DUAL PROJECTOR**

500-watt lamp, forward and reverse drive, f/1.6 projection lens, direct lighting, pilot lights, very silent. Three models: 9 1/2-in. and 16-mm.; 16-mm. and 8-mm.; and 9 1/2-in. 24 instalments of cash. £1:11:6 or £35 8 0 cash.

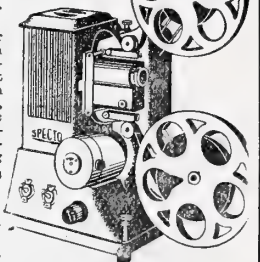
**SPECTO 9.5-mm. Projector**

NEW BLACK MODEL. 3.5 amp.

The 9.5-mm. Projector giving maximum screen illumination at minimum cost. Brilliant illumination. Oil bath gear box, 3.5 amp. lamp, f/1.7 lens. Automatic high-speed rewind. Flickerless split-phase shutter. Powerful air cooling 24 monthly instalments

of 11/6
or £13 5 0 cash.

Built-in transformer or separate resistance 30/- extra.

**FOR KEEN BUYERS!**

Entirely new type glass beaded screen, superior in quality to anything at anywhere near the price. Extra strong material, double coating of glass beads which do not rub off. With stretchers and leather carrying handle. Prices: 30 x 40, 35/-; 52 x 40, 47/6. Postage 1/3 extra. Complete in neat cardboard box.

TRADE SUPPLIED—USUAL TERMS.

THE CAMERA CO.
320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

R.F.W. 21

Pelling & Cross

Welbeck
9682

85, BAKER ST., W.1

Open until
7 p.m.

GENUINE OFFERS OF USED APPARATUS AT PRICES TO SUIT ALL POCKETS

Leica IIIa, 1/2 Summar lens, E.R. case. Cost £44 5s.	\$32:10:0
Leica III, 1/2 Summar lens, no case. Cost £40 16s.	\$30:0:0
Leica III, 1/3.5 Elmar lens, purse case. Cost £31 16s.	\$21:10:0
Contax II, 1/1.5 Sonnar lens, E.R. case. Cost £37 14s.	\$51:0:0
Rolleiflex 6 x 6, 1/3.5 Tessar lens, case. Cost £26	\$16:12:6
Baldaeux, 16 on 120, f/2.9 Trioplan. Cost £17 15s.	\$13:2:6
Ica Ideal, 4-pl. and 9 x 12 cm., f/4.5 Tessar, 4 slides, etc.	\$6:15:0
Inos II, 8 or 16 on 116, f/4.8 Skopar, Compur D.A.	\$5:12:6
Kodak Six-16, f/4.5 anastigmat. Cost £5 15s.	\$3:7:6
Voigtlander, 3 1/2 x 2 1/4, f/4.5 Skopar, Compur D.A. Cost £9	\$4:0:0
Nagel Vollenda, 16 on V.P., f/4.5 Radionar, Pronto. Cost £6	\$2:12:6
T.-P. 1-pl. Reflex, f/4.5 Cooke 6-in. lens, rev. back, 5 slides.	\$6:5:0
Dollina II, black, f/2.9 Radionar. Compur to 1/300th, with E.R. case. As new. Cost £14 7s. 6d.	\$9:0:0
Ensign 8slits 220, 12 or 16 on 120, latest model, f/8.3 in. Trichro. As new. Cost £3 5s.	\$2:2:6

SPECIAL OFFER OF NEW CAMERAS AT REDUCED PRICES. DISCONTINUED MODELS IN ORIGINAL CARTONS.

Zeiss Ikonflexes, f/6.3 Novar, Dervall 5-speed shutter, 12 on 120. Originally £7.	\$4:15:0
Several 16-on-120 Cameras, f/3.5 Trioplan and f/2.9 Trioplan in Compur, by first-class manufacturers.	\$6:2:6
Originally £7 12s. 6d. and £9.	\$7:5:0

SPECIAL CINÉ OFFERS

Dekko 9.5 Camera, f/3.5 Dallmeyer, slow speeds and single-exposure device. As new. Cost £7 15s. 6d.	\$3:10:0
Ensign Silent 16 Projector, f/1.8 projection lens, complete with lamp, resistance 100 to 250 volts and 400-ft. spool. New, used for experiment only. Originally £26 5s. To clear	\$9:9:0

PART EXCHANGE AND DEFERRED TERMS WITH PLEASURE

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including:—

Leica, Super Ikonta,
Rolleicord, Rolleiflex,
Exakta, Makina,
Super Nettel, Contax,
Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS 166, OLDHAM ROAD, MANCHESTER, 4

COLOUR WORKERS!

We can make COLOURED PRINTS from COLOUR TRANSPARENCIES

The colours are accurately copied by artists, but artists licence can be introduced whereby good coloured prints can be obtained from poor transparencies. Prices: Half-plate, 4/-; whole-plate, 5/6; mounted, 5/- and 7/-. Fine-Grain Negatives Free at these prices. Negative only 1/-, or with half-plate B. and W. Enlargement, 1/3. Money back guarantee. COLORCO, Victoria Rd., Freshwater, I.O.W.

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

LANTERNS & ENLARGERS

ENSIGN Midget Magnaprint Enlarger, using Leica lens, Gnome enlarging mask, bromide paper, developers, etc.; cost £8; sell, £4/10.—Cardwell, 3, Burdon Lane, Cheam, Surrey. [9934]

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

RADIO, H.M.V. Distributors, short-wave specialists; your camera or cine taken in part exchange.—Harmony House, 116, Cambridge Rd., Southport. [0036]

URGENTLY Required.—Leicas, Contaxes, Rolleiflexes, Enlargers, and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

SPOT Cash paid for all types of photographic apparatus, etc.—Hammonds Optical Service, Ltd., 1, King's Cross Bridge, King's Cross, N.1. Terminus 5529. [0053]

WANTED.—Modern Second-hand Cameras; cash or exchange allowance.—Murray, 146, Queen St., Glasgow. [0054]

WANTED.—Modern Miniature, good condition, particulars.—Harrison, Poolgarth Avenue, Poulton-le-Fylde. [9932]

EXCHANGE.—1935 4-pl. T.-P. Reflex, f/3.5 Dallmeyer, for Press type or roll film; sell £9.—Tanner, Haysholm, Irvine, Ayrshire. [9933]

WANTED.—Good Lens 90 or 75 mm., f/6, iris mount.—Ireland, 4, Creek St., S.E.8. [9938]

WANTED.—Vertical Electric Enlarger, complete for 24 x 36 mm. film.—101, Elstow Rd., Bedford. [9923]

WANTED.—Contax III (or II) with Sonnar f/1.5 or f/2 lens; accessories also wanted, including suitable enlarger, state lowest price; no bargaining, cash down; "A.P." deposit system or personal appointment London.—Write, Box 4276, c/o "The Amateur Photographer." [9926]

3 1/2 x 2 1/4 Reflex, Mentor or Folding preferred; 32 cheap.—33, Uxbridge Rd., Hatch End. [9961]

EXCHANGE for Leica.—Latest Exakta Leverwind Model A, f/3.5, 1/25th to 1/1,000th, fitted special release for bird photography (detachable), various extras, leather case.—20, Scarsdale Avenue, Littleover, Derby. [9965]

WANTED for Cash.—Contax II, f/2, Rolleiflex 4 x 4, or Leica III, f/2.—Machin, Kingsland Bank, Shrewsbury. [9980]

MATERIALS

AMAZING Photographic Bargains.—End of season surplus and discontinued lines, offered regardless cost; Bromide and Gaslight Postcards from 1/- 100; first come, first served; bargain lists free; write to-day.—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards; Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3 1/2 x 2 1/4, 1/- 72 sheets, 1/10 gross; 4 1/2 x 2 1/4 and 4-pl., 1/9, 2/9 gross; 1/2-pl., 1/6 36; whole-plate, 2/6 36. [0026]

35-MM. Eastman Super X Panchromatic, for miniature cameras; fine grain; perfect condition, 25 ft. 2/9, 50 ft. 5/-, 100 ft. 10/-, postage 3d.—Spivey, 165, Lynton Rd., Acton, W.3. [9274]

LEWISHAM AND CATFORD CAMERA EXCHANGE

Contax II, Sonnar f/2. As new.	\$35 10 0
Leica III, Elmar f/3.5.	\$24 10 0
Leica II, Elmar f/3.5, slow-speed device, rapid winding device, filter, hood, view-finder.	\$23 15 0
Dollina III, Xenon f/2.	\$16 12 6
Super Sports Dolly, range-finder, Xenar f/2.8, Model C.	\$13 13 0
Retina, Xenar f/3.5, 2 filters.	\$6 12 6
Super Balda, Meyer f/2.9, body release.	\$10 12 6
Voigtlander Bessa, Heliar f/3.5, E.R. case.	\$15 7 6
Voigtlander Super, Heliar f/3.5, leather case.	\$12 12 6
Voigtlander Virtus, Skopar f/3.5.	\$5 18 6
Dollina II, chromium, Xenar f/2.8.	\$10 7 6
Miraphot Enlarger, Auto Tessar f/8.5.	\$7 12 6
New Peerless 9.5-mm. Projector.	\$9 17 6

PART EXCHANGES. HIRE PURCHASE.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13

Phone: Lee Green 0632.

THE CAMERA AND CINÉ EXCHANGE OF THE MIDLANDS

FOR BARGAINS IN USED AND SHOP-SOILED APPARATUS

See our Windows

GALLOWAYS Photographic Chemists
VICTORIA SQUARE Opposite G.P.O.
BIRMINGHAM Phone: MID 5670.

BEST RESULTS with difficult work!

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
LEAMINGTON SPA.

BELL'S BARGAINS

CASH OR EXCHANGE

Contax I, latest improved slow-speed model, f/2.8 Tessar, ever-ready case. In unsoiled condition.	\$17 17 6
Wetlmin, latest chromium miniature, coupled range-finder combined in view-finder, f/2.8 Tessar in Rapid Compur. Unused	\$15 15 0

BELL'S 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle).
Rodney 3773. Close 1 o'clock Thurs.

GET IT FROM New and Second-hand Cameras
BEST POSSIBLE ALLOWANCES.
Give us a call, or send for lists.

F. E. JONES 3, Breeze Hill, LIVERPOOL, 9

**PORTABLE
'FLOODLIGHT'
REFLECTOR**

For use with 200-watt Neron Nitraphot Lamps. Can be hung from a wall or stood on a table or other support. The reflector can be adjusted to any desired angle. The lamp-holder is made of bakelite and takes lamps with screw-cap fitting only. Complete with 6 ft. flex and wall plug fitting. Can be used from a lamp-holder by means of an adapter.

PRICE 5/-

200-watt Neron Nitraphot lamp.....2s. 6d.

Postage 6d. extra.

SANDS HUNTER'S
37, BEDFORD STREET,
STRAND, LONDON.**Do you live in the Midlands?**MIDLAND CAMERA CO.,
106 GRANBY ST., LEICESTERHave the finest selection of New and Second-hand
CINÉ APPARATUS**ROBINSONS
FILM LIBRARIES**

2,000 REELS—9.5 & 16 mm.

Full particulars post free.

MANCHESTER HOUSE, LOWESTOFT, S.

Telephone: LOWESTOFT 500.

STONHAM & SON LTD.H.P.
Terms.

Compass

Leica

Robot

Rolleiflex, etc.

Part

Exchange.

70, BANK
STREET,

MAIDSTONE

Ideal for Xmas—

A NORFOLK CAMERAMiniature Model with f/2.9 Schneider,
Compur.....£6: 15: 0

Sole Suppliers:

SHEFFIELD PHOTO CO., LTD.
6, NORFOLK ROW (Fargate), SHEFFIELD**GUILDFORD'S PHOTOGRAPHIC HOUSE**NEW and Second-
hand CAMERAS

sold at a PRICE,

as stock must be REDUCED.

Send or call with your enquiries.

Phone 964.

JAMES LLOYD & SON

4, High Street,
GUILDFORD.**PHOTO SUPPLIES**

for

Lanterns — Enlargers
Photographic and Ciné Accessories
Talkie Apparatus

T. P. MARTIN, M.P.S., 21, High St., Cardiff

MATERIALSKALTON, Cardiff, 14, Quay St. A depot for
photographers in South Wales.

KALTON, Belfast, 64, York St. Hours, 9 to 7;

Wednesday, 1 p.m.

KALTON, Edinburgh, 21, Haddington Place,
Leith Walk. Price list free. Please call.KALTON, Bristol, 150, Victoria St. Hours,
9 to 7; Wednesday, 1 p.m. Callers welcomed.

KALTON, Newcastle-on-Tyne, 121, Scotswood Rd.

Prices less postage to callers.

KALTON, Manchester, 99, London Rd. Hours,
9 to 7; Wednesday, 1. Please call.

KALTON, London, 61, Farringdon Rd., E.C.1.

Send for price list.

KALTON, Birmingham, 7, Albany Rd., Harborne.

Orders dispatched per return.

KALTON, Leeds, 38, Bridge End, Leeds Bridge.

Price list free.

KALTON Glasgow, 397, Argyle St. Prices less
postage to callers.KALTON "Kaltona" Bromide, glossy, velvet,
matt; normal, vigorous, extra vigorous; single-

weight and double-weight: 20×16 6/3 dozen,

15×12 4/3; 12×10 7/3 36 sheets, 10×8 5/-, whole-

plate 3/6, 10/6 gross, 1-pl. 2/-, 6/6 gross, 1-pl. 3/6,

4 1/2×2 1/2 3/6, 3 1/2×2 1/2 2/6, 12 gross 21/6.

KALTON Postcard Folders, heavy-weight, tuck-in:

2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50,

2/6 100, 7/- 500.

KALTON Gaslight Paper: 1 1/2×2 1/2, 1/6 gross;

3 1/2×2 1/2, 1/6 72 sheets, 2/6 gross; 4 1/2×2 1/2 and

1-pl., 2/- 72 sheets, 3/6 gross; 1-pl., 2/- 36 sheets,

3/6 72, 6/6 gross.

KALTON Postcards, bromide and gaslight, first
quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

KALTON Plates: 1-pl., 4 dozen 12/-; Postcard,

4 dozen 8/9, backed 9/9; 1-pl., 3 dozen 5/-,

backed 5/9; 3 1/2×2 1/2, 4 dozen 5/-, backed 5/9;

Lantern Plates, 3 dozen 5/-.

KALTON Roll Films, first quality, 8 exposures:

1 1/2×2 1/2, 9/- dozen; 3 1/2×2 1/2, 9/-; 2 1/2×4 1/2, 11/-;

6 exposures: 3 1/2×4 1/2, 18/-; 5 1/2×3 1/2, 21/-.

KALTON Film Packs, H. & D. 350; 3 1/2×2 1/2, 3

packs 5/3; 1-pl., 3 packs 8/6.

KALTON Flat Films, H. & D. 2,000 and 600:

1-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9;

1-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

KALTON Panchromatic Flat Films, H. & D.

2,000: 3 1/2×2 1/2, 4 dozen 5/4; 1-pl., 3 dozen

5/3; 1-pl., 4 dozen 12/-.

KALTON Roll Films, Super Fast, H. & D. 2,700:

8 exposures, 1 1/2×2 1/2 and 3 1/2×2 1/2, 10/- dozen;

2 1/2×4 1/2, 12/-; 6 exposures, 3×2, 8/6.

KALTON Film Packs, H. & D. 2,700: 3 1/2×2 1/2,

3 packs, 5/9; 1-pl., 9/3.

KALTON Chemicals, bottled: Amidol, 1/2 oz.;

Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.

KALTON Chloro-Bromide, double-weight, Platino

ivory, normal, 10×8 5/- 36 sheets; whole-

plate, 3/6, 10/6 gross; 1-pl., 2/-, 6/6 gross.

[0009]

HAYHURST.—Why buy inferior makes? Kodak

quality Bromide Postcards, glossy, semi-

matt, cream, in soft, medium, vigorous: 50 2/-,

100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper

and Postcards, 1/-.—Northern Camera Ex-

change, Nelson, Lancs. [0007]

ATTWOOD PHOTO WORKS, Chapel Lane,

Hadleigh, Essex.—Catalogue free; gift with

each purchase.

ATTWOOD Bromide Paper and Cardette, white

glossy, velvet and matt, cream silky and

natural: 1-pl., 36 sheets 1/9, whole-plate 2/6.

ATTWOOD Bromide and Gaslight Postcards,

all grades, reliable quality: 25 1/-, 100 2/9,

1,000 21/-.

ATTWOOD Paste-on Mounts, white, grey and

brown, 10×8 for 1-pl. prints, 25 2/-; P.C.

Folders, 2/- 100; 1-pl. Two-piece Folders, 2/6 dozen.

[0025]

ALLENS.—Super Gaslight (the Quality Paper),

2/1 gross, post 4d.; 12-gross 21/-, post and

packing 1/-.

ALLENS.—Trade Card for Finishers' List and

a free testing samples.—168, Oldham Rd.,

Manchester, 4. Closed 7 p.m. [0092]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, per negative 1/6 dozen,

6/6 1-gross, 12/- gross; Postcard Enlarging,

from assorted negatives 2/- dozen, from one negative

1/6 dozen; surfaces matt, semi-matt, glossy; send

for new list.—Photo Works, 252, Old Kent Rd.,

London, S.E.1. Rodney 4013. [0003]

POSTCARDS, 1/3 per dozen, same negative, singles

14d. each, developing and printing, all

photographic work undertaken, trade specialists;

lists free.—Defoe Photographic Service, 157, Borough

High St., S.E.1. [0031]

PHOTOGRAPHIC SUPPLIES

PART EXCHANGE. HIRE PURCHASE.

Retina, f/3.5 Xenar, Compur. Shop-soiled.....	£7 17 6
Autorange, f/4.5 Eusar, Mulchro. Shop-soiled.....	£6 9 6
Tempphot Meter, and case. Cost £3 10s.....	£2 15 0

BECKETTS

77-79, OXFORD ROAD, MANCHESTER.

Phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.).

MULTIFAX ENLARGERS

incorporate

SPECIAL FEATURES

ASK YOUR DEALER FOR PARTICULARS.

**PART EXCHANGE
HIRE PURCHASE****George Childe Ltd.**

Miniature and Ciné Specialists,

54, ALBION PLACE, LEEDS, 1

Phone: 28281.

Open all day Saturday.

MCKEHNIEKalart Synchro-Flash
for
LEICA and CONTAX**LEICA SPECIALIST**Rolleiflex, Robot,
Zeiss Ikon, etc.
New and Second-hand5 CASTLE STREET,
EDINBURGH, 2**XMAS BARGAIN!!**Gebescope 'A' with extras. Shop-
soiled only. Cost over £100. For £55:0:0

Write:

WRIE & CO.
Chemists
WINCHESTERUse a "NOVOREX," the All-
British Precision Vertical Enlarger.

Sole Manufacturer and Agent:

TURNER'S CAMERA EXCHANGE
NEWCASTLE-ON-TYNE

9, PINK LANE.

Phone: 22655.

MINIATURES FOR XMAS

LEITZ LEICAS	from £18 5 0
ENSIGN MULTEX	£19 10 0
ROBOTS	£23 10 0
KINE-EXAKTAS	£27 10 0
CONTAXES	£31 0 0
COMPASS	£30 0 0

Cash or Easiest of H.P. Terms.

**LINDSAY'S, 3, CASTLE STREET,
DUNDEE**

Why not get a home ciné projector on
easy payments spread over one or two
years? Confidential, no harsh enquiries,
anything taken in exchange. Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.

PRINTING, COPYING, DEVELOPING

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7×5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7×5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3½×2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [9303]

QUANTITY Developing, Printing and Enlarging, standard prices, no cheap work done or wanted; postal service.—Lewis G. Ball, Photographer, Crawley, Sussex. [9718]

PHOTOGRAPHIC Christmas Cards made from your favourite negatives. Enlarged and mounted on a two-fold card 6×4 in., printed with greeting and your own name and address, at 5/6 dozen; specimen card free from Victor Latty Ltd., Kodak Specialists, Bristol, 1. [9829]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

EXHIBITION Quality Enlargements, perfect finish by exhibition photographer, price list post free.—E. Peacock, F.S.M.C., F.I.O., A.W.I.P.S., Northgate St., Devizes, Wilts. [0021]

STATHAM'S Enlargements, all sizes; Postcards 1½d. each, 1/3 per dozen same negative; developing and printing 3½×2½ 1/-; lists free.—31 and 31a, Somerset St., Brighton, 7. [0030]

GLAZED Enlargements: 1-pl., Postcard, 1/9 dozen, 6 assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [9488]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [9705]

SUPERIOR Enlargements, moderate charges, price list free.—Wilson, Tir-y-Coed, Roewen, Conway. [9777]

8½×6½ Glazed Enlargements, 6d.; Postcards, 1½d.; Leica Specialists.—Fox, 4, Hawkes Rd., Mitcham. [9972]

POSTCARD Enlargements from Leica Negatives, 2/6 dozen; Leitz equipment used.—Taylor, 142, Bierley Lane, Bradford, Yorks. [9976]

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

FROM Africa, India, even from U.S.A., photographic problems come to David Charles, F.R.P.S., 145, Queens Rd., London, S.W.19. [9719]

SITUATIONS VACANT

EXPERIENCED Mechanics wanted for camera repairs, permanent, full-time job to suitable applicants. Apply, stating age, experience and rate required to—Peeling & Van Neck, Ltd., 6, Holborn Circus, E.C.1. [9715]

THE R. G. Lewis Processing Department requires two assistants, one 18-21, one 22-24, please write giving full particulars and salary required to 202, High Holborn, W.C.1. [9955]

PHOTOGRAPHIC Model required, figure work; experienced preferred; give full particulars. Glasgow district.—Box 4314, c/o "The Amateur Photographer." [9975]

H. FRANKS, "CAMERA EXCHANGE"

81, NEW OXFORD STREET, W.C.1

TEMPLE Bar 2620.

Offers the following Bargains:

Contax II, f/2.8 Sonnar, E.R. case. As new..... £35 10 0
Rolleicord, f/3.8 Zeiss Triotar. Fine condition..... £9 7 6
Wetlar 16-on-3½×2½, f/2.8 Xenar, combined view and range finder, case. As new..... £11 17 6
Retina, f/3.5 Xenar, Compur..... £5 7 6
Keystone Cine 8-mm., f/3.5. Excellent condition..... £8 17 6
Latest Chromium Retina, f/3.5 Ektar, in case, Compur Rapid. As new..... £9 10 0
1-pl. Graflex Reflex, f/4.5 Model B.R.B., 3 D.D. slides, F.P. adapter. Fine condition..... £11 17 6
Retina, f/3.5 Tessar, Compur-Rapid. Fine condition..... £8 10 0
Finest English Condensers, 4½-in., polished aluminium mounts, 14/6 each; Unmounted 9/6 each, post paid.

A LARGE VARIETY OF MICROSCOPES, CAMERAS AND OTHER OPTICAL GOODS IN STOCK.

Terms: Cash with order or C.O.D.

BARGAIN CORNER

Baldi, Meyer f/2.9, Compur. As new.. £7 0 0
Zeiss Ikonflex II, Novar f/4.5, Klio... £7 0 0
Kodak V.P. Special, Tessar f/4.5, Compur £5 10 0
Rolleiflex, Tessar f/3.5, latest, case £18 0 0
Super Ikonta, Tessar f/2.8..... £21 0 0
Contax II, Sonnar f/2. Unsoiled, as new £40 0 0
Kodak Regent, Tessar f/4.5, case, complete £14 0 0
Kodak Bantam Special, Kodak Ektar f/2, case £21 0 0

MARTIN. Chemist, SOUTHAMPTON

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES, CINÉ APPARATUS

Exchanges, Generous Allowances.

BOND STREET, LEEDS

Get your Rolleiflex or Rolleicord from

Generous allowance for your present camera.
DINNING'S 95, FOWLER STREET, SOUTH SHIELDS

MATHER'S for

CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLackfriars 6133. Telegrams: Sensitised M.co.
17, JOHN DALTON STREET, MANCHESTER

STANDARD

ELECTRIC DARK-ROOM LAMPS

Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. Postage 3d.

From your Local Dealer or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

"THE AUTOCAR"

The World's Leading Automobile Journal.
Every Friday. 4d.

STOLEN

STOLEN.—6×6 cm. Rolleiflex No. 508976, ever-ready case, Proxars; filter, Tessar f/3.5 No. 1881796; information to—Box 4193, c/o "The Amateur Photographer." [9824]

PHOTOGRAPHS WANTED

THE Specimen Department of Kodak Ltd. is always interested to consider the purchase of good photographs, taken on Kodak film by amateur photographers; prints may be sent to Mr. A. P. Hynds, Department 46, Kodak Ltd., Kingsway. [9930]

MISCELLANEOUS

PHOTOGRAPHS Coloured, miniatures; exhibitor R.A.—Miss Heyneman, 16, Barrington Rd., N.8. [9543]

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

Brighter Photography

By DAVID CHARLES, F.R.P.S.

The carefully arranged chapters cover the whole field from the choosing of a camera to developing and printing the finished picture. There are important sections dealing with Focussing, Aiming the Camera, Photographic Groups, Lighting and Exposing, and over one hundred and sixty illustrations, each numbered and each conveying a really useful hint.

PAPER BOARDS

Size 7½×5 in. 144 pages

PRICE 2/6 net By post 2/9

From all leading Booksellers, or direct from the Publishers

ILIFFE & SONS LTD.

Dorset House, Stamford St., London, S.E.1

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.
EVERY THURSDAY 4d.

SALANSON LTD.

"Best in the West"

SUGGESTIONS FOR XMAS PRESENTS

Exposure Meters, Extinction type, from....	5s. 0d.
Electric type, from.....	57s. 6d.
Largodrem, for correct exposure in enlarging	30s. 0d.
Sets of Filters, in case, from.....	10s. 9d.
Developing Tanks, from	21s. 0d.
Lighting Sets, for photography by artificial light, from.....	10s. 0d.
Adjustable Masking Frames, for enlarging, from	22s. 6d.
Balance Scales, from.....	8s. 6d.
Dark-room Electric Lamps, from	2s. 6d.
Tripods—Telescopic, from	6s. 9d.
Photo Tints, for colouring prints, from.....	2s. 6d.
Negative Albums, from	1s. 9d.
Diaries, Burroughs Wellcome and "A.P."	1s. 6d.
Dark-room Clocks, from	17s. 6d.
Amateur Flash Lamps, from	5s. 0d.
Developing and Printing Outfits, from.....	10s. 6d.
Print Trimmers, from	8s. 6d.

LARGE STOCK OF PHOTOGRAPHIC TEXT-BOOKS.

Large and Comprehensive Film Library.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and $3\frac{1}{2} \times 2\frac{1}{2}$, 8 exposures, 1/2—No. 116 ($2\frac{3}{4} \times 4\frac{1}{4}$) 1/6— $4\frac{1}{2} \times 3\frac{1}{2}$ 1/3— $5\frac{1}{2} \times 3\frac{1}{2}$ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- $\frac{1}{2}$ dozen— $8\frac{1}{2} \times 6\frac{1}{2}$ enlargements, 4/- dozen, 2/9 $\frac{1}{2}$ dozen— $6\frac{1}{2} \times 4\frac{1}{2}$ enlargements, 2/6 dozen, 1/6 $\frac{1}{2}$ dozen; extra charges for assorted negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

"The Amateur Photographer." 15/12/37.

"CIRCUS" COMPETITION

This Coupon to be affixed to back of print.
Competition closes January 25th.

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

NOW IN STOCK THE NEW IIA

Reflex Korelle

fitted f/3.5 Radionar £18 : 1 : 0
,, f/2.9 Radionar £19 : 2 : 0
,, f/3.5 Tessar £23 : 15 : 0

INTERCHANGEABLE LENSES

$4\frac{1}{4}$ " f/4.5 Xenar £7 : 15 : 0
 $5\frac{1}{4}$ " f/4.5 Xenar £8 : 15 : 0
6" f/5.6 Dallon £9 : 9 : 0
6" f/5.6 Cooke £10 : 10 : 0

WRITE FOR DETAILS.

PHOTO-OPTICS LTD.
32, Lord Street, LIVERPOOL 2.

INDEX TO ADVERTISERS:

LONDON.		page
E.		
Ilford Ltd.	.. .. .	Cover iv
E.C.		
Camera Co., The	.. .. .	17
City Sale & Exchange (1929) Ltd.	.. .. .	2, 3, 13
Dollond & Aitchison, Ltd.	.. .. .	22
Periodical Trade Press Ltd.	.. .. .	12
W.C.		
Amateur Cine Service Ltd.	.. .. .	7
Cinex Ltd.	.. .. .	15
Dollond & Aitchison, Ltd.	.. .. .	22
Ensign, Ltd.	.. .. .	Cover i
Franks, H.	.. .. .	20
Hunter, R. F., Ltd.	.. .. .	5, 13
Kodak Ltd.	.. .. .	Cover ii
Lewis, R. G.	.. .. .	9, 10, 11
Miscellaneous Trading Co., Ltd.	.. .. .	17
Sands Hunter & Co., Ltd.	.. .. .	7, 10, 19
Service Co., Ltd., The	.. .. .	15
Westminster Photographic Exchange Ltd.	.. .. .	4
W.		
Dollond & Aitchison, Ltd.	.. .. .	22
Garner & Jones, Ltd.	.. .. .	7
G. B. Equipments Ltd.	.. .. .	19
Heaton, Wallace, Ltd.	.. .. .	Cover iii, 1
Pelling & Cross	.. .. .	18
Starita, Rudy	.. .. .	16
Westminster Photographic Exchange Ltd.	.. .. .	4
Zeiss Ikon Ltd.	.. .. .	8
N.W.		
Johnson & Sons (Mfg. Chemists) Ltd.	.. .. .	10
S.W.		
Acweeco Ltd.	.. .. .	1
Camera Co., The	.. .. .	17
Dollond & Aitchison, Ltd.	.. .. .	22
Westminster Photographic Exchange Ltd.	.. .. .	4

S.E.	page
Bell's	.. .. . 18
Cobb, Leslie	.. .. . 18
"Photograms of the Year"	.. .. . 6

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

BIRMINGHAM.	
Galloways	.. .. . 18
BLACKBURN.	
Gorse, Edwin	.. .. . 16
BRISTOL.	
Salanson, H., & Co., Ltd.	.. .. . 21
BROMLEY, KENT.	
Amateur Cine Service Ltd.	.. .. . 7
CARDIFF.	
Martin, T. P.	.. .. . 19
Salanson, H., & Co., Ltd.	.. .. . 21
DUNDEE.	
Lindsay's	.. .. . 19
EDINBURGH.	
McKechnie, J. C.	.. .. . 19
FOLKESTONE	
Cunnington, S.	.. .. . 16
FRESHWATER, I.O.W.	
Colorco	.. .. . 18
GUILDFORD.	
Lloyd, J., & Son	.. .. . 19
LEAMINGTON SPA.	
Granville Gulliman & Co. Ltd.	.. .. . 5, 18

LEEDS.	page
Childe, George, Ltd.	.. .. . 19
Pearson & Denham (Photo) Ltd.	.. .. . 20
LEICESTER.	
Midland Camera Co., Ltd.	.. .. . 19
Osborne & Campion	.. .. . 21
LIVERPOOL.	
Jones, F. E.	.. .. . 18
Photo-Optics, Ltd.	.. .. . 21
LOWESTOFT.	
Robinson's Cine and Photographic Service	.. .. . 19
MAIDSTONE.	
Stonham & Son Ltd.	.. .. . 19
MANCHESTER.	
Allens Photographic Stores	.. .. . 18
Beckett, G. E., & Co.	.. .. . 19
Mather, E., & Co., Ltd.	.. .. . 20
NEWCASTLE-ON-TYNE.	
Turner, J. H.	.. .. . 19
SHEFFIELD.	
Photo Trading Co., Ltd.	.. .. . 20
Sheffield Photo Co., Ltd.	.. .. . 19
SOUTHAMPTON.	
Martin	.. .. . 16, 20
SOUTH SHIELDS.	
Dinning's Camera Exchange	.. .. . 20
WINCHESTER.	
Wride & Co.	.. .. . 19
MULTIPLE BRANCHES.	
Dollond & Aitchison, Ltd.	.. .. . 22



Give 'em a
real treat
this year—
HOME MOVIES

New Model 8-mm. **KODASCOPE**
EIGHT 50R, 200-watt lamp;
brilliant pictures 30×22 in. at
14½ ft.; motor rewind, large
cooling fan **£13 13 0**.

Ciné

9.5 **Dekko**, Dallmeyer f/2.9
Good condition. **£4 17 6**
9.5 **Dekko**, f/1.9 Ross. As new.
List **£12 12s.** **£8 8 0**
8-mm. **Ditmar** Camera, f/2.5
lens. As new. List **£14 14s.**
£10 15 0
16-mm. **Ditmar** Camera, f/2.8
lens. As new. List **£15 15s.**
£11 15 0
16-mm. **Kodascope A**, 200-
watt lamp, resistance, case. *Good condition.* **£12 15 0**
16-mm. **Eumig** Projector, 250-
watt lamp, case. As new. List
£19 **£15 17 6**

Zeiss Telescopes

1½-in. O.G. **Zeiss Aseros**,
length 20 in., powers ×4 to
×20, sling case. As new. List
£33 15s. **£19 15 0**
2½-in. O.G. **Zeiss Stormor**,
length 18½ in., triple revolving
eyepieces, powers ×12, ×24,
×42, leather sling case. As
new. List **£60** **£49 10 0**
3½-in. O.G. **Zeiss Asem**,
length 22 in., triple revolving
eyepieces, powers ×12,
×20, ×40, pinewood case. As
new. List **£100** **£78 0 0**
4½-in. O.G. **Zeiss Asadul**,
length 62 in., white enamel,
triple revolving eyepieces,
powers ×33, ×52, ×72, pine-
wood case. As new. List **£180**
£127 0 0

Leica

5-cm. **Hektor** f/2.5, for Leica.
Good condition. List **£11**
£7 10 0
9-cm. **Thambar** f/2.2, for
Leica. As new. List **£21 19s.**
£16 10 0
Leica II, f/3.5 Elmar, E.R.
case. Very good condition. List
£27 17s. **£19 10 0**
2-in. **Zeiss Biotar** f/1.4 Lens,
coupled for Leica. Very good
condition. List **£33 16s.**
£22 15 0
Leica III, f/2 Summar. Good
condition **£31 0 0**

Above are at

28 OLD BOND ST.

London, W.1

Telephone: Regent 5048.
Regent 5049.

If you have ciné apparatus for
disposal, we would like to make
a cash or exchange offer.

Projectors

16-mm. **Ensign Silent Sixteen**,
Model 50, 1-in. lens, motor,
resistance, carrying-case. *Fair
condition.* **£3 15 0**
9.5-mm. **Pathe Home Movie**,
double claw, super attachment,
resistance. *Good condition.*
£4 15 0
9.5-mm. **Pathe Home Movie**,
double claw, Type C motor,
super attachment. *Good
condition.* **£5 15 0**
16-mm. **Ensign Silent Sixteen**,
180-watt lamp, resistance,
carrying-box. *Good condition.*
£12 0 0
9.5-mm. **Bolex P.A.**, 250-watt
lamp, 3- and 2-bladed shutter,
resistance for all voltages, car-
rying-case. *Very good condition.*
List **£29 7s. 6d.** **£17 10 0**
16-mm. **Bauer**, 180-watt
lamp, geared rewind, for voltages
110-230, complete in cover.
Very compact. As new.
£20 0 0

Cameras

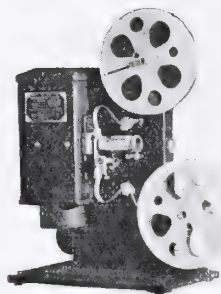
9.5-mm. **Dekko**, Taylor-Hobson
f/2.5 lens. As new. List **£8 15s.**
£4 15 0
16-on-3½×2½ **Korelle**, Enoldar
f/2.9, Ibsor 1 to 1/125th sec.,
case. *Good condition.* **£5 5 0**
2½×2½ **Zeiss Ikon I**, Novar
f/4.5, 3 speeds, ever-ready case.
Very good condition. List **£8 5s.**
£6 0 0
9.5-mm. **Dekko**, Dallmeyer
f/1.9, case. List **£11 17s. 6d.**
Good condition. **£6 15 0**
24×36 mm. **Dollina I**, Radio-
nar f/2.9, Compur. As new.
£8 5 0
9.5-mm. **Dekko**, Dallmeyer
f/1.5. As new. List **£15 10s.**
£10 0 0
3½×2½ **Ensign Roll Film** Re-
flex, 4-in. Dalmac f/3.5,
direct finder, filter, case. As
new. List **£15 12s. 6d.**
£10 10 0
6×6 cm. **Foth Flex Roll Film**
Reflex, Foth f/2.5, speeds 2 secs.
to 1/500th sec. As new. List
£13 10s. **£11 17 6**
16-mm. **Ensign Super Kine-**
cam 8, Cinar f/1.5 lens, 5 speeds,
pan. viewing filter on view-
finder case. *Good condition.*
Cost **£50**. **£12 10 0**

Above are at

35 BROMPTON RD.

London, S.W.3

Telephone: Kensington 2052.



**KODAK
ENSIGN
PATHE
DEKKO
CORONET
SPECTO
EUMIG
KEYSTONE
BOLEX
DITMAR
SIEMENS
FILMO
AMPROSOUND
GEBESCOPE**

We have a very wide
variety in stock.



**Bell-Howell 138
FILMOSOUND**

£138 0 0

MINIATURE CINÉ THEATRES AT ★ ADDRESSES

Hire Purchase Terms,
for new or second-hand
articles add 1/- in £
to cash price, minimum
charge 5/-. Payments
spread over 9 months
for £2 10 0 to £5 0 0;
12 or 15 months up to
£10, over £10 0 0
extension if desired to
24 months, when 1/6 in
£ is charged.

Projectors

9.5-mm. **Pathe Imp**, super
attachment. As new. List
£5 10s. **£3 15 0**
9.5-mm. **Pathe Home Movie**,
double claw. As new **£4 4 0**
16-mm. **Ensign 100-B**, 2-in.
Dallmeyer f/1.8 lens, 100-watt
lamp, resistance. *Shop-soiled.*
Cost **£17 10s.** **£12 10 0**
9.5 and 16 mm. **Bolex D**, 250-
watt lamp, 45-mm. Hermagis
lens, resistance, case. *Fair
condition.* **£15 0 0**
16-mm. **Bell-Howell Filmo**,
2-in. lens, 200-watt lamp,
reverse, resistance, case. *Good
condition.* **£17 10 0**
16-mm. **Ensign Super Sixteen**,
250-watt lamp, reverse, resist-
ance, case. As new. **£17 10 0**
16-mm. **Siemens Home**, 5-cm.
lens, 2 speeds, 200-watt lamp,
stills, reverse, brilliant pictures
up to 6 ft. As new. **£29 0 0**
16-mm. **Kalee N.P.2**, 2-in.
lens, 500-watt lamp, resistance,
case. *Good condition.* List
£52 10s. **£35 0 0**
16-mm. **Victor II**, 2-in. Dall-
meyer lens, 500-watt lamp, re-
verse, stills, case. As new.
List **£42 10s.** **£37 10 0**
9.5 and 16 mm. **Siemens Six-**
teen-Nine, case. As new. List
£60. **£39 10 0**
16-mm. **Amprosoud M**,
2-in. lens, 500-watt lamp, 6-watt
amplifier, loud-speaker, for A.C.
or D.C. current, can also be used
as silent projector, case. *Shop-*
soiled. List **£121**. **£105 0 0**

Ciné Accessories

Avo Exposure Meter. List
£3 3s. As new **£2 2 0**
Ensign Animator Vertical
Titler. *Shop-soiled.* List
£6 17s. 6d. **£5 5 0**
52×40 in. **Celfix Crystal**
Beaded Screen. List **£3 10s.** As
new. **£5 10 0**
Film Slide Attachment for
Siemens Projector. As new.
List **£7 15s.** **£6 0 0**
Thalhammer Kino-Pano-
Tilt and Tripod. As new. List
£10 10s. **£7 10 0**
3-in. **Dallmeyer Triple Ana-**
stigmat f/2.9 Ciné Lens. As new.
List **£10 10s.** **£8 8 0**
6-in. **Dallmeyer** f/4.5 Ciné
Lens. As new. List **£11 19s.**
£9 9 0

Ciné Cameras

8-mm. **Keystone B8**, 13-mm.
Dallmeyer f/1.9. *Very good
condition.* List **£16 16s.** **£12 18 0**
16-mm. **Ensign Super Kine-**
cam, 1-in. Cinar f/2.6 lens, 5
speeds, case. *Good condition.*
Cost **£42 10s.** **£20 0 0**
16-mm. **Siemens**, 2-cm. Busch
f/2.8 lens, filter, case. As new.
List **£29 10s.** **£20 0 0**
16-mm. **Ensign Super Kinecam**,
1-in. Dallmeyer Speed f/1.5 lens,
case. As new. List **£50** **£35 0 0**

LONDON:

★ 28, Old Bond St., W.1.
281, Oxford St., W.1.
★ 1, Copthall Chambers, E.C.2
35, Brompton Rd., S.W.3.
65, Notting Hill Gate, W.11.
★ 20, Ludgate Hill, E.C.4.
2, Northumberland Avenue.
★ **Crouch End**.—17, Topsfield
Parade, N.8.
Holloway.—66a, Seven Sisters
Rd., N.7.
★ **Watford**.—142, St. Albans
Rd.
★ **Croydon**.—12, George St.
Kingston.—30-32, Thames
St.
★ **N. Harrow**.—537, Pinner Rd.
Leeds.—37, Bond St.
Swansea.—26, Castle St.
Newport (Mon.).—43, Com-
mercial St.
Yeovil.—(Boyce), 2, High St.
★ **Liverpool**.—73, Lord St.

Projectors

9.5 **Dekko**. *Shop-soiled.* List
£3 10s. **£2 5 0**
Pathe Home Movie, double
claw, resistance. *Good condition.*
£3 3 0
Pathe Home Movie, double
claw. *Very good condition.*
£3 10 0
9.5 **Pathe Imp**, motor, super
attachment, resistance, case.
As new. List **£7 15s.** **£5 17 6**
16-mm. **Ensign Silent Sixteen**,
100-watt lamp, motor, 2-in.
lens f/1.8, resistance. *Good
condition.* **£6 6 0**
16-mm. **Kodascope C**, 100-
watt lamp, resistance, case.
Good condition. **£6 10 0**
16-mm. **Ensign Mickey Mouse**,
100-watt, resistance, case. *Shop-*
soiled. **£7 10 0**
8-mm. **Kodascope 8-30**. As
new. List **£9 9s.** **£7 15 0**
9.5 **Pathe Home Movie**,
double claw, 50-volt model,
motor, super attachment, re-
sistance. *Good condition.*
£7 15 0
9.5 **Pathe Home Movie**, double
claw, motor, super attachment,
rewind, resistance. *Good
condition.* **£8 8 0**
9.5 **Pathe 200-B**, resistance.
Good condition. List **£16 15s.**
£12 15 0
16-mm. **Ensign Silent Sixteen**,
250-watt model, resistance, case.
Very good condition. **£13 13 0**

Cameras

9.5-mm. **Cine-Nizo** F, Her-
magis f/3.5, 2 speeds. *Good
condition.* **£3 10 0**
9.5-mm. **Miller**, 20-mm. Dall-
meyer f/3.5. *Shop-soiled.* **£3 15 0**
2½×1½ **Goldi**, Xenar f/3.8,
Compur. List **£8 15s.** As new.
£6 6 0
3×4 cm. **Foth Derby**, f/2.5
lens, delayed focal-plane. List
£7 5s. As new. **£6 10 0**
3½×2½ **Ensign Autorange**,
Ensar f/4.5, Compur Rapid, 1 to
1/400th sec. Cost **£10 17s. 6d.**
Shop-soiled. **£8 17 6**
6×6 cm. **Korelle II** Roll Film
Reflex, Radionar f/3.5, delayed
focal-plane, 2 to 1/500th sec.
List **£17 17s.** As new
£13 10 0

Above are at

20 LUDGATE HILL

London, E.C.4

Telephone: City 1540.

Above are at our

CHIEF HOME TALKIE ADDRESS

Stock Exchange Branch: 1, Copthall
Chambers, Throgmorton Street, London,
E.C.2. (Telephone: Metropolitan 5351.)

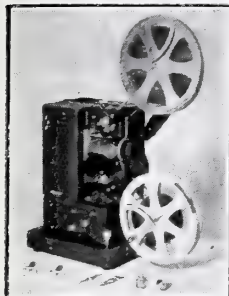
If you do not see what you want
among the second-hand items
please let us know your require-
ments, as we may have the very
article you are looking for. Any
item sent on five days' approval
against cash or C.O.D.

DOLLONDS
DOLLOND & AITCHISON LTD. EST. 1750.

GIFT SUGGESTIONS ON OUR 2-YEAR TERMS

Now is the time to buy for Christmas—just in time to get your purchase on our confidential payment plan. There's no big outlay to make—you can take possession of your purchase soon after paying the first of 24, 15 or 9 monthly payments, according to the cash price of the article. Write to us now, or, better still, come and browse around our showrooms and see the marvellous array of still and cine apparatus. An expert will give you sound advice on your choice from the particular class of apparatus you have in mind. Act at once and avoid disappointing yourself or any relative or friend.

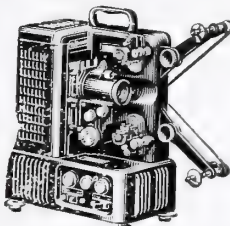
YOU'LL PLEASE THE WHOLE FAMILY WITH TALKIES OR MOVIES FOR CHRISTMAS!



53/4 A MONTH

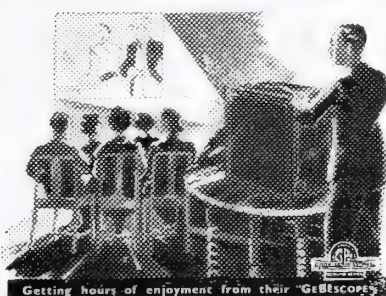
for 24 months buys a Siemens Sixteen-Nine. The dual-purpose projector that gives greater brilliance at less running costs. £59 10 0 cash

CALL FOR A DEMONSTRATION
IN OUR MODEL THEATRE.



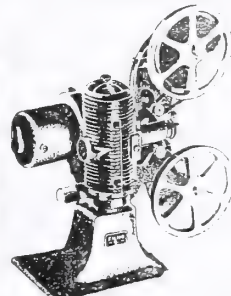
30/6 A MONTH

for 24 months buys a Ditmar Duo projector, 250-watt lamp, £16 lens. £34 0 0 cash



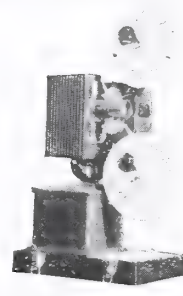
£6 10 0 A MONTH

for 24 months buys a Gebscope Home Talkie. Gives pure undistorted talkie tone and large brilliant pictures, for 16-mm. films. £135 0 0 cash



36/9 A MONTH

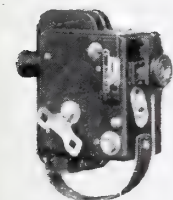
for 24 months buys a Fیلمو "8" projector, 400-watt lamp, £16 lens, 200-ft. capacity. £41 0 0 cash



29/2 A MONTH

for 24 months buys a Kodascope "EE." With dual-purpose case, 300-watt lamp. For 16-mm. films, A.C. or D.C. circuits. £32 10 0 cash

YOU'LL GIVE YEARS OF CONTINUAL PLEASURE BY GIVING A MINICAM OR CINECAM



13/10 A MONTH

for 24 months buys a Ditmar 16-mm. Cinecam. Variable speeds. Slow motion. F 2.8 Cinar lens. £15 15 0 cash



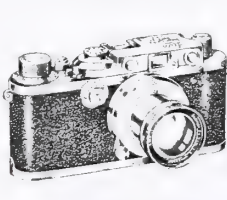
15/9 A MONTH

for 24 months buys a Siemens C.S. Takes 24 ft. of double-run 16-mm. film. F 2.5 Bosch Glaukar lens. £17 10 0 cash



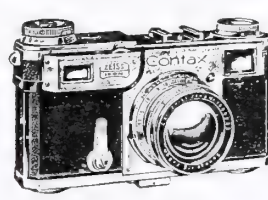
43/10 A MONTH

for 24 months buys a Zeiss Movikon "8." A quality Xmas gift, with £12 Summar lens. £48 17 6 cash



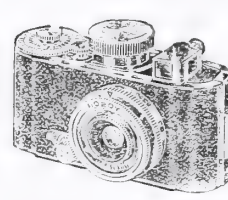
38/7 A MONTH

for 24 months buys a Leica Minicam model with £12 Summar lens, speeded to 1/1,000th sec. The world's best minicam. £43 0 0 cash



36/4 A MONTH

for 24 months buys a Zeiss Contax II. The Zeiss precision camera. With Zeiss Tessar £3.5 lens. Speeds to 1/1,250th sec. £40 10 0 cash



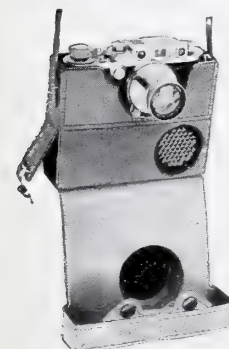
26/6 A MONTH

for 24 months buys a Robot Camera. Takes 50 exposures on 35-mm. film. With Zeiss Tessar £2.8 lens. £29 10 0 cash



LEICA BASE PLATE

Fits all Leica models. It supports the camera in centre and lessens the overhang and prevents sagging. Camera can be easily and quickly removed for adjustments. Price 10s. 6d.



W.H. LEICA "METACASE"

A light-weight pishkin case (no thicker than the normal ever-ready case) which safely carries your camera with lens, Weston exposure meter and filter (or spare film). The meter is free for use as soon as the case front and single back flap are opened. Camera is secured by tripod socket screw, while remaining accessories are enclosed in separate pockets.

PRICES.

For Leica I, II or III, with £3.5 lens £3 0 0
Or for £2 lens £3 3 0
Or for £1.5 lens and lens hood £3 12 8

FREE LISTS OF GIFT SUGGESTIONS

Whatever still or cine gift you wish to make, you'll find it fully described in these comprehensive catalogues. There's a separate one for each of the following: Minicams, Cine Apparatus, Enlargers, Accessories or guaranteed bargains. Send for the list or lists you require and save time by telling us your needs in the first instance. The lists will be sent free for 2d. postage, and any choice you make from them will afterwards be sent on 5 days' approval against full cash deposit.

FOR PICTURES AT THE CHRISTMAS PARTY

BRAND NEW OFFER OF ILFORD PHOTOFLOODS AND REFLECTORS

These outfits are absolutely complete with bulbs and are as illustrated. Ordinary price 17s. 6d.

OUR PRICE

7/6

Postage 1/-

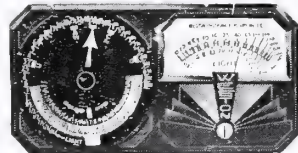


WESTON METER

The famous photo-electric meter. Models for Cine, Leica or universal use. £5 19 0 cash. A sensible gift for your still or cine friend.

8/4

a month for 15 months.



BOOK YOUR XMAS FILMS AT ONCE

You'll have a job to beat the Wallace Heaton selection. Our free library lists will enable you to compile an ideal programme for Christmas. Whether you want 9.5-mm. silent, 16-mm. silent or 16-mm. sound films, you'll get them from us at the most moderate rates of hire. We have them all, Comedy, Drama, Travel, Interest or Cartoon films. Particulars of our library subscription scheme will be sent on request—this method saves pounds on hiring rates for the movie season.



W.H. CONVERTIBLE TABLE TRIPOD

A combined tripod head and table tripod. Can be set for upright or horizontal pictures. Ample allowance for upright adjustment of tripod on uneven ground. The removable legs are fitted with unbreakable tips which will not mark polished surfaces. Tripod is adjustable between 2 in. and 8 in. in height. Price £1 12 6

THE LEADING "MINICAM" AND "CINECAM" SPECIALISTS



WALLACE HEATON LTD.

127, NEW BOND STREET, LONDON, W.1

Also at 47, BERKELEY ST., W.1, and 43, KENSINGTON HIGH ST., W.8

Phone: MAYFAIR 7511 (8 lines). 1a, Avery Row, W.1; Also City Sale and Exchange (1929), Ltd., at 59/60, Cheapside; 90/94, Fleet Street; 54, Lime Street; 84, Aldersgate Street; and 13, The Arcade, Liverpool Street, London, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

PICTURE MAKING AT HOME...



Photograph on Selo Hypersensitive Panchromatic Roll Film. Exposure: $\frac{1}{25}$ sec. at F15.6, with 2 Selo Lighting Sets at 3 feet from the subject

Something *different* for you to do these long dark evenings—the fascinating hobby of night photography. With the wonderful speed of Selo Hypersensitive Panchromatic Roll Film and Ilford Hypersensitive Panchromatic Plates it's just as simple as picture making by day. Round your own home a host of opportunities awaits you—the family and your friends, social gatherings that you will be glad to look back on. So don't let dust settle on your camera now that winter is here!

For Roll Film Cameras

SELO
Hypersensitive
**PANCHROMATIC
ROLL FILM**

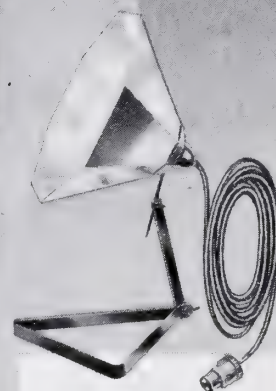
★ **FREE!**—Ask your dealer or write to us for this indispensable FREE Book—"Night Photography—Picture making at Night—Indoors and Out". 32 pp. of clear information, diagrams and photographs.

For Plate Cameras

ILFORD
Hypersensitive
**PANCHROMATIC
PLATES**

Made in England by ILFORD LIMITED, ILFORD, LONDON

*After
dark*



THE NEW SELO LIGHTING SET

This lamp can be used either as a table or a hanging lamp suspended from picture rail or similar support—it comprises an 8-facet anodised aluminium folding reflector, light-weight steel stand—photoflood bulb, flex and mains plug - - - 10/-

Printed in England for the Publishers, IUFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris: Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR ^{4^D} PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, December 22nd, 1937

No. 2563.



Xmas Souvenir

.... A yuletide night-snap such as you can take,
if you keep your camera loaded with

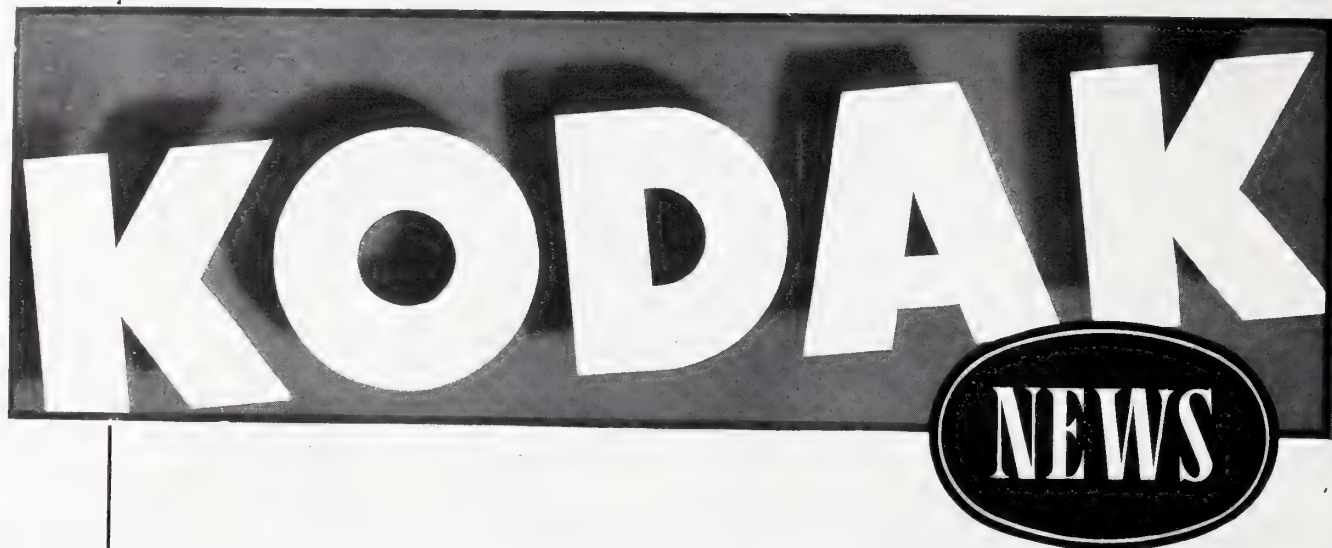
SELO

Hypersensitive

PANCHROMATIC ROLL FILM

Made in England by ILFORD LIMITED ILFORD LONDON

Watch this page each week



THE SEASON'S 'LUCKY DIP'

3 Fast-lens Cameras for Winter Photography.

Here are some winter weapons of *calibre*!—the Six-20 'Kodak' B, the Six-20 Duo 'Kodak,' the 'Retina'. As Christmas presents they will bring joy to the heart of the keen photographer, both to give and to receive. For winter photography indoors or out, they fill the bill to the 'brim'!

Modern edition of a famous forerunner, the Six-20 'Kodak' B is refined in all its details: built-in piston release on body of camera, folding optical viewfinder, quick-action opening and closing mechanism, and superb *finish*. There are lens and shutter combinations to suit all pockets, from *f*6.3 and 3-speed shutter at £4.7.6 to *f*4.5 and 'Compur' (with delayed action) at £7.15.0.

As elegant as it is efficient, the new chromium model Six-20 Duo 'Kodak' is the camera

for the photographer who wants extreme compactness, precision and speed. It has a Kodak *f*4.5 or *f*3.5 or Zeiss *f*3.5 lens, a 4-speed Kodak or 8-speed 'Compur' shutter, and takes 16 pictures, 2 $\frac{1}{4}$ " x 1 $\frac{5}{8}$ ", on a 620 spool. It has built-in piston release, folding optical viewfinder, depth-of-focus scale, an attachment for the Kodak Pocket Rangefinder. You can get it from £7.10.0 to £13.10.0 according to choice of equipment.

The 'Retina'—famous low-priced precision miniature—takes you all the way from 'pan.' to full-colour 'Kodachrome.' Kodak, Schneider or Zeiss *f*3.5 lens, 'Compur' or 'Compur-Rapid' shutter, automatic exposure counter, optical 'spy-glass' viewfinder—these are among the attractive features of the 'Retina's' equipment. The price is £10.10.0 to £15.0.0.

Take your choice—they are all 'in season'!

For all information write to

MR. A. P. TAYLOR, Dept. 57B, KODAK LTD., KODAK HOUSE, KINGSWAY, LONDON, W.C.2

'SPEED & ACTION PICTURES'

**FREE COMPETITION
OPEN TO ALL AMATEURS
using their own choice of
camera and materials.**

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA or MATERIALS. DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE MOUNTED OR UNMOUNTED (not less than 8x6 unmounted is recommended).

1. Wallace Heaton Ltd. reserve the right to reproduce once any prize-winning photograph, either £25, 21/-, or Certificate.
2. To keep any photograph and have right to reproduce for 10 6.
3. To purchase the copyright for 21/- from a 21/- or £25 winner, or for 42/- from a non-winner.

**ONLY 9 MORE DAYS
—ENTER AT ONCE**

**Your last chance
IN THIS SERIES
TO WIN £25
first prize**

WALLACE HEATON COMPETITION

COUPON

to be affixed to each entry. Valid until Competition closes on December 31st, 1937

Enclosed is my entry for "....."

Competition. I agree to the rules and conditions.

Camera used.....

Signed.....

**21/-
WEEKLY
PRIZE**

**SIX
CERTIFICATES
OF MERIT**

Address your entries to "Speed and Action Pictures" Competition,

WALLACE HEATON LTD. 127, New Bond St., W.1

**CLOSING DATE
DECEMBER 31st.**

Prizes are 21/- each week and 6 Certificates of Merit. £25 (Twenty-five pounds) for the best photograph submitted during the competition (13 weeks).

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry.

The current series of competitions ends on December 31st, all entries for "Speed and Action Pictures" are eligible for weekly prizes as well as the final £25 prize. All entries for previous subjects in the present series can now only go forward for the final judging for the £25 award.

LAST WEEK'S PRIZE-WINNER
J. POPPLETON, "Holly Glen,"
Lacey Road, Grimsby, in "Speed and Action Pictures" Competition.



**A FREE book - for every
photographer, amateur
and professional!**

**A copy of this fine publication plus a voucher
worth 6d. to 3/- if you post the coupon below**

This new up-to-the-minute illustrated edition of the "Granville Guide" should be in the hands of every photographer—amateur and professional alike. It contains full working instructions, formulae, useful articles written by experts, and gives a complete list of materials, including many new lines. The Granville products described in this book ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD.

Telephone: HOLBORN 5688.

PUBLISHING DEPARTMENT

Please send me a free copy of the New Illustrated "Granville Guide," plus free voucher worth 6d. to 3/-.

Name

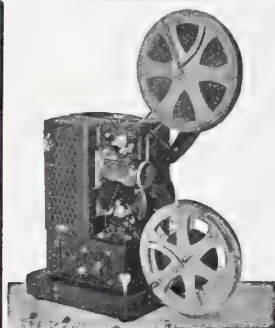
Address.....

..... A.P.

**Granville PHOTOGRAPHIC
PRODUCTS**
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

GRASP THIS LAST-MINUTE OPPORTUNITY

ONLY THREE MORE SHOPPING DAYS—HURRY NOW FOR YOUR PROJECTOR



SIEMENS "SIXTEEN-9"

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single picture device. Self-contained resistance. You can't go wrong in choosing Siemens.

Cash price **£59:10:0**
24 monthly payments of 53/4.

HAVE YOU GOT YOUR XMAS FILMS?

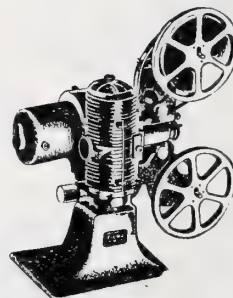
If not—call at our branches NOW and make your choice. We have a comprehensive list of titles at moderate rates of hire. New Library List free and post free!



9.5-mm. CORONET

Sprocket drive. Geared rewinds, 5-1 ratio. Combined lamp and wall plug. Takes 30, 60, or 1400 ft. reels. 1-in. lens. Any voltages 100-250 A.C. or D.C. With motor drive and super attachment.

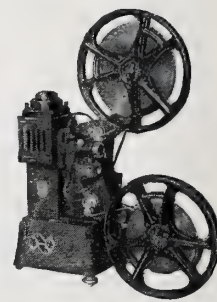
Cash price **£9:17:6**
15 monthly payments of 13/10.



FILMO "EIGHT" PROJECTOR

400-watt illumination, f/1.6 lens, gives clear brilliant 8-mm. picture on 6-ft. screen, fully gear driven.

Cash price **£41:0:0**
24 monthly payments of 36/9.



PATHESCOPE "S" 9.5-MM. DE LUXE PROJECTOR

For 300-ft. & 800-ft. Reels, Sprocket Fed. Fitted with 200-watt lamp, and transformer fed. For use on all A.C. mains from 110 to 250 volts.

Cash price **£30:0:0**
24 monthly payments of 26/11.

AUTOMATIC ROLLEIFLEX



With all the latest new features. Film transport without use of red window. Large f/2.8 finder lens, f/3.5 Zeiss Tessar taking lens and Compur Rapid shutter, speeded to 1/500th sec. Takes roll film, plates or miniature films.

£31:5:0
24 monthly payments of 28/-.

EXCHANGES

Why keep on using your out-of-date apparatus when our exchange allowance on it may pay the first instalment on something new and better? We are famed throughout the photographic world for our fair exchange dealings. Send your apparatus for our quotation—you will be agreeably surprised at the large amount of money we'll save you!



FILMAREX M & W Enlarger

40 different models to choose from, all sizes, all prices, all lenses interchangeable. Filmarex 8x6 cm. one-hand lever, coarse and fine focusing, 1/4.5 D. anastigmat, Condenser and orange cap, iris.

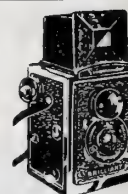
Cash price **£11:8:6**



CELFIX SCREEN

The finest and most brilliant screen in the world. Get one for Xmas. With crystal glass-beaded or silver surfaces.

From **70/-**



BRILLIANT

Shows picture nearly full size on the brilliant screen. Takes 12 pictures on 3 1/2 x 2 1/4 8-exposure roll film. A sensible Xmas gift. With 1/7.7 Voigtar lens and Brilliant shutter

45/-

GIVE A "KODAK" 1937 GIFT SET!

Here's an opportunity to make a present of a complete snap-shooting outfit—camera, film and case, packed in handsome Christmas gift casket. The outfit includes: Six-20 Kodak Junior Camera, Kodak S.S. Pan. film and canvas carrying-case... **£2:3:6**

Cine-Kodak Eight-20, with 25-ft. spool of Cine-Kodak Pan. film and black-grained leather case... **£10:10**

Other Gift Sets in this series range from 8/6.



For Christmas Party Pictures!

THE NEW SELO LIGHTING SET

This lamp can be used either as a table or a hanging lamp suspended from picture rail or similar support—it comprises an 8-facet anodised aluminium folding reflector, light-weight steel stand, Photoood bulb, flex and mains plug.

10/-



BRITAIN'S LARGEST RETAIL PHOTO AND CINE ORGANISATION.

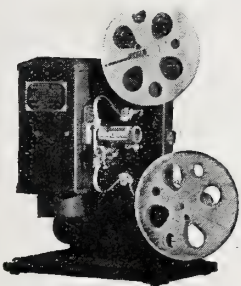
CITY SALE

90/94, FLEET ST., E.C.4

Also at 84, ALDERSGATE ST., E.C.1; 13, THE ARCADE, LIVERPOOL 5

TO CHOOSE THE BEST FOR CHRISTMAS

AND YOUR STILL AND CINÉ GIFTS. WE HAVE THE BEST RANGE OF ALL !

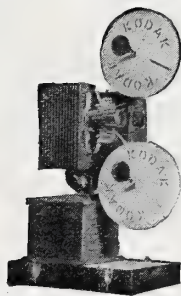


"KODASCOPE" 50.R 8-MM.

200-watt lamp, gives brilliant picture, can be used on any circuit by means of small interchangeable plug-in resistances. Fast motor-driven rewind.

Cash price **£13:13:0**

24 monthly payments of 12/3.

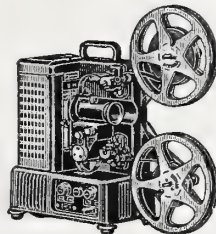


'KODASCOPE' MODEL EE

With 300-watt lamp. Operation is quiet, flickerless, cool—and simple. Models supplied for either A.C. or A.O./D.C. circuits. With 1½-in. f/2 lens.

Cash price **£32:10:0**

24 monthly payments of 29/2.



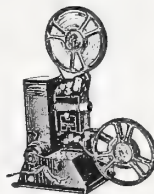
DITMAR DUO

For projecting either 8 or 16 mm. films. Easy threading. Fitted with Berthiot Hermagis f/1.6 projection lens. With 250-watt lighting.

Cash price **£34:0:0**

24 monthly payments of 30/4.

A NEW POPULAR-PRICED OUTFIT

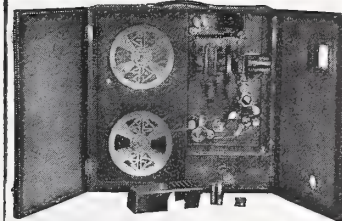


NEW PATHÉ 'H'

Latest 9.5-mm. Movie Projector. Takes 60-ft., 200-ft. and 300-ft. reels. For use on all A.C. mains from 200 to 250 volts, 40-60 cycles. Motor-driven through a transformer in the base, sprocket fed. 100-watt lamp, semi-automatic shutter.

Cash price **£10:10:0**

24 monthly payments of 9/5.

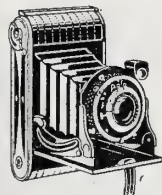


Geoscope Model "B"

The 16-mm. Home Talkies outfit made by the famous Gaumont-British Corporation gives a perfect performance for home or small hall. Equipment comprising—projector, amplifier and loudspeakers is contained in two easily portable carrying-cases. The veriest novice can operate it. Works off standard mains (A.C.) and portable batteries may be employed where mains are not available.

Model B Cash price **£135:0:0**

24 monthly payments of £5 18s. 2d.



AGFA SPEEDEX

3½×2½ Roll Film Camera. With Compur shutter, speeded 1 to 1/250th sec. and f/4.5 Apotar lens.

Cash price **£6:6:0**

Nine monthly payments of 14/0.



ZEISS CONTAX II

With focal plane shutter speeded to 1/1,250th sec., Zeiss Tessar f/3.5 lens, 36 exposures at a loading.

Cash price **£40:10:0**

24 monthly payments of 38/4.

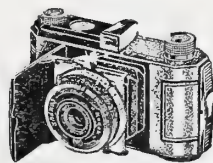


LEICA IIIa

Chromium model. Speeded to 1/1,000th sec., f/2 Summar lens, in collapsible mount, 36 exposures at a loading.

Cash price **£43:0:0**

24 monthly payments of 38/7.

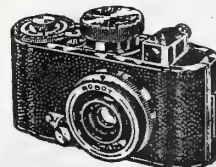


"KODAK" CHROMIUM "RETINA"

Cassette loading with 35-mm. cine film (36 exposures), Compur Rapid shutter, speeded to 1/500th sec., optical finder, depth-of-focus scale. Zeiss Tessar f/3.5 lens.

Cash price **£15:0:0**

24 monthly payments of 13/6.

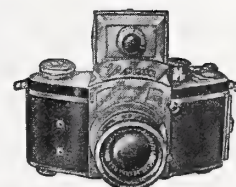


THE ROBOT

50 exposures on 35-mm. film. Three view-finders in one, including "right-angle" for "candid" work. With Zeiss Tessar f/2.8 lens.

Cash price **£29:10:0**

24 monthly payments of 26/6.



KINE-EXAKTA

Built-in ground-glass screen. Focal-plane self-capping shutter. 12 secs. and 1/1,000th sec., and 6 secs. and 1/1,000th sec. with delayed action. F/2.8 Zeiss Tessar lens.

Cash price **£38:10:0**

24 monthly payments of 34/7.

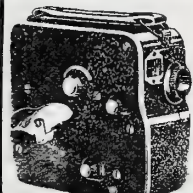


CINÉ-KODAK "8"

With fixed-focus f/3.5 lens, exposure-guide, footage indicator and eye-level finders. Holds 25 ft. of special film only half the width of which is exposed at a time.

Cash price **£10:0:0**

24 monthly payments of 9/-.

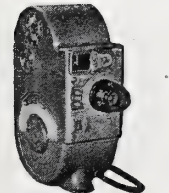


PATHÉ "H"

With lens mount for interchangeable lenses. 9.5-mm. movie maker. It is fitted with high-grade f/2.5 lens and costs only

£7:0:0

10/- a month for 15 months.

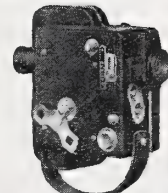


FILMO DOUBLE '8'

Marvellous precision. Can be held and operated in one hand. Takes 50 ft. of double 8-mm. film. With f/3.5 lens.

Cash price **£17:7:6**

15/7 a month for 24 months.

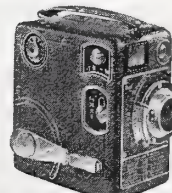


DITMAR 16-MM.

Footage indicator and lens stops visible in the finder. Variable speeds, including slow motion. With f/3.5 Cinar.

Cash price **£15:15:0**

24 monthly payments of 14/2.

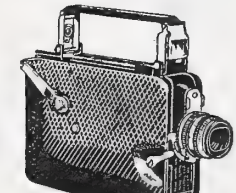


SIEMENS "C8"

Takes 24 ft. of double-run 16-mm. film. Four speeds, including slow motion. Automatic depth-of-focus indicator. F/2.5 Busch Glaukaur lens.

Cash price **£37:10:0**

33/8 a month for 24 months.



MAGAZINE CINÉ-KODAK

For black-and-white or colour films. Daylight magazine loading with 16-mm. films. Fitted with Kodak f/1.9 lens.

Cash price **£40:0:0**

24 monthly payments of 35/10.

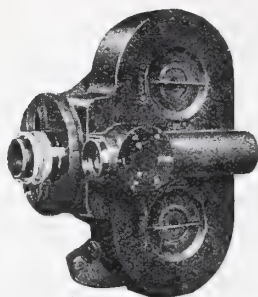
AND EXCHANGE (1929) LTD.

59/60, CHEAPSIDE, E.C.2 - 54, LIME STREET, E.C.3

; and WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 1a, AVERY ROW, W.1; and 43, KENSINGTON HIGH ST., W.8

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

● **The WESTMINSTER offer this week—**
these items, among many scores in its ever-varying stocks—and, of course, *always* the advantage of the unique WESTMINSTER plan for buying *easily* Out-of-Income.



SPECIAL PRE-XMAS OFFER

SECOND-HAND

BELL & HOWELL

'FILMO' Cameras (No. 70DA)

1-in. F/3.5 Cooke Anastigmat, Turret Head,
7 speeds—8, 12, 16, 24, 32, 48 and 64,
Critical Focussing, COMPLETE in MAY-
FAIR CASE . . . SPECIAL OFFER £35.

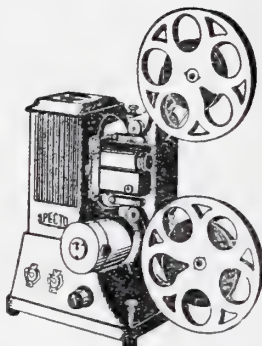
SPECTO Super 9.5 PROJECTOR

Unique advanced design, quite exceptional performance. Special pre-focus high intensity low-voltage lamp. Gearing and driving mechanism running in oil bath. Double-claw movement, motor rewind, speed regulator. Mechanical tilt. Separate lamp switch. Unprecedentedly high luminosity with entire absence of flicker. High-efficiency dual cooling.

£13:5:0

12 monthly payments of 23/2, 24 of 11/7.

Resistance for 100 or 250 volts, 35s. 0d. extra.



● New PATHÉSCOPE

'H'—' for real Home

Movies' 9.5 mm.

For the projection of 30-ft., 60-ft., 200-ft. and 300-ft. reels. Solidly built. For use on all Alternating Current mains from 200 to 250 volts, 40-60 cycles. Is motor-driven through a transformer in the base. Sprocket fed, ensuring steady, correctly centred pictures, with direct and brilliant screen illumination from a 100-watt lamp; semi-automatic shutter for film protection during threading.

£10:10:0

12 monthly payments of 18/5.



ENSIGN

Magnaprint

Enlarger

Fitted with friction-drive, rising and falling movement and other features.

Model V/10, for 6×6 cm. negatives, f/6.3 Ensar anastigmat

£8:10:0

12 monthly payments of 14/10.
Model V/11, for 2½×3½ negatives, f/6.3 Ensar anastigmat

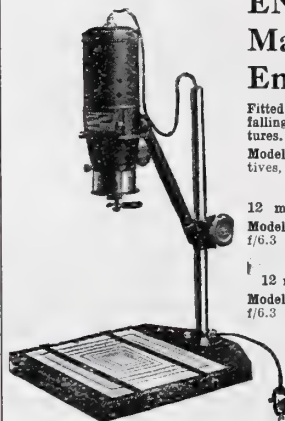
£9:10:0

12 monthly payments of 18/7.
Model V/2, for 3½×4½ negatives, f/6.3 Ensar anastigmat

£13:10:0

12 monthly payments of 23/8, 24 of 11/10.

Also with f/4.5 Magnar Lenses.



ROLLEICORD Ia

New

Popular

Model



A high-grade camera with "a name behind it," offering all the advantages of the twin-lens design at a most attractive price. Gives the usual Rolleicord picture 2½ square (12 on normal 3½×2½ spool), and comprises most of the noted Rolleicord features. With f/4.5 Zeiss Triotar anastigmat Compur shutter, 1 to 1/300th sec., T. and B., automatic film winding, metal body with leatherette covering.

£12:10:0

12 monthly payments of 21/11, 24 of 11/-.



RAJAH ENLARGERS

of Precision Design and Construction.

F/4.5 anastigmat, one-hand lever rise and fall, with automatic locking. Large, well-ventilated lamp-house. Universal negative carrier for either strip or single negatives. Helical micro. focussing, orange cap. Metal work finished in attractive grey lacquer.

Model 0, 4×4 cm., enlarges 2 to 8 times linear, complete with condenser

£8:8:0

12 monthly payments of 14/8.

Model IIb, 6×6 cm., 2 to 7 times linear, double condenser

£11:10:0

12 monthly payments of 20/2. Also for 6½×9 cm.

● New WESTEX CRYSTAL

Cine Screen

Gives wonderful new brilliance to your movies. A big improvement, but costs appreciably less.

PRICES.

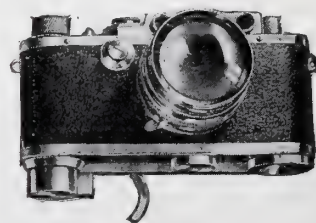
36×27 in. £27/6 Plus 6d.

48×36 in. £32/6 Plus 9d.

60×45 in. £50/- Plus 1/-

Part postage.

Buy a LEICA at the WESTMINSTER



Model IIIa, shutter speeds 1 to 1/1,000th sec., T. and B., f/2 Summar, with side release (all chromium)

£43:0:0

12 monthly payments of 75/3, 24 of 37/8.

As above, but with f/1.5 Xenon and quick-wind device (as shown)

£63:0:6

12 monthly payments of 110/4, 24 of 55/2.

5-cm. Xenon Anastigmat only, coupled for Leica.

£34:0:0

12 monthly payments of 59/8, 24 of 29/9.

Quick-wind Device 23 14 6

THE

WESTMINSTER

PHOTOGRAPHIC EXCHANGE LTD.

81, Strand, W.C.2

'Phone and 'Grams TEMple Bar 9773-4.

Also

111, OXFORD ST., W.1
GERard 1432

119, VICTORIA ST., S.W.1
VICtoria 0669.

24, CHARING CROSS RD., W.C.2
TEMple Bar 7165



Your old friend, MR. CLICK, the A.C.S. Camera Man, and symbol of our cheerful Personal Service, sends a special Xmas greeting to all friends (and we hope we may call all our customers' friends) who have said such nice things about him, and his adoption as our mascot to indicate to you the very real and personal interest we all take in all customers' needs and problems, and the cheerful ungrudging manner in which we promptly rectify any little difficulty that you may encounter, some of which are inevitable occasionally, no matter how carefully guarded against.

Edson

MR. CLICK AND HIS MERRY MEN—

at A.C.S., Ltd., wish you all a very jolly Christmas, and extend our warm greetings to all who have contributed to our successful season.

We have all enjoyed being of service to you, and from the many testimonials we receive from time to time, with but very rare criticisms, we are confident we can sit down to our Christmas dinner secure in the knowledge that we have given you all a square deal.

SPECIAL MINICAMERA OFFERS.

Contax I, f/2 Sonnar, slow speed model.....	£29 0 0
Contaflex, f/2 Sonnar, with E.R. case.....	£47 0 0
Leica II, black, f/2 Summar.....	£26 10 0
Leica I, f/3.5 Elmar, non-interchangeable, with E.R. case and Leitz range-finder.....	£9 15 0
Dollina II, f/2.9 Cassar, chromium finish.....	£10 10 0
Robot, f/3.5 Meyer, two months old only.....	£17 17 0
Voigtlander Superb, f/3.5 Skopar, Compur Rapid D.A. Unsoiled.....	£13 10 0
Voigtlander Range-finder Bessa, f/3.5 Helomar, Compur Rapid D.A. Unmarked.....	£12 10 0
Krauss Peggy I, f/3.5 Tessar, 35-mm., Compur.....	£9 17 6

SPECIAL CINÉ BARGAINS.

Dekko 9.5-mm. Projector, motor, super attachment and case. Shop-soiled.....	£4 15 0
Dekko 9.5-mm. Projector, hand-turned, with super attachment and case.....	£3 3 0
Pathoscope Home Movie, motor, super attachment and dual resistance.....	£6 15 0
Pathoscope Kid 9.5-mm. Projector, with super attachment and resistance.....	£2 10 0
Dekko 9.5-mm. Ciné Camera, f/3.5. As new.....	£5 5 0
Pathoscope Luxe f/3.5 Motocamera. Cost £10 10s.....	£3 15 0
Coronet, f/3.9, motor driven, with case.....	£1 17 6
Kodakoy 16-mm. Hand-turned Projector.....	£1 0 0

It is now so near Xmas, with its period of rapidly changing stocks, that we are only offering you a short selection of special bargains, although we have an excellent range of both new and reconditioned Minicameras, Ciné Cameras and Projectors to suit all requirements and we hope you will look up, phone or write whichever branch you find most convenient if you are seeking any fresh equipment. Don't forget we carry a wide range of photographic and ciné accessories, ideal for that last-minute Christmas present. Every approval facility is offered, and we carry our own Easy Payment system, and can thus make arrangements to suit your convenience, if you do not wish to make the full outlay at once.

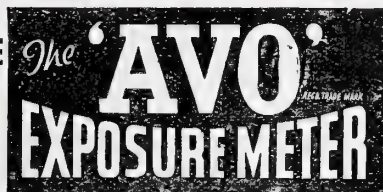


AMATEUR CINE SERVICE LTD.

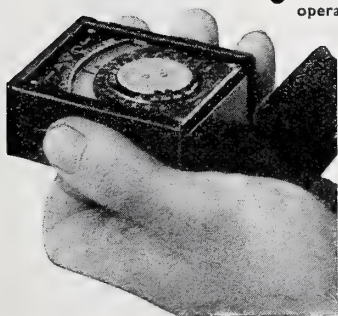
52-4 WIDMORE RD., BROMLEY, KENT - RAVENSBORNE 0156-7

6 GRAYS INN RD., LONDON, W.C.1 - HOLBORN 9894-5

THE VERY THING for XMAS



- Tells you at a glance the correct aperture and shutter speed at actual moment of exposure.
- Simplest Photo-Electric exposure meter on the market. Method of exposure indication is unique.
- Highly Sensitive. Indicates exposures from 60 secs. to 1/2,000th of a sec.
- A precision instrument. Influenced only by light received by camera.
- Size only 2½ x 2½ x 1 in. Can be held and operated in one hand.



For Still or Ciné Cameras. Made by makers of the renowned "AVO" Precision Electrical Measuring Instruments.

63/-

Ever-ready case, as illustrated 5/- extra.

From leading photographic stores.

British Made.

Write for fully descriptive leaflet:

THE AUTOMATIC COIL WINDER & ELECTRICAL EQUIPMENT CO. LTD.
Winder House, Douglas Street, London, S.W.1

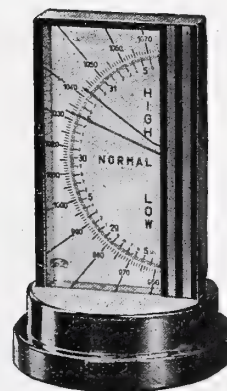
Phone: Victoria 3404/7

ZEISS

TABLE BAROMETER

An extremely useful and attractive addition to any home or office.

The specially designed scale makes this model easier to read than any other type. Of the finest workmanship it is highly accurate and fitted with altitude adjustment; dial graduated in inches and millibars. Pleasing modern design, chromium plated. Price £3 : 3 : 0



Ask your nearest dealer to show it to you, or write for illustrated list B. 51

CARL ZEISS (London) LTD.
37-41, Mortimer Street, W.1

"CHROMORA" Photo-Light Sets

BRITISH MADE

Embody Highest Efficiency at Lowest Cost commensurate with First-class Workmanship. The sets illustrated are of Ultra Modern Design and fulfil the Photographer and Ciné User's every need.

TRIPLE UNIT SET
Complete with De Luxe Chromium 6" Extension Tripod Stand and 3 "Chromora" Lamps **58/6**

SINGLE UNIT SET
Comprises Bakelite Stand with switch control in base, Aluminium Reflector and "Chromora" Lamp **12/6**

"CHROMORA" LAMPS (ALL VOLTAGES) 2/- EACH

Obtainable from all Photographic Dealers, Chemists, and Stores.
Ask for illustrated Brochure—Free.

Manufactured Exclusively for the Sole Proprietors:

RAPHAEL INDUSTRIES LTD.
PICCADILLY HOUSE, 33, LOWER REGENT ST., LONDON, S.W.1

Telephone: Regent 2970. Telegrams: Rafelindus Piccy London.



BOOKS FOR CHRISTMAS?

... A splendid idea and always a most acceptable gift. And if they are interested in photography, why not give

"THE GOLDEN BOOK OF THE ROLLEIFLEX"

A delightful book of photographic studies, beautifully bound in linen and printed on exquisite paper. A present such as this will never age and will be long appreciated by every book lover. From your Dealer, or full particulars from:

7/6

R. F. HUNTER LTD., "Gelfix House," 51, Gray's Inn Rd., LONDON,
Phone: HOL. 7311/2. **W.G.1**

*Every keen Camera User should
be sure to get*

The AMATEUR PHOTOGRAPHER DIARY

and Handbook for 1938

This useful little handbook contains in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulae for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

Size 3½ x 5½ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE

Price 1/6 net. By Post 1/7

From all Bookstalls and Stationers,
or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1

"The Amateur Photographer," 22/12/37.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, December 31st.

"The Amateur Photographer," 22/12/37.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, December 31st.

"The Amateur Photographer," 22/12/37.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, December 31st.

"The Amateur Photographer," 22/12/37.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer," 22/12/37.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

AT CHRISTMAS & ALL TIMES

Rolleicord

will make PERFECT PICTURES



GIVE A ROLLEICORD FOR CHRISTMAS—

it's the greatest camera value on the market.

This fine camera has won popularity throughout the ranks of amateur photographers. It is so easy to use, it shows the picture full size and right way up on the ground-glass screen, and composing and focussing are quite simple. Rolleicord takes 12 square pictures $2\frac{1}{2} \times 2\frac{1}{2}$ " on ordinary standard roll film for 1/-, and can also be adapted for plates and 35-mm. miniature film. It takes all Rolleiflex accessories except the angle mirror. There are two Rolleicord models—both fitted with Compur shutter speeded to 1/300th sec., T. and B. The Model Ia (as illustrated) has f/4.5 Zeiss Triotar lens, and costs only... **£12:10:0**

ROLLEICORD MODEL II. With all the fine features of Model Ia, but is fitted with f/3.5 Zeiss Triotar lens... **£16:10:0**

See it at your dealer's now and be in time for Christmas.

HERE'S A GIFT ANY SERIOUS WORKER WOULD WELCOME...



The meter that gives accurate exposure readings even in the darkest interiors.

TEMPIPHOT

Photo-Electric Exposure Meter and AMPLIFYING ELEMENT

Photography in artificial light presents no difficulties when you own a Tempiphot. It is the only meter with an amplifier which increases the range of readings for recording artificial light exposures. There are no calculations to make. Readings for strong, poor, or artificial light are all contained on a single scale. Readings up to 120 seconds at f/9 with a film of 23° Scheiner can be instantly obtained. The Tempiphot can be used with or without amplifier. The amplifier simply plugs in when required, but the meter itself is the finest you can possibly use under ordinary conditions.

TEMPIPHOT costs £4:0:0

Amplifier, 37/6. Leather Zip Cases, 5/- each.

Be sure to write for detailed prospectus of "Rolleicord" and "Tempiphot" from

R. F. HUNTER LTD.

"Celfix House," 51 Gray's Inn Rd., London, W.C.1

Phone: HOL. 7311/2.



Don't be too late for your gifts!

CHOOSE NOW FROM THESE GUARANTEED BARGAINS

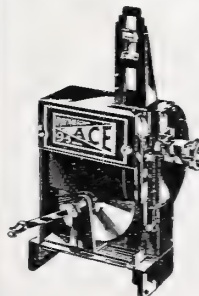
All used, but will give results as good as new apparatus. You'll save pounds on any of them—it's a chance to buy two gifts for the price of one, but you must act quickly. Remember, there are only three days before Christmas.

THE FINAL CHRISTMAS GIFT FROM ALDERSGATE ST. CASH ONLY BARGAINS

3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Graflex Reflex, f/4.5 anast., revolving back, F.P.A.	Cost £25	£5 2 6
5 × 4 S.C. Anschutz Focal-plane, f/4.5 Ross Xpres, 3 slides.	Cost £23	£5 12 6
1-pl. Dallmeyer Reflex, f/4.5 Aldis, 6 slides.	Cost £12 15s.	£4 0 0
1-pl. Kodak Roll Film, f/8 lens.	Cost £5 10s.	7s. 6d.
1a Anso Roll Film, f/6.3 anast.	Cost £6 10s.	19s. 6d.
3a Kodak Roll Film, f/6.8 Goerz Dagor.		£1 7 6
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Carbine Roll Film, f/7.7 Aldis, Compound.	Cost £4 15s.	19s. 6d.
1-pl. Cameo, f/6.3 Zeiss anast., Ibo shutter, 3 slides.		£1 15 0
1-pl. Kodak Special, f/4.5 Kodak in Kodamatic.		£2 19 6
1-pl. Ica Roll Film, f/6.8 D. anastigmat, Compur.	Cost £18 5s.	£1 7 6
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ Sibyl, f/4.5 Xpres, 3 slides, F.P.A., leather case.	Cost £22	£7 7 0
1-pl. Sibyl, f/4.5 Zeiss Tessar, 6 slides.		£3 19 6
9.5 Millar Cine Camera, f/3.5 Dallmeyer lens.	Cost £7 15s.	£4 10 0
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ N. & G. Folding Reflex, f/4.5 Cooke, 3 slides, F.P.A., leather case.	Cost £54	£14 14 0
9 × 12 cm. S.C. Anschutz, f/6.8 Goerz Dagor, F.P.A. only.		£2 19 6
12-in. Aldis Ensign Projection Lantern Lens.	Cost £4 10s.	£2 0 0
Whole-plate B.B. Field, R. and C. front, 1 slide.		15s. 6d.
3 $\frac{1}{2}$ × 2 $\frac{1}{2}$ T.-P. Reflex, f/4.5 Cooke lens, revolving back, 3 slides.		£4 12 6
1-pl. Popular Pressman Reflex, f/4.5 Aldis, 6 slides.		£3 12 6
1-pl. Nettel Deckrullo, f/3.5 Cooke anast., Mackenzie slides.	Cost over £50	£8 8 0
10 × 8 Horizontal Field, R. and C. front, 3 slides.		£1 19 6
45-cm. Carl Zeiss Magnar Telephoto, focussing mount.	Cost £11 10s.	£4 19 6
1a Kodak Roll Film, R.R. lens.		12s. 6d.
5 × 4 Goerz Anschutz, f/6.8 Dagor, 2 slides.		£2 10 0
5 × 4 Adams' Reflex, no lens, 2 double slides.		£1 17 6
1-pl. Goerz Roll Film, f/8 lens, speeded shutter.		15s. 0d.

AN EXCELLENT GIFT FOR A JUVENILE OPERATOR! PATHÉSCOPE "ACE"

9.5-mm. Projector



Of all Pathescope Home Movie outfits, the "Ace" is the smallest and lowest priced, yet its efficiency is just as pronounced as any one of the larger machines. In fact, the "Ace" will please you in every way. It is the acme of simplicity in operation, with amply illuminated pictures on the screen 2 ft. wide or more. The "Ace" is convenient for carrying anywhere.... **37/6 CASH.**

Super Attachment 17 6 extra.

APPROVAL allowed to postal buyers for five days against full cash deposit.

(1929) LTD.

CITY SALE & EXCHANGE

84, ALDERSGATE ST., LONDON, E.C.1

Also at 59 60, CHEAPSIDE; 90 94, FLEET ST.; 54, LIME ST., and 13, THE ARCADE, LIVERPOOL ST., LONDON, E.C.; Also WALLACE HEATON LTD., 127, NEW BOND ST., W.1; 47, BERKELEY ST., W.1; 45, KENSINGTON HIGH ST., W.8; 1a, AVERY ROW, W.1.

"I LOVE LITTLE PUSSY,"

Her coat is so warm, And if I just stroke her, She'll do me no harm!" We can just imagine some of our customers as they must have been long years ago, standing in their velvet suits before all the gathered family and bravely saying their "piece" at the Christmas party!

And now they themselves are the givers of the feasts: their children are now expected to "say some poetry." But how times change! The children now turn for their inspiration to the poet who writes in mauve ink on red-bordered green paper—"so crashingly different, don't you think?"

But what about Papa? Has he changed, too? Is his change for the better? Answers being, "Well, what?" "Ask Mama!" and "Who cares?" Seriously, though, he is materially different in this; that the records of his Christmas parties are not to be found in his diary but in his photograph album—thanks to the miniature, which has made the change possible.

And as he is really pleased both with his camera and with the firm from which it came, you can see why he considers it a very good plan to "Try 202 for Service."

"Freddie" Sandell, upon whose wide experience and excellent service R. G. Lewis (Ciné) has been built, has deservedly captured the greater part of the London-bound ciné business. In their sphere his ciné staff are as able as the miniaturists at "202"; in fact, his first mate, Mr. V. T. Wood, is our conception of the perfect salesman—quiet, courteous, knowledgeable, and dependable. The service that they offer is only equalled by our own. Enough said!

We apologise, Mr. Miniaturist, for filching your space this week, but we know you will not object to our having done so on this occasion, especially as the subject matter may prove of interest to your ciné friend. We "202" miniaturists don't touch the ciné stuff—we believe that miniature and cinema photography are both progressing so quickly that it is impossible to specialise in both, which explains why it is such a good plan to "Try 202 for Service!"

MINIATURE NEWS AND TIPS DEPARTMENT

TIP OF THE WEEK.—It is surprising that so many Leica and Exakta users do not know how to make double exposures with their apparatus. Often the shutter is fired with the lens cap on, and they cheerfully abandon that frame, not knowing that it can still be used. Trick photography is often not attempted for the same reason. With the Leica the shutter can be wound and reset by depressing the release button and turning the shutter-setting knob in anti-clockwise direction as far as it will go. The release button is then allowed to rise, and the shutter speed altered (if desired). The shutter is then once again ready to open across the same frame. When using the Exakta, exactly the same operation should be carried out, but in this case the release button need not be depressed.

THIS WEEK'S NEWS—Is that there is no news of importance, so we would like to set at rest the doubts existent in many miniaturists' minds as to the origin of the Leitz f/1.5 Xenon. This lens, although bearing the name of "Xenon" usually associated with lenses of another make, is entirely computed and made by Leitz. The name of "Xenon" is used as it contains certain features of the respective Schneider lens and it is also covered by a patent of Messrs. Taylor, Taylor and Hobson, besides one by Leitz themselves. Nevertheless, as pointed out before, it is entirely computed and made by Leitz themselves. Incidentally, we recently referred to the "Schneider Xenon for the Leica"; we meant, of course, the Leitz Xenon.

"AND THE LITTLE DOG LAUGHED!"

Come with us behind the scenes and see the progress of Champlin 15 as we have seen it.

Many months ago we introduced our first concentrated solution. Not too good an effort. A month later we reaped the benefit of our experience, and improved the solution considerably. The demand grew enormously. Then price-cutting started. The extra degree of refinement for our chemicals; the scrupulous and painstaking care in preparation; our avoidance of "bulk" orders to ensure constant freshness, these put us at a disadvantage. Others were able to "slice" us. Two quiet months. Not a single advertisement by us of our solution. We knew what was happening. We let it happen.

To-day the miniaturist obviously considers that there is only one Champlin 15 preparation worth talking about. In the first place he tried ours. Next he tried an inferior make-up. Now he's back at "202" again. There's no doubt about it—the serious miniaturist is not the man to risk five precious films for the sake of a few pence extra for his developer.

(Champlin 15 from us costs 4/9 per bottle sufficient for developing five normally exposed films, Leica size. The postage is 6d.)

HONOUR OR UNWISDOM?

Many men seem to think it a matter of personal honour to refrain even from contracting financial ties. They will not amend their ideas even if the payment in full for their requirements gives their bank managers sadly to shake their heads.

Honour? Maybe! But the modern man would call it unwisdom. Keep your balance healthy; who knows what demands you may have upon your resources to-morrow? If, however, you are satisfied that you can safely pay cash, do so by all means, but don't strain the ancestral purse unnecessarily when our hire purchase arrangements are so convenient and tactful.

BEST WISHES TO YOU AND YOURS, MR. MINIATURIST.

MAY CHRISTMAS 1937 BRING
YOU ALL YOU WISH YOURSELF.

START 1938 WELL!

with a Leitz f/1.5 5-cm. Xenon lens on your Leica, by sending us your present Summar in part exchange. Our allowance on your lens will surprise you—pleasant surprise, of course, Mr. Schnitzelbaum! Christmas buying has left you somewhat "short." Don't worry. The balance can be spread over hire purchase, with two years to pay if desired.

LEICAS:

Leica III, f/1.5 Plasmal, coupled. Excellent condition £37 17 6
Leica III, chromium, fitted f/1.5 5-cm. Plasmal (coupled), E.R. case. As new. Cost over £50 £37 10 0
Leica III, chromium, f/2 Summar, E.R. case. As new £32 10 0
Leica III, black, f/2 Summar, E.R. case. As new £31 10 0
Leica II, chromium, f/3.5 Elmar. Indistinguishable from new £22 15 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new £19 10 0
7.3-cm. f/1.9 Hektor Lens, latest rectilinear focussing. As new £19 17 6
Another, as above, but non-rectilinear. Excellent condition £17 17 6
4-cm. f/1.5 Meyer Plasmal, for Leica. As new £10 17 6
5-cm. f/2 Summar. As new, nickel £13 10 0
Leitz Varyl Enlarger, for negatives up to 6×6 cm., with lens. Good condition £14 15 0
15-cm. f/2.3 Astro. for the Leica, reflex attachment. Cost £95. As new £55 0 0
13.5-cm. f/4.5 Hektor. As new £14 10 0
9-cm. f/2.2 Thambar. As new £14 10 0
10.5-cm. f/6.3 Elmar. As new £7 5 0
Leica IIIa, fitted f/1.5 Xenon. As new condition £47 10 0

CONTAXES:

Contax I, slow-speeds model, fitted new-type collapsible f/2 Sonnar. As new £29 15 0
8.5-cm. f/4 Triotar for the Contax, chromium, any model. As new £12 10 0
4-cm. f/2 Biotar for Contax. As new £12 10 0
Contax III, f/1.5 Sonnar, case. As new £65 0 0
Another, as above, but with f/2 Sonnar and case £52 10 0
Contax II, fitted f/2 Sonnar, E.R. case. As new £39 10 0
Large Reproduction Apparatus for Contax 1454/28, complete with three lenses 995/32. As new £11 15 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Kodak Regent, f/4.5 Tessar, case. As new £13 18 6
Dollina II, f/2 Xenar, Rapid Compur. As new £15 15 0
Dollina III, f/2.8 Xenon, Compur. As new £13 17 6
Ensign Autorange, f/3.8 Tessar, Rapid Compur. As new £15 15 0
Super Ikonta 531/2, f/3.8 Tessar, Rapid Compur. Albada finder, etc. As new £19 10 0
Weltini, latest chromium model, combined view and range finders, body release, f/2 Xenon. As new £20 5 0
Another, as above, but fitted f/2.8 Tessar. As new £18 17 6
Another, as above, but fitted f/2.8 Xenar. As new £16 17 6
Super Ikonta 530, f/3.5 Tessar, Normal Compur. Excellent condition £13 10 0
Peggy Model II, f/3.5 Tessar. Excellent condition £14 10 0
Latest Chromium Weltur (16 on 3½×2½), f/2.8 Tessar, combined view and range finder. As new £18 12 6
Another, as above, with Rapid Compur. £19 10 0
Ensign Multex II, f/3.5 Multar, case. As new £14 15 0
Weltur, f/2.8 Tessar, Rapid Compur. As new £19 10 0

MINIATURE REFLEXES:

Contaflex, fitted f/1.5 Sonnar, complete with E.R. case. As new £49 10 0
Exakta Model B, f/2.8 Tessar. Condition as new £21 15 0
Exakta Model B, f/2.8 Tessar, non-lever-wind. Excellent condition £20 10 0
Exakta Model A, f/3.5 Exaktar. Good condition £11 15 0
12-cm. f/6.3 Tele-Tessar for the Exakta. As new £10 10 0
Kine-Exakta, f/2.8 Tessar, case. As new £29 17 6
Reflex-Korelle I, f/2.8 Tessar. As new £15 15 0
Reflex-Korelle II, f/3.5 Tessar. As new £16 15 0

MINIATURE REFLEXES—contd.:

Automatic Rolleiflex 6×6, f/3.5 Tessar, case. As new £17 10 0
Another, as above, f/3.8 Tessar, case. As new £14 17 6
Another, as above, f/4.5 Tessar. As new £13 10 0
Rolleicord I, f/4.5 Triotar, case. Good condition £7 10 0
Rolleicord I, f/3.8 Triotar. Practically as new £10 10 0
Ikoflex II, f/3.5 Triotar, E.R. case. As new £12 17 6
Pilot Reflex, f/2.8 Tessar, Compur. Good condition £12 15 0

Contaflex, fitted f/1.5 Sonnar, E.R. case, 2 filters, lens hood. Cost over £90. As new £55 0 0
13.5-cm. f/4 Sonnar, to use with above. As new £15 10 0
8.5-cm. f/2 Sonnar. As new (also for above) £25 15 0

Foth-Flex, f/2.5 Foth anastigmat, slow speeds, 2 portrait lenses and filter. £8 17 6
Non-Automatic Rolleiflex, f/3.8 Tessar, case. Good condition. £8 15 0

MISCELLANEOUS CAMERAS:

Compass, latest improved model. £19 17 6
Miniflex, f/1.8 Astro Pantachar. Cost £19 10s. As new £12 0 0
Nagel Rolloroy, f/2.8 Tessar, Compur. Excellent condition £10 10 0
Baldax, f/3.5 Trioplan, Compur shutter. £5 18 6
Virtus, f/4.5 Skopar. Excellent condition. £4 12 6
New Chromium Welti, parallax compensated viewfinder, body release, f/3.5 Xenar, Compur shutter. As new £9 17 6
Robot, fitted f/3.5 Tessar, 2 cassettes, case. As new £18 17 6
Robot, fitted f/2.8 Tessar, 2 cassettes, case. As new £21 10 0

R. G. LEWIS

The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1
(HOLBORN 4760.)

(Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THE AMATEUR PHOTOGRAPHER

& CINEMATOPHOTOGRAPHER

EDITOR
F.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"

Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, DECEMBER 22ND, 1937.

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2563.

CHRISTMAS-TIME! Time of parties, festivities, presents, exciting conspiracies, family reunions, and general jollification. What chances for the camera! Chances, alas! of which advantage is all too seldom taken. The amateur may rack his brains to compose ingenious pictures on holiday, or make attractive "snaps" of all the happy children he can find, in the search for the gaiety of the holiday spirit, yet photographically Christmas, which is a very "high spot" of picture-making possibilities, is frequently treated in a very casual manner or overlooked altogether by the photographer. Modern film speeds have brought indoor work within the reach of the most modest camera users, a fact that does not generally seem to be realised. It is not always necessary to have an f/1.9 lens to depict interiors. The tyro with a small-aperture lens and a Photoflood lamp can, with a little ingenuity, get pictures regarded as unobtainable only a few years ago. We hope that the articles on the subject in this and the preceding two or three issues of "The A.P." will help many of our readers to secure a good bag of indoor pictures this Christmas.

Humour in Photography.

We hear that the Pictorial Group of the R.P.S. is thinking of staging an exhibition of humorous photographs. It will have to be very carefully done, and we should not be surprised if they lost heart in the middle of it. For they must not be merely comic photographs, which would be easy enough to procure. They must be photographs which will suggest something of that delicate and elusive spirit which shines in the work of some of

TOPICS of the Week

The Editor
wishes
all Readers
of "The A.P."
in every
part of the
world a
Happy Christmas
and a
Prosperous
New Year.



our great artists with the pencil. Mr. G. Crosby, who lectured on the subject before the Group, said that he had gone out with the camera in search of humorous photographs, but he had been distressingly unsuccessful. We are not surprised, for humour comes not by searching. It bubbles up unexpectedly from a concealed well. A good many of the examples which Mr. Crosby and others brought forward we should not describe as humorous; some of them were funny or grotesque; others depended for any humour upon their caption, as do many of the drawings in *Punch*, and there the humour surely belongs not to the picture but to the words. The truth may be, as someone said in the discussion, that humour is an escape from reality, and therefore the straight convincing photograph is the worst possible medium for a humorous effect, because it is reality itself.

Fakes.

Rather cruelly and without complete justification, the word "fake" has attached itself to photography. It can be used of other things, various works of art, for example, but the first thing that people think of when the word "fake" is mentioned is some kind of photographic manipulation to "make what isn't appear to be what is." It must be admitted, of course, that photographic faking is extremely easy; that is an inevitable result of the facility of the photographic process which in other connections brings about so much benefit. Nor can it be said that there is a rigid line which divides the justifiable from the unjustifiable in faking. There are some people who would exclaim against putting

clouds into landscapes to which they did not originally belong; yet no one is hurt by such deception. An area of work in which faking is really to be deplored, however, is in photographs which are put forward as news. It is as wrong to fake a news photograph as it would be to alter the evidence of a witness given in court, and there ought to be some protection for the public in this respect. A new form of faking, which suggests vast possibilities for evil, has just been brought to our notice by an English friend in Germany. He went to a picture house where the news-reel contained a picture of some mob disturbances in London streets. No fault could be found with the picture, which was authentic enough, but the sound effects had been tampered with, and during the scuffle the rattle of machine-gun fire was clearly heard. Machine guns have certainly never been operated against rioters in the streets of London. The faking of sound effects to accompany a film which in itself is a faithful record of what occurred is a contingency which has to be borne in mind.

On the Track of Sensations.

The press photographer in this country is second to none in keenness and as quick as any in being on the spot, but the character of his jobs—or, more elegantly put, his assignments—differs somewhat from that of his American colleague. The American press photographer, to judge from a book recently published in the States, is chiefly on the track of "battles, murders, and sudden death." One gathers, from the relative space allotted to the subject, and from the specimen illustrations, that half his time is devoted to homicides, kidnappings, railway accidents, fires, explosions, and aeroplane crashes. To these subjects he gives twice as much attention as to sport. The British press photographer, on the other hand, while fully alive to the news value of these things, has always in mind the never-failing British interest in sport. He has also another subject of never-failing interest which the American photographer lacks altogether—doesn't the American wish he had it!—namely, the Royal Family.

Photography at the Circus.

For the benefit of those readers who did not see our announcement in "The A.P." Christmas Number we are repeating here that photography at the Circus at Olympia is now permitted at all performances. A Cash Prize Competition has been arranged by the management, with prizes of £5 5s., £3 3s. and three of £1 1s. for photographs taken by amateurs at this season's show. These prizes will be doubled if the competitors are readers of *The Amateur Photographer* and coupons from current issues are affixed to the backs of the prints. The Circus opens to-day (December 22nd) and the competition closes on January 22nd. As the entries will probably be enlargements from small negatives, $8\frac{1}{2} \times 6\frac{1}{2}$ (whole-plate) has been decided upon as the minimum size for prints. Full details of camera, film, stop, exposure, etc., and date of performance should be given. All prints to be sent to the Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1, marked clearly on the outside of the envelope, "Circus."

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Shellac Mounting.

I have tried mounting my prints with shellac instead of paste, but have difficulty in getting them to stick flat all over. Can you give me some hints to put me on the right track? P. H. F. (Didcot.)

We presume you are brushing the shellac over the back of the print and applying it to the mount at once, and as the solution takes some time to adhere and set you find it a slow job. We suggest that you try the following method which is a modification of dry-mounting with tissue.

Get some good quality orange or bleached shellac and put 4 oz. in a wide-mouthed stoppered bottle. Pour on 5 oz. of methylated spirit, and stand aside for twenty-four hours, giving it an occasional stir or shake-up. The whole of the shellac will dissolve, making a gummy solution which should be filtered through fine muslin.

Brush this well over the backs of the prints with a stiff flat brush, and lay the prints back upwards to dry. This may take about half an hour. Taking the prints in rotation, trim them ready for mounting.

Lay a mount on a smooth pad of sheets of newspaper, about a dozen sheets deep, and heat an iron, electric for preference, to considerably under the temperature used for laundry purposes or ordinary dry-mounting. No exact temperature is required; if it is on the low side it will only involve a longer application to soften the shellac.

Holding the print in position on the mount, put a sheet of clean paper over one end of it and apply the hot iron till this part of the print adheres to the mount. Shift the paper so that it covers the print, and move the iron very slowly over the whole print, working from the middle outwards over the edges. The aim is to heat the whole of the shellac till it is soft

and tacky. When this has been accomplished, lay a sheet of glass or plywood over the print, and weight it down with a heavy book or two till the shellac is cold.

If this is all done correctly the print will be perfectly mounted. Should there be any sign of blisters or loose edges a further application of the iron, followed by pressure, will put matters right. A good substitute for glass or ordinary plywood is Plymax, which is plywood covered on one side with a thin sheet of metal. This is a good pressure board for other purposes also.

Concentrated Developer.

More than once I have tried to concoct a highly concentrated developing solution, but with indifferent results. Can you suggest a reasonably simple one for general purposes?

A. A. N. (Hythe.)

Highly concentrated solutions are by no means easy to prepare, but you should have no difficulty with the following, which is of moderate concentration:

Mitol	..	..	..	..	..	30 grs.
Adurol	..	..	..	..	..	120 grs.
Sodium sulphite	..	..	..	..	..	750 grs.
Potassium carbonate	..	..	..	..	..	2 oz.
Water	..	..	..	..	..	10 oz.

You may substitute hydroquinone for the adurol, but the latter is preferable for winter work.

For negatives and gaslight paper take from 4 to 6 parts of water to one part of stock solution, and for bromide papers 7 or 8 parts. For warm-tone lantern slides and for chlorobromide papers still further dilution is necessary. Potassium bromide is best added as required from a ten per cent solution.

The Photographic Present

A CHRISTMAS STORY

By L. S. P.

I HAVE a rich uncle. Childless, too, but not so old. Still, in the ordinary course of events it seems likely that he will predecease me and I am his possible heir. Well, you all know what that means—it practically compels one to simulate reasonable intelligence, and also to display some seeming interest in the hobby or life work of the prospective bequeather of riches.

Uncle Edwin has a passion for photography, also real talent for this most difficult art, and one week-end I spent with him I was stupid enough to profess interest in his hobby. The rest of the time was spent in listening to an acknowledged expert in his work endeavouring to give help and assistance to a supposedly keen beginner.

Frantically I withdrew from the position I had assumed—I confessed that my camera experience was *very* limited—that I only had a cheap old model which nevertheless “took lovely pictures.”

This was my undoing. Uncle Edwin is nothing if not generous. His yearly birthday and Christmas cheques are like oases in a desert of poverty. I have learned to rely on them as on some safe and certain bi-annual sop to throw to hungry creditors. Tailors' bills, car licence, holiday money, all become possible with the help of Uncle Edwin.

About a week ago I got a jolt. A heavy and beautifully packed parcel arrived for me, together with a letter from Uncle stating that as he had observed with pleasure my interest in photography, and realised the difficulties of a keen student handicapped by poor equipment, he had on this occasion decided to change the usual cheque for a really good photographic outfit.

I was agast. I had counted on the money and was in the deuce of a hole without it. My birthday was nine months distant, and my bank would look with disfavour on any suggestion to increase my overdraft. Money-lenders? Selling things? *Pawning* things? Borrowing?

I unpacked my parcel thoroughly. The largest box contained what even my untutored eye recognised as an obviously expensive miniature camera of a famous make. Further research

discovered a multitude of gadgets. Light filters (mysterious coloured glass things); a funny little clock thing called an exposure meter; an extraordinarily light and compact tripod of some sort; a huge book on photography, and numerous leaflets of instructions.

The makers' prices were on the instruction books. Whew! Uncle had spread himself to the total of about fifty-six pounds! What a wicked waste, I thought. I thought feverishly of resale—surely a dealer would give me half-price for the lot. Impossible. The letter went on to say how much my Uncle looked forward to seeing my work with this new model.



I began to examine the things more carefully. The camera alone seemed more complicated than any piece of mechanism I had ever handled. Fairly bristling with engraved figures and little wheels and knobs and windows.

I skimmed through the instructions: “Coupled range-finder”—where was it? “Filmcounter,” “depth of focus,” “slow instantaneous exposure,” “interiors.” Me, with my five-shilling box camera, accustomed to wind and “click”!

A couple of hours and I grasped how to fire the thing and had some glimmerings as to the use of the range-finder. The “stops”—a new one to me—and the infinite choice of shutter speeds were beyond me.

I put on my hat and went down to the local chemist. Poor chap, he had

never seen anything like my outfit, and directed me to an expensive-looking camera shop.

I put my cards on the table—or rather all the doings on the counter—and explained the position. They were very helpful and filled the thing for me. Thirty-six shots on one spool instead of eight!

They said that it was a most magnificent outfit, and that I could take anything with it—no need to worry about sun. I asked them to put everything at an average setting suitable for most conditions and this rather stumped them, but they did what they could and I wandered away.

That afternoon I took a nice horse in a field, and nasty child with a dirty face. Also a cloud, as that seemed to be the main use of such a camera, judging by the illustrations in the book.

I met George. He is a fairly keen photographer in a small way, and was visibly impressed. He played about with everything for a bit and then left, obviously envious. His parting words were: “Mind, it’s a devilish expensive job, photography; you’d better give up smoking anyway for a start.” Cheery.

I fiddled about with my gear that night and began to get interested. Some of the photographs in the book were really beautiful. Surely I could learn to do that too—everybody had to start some time.

Next morning an enormous parcel arrived, from the same firm as the camera. I began to feel deranged—this was getting beyond a joke. It contained a huge and awkward thing called the “Blank” Enlarger, and was lavishly finished and obviously of great cost.

Then a letter from Uncle Edwin: “. . . regret the enlarger is a day late, but the firm could not obtain it sooner. It has occurred to me that photography on the scale I hope you will follow is a somewhat expensive hobby if the best results are to be obtained. I therefore enclose a small cheque which may help you to enjoy the best professional assistance until you are capable of producing and finishing your own pictures.”

The cheque was double the usual Christmas one. God bless Uncle Edwin. I’ll be a photographer if it kills me!

Photography

By
H. EMMETT.



"TRY THIS ONE." Taken with all light on and 100-watt lamp. $\frac{1}{2}$ sec. at $f/3.8$.

DURING the Christmas holidays at home every amateur will want to take some photographs as records of the occasion. If he possesses

one or more floodlights he can, of course, take what are literally snapshots provided he uses the fastest panchromatic films or plates and has a lens of fairly large aperture.

If, however, he has no floodlight or flashlight he can still take many Christmas subjects with the ordinary house lighting if the electric bulbs are not covered or otherwise shielded by decorations or coloured shades.

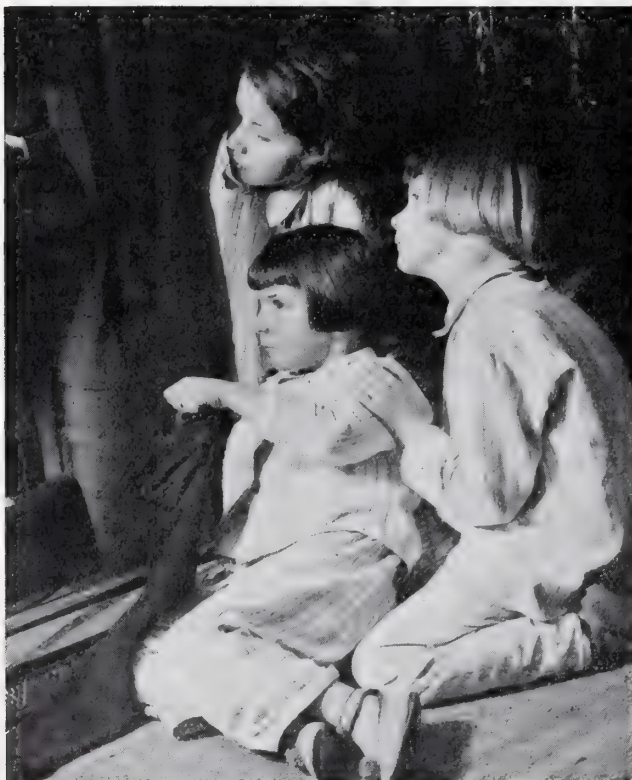
Lamps of 60 and 100 watts are regularly used in most homes and with these available and a camera with $f/4.5$ or even $f/6.3$ lens, together with a tripod and hypersensitive pan. film many good pictures can be secured.

A reading-lamp with a movable shade that can be tilted to act as a reflector, and a long flex with a connection to plug in, will also be very useful for many subjects and act as a spotlight, or



"DRESSING" THE CHRISTMAS TREE.
Taken with ordinary room lighting. 2 secs., $f/4.5$.

The main factor to consider apart from the amount of light available is the distance it is from the subject. If a deliberately posed portrait or group is being attempted and the lights are fixed the subject must be arranged in relation to the light to get the best modelling. For this reason the movable reading-lamp, especially if fitted temporarily with a 100-watt "pearl" bulb, becomes a great asset and can



"WILL HE BE ABLE TO GET DOWN?" 2 secs., $f/4.5$, 100-watt.

INDOORS Christmas

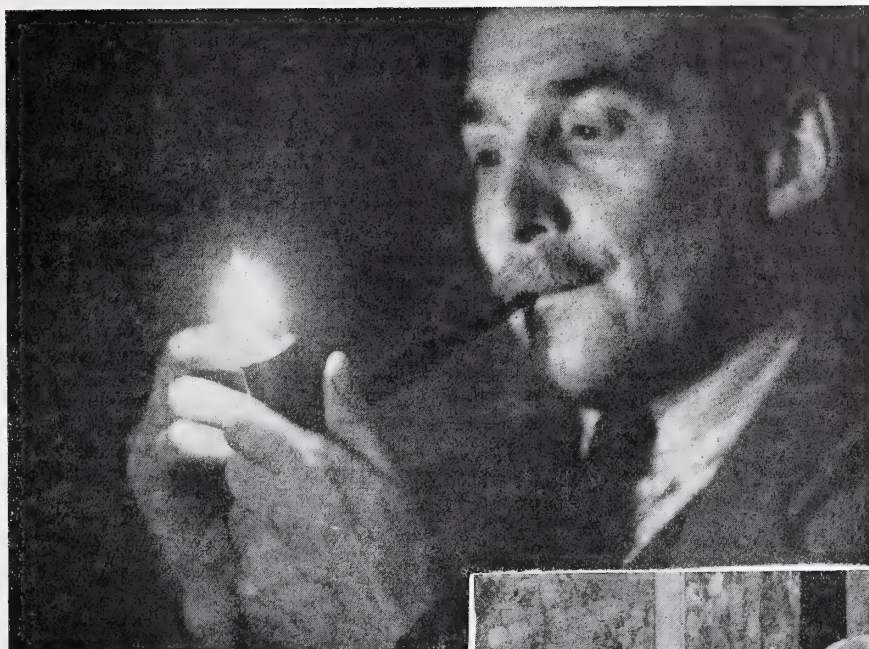
by Ordinary Artificial Light.



SOMETHING ON ACCOUNT.
2 secs., $f/4.5$, ordinary room lighting.

be placed just where it gives the best effect. Take care, however, that none of the lights shines into the lens.

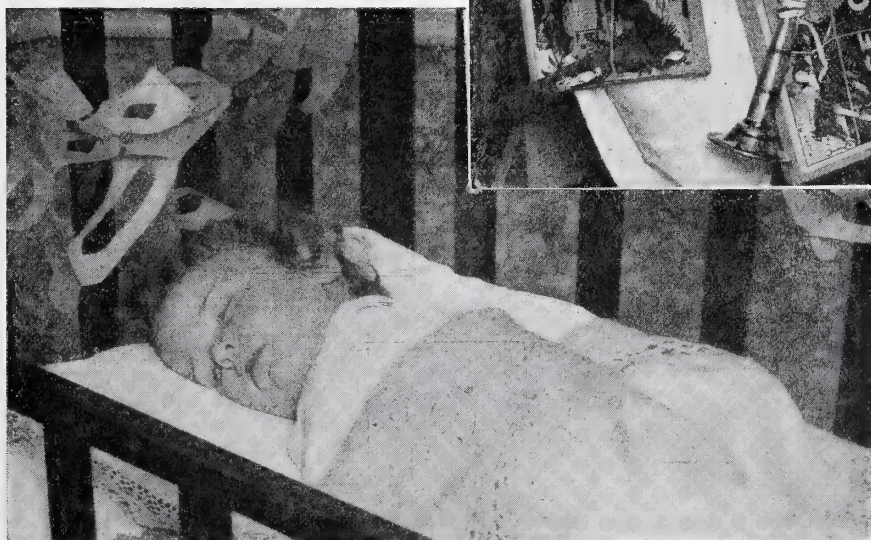
Light walls to the room also assist in keeping the exposures short as they help to reflect a lot of light. If the subject can be depended on not to move during an exposure of 2 to 4 seconds a lens working at an aperture as small as $f/8$ can be used for a subject at a distance of 6 to 8 ft. from the light with only one 100-watt lamp. If this lamp is used in conjunction with several others in the room for general illumination and a larger stop can be employed exposures of one second or less are possible—with hypersensitive pan. film of course.



Taken by the light of one match. 3 secs. at $f/4.5$. Hypersensitive pan. film.

The table of exposures for artificial light given in "The A.P." Christmas Number will be found very useful in this respect, but the amateur who uses the modern fast pan. material with a large lens aperture will be surprised at the number of indoor subjects he can photograph successfully.

By way of experiment a portrait was taken by the light of a match and is reproduced here. This should encourage everyone to try their hand at indoor photography with ordinary artificial light this Christmas. There will be no lack of material for pictures.



DREAMING OF CHRISTMAS. 3 secs., $f/6.3$, ordinary room lighting.

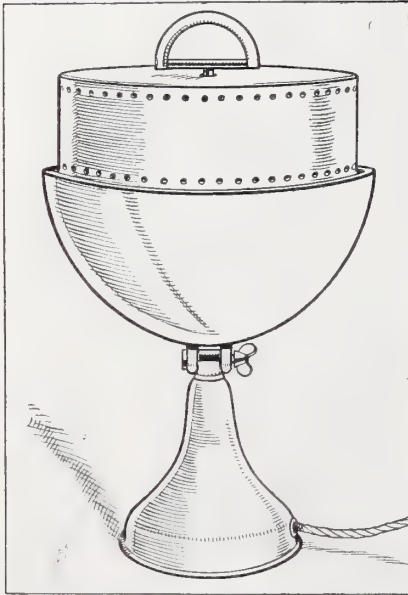
Readers' Hints, Tips and Gadgets

HEATING THE DARK-ROOM.

TO heat a dark-room without having too much "unsafe" light about has always been somewhat of a problem.

Where electricity is available a good heating system can be obtained by using a bowl fire, the bowl facing upwards and being completely covered by a circular tin.

A fairly deep toffee-tin is excellent



for the purpose, but it must be scraped clean of all decoration or the paint will smell abominably when heated. It should be big enough to sit comfortably just inside the rim of the bowl.

A row of holes at the top and bottom will provide enough ventilation, and the fitting of a handle of some material that can be touched when the tin is hot completes the job. **LESLIE SPELLER.**

A THREE-LAMP LIGHTING UNIT.

MANY amateurs must have noticed that the commercial lighting sets have collapsible stands which are not very different in construction from an ordinary music-stand as used by violinists. If a music-stand is available—and a second-hand one can often be picked up for a few shillings—it can quite readily be converted into a stand for three Photoflood lamps.

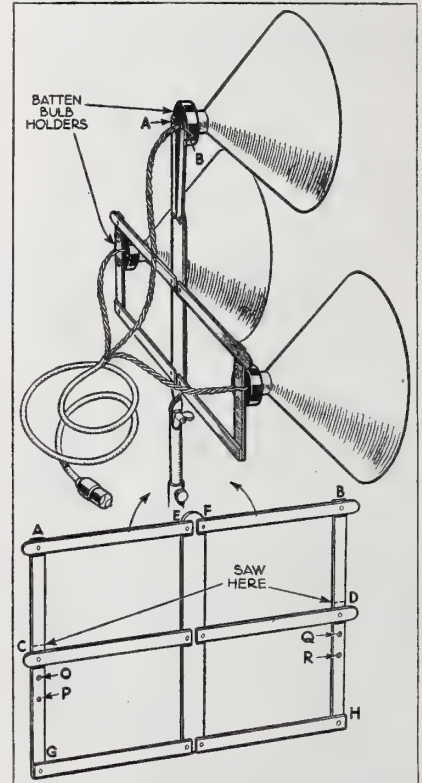
The lower sketch shows the music-rest open; as all the joints are made by rivets it will fold if the corners G and H are pushed upwards. The conversion is carried out by cutting through strips A C and B D at C and D respectively, as indicated by the dotted lines. For this an ordinary hacksaw is used. The heads of the rivets at A and B are filed away, and the rivets removed; strips A C and B D are then discarded and strips A E and F B swung upwards as indicated by the arrows, bringing the ends A and B together. To these a batten lamp-holder is attached by 4 BA or Meccano bolts as indicated in the upper drawing, the holes from which the rivets have been withdrawn being used.

For the two lower lamps, 4 BA clearance holes are drilled as shown at O, P, Q and R, the spacing of each pair of holes being that required for the lamp-holders, which are used as templates in marking out the positions of the holes.

The three batten holders are then wired to a common plug for connection to the household supply, and three Kodaflectors are fitted, these being held in the usual manner by shade-rings.

Even when fully extended the stand is rather lower than some of those sold for portraiture, but as the majority of indoor portraits and groups consist of sitting figures, this is not so important as it seems. With my own stand the highest bulb is 5 ft. 10 in. from the floor, which is high enough for most purposes, and, after all, the stand can be put on a stool, a chair, or a table if greater height is really essential.

The reflectors mentioned should not be replaced by any of much greater weight, or the stand will not be stable when the bank of lights is swung to point downwards a little; but if made



according to the description given it will be found perfectly steady. A useful point is that provided the reflectors are first removed the complete stand will still fold into a very small compass.

IVOR COTTON.

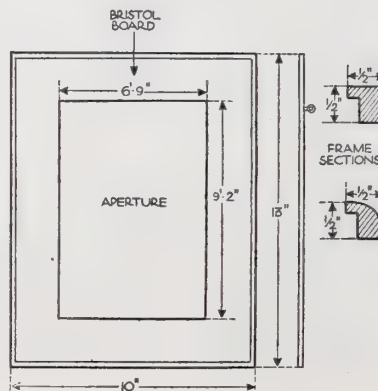
FRAMING "A.P." PICTURES.

THERE must be many busy folk who, like myself, buy "The A.P." every week and much appreciate the art pages.

I find these much more enjoyable mounted in a black frame in the following simple manner, the chief advantages of which are the ready interchangeability of pictures and its simple construction from cheap materials.

The frame, size 10×13 in., approximately, is constructed very effectively from old gilt lining $\frac{1}{2} \times \frac{1}{2}$ in., or $\frac{1}{4}$ -in. rounded cross-section, blacked with quick-drying enamel.

A sheet of Bristol board is cut to fit frame and an aperture size 6.9×9.2 in.



cut with a sharp knife. (These dimensions allow the title to show). Two strips of paper, of lengths 11 in. and 8 in. and width $1\frac{1}{2}$ in., are folded lengthwise and carefully gummed down to the one side and lower edge of the aperture, so that a corner socket is formed to hold the art page symmetrically.

The back consists of a closely-fitting sheet of card, cut with overall dimensions $\frac{1}{10}$ in. greater than the glass.

Sheet glass, the correct size, if not already in the old frame, may be purchased to size for a few pence.

Two eyehooks are required to be screwed into the back of the frame about $3\frac{1}{2}$ in. down, and to these a suitable length of thick white string is attached for suspension. **H. A. LEYTON.**



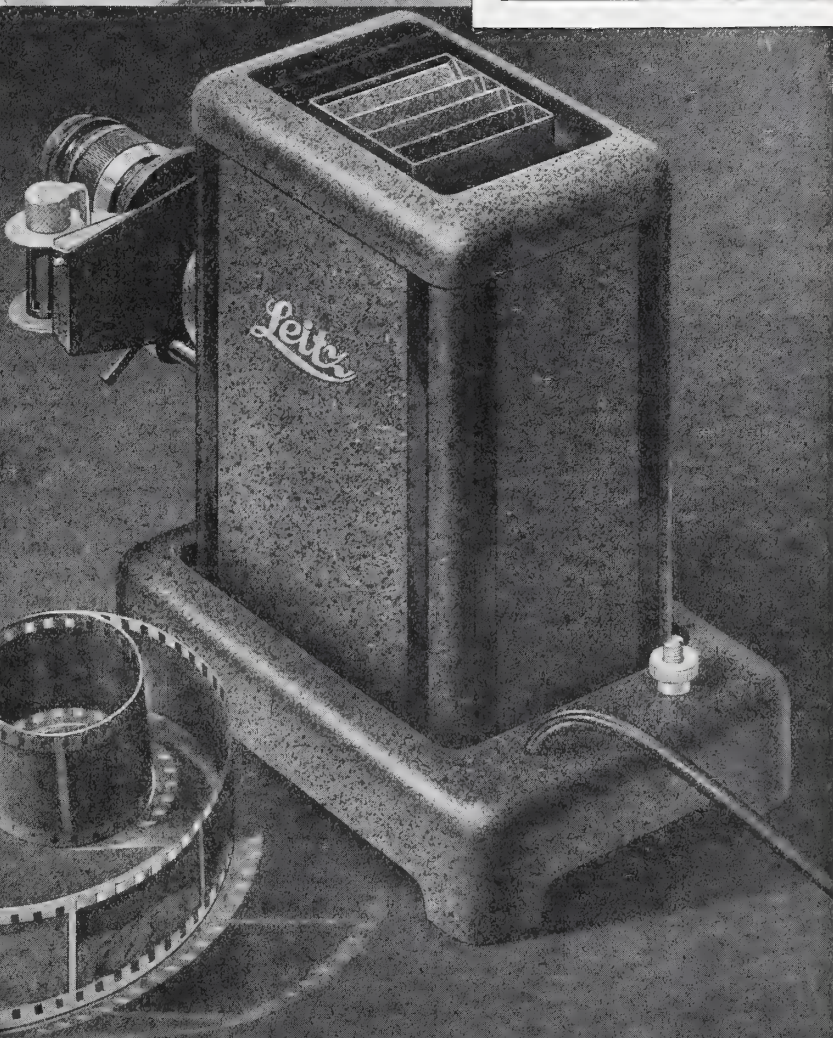
The
PROJECTOR
FOR
'MINIATURE'
COLOUR
FILMS

Your
Leica

PICTURES WILL
RADIATE LIFE
WHEN SHOWN
WITH THE

Leitz
PROJECTOR.

POSITIVES ARE
SMALL, LIGHT AND IN-
EXPENSIVE. A WHOLE
EVENING'S ENTERTAIN-
MENT CAN BE CARRIED
IN THE WAISTCOAT
POCKET.



ASK ANY GOOD CLASS PHOTO DEALER FOR A DEMONSTRATION OR WRITE FOR LITERATURE TO
E. LEITZ (LONDON), 20, MORTIMER ST., LONDON, W. 1.

"Leica News and Technique," a bi-monthly illustrated journal, is distributed free of charge to all Leica users in Britain who register their camera number with us. A specimen copy is gladly sent free of charge to anybody interested.

The GRAND PRIX INTERNATIONAL PARIS EXHIBITION 1937

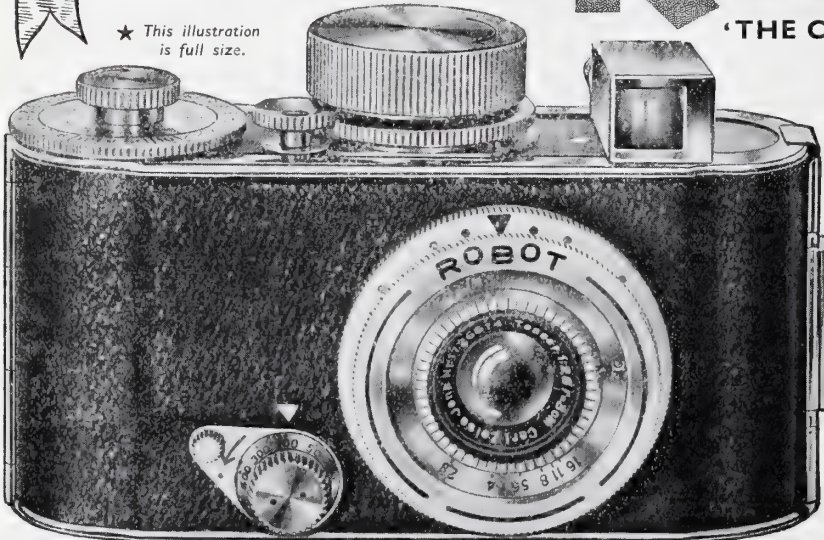
awarded to

ROBOT

'THE CAMERA THAT THINKS FOR YOU'

The AUTOMATIC CAMERA—the 'Robot'—because of its **exclusive** automatic features has been awarded the 'Blue Riband' for camera design and practice—the GRAND PRIX of the International Paris Exhibition 1937. The unbiassed approbation of judges of world-wide repute must assuredly give the confidence in apparatus so essential to perfect picture-making. Ask your dealer for full details or write to address below.

★ This illustration is full size.

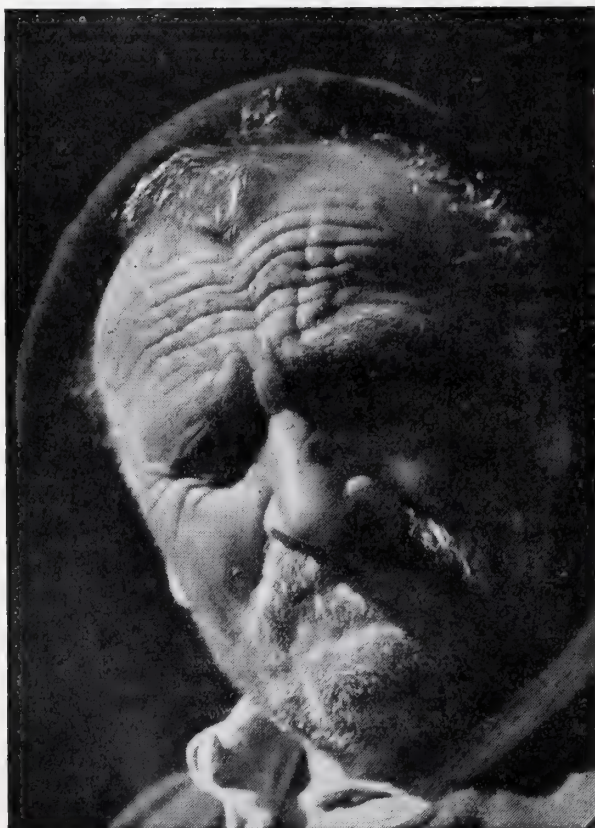


THREE MODELS
(Interchangeable lenses).

With Zeiss Tessar f/2.8—3 cm.	£29 10 0
With Zeiss Tessar f/3.5—3 cm.	£26 10 0
With Meyer Primolar f/3.5—3 cm.	£23 10 0
Interchangeable Telephoto Lens Schneider Tele-Xenar f/5.5—5 cm.	£10 0 0

'ROBOT' (H. E. J. Spearman, Sole Concessionaire for Great Britain and the Irish Free State)
53 & 54, HAYMARKET, LONDON, S.W.1
Telephone: WHitehall 2662-3

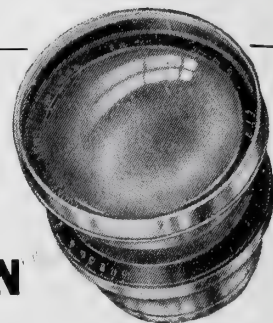
CA 3678



NO NEED TO WRINKLE YOUR BROW . . .

. . . about the performance of a Taylor-Hobson Lens. You know definitely that it will reward your efforts to perfect the lighting and pose with a picture accurate in definition and rich in detail. This character study is just one example of the excellent results obtained by leading photographers with Taylor-Hobson Lenses—ask for them by name.

A study by
WALTER BIRD
taken with a
TAYLOR-HOBSON
LENS



TAYLOR, TAYLOR & HOBSON, LTD. · LEICESTER & LONDON

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

PICTURES in the SNOW

By L. TYLER.

THE miniature camera is a great boon to those who wish to make a series of snow pictures.

In this country, at any rate, it is not generally brilliantly sunny when snow is on the ground. The reverse is usually the case, and the dull light at these times calls for a generous exposure to secure good negatives. Even the most inexpensive miniature is equipped with a lens of fairly large aperture. This enables one to give a sufficiently long exposure without the necessity of carrying a tripod, and erecting it on each occasion—a tiresome business that, in cold weather and on slippery ground.

But if the sun should be so good-natured as to put in an appearance, so much the better. Not only does the brighter light mean that exposures can be reduced—either by faster shutter speed or by smaller

Right: CHRISTMAS DAY.

Below: WHEEL-TRACKS IN THE SNOW.



self-erecting mechanism and simple manipulation, I can make my exposure and tuck it away again in a few seconds. Its $f/3.9$ lens allows ample exposure to be given in the hand, so no stand is needed.

A fairly fast pan, or orthochrome film should be used. There is no point in using slow negative material now that manufacturers are turning out really fine-grain films with a high speed-rating.



OFF SHOOTING. $1/50$ th sec. at $f/3.9$, Isopan film.

aperture—but in addition all the subjects one meets are vastly improved by the introduction of lights and shadows, and many new subjects, in which the theme is the play of light on the surface of the snow, make their appearance. These are especially effective when the sun is low, so have breakfast early on a snowy morning and get the camera into action before the sun rises too high or the snow begins to melt.

With my five-guinea Agfa Speedex tucked away in my overcoat pocket, I enjoy a brisk walk in the snow, and can slip it out quickly. With its snappy



THE VILLAGE STREET. $1/50$ th sec. at $f/3.9$, Isopan film.

Keeping Enlarger Lenses Clean By G. K. SEAGER.



Fig. 1. Clean the lens of your enlarger carefully.

ENLARGER lenses seldom get dirty suddenly, as that of a camera does, for instance, in a shower of rain or on a gusty, dusty day. More often it is the case that they accumulate dust and condensation in a homœopathic way, and the

result is that one wakes up one day to the fact that enlargements are neither so crisp nor so free from mysterious greyish patches as formerly.

"Film," Smears, and Dirt.

It is "film" on the projection lens which gives rise to slight soft-focus and general dullness of the picture, and smears or bits of foreign matter on the condensing lens which produce fuzzy, semi-opaque places which show as vague patches of grey on the prints. Of course I have known of many cases where a damp finger has suddenly caused the projection lens to show temporary loss of definition. This can happen by missing one's aim when stopping down in the religious gloom, and allowing the moist finger to touch the glass surface by mistake. The smaller the negatives, the greater the effect of neglect of such accidents.

Of two quite good precautions to take in order to delay the gradual deterioration of performance, one is to keep the negative carrier always in the stage when the enlarger is not in use. This keeps a lot of dust out of the apparatus. The other is to keep a dust-sheet for covering the whole thing up. This keeps out still more dust and fumes.

All the same it is just as well to have periodical overhauls. To clean the projection lens, first remove loose dust with a soft camel-hair brush, and then polish the surfaces gently with a scrap of soft chamois leather or a very old pocket handkerchief. In either case,



Fig. 2. The cleaning-rag serves to make sure the condenser has no finger-marks.

keep the cleaning material in a closed box for that purpose exclusively.

The condenser too will require occasional polishing, and when replacing it hold it by the cleaning rag. Then there will be no finger-marks to cause uneven patches on the next batch of enlargements.

A New Developing Method for Miniature Films

By C. A. OLDROYD.

THE new-comers to miniature photography, and even sometimes the experts, are bewildered by the apparently endless choice of developing systems for 35-mm. film. If the full speed of the film is to be utilised one of the metol-borax formulæ is advised, but for the finest grain a startling array of paraphenylene-diamine formulæ makes the choice of the "best" developer very difficult indeed.

The fine snapshot weather has left us, and for winter work we must utilise the full speed of film material. A German experimenter, T. Kisselbach, has applied the old "compensating" developing method to miniature work, and gives an account of his experiences in a new German publication dealing with miniature work exclusively ("Das Kleinbild," published by Knapp, Halle, No. 3, August, 1937).

He points out that, although originally developed to produce good negatives with difficult lighting conditions, the compensating developing method is ideal for miniature work, used as a standard procedure in all cases. The formula for the two baths required is very simple, and the developer is cheap

to make up. The film is first placed in Bath I, in which the high-lights come up, while the whole surface of the film absorbs a certain amount of developer. The film is left in this first bath for three to ten minutes, according to the film material, as table below.

Without rinsing, the film is now transferred into Bath II, where it is left for three minutes without agitation. This second bath brings up shadow detail, the development of the film taking place with the amount of developer absorbed in Bath I, energised by the soda in Bath II.

Although principally intended for use with fine-grain film, very good results are claimed for this developing method with fast film of the Agfa I.S.S. type; and for artificial light exposures this developing system is said to be hard to beat. The full-size reproductions from Leica enlargements taken on the fast film certainly prove the author's assertion.

No claim is made that this developer produces a fine-grain action which could only be obtained with a special F.G. developer at the expense of speed, but the proposed system keeps the grain of the new fine-grain films down to the

least obtrusive level. With the new F.G. film material and this developing method the resolving power of the film material is as good as can be achieved with present-day methods, since the developing takes place in the main on the surface of the film.

The developer can be used repeatedly.

FORMULÆ AND TIMES.

Bath I.

Metol ..	26½ grs.	(3 grm.)
Sodium sulphite (anhydrous) ..	265 grs.	(30 grm.)
Water to ..	20 oz.	(1,000 c.c.)

Bath II.

Sodium carbonate (anhydrous) ..	130 grs.	(15 grm.)
Or crystals ..	350 grs.	(40 grm.)
Sodium sulphite (anhydrous) ..	88 grs.	(10 grm.)
Water to ..	20 oz.	(1,000 c.c.)

In making up Bath I dissolve a little of the sulphite in the water at 40° C. (105° F.), then dissolve the metol, and finally add the rest of the sulphite. This latter chemical can be used in crystalline form if desired; double the quantities shown above should then be taken.

Development Times at 18° C. (65° F.)

Film.	In Bath I.	In Bath II.
Agfa Isopan FF (new) ..	3 to 4 mins.	3 mins.
Isopan F (new) ..	4 to 6 mins.	3 mins.
I.S.S. ..	10 mins.	3 mins.

Information for other films is not given in the German original, but as the time in Bath II is unvarying, a close enough estimate for a first trial of the time required by other films in Bath I can be made by comparing the relative development times of the above and other films in any development table.

Modern Miniature Enlargers

THE STÜBIGER AUTO-MINIATURE.

OF the three sizes in which the Auto-Miniature enlarger is made, the one we have had the opportunity of reviewing is designed for negatives of size up to 6×6 cm. It is a vertical enlarger fitted with automatic focussing, it being necessary only to raise or lower the projector-head to bring the image, which remains sharp as it expands or contracts, to the exact size required.

The baseboard is of stout material and carries a tubular upright about 30 in. high. The up-and-down movement of the head is done by releasing a spring-clamp, when the arm can be slid along the upright into the required position. The lamp-house is large and roomy, and takes a 75-watt lamp in screw cap. Since it is intended that an opal lamp shall be used, no provision is made for centring it.

The enlarger can be had at choice with a diffusing screen, a single condenser, or a double condenser. The model reviewed had a single condenser, which is detachably mounted in a square metal cell that fits into a rim in the lower part of the lamp-house, just above the negative carrier.

The lens fitted is either a three-component f/4.5 enlarging anastigmat by Laack, or, at a slightly higher price, a four-component f/3.5 anastigmat with iris diaphragm. In either case, the focal length of the lens fitted to the 6×6 cm. model is 7.5 cm. A swing-out red filter is fitted as standard equipment.

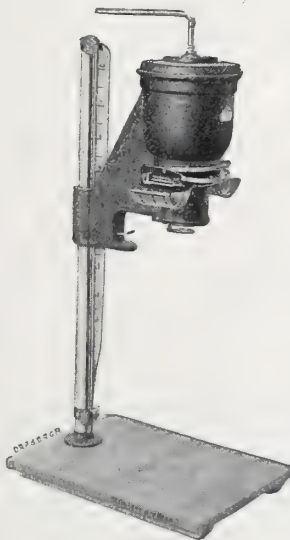
The automatic focussing is controlled by a metal fin clamped at each end to the upright, from the front of which it projects. This fin is shaped so as to operate the focussing mechanism, tapering from a width of about 1½ in. at the top to about ½ in. at the bottom, the curve of the front edge being such as to impart the correct movement to the lens-panel as the projector-head is raised or lowered. The mechanism, except for the end of an arm which projects from within the metal casing between upright and projector-head, is entirely enclosed.

A noteworthy point is that the controlling fin can be raised or lowered a little on the upright, thus making it possible to correct the focussing exactly for the error introduced by using a masking frame, which, by lifting the paper off the baseboard, would otherwise remove it from the plane of sharp focus. After the adjustment has once been made sharp focus is automatically obtained at any position of the head.

The negative carrier is designed for film in the strip, which is held between two glass plates. These are normally pressed together by a spring, but can be locked in the "open" position to allow a fresh negative to be brought into position or for the easy insertion of a new strip of film.

The range of enlargement is from 1½ to 7 diameters, the latter figure corresponding to a print 16½ in. square from a full 6×6 cm. negative. Greater enlargement than this cannot be obtained.

The Stübiger Auto-Miniature enlarger costs £13 17s. 6d. in 6×6 cm. size when fitted with single condenser and f/4.5 lens, while a similar model for negatives up to 4×4 cm. costs £13 2s. 6d., or £12 12s. fitted to take a Leica or Contax lens. This gives a range of enlargement from 1½ to 10 diameters, making a print up to 15½ in. square from a full 4×4 cm. negative, or about 14×9½ in. from a 24×36 mm. negative. Further details and prices can be obtained from the sole importers, Messrs. Actina Ltd., 19, Woodstock Street, Bond Street, W.1.



Miniature Camera Gossip

By LANCELOT VINING.

THIS brings you my best wishes for a very happy Christmas and may Santa Claus bring you all the extras you want for your miniatures. I met the gentleman (he was dressed as a Bishop and had a black attendant) in an Amsterdam night club during the festival of St. Nicholas early in December. Presents are exchanged in Holland on this date instead of on Christmas Day. He presented me with a pack of cards and a diary, both of which were glaring advertisements for the night-club brand of champagne. I hope Santa won't be as cheap with you.

Young Miniaturists.

When I visited St. Paul's School for their photographic society's exhibition, I was surprised to hear that as many as 60 per cent of its members owned miniature cameras. I was more surprised still when I examined their work,



ST. PAUL'S SCHOOL PHOTOGRAPHIC EXHIBITION.

as there were very few of what I call real miniature pictures, and only two which showed any action at all. Nevertheless, the standard of work was very good.

After tea I demonstrated my Mendelsohn, at the same time making a test for my own edification; we were at



SANTA CLAUS READS HIS SPEECH. 1/25th sec. at f/2, I.S.S. film.

one end of the dining-hall, and I was anxious to see if I could light the far end and hold the foreground with one Photoflux.

I gave a full exposure, meaning to cut down the development time, but when I reached the dark-room I remembered that the other exposures on the film were slightly on the under side, and as they were of some importance I decided to let the flash take a chance. I think No. 16 saved the situation, but recently it has given me more grain than I like or want, so I shall have to make another alteration and start my tests over again.

Flash News.

Messrs. Mendelsohn write to say that they have asked Messrs. Philips to send them a batch

of Photoflux No. 2 lamps, so that in future all their speedguns will arrive in this country synchronised for this wide-peaked lamp. A phone message to Messrs. Philips brought forth the fact that the lamps are already on the Atlantic, so the next batch of speed-guns should have the correct adjustment.

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

CHRISTMAS SILHOUETTES

By ALAN D. FAIR (New Zealand.)

A BRANCH of photography at which I think every owner of the inexpensive camera should try his hand is that of making silhouettes. No accessories whatever are needed (except, perhaps, a tripod), your lens need not be of fabulously wide aperture and even such modern (and expensive!) material as supersensitive panchromatic films are of little advantage. In fact, the simplest apparatus and a modicum of time and originality are

"brief time" exposure will do). The two pictures reproduced here were given about 1 sec. at f/6.3 with sheet over the front door on a sunny day.

Development should, on the whole, be fuller than usual, even for the semi-silhouette. For the full silhouette, where the figure is to be in solid black against a plain white background, the longer development is continued the better.

Photographs of this type lend themselves especially well to the production of decorative designs, such as are usually preferred for Christmas, New Year, or birthday greeting cards, or for book-plates, menu-headings, and the like. "Properties" of all kinds are very easy to introduce, for they need to be convincing only as outlines. The cardboard Christmas tree in the examples reproduced here, which are my Christmas cards for this year, is a case in point. The personal touch in these cards adds to the value of the Christmas greetings, and certainly the enlargements were no dearer than bought cards would have been.

It is interesting to note, by the way, that though children are usually the hardest things in the world to photograph, they make excellent subjects for silhouettes. The reason is that the facial expression counts for very little, and as long as your model can be persuaded or induced to sit still where you put her (or him) a good, intimate rendering can usually be obtained. A few bon-bons or glowing tales of a glamorous Christmas Eve can be of infinite value in such cases.



A personal Christmas Card in semi-silhouette form.

the only necessities in the making of really satisfactory silhouettes.

The method of making silhouettes has been dealt with before in "The A.P." so I do not intend to go into great detail. The principle is this: A white sheet is pinned over some opening, such as a door, and a strong light placed behind it. If you are working at night, electric light should obviously be used, but if working in the daytime I have found it just as satisfactory to pin the sheet over the front or back door and use daylight. The subject is placed in front of the sheet, that is, the same side as the camera, and a short exposure given.

The exposure should, however, vary according to the degree of blackness required. If you want a picture in dead black and clear white it is necessary to give a rather short exposure (1/25th sec., on a dull day, at f/6.3 is sufficient).

But if you are posing a member of your own family, and want the result to be more personal, it is better to make a semi-silhouette. To do this the exposure should be prolonged (a short



Toys replacing the child makes the appeal of this less personal but more general.

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

CHOICE OF TANK.

Which is the best type of tank for miniature films, that using an apron or that with spiral grooves? And is bakelite or stainless steel the better?

I. D. M. R. (Brookwood.)

We do not think there is anything to choose between tanks using an apron and those with spiral grooves. Each type is used with complete success by large numbers of photographers. Choice of material is unimportant too, as both bakelite and stainless steel are quite unaffected by the usual photographic chemicals. The most important thing in selecting a tank for miniature work is to choose one so designed that the film may be developed, fixed, and washed without removing it from the tank—or at least, without removing it from the spool—so that it runs no risk of being damaged by handling while it is being processed.

BLURRED ENLARGEMENTS.

I enclose four enlargements, which as you will see are not sharp, though the negatives are. The enlarger is horizontal, using an R.R. lens at f/8, and care is taken to prevent vibration during the exposure. The image on the easel appears quite sharp, and is certainly much sharper than the print enclosed. Can you tell me how to get over this difficulty?

W. L. G. (London.)

It is a pity that you are getting this trouble with your enlargements, which are otherwise very promising. If you are sure that the image you see when focussing is perfectly sharp the only explanation we can suggest is that the lens you are using is not properly corrected for colour. That is to say, the position where you get an image that is sharp to the eye is not exactly the same as the position where you would get a sharp photographic image. You might be able to get better results if you stop down to f/11 or f/16; at any rate, the experiment is worth trying, although it will increase the exposures. Or you could make a series of test prints, shifting the lens each time a short known distance away from the position of best apparent focus. If any of the results are sharp, you will in future be able to focus, as before, by eye, and then move the lens through the distance found necessary to give photographic sharpness.

TWELVE INSTEAD OF SIXTEEN.

My camera takes either 8 or 16 exposures on a 3 1/2 x 2 1/4 film. Usually I use the mask and get 16 exposures, but the camera is so much more convenient to hold horizontally that I should like to take to the modern square shape (12 exposures per film) so that I could have it always the one way up. If I make a mask 6 x 6 cm. and fit it, or cut out the 4.5 x 6 cm. mask to this size, how do I use the two windows so as to get 12 exposures?

P. S. V. (Stourbridge.)

Many films are nowadays marked with numbers from 1 to 12 along the centre-line of the paper. If you make a new window in your camera-back and use one of these films you will have no difficulty at all. It will be worth your while to waste a shilling film by using it as a guide for marking the position of the window.

STRANGE MARKINGS.

I took the enclosed photograph by flashlight at f/3.5. Can you tell me the reason for the extraordinary network of curved black lines that has appeared on it? None of the other negatives on the spool of 36 exposures shows these markings.

L. M. (Londonderry.)

The markings on your negative were almost certainly caused by moving the camera about with the lens open while it was pointed at a source of light. The dark lines represent the track of the image of the lamp across the film.

COVERING POWER.

I have heard it stated that a 3-in. lens will cover a 4.5 x 6 cm. negative. I have a telephoto lens of that focal length which I got from a 16-mm. cine camera; could I use it for enlarging from 4.5 x 6 cm. films?

M. S. V. (London.)

The covering power of a lens does not depend only upon the focal length. Some 3-in. lenses will cover a quarter-plate; others will not cover even the much smaller negative you use. Your telephoto lens was evidently designed to cover the tiny negative obtained on 16-mm. film, and though it might give reasonably good definition over a rather larger area than this it will quite certainly cover no more than a very small patch of your 4.5 x 6 cm. negative.

how I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDXVII.

Mr. R. M.
KIRKPATRICK

From information communicated to our Special Representative.

"MY photography is divided into two main groups—the pictures I make for pleasure, and those I take in my capacity as publicity adviser. For both classes of work I strongly favour the high-grade twin-lens reflex which I find a most useful all-round camera. I consider that the time is not far distant when every commercial studio of note which specialises in advertising work will make great use of the miniature camera. This is already the case among the leading photographic studios of Germany and America, where the miniature camera is even invading those fields in which the cumbersome stand camera has hitherto been considered supreme.

"The miniature camera offers so many advantages. The more important are, of course, its economy of material, speed of operation combined with great

depth of focus, and the opportunities it provides to obtain those intimate pictures of everyday happenings so widely sought in advertising. A miniature camera can always be carried ready for instant use, and so unobtrusive is it in action that often the subject does not know he has been photographed at all. In this way perfect naturalness is assured, and wonderful opportunities provided for 'candid photography.'

"It is very probable that I get more enjoyment out of the photographs I have to take in connection with my business than those I take for pleasure! The reason is that they are more in the nature of problems. I am given definite limitations: I may have to photograph an exceedingly commonplace object and yet obtain a picture that will lift the article right out of its class! Perhaps this is why I do not condemn striking

and forceful angle shots—so long as they are from an unusual but not 'freakish' viewpoint.

"My 'pleasure photographs' are mainly landscapes and portraits. Apart from lighting and composition, to which I pay great attention, no hard and fast rules as to how I work can be laid down. I always feel that a landscape without clouds is only 'half there.' I therefore tend rather to strong correction of skies in order to emphasise them.

"In portraiture, my aim is always to secure a natural picture of the subject (there is no need to repeat how the miniature camera helps me here!). Any variation is created by lighting effects. I favour the high-wattage lamps against the overrun type, which in my experience I find tend to give an undesirable hardness. Incidentally it is only in portraiture that I am fond of diffusion. For all other subjects I like to see as much detail and sharpness in a print as possible.

"I am a great believer in the tripod and use it wherever possible for all speeds up to 1/100th of a second. Where speed is essential, I use hypersensitive pan. film, and on other occasions I favour Panatomic film. These are developed in D76, and whole-plate enlargements taken. From these prints one is able to select the correct portion and angle of the picture.

"I favour the Kodak Royal or Finisher papers for landscapes and portrait work, but invariably produce a glazed print on a contrast paper for commercial work. I do not favour any 'faking' or retouching outside the usual spotting, and control during enlargement.

"I use one of the modern vertical types of enlarger and find that a lens of the same focal length as the camera objective gives excellent depth. This is important since many of my shots are architectural studies. I find the reflex camera very valuable for this architectural work. The ground-glass view-finder with its picture the correct way up makes the taking of verticals fairly easy. If I do produce a picture with a slight tilt, this may be overcome, without distortion, by correction in the enlarging."

(A further example of Mr. Kirkpatrick's work is reproduced on one of the centre Art pages.)



St. MORITZ.

R. M. Kirkpatrick.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE CLOWN," by Paul Shillabeer.

HERE is another thing to remind us that Christmas is but a few days off, for clowns and circuses and things are hardy annuals that pop up about this time and do not a little towards the general merriment. And of a clown the portrait is characteristic. The way the head is shown—peeping out from behind a screen—is reminiscent of his sudden emergence upon the scene with a witicism that convulses the house, and his coyness in waiting for the inevitable applause.

It is very interesting and lifelike, and, in its class, it is a decidedly good example. Moreover, the fact that it is a product of a miniature camera is noteworthy, and, seeing that the subject was taken by artificial light, it provides an illustration of the extended range of its capabilities. I should think—but do not know for certain—that the subject is the result of an instantaneous exposure, the camera being held in the hand. So much might be inferred from its nature, the fact that it was taken by artificial light, and from the way the expression has been caught. There is a whimsicality about it that, I feel, could not have been held for long, and its spontaneity does not seem to suggest that the subject has been bothered to pose or made to wait for manipulations of the camera.

My assumption may be wrong, but if the subject should have been posed and the whole thing deliberately arranged, it reflects no less credit upon the author, for it is exceedingly well done, and there is nothing from which the contrivance can be deduced.

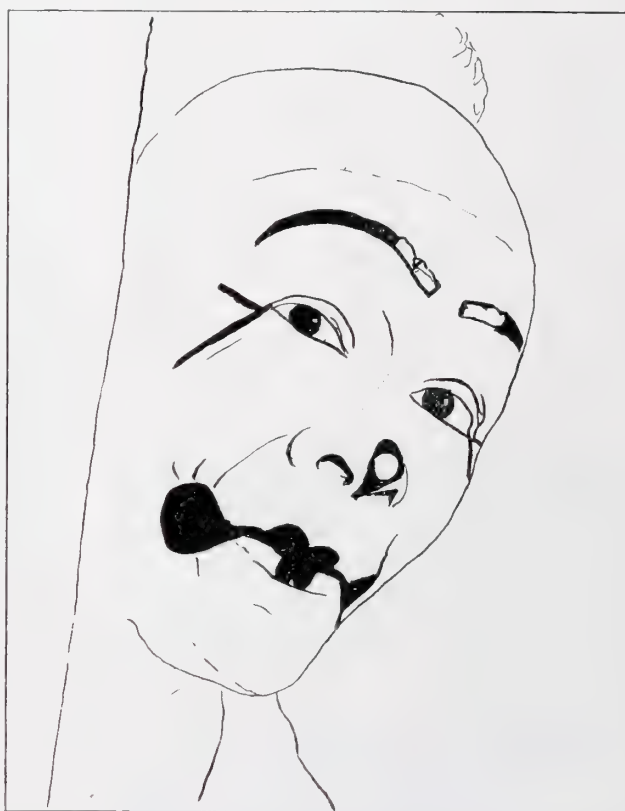
The technical details, too, are most precisely arranged, the focussing being most exact and the definition being as sharp as it well could be. The texture of the skin through the make-up is very much in evidence; the added accessories—even to the division between the face and skull mask—are

perfectly plain; and the details of the difference between the actual facial features and their grease-paint distortions can readily be perceived. That all this has been provided from a negative but little larger than a postage stamp is, when we come to think of it, very marvellous; and illustrates the advances that have been made in lens and camera con-

The one on the left just misses the vertical centre and is well above the horizontal, so that, positionally, the condition is satisfied, and the only other thing that calls for remark is the fact that the way the head is inclined suggests a diagonal form of composition. That adds to the force of the presentment and makes it virile and immediately attractive.

The lighting, too, so happens that the face is thrown into prominence in comparison with the neck and such of the body as is visible. This is an excellent point, and, while the nature of the subject will not render it equally acceptable to everyone's taste,—no two think alike in these things—pretty well all the elements which I have singled out for mention could be applied in connection with portraiture of other types. A similar lighting, for example, might be most effective with either a portrait of an aged man lined of face and shaggy of hair, or a girl of seventeen with rounded features and perhaps a dimple. The inclination of the head is a pose that would be appropriate in both, and the position of the eye would be equally effective whichever the case. I do not say, however, that, in the case of the girl, such fineness of definition would be as acceptable, for, if make-up did happen to be employed, and its presence were as plainly revealed, it could scarcely be expected to be viewed with equanimity!

However, it might be passed over at this season, particularly if the photograph were not the only present at the same time, but the experiment is one I should not like to recommend even to the most caustic of the practitioners of candid photography. And their libellous horrors do demand some punishment, judging from some of the things I have seen, and, if any of them are seen to be at work on the 25th round about dinner-time or after, banishment is too light a sentence. Merry Christmas. "MENTOR."



struction during the last few years.

The same standard of workmanship extends to the making of the negative and print. The latter is of excellent quality, and, if the background strikes one as being rather heavy for the brightness of the face, we do not know the circumstances under which the subject was taken and have to assume that nothing lighter was available.

As far as composition is concerned, there is little more in it than seeing that one of the eyes is placed off the centre but in a sufficiently strong position to form a focus-point of interest.



THE CLOWN.

(From the London Salon of Photography.)

By PAUL SHILLABEER.



EVENING ON LAKE LEMAN.

By

R. M. KIRKPATRICK.

Exhibited at the London Salon, 1937.

(See article, "How I make my Exhibition Pictures.")



FROZEN ASSET.

By E. F. BÖSIGER.
(Canada.)



1



2



3



4



5



6



7



8

PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"The Street Artist."
By A. G. West.

2.—"In Wharfedale."
By K. Trevor.

3.—"Via Dolorosa, Jerusalem."
By H. G. Mather.

4.—"The Church in the Woods."
By Guy Dennis.

5.—"The Temple of Pallas Athene."
By R. J. Hayman.

6.—"Cottage Doorway."
By R. Norman Rook.

7.—"A Lonely Byway."
By David Brown.

8.—"Peace."
By Miss M. Walker.

PICTURES by Novices

*SOME CRITICAL COMMENTS on
the Beginners' prints reproduced on the opposite page.*

EXCEPT for its excessive length of foreground, No. 1 of the prints reproduced on the opposite page—"The Street Artist," by A. G. West—makes a very good composition and the subject has been well seen and caught at a fortunate moment, but it could be wished that the splash of sunlight fell just a bit lower so that the dark of the figure were silhouetted against it.

Dark Against Light.

The contrast of dark against light would have enhanced the attraction of the figure enormously. It does not tell at all badly even now, but it is inclined to lose itself against the background and really needs the emphasis the contrast would afford.

But this is a feature that was settled, once and for all, when the exposure was made. It is easy enough to see it now the print is made, but, short of very extensive retouching, it is impossible to correct matters now. It may be that, either shortly before or after the exposure, the shaft of sunshine did extend to illumine the setting behind the figure, but, without a knowledge of the vicinity, it is impossible to say.

The point, however, is one that should have been watched for at the time, and, if it appeared that the patch of setting was likely to get brighter, the exposure might have been deferred. If, on the other hand, it seemed as though it would be earlier when the light was so disposed, arrangements could be made for a visit at the appropriate time on another occasion.

Simplicity of Statement.

What I feel about it is that the figure needs to be a bit more effectively isolated in order that it may properly serve its purpose as the centre of interest, and that placing it against the light is the only feasible method.

Had the figure been caught in a standing position, looking down at his work, the effect would be just as good, and it may have been that he would be impelled to do so sooner or later, in which event the exposure could then have been made and the necessity for waiting till the lighting altered or making another visit avoided.

The composition would retain its simplicity of statement but would gain from the extra concentration arising from the contrast of extremes of tone. Something of the effect can be imagined from No. 4, "The Church in the Woods," by Guy Dennis, although, in this instance, the centre of attraction is in light and the setting in darkness. The contrast of extremes, however, is still the same, and, despite the reversal, is just as strong.

The consequence is that the subject tells with excellent effect. It is as simple in its statement of fact as the other, and there is no doubt about its intention. The sunlit church is the unquestionable centre of interest, and, from the pictorial standpoint, I think there is no doubt but that the sunshine forms a wholly adequate motive.

Subject and Motive.

Nevertheless, I would be inclined to recommend a trim of about a quarter of an inch from the left-hand side, for the church is rather centrally placed at present, and the slight alteration would correct this disability.

In the case of No. 3, "Via Dolorosa," by H. G. Mather, there is a suggestion of a similar motive of sunshine, but it does not get across quite so well, partly for the reason that the elements in sunshine are not so definitely isolated, and partly because of the competition arising from the bright tone of the sky. If it were just a shade lower than that of the sunlit wall, the sunshine would tell much more effectively, and, were I making a print by one of the control processes, I do not think I should have much difficulty in making the needful adjustment; but, with a beginner, I feel it would be inadvisable to do more than suggest that it might be tried by local control during the printing exposure, i.e., by slightly overprinting the sky while the rest of the print is masked.

Providing it is carefully done and the mask kept moving during the extra exposure, the expedient is quite easy to manage and has the virtue that it does not show. It would not only improve the subject immensely, but would also bring out the motive of sunlight, so that a series of trials

should make a very interesting and educational experiment.

Power and Placing.

With No. 4 I suggested that the placing should be revised so as to put the church more off the centre, but in the case of No. 1 there was no need to alter the position of the figure after the removal of the excess of foreground, it having sufficient power of placing as it is; but in No. 5, "The Temple of Pallas Athene," by R. J. Hayman, the portico, which by reason of its prominence acts as the centre of interest, is made to occupy a position too near the edge to fulfil that function.

It ought to be at least half an inch nearer the centre of the print, when its power of placing would be just about right; but, of course, the only way in which this could have been managed was by arranging for the line of sight—and the camera—to be directed more to the right.

That is now impossible, but, while the subject is one that naturally makes up better as a horizontal, the position could be corrected by trimming three-quarters of an inch from the left and turning it into a vertical. The composition would be appreciably improved, and, in the circumstances, it is the best that can be done. At all events, it enables the dignity of the ruin and the better part of the fine sky to be retained, and, moreover, avoids the scrapping of the print.

Tones in Opposition.

The texture of the wall is a feature of No. 6, "Cottage Doorway," by R. N. Rook, but, while the doorway might be expected to tell in the midst of so much light, it does not quite work out.

Probably the reason is that there are too many other darks of equal if not greater depth, and the brilliance of the lights is overwhelming. The fact that the doorway is not an isolated feature in a scheme that is otherwise light is a contributing factor of some importance, for, just as the light of the sky reduced the appeal of the sunshine in No. 3, so do the darks of the adjacent shadow, the dark under the eaves, and the depth of tone in the fence pull away from the attraction of the door.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

IMPROVISING AN ENLARGER—II.

I SAID last week that there are great differences in the appearance of enlargers, even though the fundamental principles underlying them are the same. The two forms illustrated on this page have a general resemblance, although they are very different from the horizontal form shown last week. Yet if we follow their parts in order it is evident that they correspond. We get the lamphouse carrying the illuminant; the condenser, or diffuser, or both; the negative carrier; the lens. With the horizontal model there was a separate easel to carry the bromide paper; in these vertical models the paper is placed on the base. In all cases the lens-negative distance and the lens-paper distance can be varied.

It must be understood that when I mention specific apparatus or parts I am not recommending them in preference to others of a similar kind, but only to illustrate the points to which I wish to call attention.

Fig. 1 is Lancaster's "Amplus" enlarger, No. 2, Form C. It is made for $3\frac{1}{2} \times 2\frac{1}{2}$ or for $\frac{1}{4}$ -plate negatives. The ventilated lamphouse is of metal, and the plano-convex condensers are removable for cleaning; there is also a detachable diffusing screen. The negative carrier is of wood. Where I quote prices they are for $3\frac{1}{2} \times 2\frac{1}{2}$ size.

There is a model A which can be fitted to take the customer's own camera and lens if suitable, and it costs £2 12s. 6d. Model B has bellows and lens panel to take the customer's

Bellows also he can buy in many sizes, here or from a firm specialising in them. Various woodwork parts are also available, although these are the things that the home mechanic is most likely to be able to improvise. If he is really handy he can do much with wood, metal and cardboard. Even if his work is not up to commercial standard it will serve provided it is accurate. For it must be remembered that no enlarger will give good results unless it is so made that the various movements and adjustments are reliable and correct. It does not take much to upset its proper working.

Before passing on I may mention that Fig. 2 shows the Thornton-Pickard "Perfecta" enlarger, a semi-automatic model of sound and substantial construction. The price for the $3\frac{1}{2} \times 2\frac{1}{2}$ size, without lens, is £6 5s., for $2\frac{1}{4} \times 2\frac{1}{4}$ £6, and for $2\frac{1}{4} \times 3\frac{1}{4}$ mm. £6 6s. fitted to take the customer's Leica lens.

A reader informed me recently that he had picked up an old half-plate studio camera, with telescopic wooden body, and a portrait lens. He asked if he could use it as an enlarger. I pointed out that there was a great deal more than that in an enlarger, and that even the lens would be quite unsuitable as a component part, especially as his negatives were only $2\frac{1}{4}$ in. square. He might just as well try to use a set of old wagon wheels on a motor car.

The proper way to set to work is to draw up a general specification of the enlarger required. This would give such points as the size of negative, and the maximum and minimum degrees of enlargement; the light to be used; whether a condenser or a diffuser; and so on.

The next step is to consider the necessary harmony or relationship of certain parts. For example, there must be an approximate relationship between condenser and lens, the focal lengths of which must not differ too widely.

I showed by diagrams last week that the rays of light from a condenser can be brought to a rough focus at various distances according to the position of the lamp. But there is a limit to these distances. The cone of rays shortens

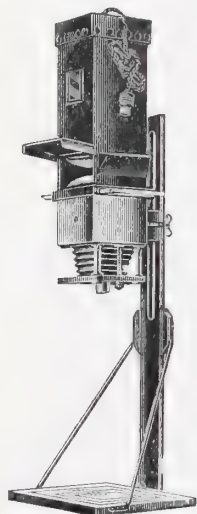


Fig. 1.

own lens, again supposing it to be suitable. This form costs £3 7s. 6d.

The Model C illustrated is complete, and the prices are £3 17s. 6d. (achromat lens), £5 2s. 6d. (f/6.3 anastigmat), and £6 2s. 6d. (f/4.5 anastigmat). These prices may all be higher to-day, but they give an idea of comparative costs.

Now Messrs. Lancaster make a feature of selling separately the component parts of this and other enlargers, and this is particularly useful to the beginner who intends to build his own apparatus. Some of the necessary parts he may already have available, others he may be skilful enough to design and construct for himself. He certainly cannot make a lens or a condenser, and everyone who makes an enlarger at all will certainly have to buy some of the parts if he has not already got them.

He may find it necessary to buy a lamphouse, unless he is used to working in metal, and he will find several forms available in Lancaster's list. He can buy a pair of condensers and mount them himself, or get them ready mounted.

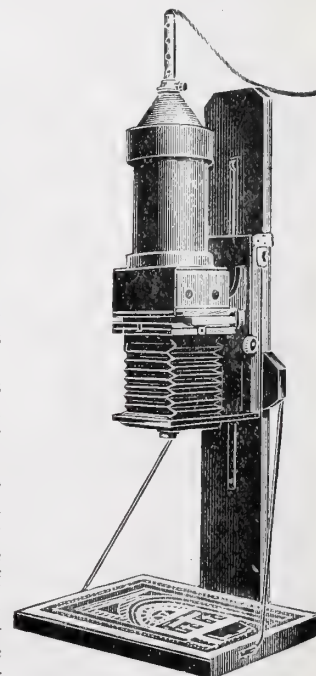


Fig. 2.

as the light is moved farther back, but beyond a certain distance no further shortening is possible. The cone lengthens as the light is brought nearer to the condenser, but here again there is obviously a limit.

The position of the focus of the condenser depends on the position of the lens, and the position of the lens depends on its focal length and the degree of enlargement.

These positions of the lens can be worked out with sufficient accuracy beforehand, and I will repeat the method of doing it.

The degree of enlargement is reckoned in "diameters." If a line in the negative is made twice as long in the enlargement that is two diameters. If a 3×2 negative is made to give a print 12×8 that is four diameters. To the number of diameters add 1, and multiply this by the focal length of the lens, and it gives the distance from lens to paper; divide this distance by the diameters and it gives the distance from lens to negative.

Suppose we have a 4-in. lens, and we want to make enlargements from $1\frac{1}{2}$ to 6 diameters.

$$4 \times 2\frac{1}{2} = 10 \text{ and } 10 \div 1\frac{1}{2} = 6\frac{2}{3}$$

So that to enlarge $1\frac{1}{2}$ times we must place the lens $6\frac{2}{3}$ in. from the negative and 10 in. from the paper.

$$4 \times 7 = 28 \text{ and } 28 \div 6 = 4\frac{2}{3}$$

So that to enlarge 6 times we must place the lens $4\frac{2}{3}$ in. from the negative and 28 in. from the paper.

When a condenser is used its diameter must be a trifle greater than the diagonal of the largest negative to be accommodated. The usual position of the negative is close to the front surface of the condenser, and its film surface is facing the lens. There is no trouble about fixing a glass negative in the carrier by means of small brass toggles turning on screws. A film negative is generally sandwiched between two pieces of glass, the rebate of the carrier being made sufficiently deep to take them.

The focal length of the lens should be about the same as the diagonal of the negative, which it must be capable of covering sharply right to the corners. In other words the lens should be capable of making the negative, so that the lens from the camera with which the negative was made will probably be suitable.

Unfortunately, in many modern cameras the lens cannot be removed and transferred to the enlarger. In other cameras the lens screws into a flange, and in such a case it is an easy matter to get a similar flange to attach to the front panel of the enlarger, and then the transfer of the lens is a matter of a few moments.

A good alternative is to look out for a suitable lens. An anastigmat is the ideal, but a good rectilinear lens can be picked up second-hand at a very low figure. It may need stopping down to $f/11$ or even $f/16$, but that is not a serious disadvantage.

W. L. F. W.

NOVELTY CALENDARS FOR XMAS AND NEW YEAR GIFTS

By C. CHAFFEY.

AT this time of the year quite a number of amateur photographers prepare photographs and attach small block calendars for use during the coming year.

The process about to be described is simple, inexpensive, and will give an added value to prints so treated, in view of the fact that not only is the date available, but also an approximate indication of the weather, thus rendering it in effect a photographic barometer. To the modern generation of amateur photographers the method of making these prints will probably be new.

The essentials are: (1) a bromide print of a river scene or seascape with a "blank" sky (not smaller than half-plate); (2) suitable mounts for same; (3) small calendar-blocks, and (4) an inexpensive solution, referred to later in this article.

The procedure is as follows:—

The enlargement is hardened for 15 minutes in a 10 per cent solution of formalin (e.g., formalin 1 oz., water 9 oz.), after thoroughly fixing, and is well washed in running water for an hour. The print is then dried, trimmed and mounted by any method familiar to the operator.

The next step is to fix the calendar pad, either direct to the lower margin of the mount itself, or suspended from the lower edge of the mount with

short lengths of coloured ribbon. A loop of ribbon should also be attached to the back of the mount near the top edge, strong adhesive being used; this is to be used for hanging the finished article from a convenient support.

Next comes the conversion of print to barometer, the following formula being used:—

Gelatine (Nelson's No. 1)	120 grs.
Cobalt chloride	60 grs.
Glycerine (pure)	24 drops
Water	6 oz.

Prepare thus: pour into a cup (not a glass) 6 oz. of water and add the gelatine in small pieces, stand the cup in a saucepan of hot water and submit to gentle heat. When the gelatine is thoroughly dissolved add the cobalt chloride and stir till dissolved, after which the 24 drops of glycerine should be added, the whole being vigorously stirred.

Now, with a medium-sized artist's water-colour brush (No. 2 or 3 will do) apply the mixture to the sky and water portions of the print and leave a few hours to dry.

The parts of the print that have been treated with this solution will acquire a bright blue hue in dry weather which changes to a pink colour in damp weather, the cause of this change being due to the effect of moisture on the chloride.

A suitable phrase in the form of a rhyme should be neatly written on the lower margin of the mount, which could read something like this:—

When the sky is red, I feign
Very soon will come the rain,
But whene'er it turns to blue,
Sunshine is in store for you.

or:—

When the skies are turned to blue,
Old King Sol will soon peep thro,
But when it's tinged with red you bet
'Twill very shortly turn in wet.

The novelty is then complete except for brief "Instructions for Use" which should be written on the back of the mount, stating that this barometer should not be hung near a fire, but on a wall subject to the natural atmosphere prevailing.

Of course, it will be realised that other subjects may be similarly treated, the dress in a lady's portrait, flowers in a still-life subject, etc., and discretion of the photographer must be used in this respect.

The cobalt solution will solidify on cooling, but may again be rendered liquid by submission to gentle heat, when it is required for further use.

Prints submitted to this treatment are not materially affected in quality if previously hardened as instructed, prints I have treated three and four years ago show no sign of deterioration whatever.

MAKING BETTER SNAPSHOTS—29

By DAVID CHARLES.

This article is the twenty-ninth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.

WHEN I offered the advice that flashlight with combustible powders should be avoided just at the Christmas festivities it was not intended to convey that it was not a perfectly satisfactory illuminant for portraiture or general indoor photography. All I desired to show was that the season of parties is often accompanied by the

persons being photographed have time to blink their eyes. The occasional photograph showing eyes half-closed results where the sitters know exactly when the flash is coming, and close their eyes in automatic self-protection against the sudden flare of light. Or perhaps they were caught, as sometimes happens in daylight, at the exact instant of a normal blink.

Placing the Flash.

A good deal of the success of flashlight depends upon having the flash itself, like any other source of light, in the right place. It should be at least two feet to the side of and above the level of the camera. It is also desirable to see that there is something to act as a reflector on the "shadow side" of the sitter or group. This may be either a light-coloured wall or a sheet thrown over a screen. Excepting in an unusually pale sort of room shadows and general surroundings are very liable to be under-exposed



Fig. 4. Longer exposure and short development in a "soft-working" developer make all the difference. Or, as here, the negative can be "treated" for its ailments.

If one is using a lens of greater aperture than, say, $f/4.5$ this series of operations must be done very neatly and swiftly to avoid a secondary image from the normal lights, though of course, shutter and flashlamp can be synchronised to make the work still easier.



Fig. 1. The flashlamp was held too low and has failed to illuminate the dark hair against the dark background.

presence of festoons of tissue paper, which it is only too easy to set ablaze.

There are three simple and specific precautions which render flashlight safe. The first is to remember that the swift flick of light of which it consists is actually a large flame, usually larger than this page, which may scorch or even set alight any curtains or the like it may come into contact with. Therefore a flash should be fired well away from such things.

Avoid Old Powder.

The second is to avoid the use of flashpowder which damp or age has congealed into small pellets. Such pellets may become little fiery comets, which rocket impartially and irresponsibly on to a Persian carpet or down people's necks, their "trajectories" being faithfully recorded as white lines across the resulting photograph. The third precaution is the obvious one of keeping the flashlamp well away from one's own face.

The great advantage of flashlight is that it is both instantaneous and ample in volume. It is so swift that the light has come and gone before the



Fig. 2. Technically excellent, and a happy pose. But a hint of what was coming has made the eyes half close.

and consequently dark in the finished prints. Therefore only the fastest emulsions should be used for flashlight exposures, and special care should be taken to avoid over-development.

Making the Exposure.

A very simple and effective way of making flashlight exposures is to have the camera and the flashlamp on independent stands and to have a cable release on each, one held in each hand. The camera shutter is set at "bulb," which arrangement enables one to "open-fire-close" in rapid succession.



Fig. 3. Under-exposure and over-development give many flashlight photographs this intense crudeness.

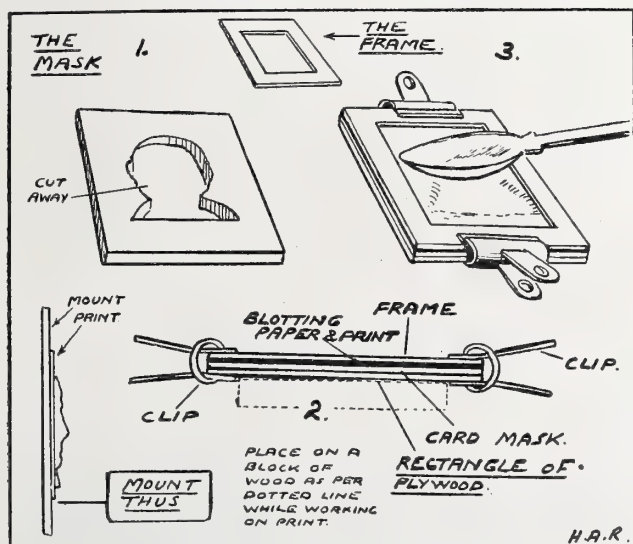
Embossing Photographs

By H. A. ROBINSON.

THE following way of finishing photographic prints has the effect of making the main features of the image stand out from the rest of the print in strong relief, and was a method that received considerable attention from amateur photographers about thirty years ago. The possibilities in the method have not, however, decreased with the years and a description of how the work was carried out is given below.

It was not suggested that all prints should be embossed, indeed many, such as those full of minute detail, are not suited to this treatment. Bold prints containing one or two clearly defined items are, however, very suitable and emboss well. Portraits are particularly adapted to the process.

Accessories needed for the work are a little tissue paper, two "bulldog" clips, a rectangular frame of $\frac{1}{8}$ -in. plywood, another (this time solid) rectangle of wood and some $\frac{1}{8}$ -in. cardboard.



Taking the tissue paper, clip it over the print and trace the outline of the items to be embossed. Do this lightly, or a groove will be left in the print. The outline can be darkened-in away from the picture. Now clip the tissue to a suitably sized rectangle of the $\frac{1}{8}$ -in. card, with the pencil lines downward toward the card. The outline will be quite visible through the tissue and so it is an easy matter to go over the line with a hard pencil and impress a rendering of it on the card.

Having done this take a sharp-pointed knife and cut away the card inside the outline as indicated in Fig. 1. The card is shown thicker than necessary for clearness. The print is now prepared for treatment. This is done by pasting it on to a rectangle of thick blotting-paper, using if possible one of the special photographic pastes which contain no chemicals that

can hurt the picture. These pastes are also of the right consistency, being neither too thick nor too thin.

Well coat both the print and the blotting-paper, rubbing the adhesive in with the finger, and after placing together evenly and making sure there are no wrinkles place the two under some light weight for about a quarter of an hour. At the end of this time the print with its backing should just be nicely damp and pliant, but in no sense wet, a little practice will soon give the correct state to aim for.

Now take the two clips and the frame (which must be of suitable size) and clamp all together as Fig. 2, with image on the print lying exactly over the opening in the card and the frame on top. Work on the actual embossing may now start after placing the whole on a wood block as shown.

The embossing is effected with round smooth instruments like the back of a spoon and bone handle of a tooth-brush, etc.

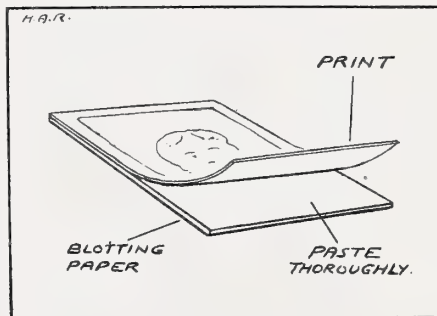
Start with a light circular motion gently pressing downwards the general area that lies within the mask (Fig. 3). Do not press too hard as you may burst the paper and ruin the effort. As the motion of the instrument begins to take effect the edges of the image may be made rather more pronounced by a little harder rubbing.

Of course the art of the process lies in giving special prominence to certain parts such as noses, chins, and portions, say, of dress, always bearing in mind that in the main high-lights should stand out, while shadow parts are usually farther back. Raised shadows and depressed high-lights give a very poor result. While doing the general embossing, pressing down on the block it will be found possible to give the final little ridges, etc., holding the print and mask in the hand and working from the back, while looking at the front. Very marked ridges can safely be given by pressing fairly heavily on the back with a blunt point if a finger is supporting the front to prevent the paper breaking.

The whole business is one that improves rapidly with practice and it will be found that little personal methods, individual to oneself, are soon devised which give quickly and accurately certain realistic effects.

When at length the relief has been worked up to one's own satisfaction the print (still clamped in the frame) is put on one side to dry. As the moisture leaves, the paste stiffens and the relief becomes permanent. When quite dry, trim the print and blotting - paper truly and then mount by securing it to the card with glue run round the edges only.

The process forms a very novel and pleasing form of picture finishing, and is quite worth a trial.



We have received a copy of a new B.T.H. leaflet dealing with Photoflood and Photo-Pearl lamps. The first, familiar to every photographer, are small bulbs which, while giving about as much light as a standard 1,000-watt lamp, consume only 275 watts. This low consumption makes them safe to connect to ordinary household circuits. To get this brilliance at so low a current consumption the bulbs have to be of the over-run type, giving them only a short life of about two hours continuous

running. They cost 2s. 6d. each, and include a fuse to ensure that when their life is over they do not blow the main fuse and plunge the house in temporary darkness. Photographers with more robust electric mains, particularly those who wish to do a good deal of artificial light work, will find the Photo-Pearl lamp of interest. This, while giving about the same light as the Photoflood, consumes 500 watts of power and, being much less over-run, has a life of 100 hours of continuous use.

It will outlast dozens of Photofloods, yet costs but 20s. The bulb is about 4 in. in diameter, and the overall length, including the screw cap, about 7 in. The leaflet contains specimen portraits and groups, with diagrams of the lighting used for each and exposure tables for both still and ciné work. Our readers should obtain a copy; it will be sent post free, on application to the British Thomson-Houston Co., Ltd., Lamp Sales Dept., Crown House, Aldwych, W.C.2.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

Pack your Projector this Christmas

By SIGURD MOIR.

CIRCUMSTANCES inherent in our economic life decree that we cannot all live "at home." Some of us, more fortunate than others, manage to get up for the week-ends. Not a few are perforce kept away for longer intervals; but unfortunate indeed are those who cannot return for the festive vacation.

Equally inherent is that aspect of our social life which leads Mr. Smith to close his house for three or four days and enter into the frolics of the Robinson household. You can see the trains—Christmas "specials"—packed with Mr. Smiths and with all our homeward-bound compatriots. You can see their luggage—close-stacked on the station trucks and in that over-crowded compartment known as the guard's van.

Amongst that luggage you will see scores and scores of suitcases, dozens of hat-boxes—and, here and there, a solitary projector-case. Let us agree there should be many more of the latter . . . for surely amongst these Christmas travellers are hundreds who dabble in the high art of amateur cinematography.

Perhaps the thought that a display of their hobby could interest others has never occurred to them.

Packing.

Well, now that it *has* occurred, it is advisable to sketch out the plan of a really ambitious entertainment right away. Let it be something rather out of the ordinary; and let it come as a surprise to all (or nearly all) of the Christmas company.

There must be suitable films to show and a thoroughly efficient projector to show them with. First of all properly inspect the machine. See that the friction surfaces of the drive and intermittent are first cleaned, then lubricated—and, finally, freed from all film of surplus oil. Clean the lenses and polish the outer surfaces of the condenser, taking care to use here only a soft and worn fabric—which will avoid matting the rather soft glass used in their manufacture.

Then take a look at the accessories. See that they are complete and in no need of any last-minute attention. Particularly examine the spare lamp, the belts (necessary only in the case of remote-drive machines), the alternative-gauge fittings, the resistance—especially about its connections, the splicing outfit, the screen and the spare or take-up spool.

When all these things have been done,

you may begin to pack. Do not close the carrying-case, however; there is usually room in the latter for some of the spools with which you hope to entertain the boys and girls at the Christmas party.

The Films.

Selecting the films is not an easy matter—for those same boys and girls are of widely-different ages. Here, as elsewhere, the simplest solution lies in taking the line of least resistance. Select only the types of film which will please at least a majority of your fellows. Avoid the abridged versions of picture-house successes and always select the clear, workmanlike shorts in preference to tedious monotonies, and don't forget the cartoons and "comics." They are likely to be the most popular of all.

Remember, too, that your own and other amateur work may often be preferred to the more stereotyped of professional releases.

For this occasion anything in the nature of drama should be avoided, and it is suggested that these reels might well

be a comedy, such as one of the immortal Charlie Chaplin, a good travel film, and a cartoon. Such a list will, in conjunction with the personal films, make a programme that can be enjoyed by people of all ages and types. With regard to the actual arrangement of the films, it is probably best to give the show a rousing opening by commencing with the comedy. Next comes a personal film, then perhaps the travel, another personal, and lastly, the cartoon.

Details and Showmanship.

When you have selected the films, pack them closely into the projector case and fasten the lock. Then put the key on your key-ring. Christmas may not be any too merry for you should it be left behind in the fuss and hurry of departure.

The actual arrangements in the room where the show is to be held should receive careful consideration. The best layout of seats to ensure for everyone an uninterrupted view of the screen should be decided upon beforehand, and on the evening the apparatus should be set up and the seats arranged while the audience is still in another room. Then,



Winter in the Park. Advantage should be taken of any fall of snow in Town to complete the documentary film of the "Seasons in London," already referred to during the spring, summer and autumn.

when, and only when, all is in readiness, the show may be announced as ready to begin.

The operator should, to ensure that the show shall go off without a hitch, if possible, take all possible precautions beforehand. He should, of course, have a torch handy, and a spare projector lamp, just in case. The films should be

stacked in the order in which they are to be projected, the first reel already loaded and threaded in the machine.

Another place should be ready to stack the finished reels, so that there shall be no confusion when the show is on. With regard to incidental music, this should be added if possible, and,

in addition to the light music that would naturally be used for a programme of this nature, it would be a good idea to work in some Christmassy music, perhaps in an interval.

In this way it will be possible to make the Christmas show the great success it ought to be.

Letters to the Editor

The Editor is not responsible for the opinions of his correspondents.

TESTING A LENS.

SIR,—I have seen it stated in "The A.P." and elsewhere that the circle of confusion of a photographic lens varies from $1/100$ th in. to a limit of about $1/500$ th in. in the finest examples.

As this seemed to mean that enlargements of over five diameters would show fuzziness, even with the finest optical equipment, and as many miniature negatives are enlarged very much more than this, a test was indicated.

The test object was a diagram in the form of a wheel of radiating black-and-white spokes photographed on Kodak S.S. Pan. film in a Baby Ikonta, with $f/3.5$ Zeiss Novar at full aperture. Microscopical examination of the developed negative showed that the lines lost their identity and merged into a uniform grey tone when their separation was about $1/500$ th in., and that much of the diffusion was due to grain.

Had a thin-emulsified film been used in a precision miniature I am sure that $1/1,000$ th in. would have been resolved.

My Zeiss catalogue states that the $f/3.5$ Tessar is superior to the Novar by $\frac{1}{2}$ ds. and I should expect from it an even higher standard of definition.

Apparently the claims made for miniature lenses are very modest.—Yours, etc.,

OWEN TUDOR.

(Johannesburg.)

PERFORMANCE OF CHEAP CAMERAS.

SIR,—Mr. Allinson writes from Switzerland to advise me to visit Messrs. R. F. Hunter Ltd. and see some large prints from Rolleiflex negatives. I am not easily able to do so, but have seen wonderful prints from these cameras before, but *not* taken at full aperture.

I am a perfectly ordinary amateur who does general work. I am attracted by a large lens and coupled range-finder or other device for enabling the lens to be used at full aperture. I want at times to take snaps inside theatres, sports meetings, and the like, and as I do not specialise in these I want a camera larger than *ciné* size. I have tried out so very many and not finding a good one turned me towards calculating the tolerance, and this showed me how very exact the construction has to be and explained why none of them are reliable.

As I am not arguing for the love of it, I ask any dealer who wants to make a sale to advise me if he has a camera in stock of the twin-lens or coupled range-finder type (the latter preferred), taking $3\frac{1}{2} \times 2\frac{1}{4}$ or $2\frac{1}{4}$ square pictures, which he can demonstrate can be fixed on a tripod or table and a film exposed preferably on some printing, as follows: The whole spool to be exposed on at least four varieties of distance at an aperture of not less than $f/3.5$, and all negatives without exception are to show sharp prints when enlarged four diameters. I should much like to buy such a camera and have given up trying to find one.—Yours, etc.,

R. E. DICKINSON.

FRONT-CELL FOCUSING.

SIR,—The following experiments I recently made with lenses focussing by the front cell method may be of interest to other amateurs.

Being dissatisfied with the definition given by the lens in my camera—an inexpensive one of aperture $f/2.9$ —I resolved to test it. This was done by fixing a ground glass in the back, setting a $7\times$ magnifier so that it was exactly focussed on the ground glass surface, and examining through the magnifier the image of a page of print of different sizes set up at varying distances from the lens.

The front cell focussing scale was found to be correct at 5 ft. at full aperture, but on stopping down to $f/4$, $f/5.6$, $f/8$ and

$f/11$, it was found that to get the clearest image possible the front cell had to be screwed out a little farther for each reduction of the aperture, the position for $f/11$ being the focussing mark for about 3 ft. 6 in.

The same thing applied, to a lessening degree, for distances of 7 ft., 10 ft. and 13 ft., becoming negligible at about 20 ft.; at 10 ft., $f/11$, the clearest image being obtained at the 8-ft. setting.

Bemoaning my stupidity in buying a camera with such a cheap lens, I hied me to Town and purchased another with one of the best lenses obtainable, of aperture $f/4.5$, and, out of curiosity, I put it to a similar test, with exactly the same result, to a lesser degree. (Focussing in this second case was also by screwing out the front cell.)

I therefore came to the conclusion that screwing out the front cell of a lens for focussing caused increasing spherical aberration, and the following test, I think, proves this.

The lens was focussed on the same page of print at about 5 ft., at the full aperture, and the clearness of the image noted (print below a certain size was quite unreadable); the front cell was then screwed right in to the infinity position (its proper position for perfect correction), and the ground glass, with the magnifier focussed on it, was gently moved back until the image was formed on its surface.

The difference was truly remarkable, print of the most minute size could clearly be read, and only the roughness of the ground-glass made a limit to the definition of the image.

Thus, apparently even with the best lenses, helical focussing cannot give pin-point definition at distances below about 15 ft.; only radial focussing, or systems in which the whole lens screws in and out avoid causing aberration (this refers, of course, to apertures above $f/8$). Trusting that you will find room to reproduce this rather lengthy letter.—Yours, etc.,

T. D. CROOK.

REVERSE SPOOLING.

SIR,—A recent correspondent comments on the advisability of British camera manufacturers incorporating the idea of "reverse spooling" or a second winding spool to enable a half-finished roll film to be removed for the use of plates, etc., before the idea comes over from Germany.

I should think the British manufacturers must have heard of, and seen, it years ago, as I have a combined $\frac{1}{4}$ -pl. plate and roll-film camera fitted with two winding spools which I bought as far back as 1909, and am still using it.—Yours, etc.,

CHAS. W. K. DALTON.

SIMPLE CAMERA DESIGN.

SIR,—Those of your readers who are old enough to have done hand camera work some thirty-five years ago will probably remember the "Xit" cameras made by J. F. Shew & Co. These instruments were of such remarkably compact, simple and efficient design that I think they might well be resuscitated in a more modern guise.

The "Xit" camera had the great merit of a really good rising front, and this without any added complication. The lens was focussed (as a whole) by a focussing flange, fitted with a distance scale.

The camera was, so far as I remember, meant for use with plates in dark slides, the roll film of to-day being at that time very much in its infancy; the design, however, readily lends itself to present-day film practice.

An instrument of similar design, but using modern light alloy die-castings and stampings, and made to take the popular $2\frac{1}{4}$ -in. square picture, would permit of full advantage being taken of the rising front for architectural work.

The folding film cameras of to-day suffer from a multiplicity of pin-hinged joints, folding struts, etc., all necessitating extreme care in manufacture and assembly if true coincidence of the lens focal-plane and film is to be attained. All these

Letters to the Editor—(continued)

joints, necessarily of somewhat light construction, tend to wear in use, with a resultant loss in focal accuracy. In the "Xit" camera there were only two hinges (on the wings supporting the lens front in the open position) and these had such long bearing surfaces that wear was quite negligible.

The extreme simplicity of this design would greatly assist factory adjustments, and once accurately made, these should remain so, even after years of use of the camera.

A modern edition of the "Xit" for a 2½-in. square picture would need a lens of fully 4 in. focal length, to give the extra covering power necessitated by the rising front when used. Any good f/4.5 anastigmat with such a shutter as the "Klio," and mounted in a focussing flange with a well-graduated distance scale, would meet all reasonable requirements. I must confess to having considerable doubts as to the desirability of the widely used "front cell focussing" of highly corrected lenses; it is, I think, a compromise policy dictated mainly by the requirements of coupled range-finders.

The unusually long focus lens for a 2½-in. square picture would, as an incidental advantage, tend to improve "perspective."

I venture to think that a camera such as I have suggested above might be appreciated by those who value simplicity, strength, efficiency and long-lasting accuracy above ultra-lightness and compactness. A separate range-finder mounted on the body would be a very useful addition, and this, combined with a fully graduated focussing scale and an accurate optical

view-finder, would provide an instrument capable of tackling practically any subject within reason.

If the rising front were graduated at two or three points in terms of picture width, a little practice would soon enable the user to estimate with reasonable accuracy the effect of its use; alternatively, a specially designed finder might be provided.—Yours, etc.,
D. F. NICHOLL.

CONTACT OR ENLARGEMENT?

SIR,—The delightful letter from (I am sure Miss) Dolly Varden in your issue of November 24th is good reading. Trudging along the open road "with a wind on the heath," carrying a half-plate outfit with three double dark slides, she evidently seeks strength and encouragement from Newman's hymn, "Lead Kindly Light." Doubtless she needs all the strength she can get to cheer her dragging footsteps burdened with such a load. There are two lines in the same hymn which aptly describe the half-plate enthusiast: "I am far from home," and "One step enough for me." Surely it is the miniaturist, free and unburdened, who rejoices in "the fell, the glen, the moor, the fen, the crag and torrent" (to quote from her letter).

Years ago I advertised my half-plate outfit with three double dark slides, but I could not get enough to pay carriage on it, and to-day it is somewhere in the garage along with my push-bike and the family perambulator. I think I will look it out and offer it to "The A.P." to be given as a prize for the best contact print.

With all good wishes for your splendid paper.—Yours, etc.,
A. T. WALLIS.

The Week's Meetings

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Wednesday, December 22nd.

Darlington C.C. Exhibition of "Outings Prints Competitions."
Dennistoun C.C. Visit to "Daily Record." Foreign Portfolio.
Hinckley and D.P.S. "The Amateur Photographer" 1937 Prize Slides.
Mountain Ash C.C. Beginners' Mistakes—general discussion.
Northallerton and D.P. and Ciné S. Leeds C.C. Portfolio.
Partick C.C. G.D.U. Portfolio.

Thursday, December 23rd.

Blyth and D.C.C. Enlarging Demonstration for Beginners.
Coatbridge P.A. Scottish Photo Circle Portfolio.
Hampshire House P.S. "Light Filters and their Uses." J. Ainger Hall.
Hull P.S. Question and Answer Evening.
Kinning Park Co-op. C.C. G.D.U. Portfolio and S.P.F. Foreign Portfolio.
Oldham P.S. 1937 Competition Prints.

Friday, December 24th.

Todmorden P.S. Christmas Eve Social.

Monday, December 27th.

Oldham Equitable P.S. Enlarging with "Bromesko."

Tuesday, December 28th.

Beckenham P.S. Print and Slide Competition.
Hackney P.S. Outings Competition (Slides).
Hounslow P.S. Informal Meeting.
Luton and D.C.C. Exhibition Preparations.
Oldham P.S. Council Meeting.
Stafford P.S. "The Amateur Photographer" Prize Slides (1937).
Stockport P.S. "Bromoil Demonstration." C. A. Barnes.
Swansea C.C. Social Evening.

Wednesday, December 29th.

Brighton and Hove C.C. Alliance Slides, 1937.
Croydon C.C. Discussion on Prints and Slides.
G.E. Mechanics' Inst. P.S. Open Night.
Ilford P.S. Print Competition.
Letchworth C.C. "Ordinary, Chrome and Panchromatic Photography."
Mountain Ash C.C. Competition—Portrait—Artificial Light.
South Essex C.C. Nominations and Notices of Motion.
S. Suburban and Catford P.S. Ciné Evening (16-mm.). H. E. Isard.

Exhibitions and Competitions

CURRENT AND FUTURE.

The name and address in brackets indicates to whom to apply for further particulars.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in issue of November 24.
Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.
Winter Snapshot Competition for users of the Purma Special Camera. £100 in cash prizes.—Particulars and entry forms from R. F. Hunter Ltd., 51, Gray's Inn Road, W.C.1.
Bertram Mills' Circus Competition.—Cash prizes for photographs taken during the performances from December 22 to January 25. Extra prizes for winning prints by readers of "The A.P." Particulars in "A.P." dated December 8.
International Photographic Exhibition in Debrecen (Hungary).—Open, January. (Aszmann Ferenc, Ferenc Josef ut, 27, Debrecen, Hungary.)
XIIe International Fotosalon "Iris."—Open, January, 1938. (F. Geeraerts, Brederodestr, 22, Antwerp, Belgium.)
Preston S.S. (P.S.) Thirteenth Annual Open Photographic Exhibition.—Entry forms, January 7; exhibits, January 14. (F. Wells, 65, Powis Road, Preston, Lancs.)
Second Indian International Salon of Photographic Art.—Entries, January 15; open, March. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)
Aberdeen P.A. International Exhibition of Photographic Art.—Entries, January 15; open, February

5-26. (Miss Hilda M. Bailey, 63, Watson Street, Aberdeen.)
Stockton-on-Tees and D.C.C. First Annual Salon of Photography.—Entries, January 15; open, February 7-9, inclusive. (J. Greenwell, 9, Birkley Road, Norton-on-Tees.)
Nottingham and Notts P.S. 34th Annual Exhibition.—Entries, January 21; open, February 7-12. (T. G. Earp, 14, Brushfield Street, Hyson Green, Nottingham.)
Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21-March 12. Last day for entries, January 29. (H. Foscutt, 19, Doncaster Road, Leicester.)
Ilford P.S. International Exhibition of Photography.—Entries, January 31; open, March 7-12. (H. D. J. Cole, 11, Woodlands Road, Ilford, Essex.)
L.M.S. (London) P.S. 13th Annual Exhibition.—Entries, February 1; open, March 7-12. (Hon. Exhibition Secretary, L.M.S. (London) Photographic Society, 1, Euston Square, London, N.W.1.)
Birmingham P.S. 47th Annual Exhibition.—Entry forms, February 3; exhibits, February 5; open, February 26-March 12. (E. H. Bellamy, 20, Waterloo Street, Birmingham, 2.)
City of London and Cripplegate P.S. Thirty-third Annual Photographic Exhibition.—Entries, Monday, February 7; open, March 7-12. (R. C. Dye, The Flats, Chesham Road, Wigginton, Tring, Herts.)
Southampton C.C. Open Exhibition.—Entries February 14; open, February 28-March 19. (Cecil

Chandless, Fcn. Exhibition Sec., Southampton C.C. 30, Carlton Crescent, Southampton.)
Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23-26. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)
Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April. (Hon. Exhibition Secretary, H. V. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)
Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9-April 2; entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)
Scottish Photographic Federation 30th Scottish National Salon.—Entries, February 2; open, April 2-16. (Percy H. Cartwright, 52, High Street, Galashiels, Scotland.)
Bishop Auckland P.S. Annual Salon.—Entries, March 7; open, March 16-19. (W. G. Ridley, 19, Ravensworth Avenue, Bishop Auckland, Co. Durham.)
Hackney P.S. 49th Annual Exhibition.—Entries, March 7; open, March 30-April 2. (Walter Selfe, 9, Fairlight Avenue, Woodford Green, Essex.)
Derby Railway Institute P.S. Twenty-third Annual Exhibition.—Entries, March 31; open, April 25-30. (J. Radford, Downerry, Spinney Road, Chaddesdon, Derby.)
XVIIe Salon International de Photographie de Belgique.—Entries, April 1; open, May-October. (J. Lejeune, 70, Avenue Van Becelaere, Boitsfort, Brussels, Belgium.)

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

An evening class for photography will be held again at the Cripplegate Institute, Golden Lane, City. The instructor will be Mr. John H. Gear, and the Winter Session will commence on Wednesday the 5th January next. The syllabus deals with subjects important to all interested in photography, whether amateur or professional. We understand there will be a few vacancies only, therefore early application should be made as the number is limited. Work throughout the entire three months' course will be fully demonstrated.

A Tempiphot Exposure Meter, No. 628994, has been stolen in Birmingham from one of our readers, Dr. Zair, 28, Broad Street, Ludlow, who will be pleased to receive any information regarding the stolen article.

The Photo-Guide booklets, published at 1s. 1d. each by Messrs. Sands Hunter and Co., Ltd., each deal with some one aspect of photography in a simple and fully explanatory manner. Many beginners must have found the earlier members of this series of the greatest possible help in their hobby, and they will quite certainly welcome the four booklets just added to the series. These bear the titles "How to Enlarge," "Vivid Portraits," "Light Filters," and "Action Snapshots." Each of them is an excellent elementary treatise on its own subject, and all are written in simple language and discuss their respective topics in a very lucid and helpful manner. They are authorised translations of the German "Fotorat" series, which has achieved tremendous popularity in its own country, and if one may judge by the English versions that popularity is well deserved. The Photo-Guide booklets can be obtained through any dealer, or direct from Messrs. Sands Hunter & Co., Ltd., 37, Bedford Street, Strand, W.C.2.

The prize-winners in Johnson's "Holiday" Competition have just been announced: Five First Prizes of £5 each were awarded to: T. D. Miller (Sunderland), Miss Brenda Girvin (London, S.W.1), Arthur G. Bishop (Bristol, 4) C. K. Richmond (Bristol), and Mrs. D. E. Newham (Scarborough). Five Second Prizes of £2 each were awarded to: J. Turner (Pickering), G. W. Perkin (Wakefield), Herbert E. Smith (Southsea) T. F. Holdsworth (Wakefield), T. Mathison (Bedford). Ten Third Prizes of £1 each awarded to: T. R. Clemo (Kew Gardens, Surrey), R. V. Husted (Hounslow), E. Richardson (Bridgford), R. L. Shaw (Pickering), Miss Dorothy Colles (Leatherhead), G. C. Backhouse (Leeds, 8), John Cameron (Dundee), Mrs. F. W. Wyand (Ovingham-on-Tyne), George Crick (Liverpool, 5), A. G. Dell (W. Norwood). Thirty Fourth Prizes of 10s. each were also awarded,

and fifty consolation prizes. A full list of the names and addresses will be sent on application to Johnson & Sons, Hendon Way, Hendon, N.W.

The Cyclists' Touring Club West Kent District Association is organising a photographic competition for beginners and advanced workers the closing date for which will be January 31st, 1938. Full particulars and entry forms are obtainable from the Hon. Secretary, Mr. L. H. Cullingford, 115, King Harold's Way, Bexley Heath, Kent. The competition is open only to members of the West Kent District Association.

Messrs. Newman & Guardia, Ltd., manufacturers of the famous "N. & G." cameras, advise us that Mr. T. Woollett has now been appointed to the Board of Directors, and Mr. J. V. Burford has succeeded him as works manager.

"Round the Clock with Zeiss Ikon Cameras" is a new booklet describing the Nettar, Ikonta, Super Ikonta and Ikonflex cameras, as well as the whole Zeiss Ikon range of miniatures and the Movikon 8-mm. and 16-mm. ciné cameras. The title of the booklet is derived from the fact that the various pictures reproduced show that many of the cameras described can be used for taking good pictures not only on every day of

the year, but by night as well. As full details of the cameras are included, together with those of the more important accessories for each, this new publication constitutes an up-to-date catalogue of the Zeiss Ikon cameras. It can be obtained free from any dealer, or post free on application to Messrs. Zeiss Ikon Ltd., Maidstone House, 25-27, Berners Street, W.1.

The Birmingham Photographic Society have sent us a current copy of their "Journal," which is as usual full of interesting reading. The Society is to be congratulated upon the production of so complete a publication, as in addition to a very full calendar of events they publish a complete list of all their members, and also a copy of their balance sheet.

A Photographic Society has been formed to cover the Windermere, Bowness and Ambleside area, known as the Windermere and District Photographic Society. Amateurs, ladies and gentlemen, are invited to apply to the Hon. Secretary, Mr. T. T. Mycock, Oak Howe, Windermere, for information regarding the Club, and for particulars of meetings, at which they will be welcomed.

This week's prize-winner in the Wallace Heaton "Speed and Action" competition is Mr. J. Poppleton, Holly Glen, Lacey Road, Grimsby, to whom an award of one guinea has been made. Full particulars of these weekly competitions for readers of "The A.P." appear regularly in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulæ and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulæ issued by the leading manufacturers of plates, films and papers.

These facts and formulæ are intended to be cut out and pasted on the thin cards of the standard size, 3 x 5, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5½ x 3½ x 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

105. Makers' Formulæ: Developers for Gevaert Lantern Plates

G251. Normal M.Q.

Metol	13½ grs. (1.5 grm.)
Sodium sulphite (anhydrous) ..	220 grs. (25 grm.)
Hydroquinone ..	54 grs. (6 grm.)
Sodium carbonate (anhydrous) ..	360 grs. (41 grm.)
Potassium bromide ..	9 grs. (1 grm.)
Water to	20 oz. (1,000 c.c.)
If crystallised sulphite is used, take 440 grs. (50 grm.). If crystallised carbonate is used, take 850 grs. (100 grm.).	

Normal time of development for lantern plates, 1½ to 2½ minutes at 65° Fahr. (18° C.).

This is the Gevaert general-purpose developer, suitable for the development of printing papers of practically every type, including Gevalux. It may if necessary be diluted with its own bulk of water, which lengthens the period of development, or, if the normal time is retained, softens contrasts.

G253. Soft-Working M.Q.

Metol	27 grs. (3 grm.)
Sodium sulphite (anhydrous) ..	180 grs. (20 grm.)
Hydroquinone ..	9 grs. (1 grm.)
Sodium carbonate (anhydrous) ..	165 grs. (18.5 grm.)
Potassium bromide ..	9 grs. (1 grm.)
Water to	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take 360 grs. (40 grm.). If crystallised carbonate is used, take 440 grs. (50 grm.).

This developer gives softer results than G251, and lantern plates should be developed in it for 1 to 2½ minutes at 65° Fahr. (18° C.). It may if necessary be diluted with its own bulk of water, which increases the time of development.

This developer is also suitable for soft results on Gevaert printing papers, including Gevalux.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

Pinholes.

The enclosed negative, developed by a commercial firm, has a number of clear specks on it. Can you tell me how these arose? If I developed my films myself should I get as good results as by having them done for me?

A. S. R. A. (Cambridge.)

The spots on your negative are what are known as pinholes, and are due to dust on the surface of the film during exposure. You must take every care to keep the inside of your camera quite free from dust. There is no reason why you should not very quickly learn to develop your own films quite as well as they are done by the average professional firm, but for the best and most certain results we would strongly recommend you to invest in a tank for the purpose.

Lamp for Enlarger.

I have just built an enlarger, and would be obliged if you could tell me what type of electric lamp to use. Is there any made specially for the purpose with low emission of heat?

W. S. H. (Southampton.)

It is usual to employ for enlargers ordinary household lamps of about 60 watts. The amount of heat generated depends only on the wattage of the lamp, and not on its make or type.

Hyperfocal Distance.

I have an Ensign Selfix camera fitted with a 100-mm. Ensign lens of aperture f/4.5. Would you please tell me the hyperfocal length of this? When focussed for this distance, from what distance to what distance will objects be in focus?

F. D. (Bristol.)

If you refer to pages 12, 13 and 14 of "The A.P." Diary for 1938, now on sale at 1s. 6d., you will find full instructions for calculating both hyperfocal distances and depth of focus at any setting of the focussing scale. For a moderately high standard of definition—but not the highest—the hyperfocal distance of your lens would be roughly 70 ft., and when the scale is set to this objects from 35 ft. to infinity would be reasonably sharp.

Photographing in a Mirror.

Recently I took a photograph of a reflection in a mirror, carefully measuring the distance from camera to mirror and setting my focussing scale to correspond. Yet the picture is very badly out of focus. Can you tell me why?

M. V. S. (London.)

You do not say whether your photograph included the frame of the mirror; if it did, that frame should be sharply rendered, but the image you were trying to photograph certainly would not be. The reason for this is that the image does not lie on the surface of the mirror as though it were painted on the glass, but is behind it. You can prove this for yourself by holding a small mirror, inclined at an angle, an inch or less from your eye. Though your eye could certainly not focus anything as close as that, you will still see a perfectly clear image of the objects reflected, proving that the image is much farther away than the surface of the mirror. Actually it is as far behind the glass as the object reflected is in front of it. In photographing a reflection you must therefore measure the distance from camera to mirror, and the distance from mirror to object, add these two distances together, and set your focussing scale to the total distance so obtained. Your picture should then be sharp, but the frame of the mirror will of course be blurred.

Gum-Bichromate Printing.

Can you tell me where I can get a handbook on the gum-bichromate process, and where I can buy the sensitised paper for it?

A. J. R. (Surrey.)

We know of no book now in print dealing with the gum-bichromate process only, although the matter is dealt with in various textbooks, such as the "Dictionary of Photography." You cannot buy the paper required, as all workers of this process prepare their own.

Re-Silvering.

Can you give me the name of a firm who would re-silver the mirror of my reflex? Mine, new eighteen months ago, is already badly tarnished through the perishing of the lacquer. Would not a chromium-plated metal mirror serve equally well? It would certainly last better.

H. E. S. (Birmingham.)

There are several firms who will re-silver a mirror for you, and one of your local photographic dealers can get the work done. Alternatively, you could return your camera to the makers and let them carry out the work. Reflex mirrors are generally silvered on the surface so as to avoid double reflection, and are varnished afterwards. Such a mirror ought to last much longer than the time you mention. We know of no reason why chromium-plated metal mirrors should not be used, but we have never heard of this being done.

Finding Focal Length.

Will you please tell me how I can find the focal length of a lens? S. V. (Weymouth.)

You can get a fairly close approximation to the focal length of a lens by focussing sharply on a very distant object, and measuring from the back of the lens to the screen in the case of a single lens, or from the diaphragm to the screen in the case of a compound lens. If your camera has extension enough, or if you can rig up some temporary arrangement, you can get a still closer approximation by focussing a small object so that it is reproduced *exactly* full size on the screen. The focal length will be almost exactly one-quarter of the distance between object and focussing screen. The most exact method of all is to focus first the distant and then the near object as described; the extra lens-to-screen distance required for the near object, over and above that needed for the distant one, will be the exact focal length of the lens.

Copyright in a Window.

Recently I took a photograph of a memorial window in a church, erected by members of his family in memory of a soldier. This photograph having come out well, I should like to submit it for publication. If I did so, should I be breaking any regulations concerning copyright?

H. K. (Sheffield.)

We would strongly advise you not to publish the photograph you have taken without getting permission from the persons who had the window produced for them. You should also get permission from the rector, or vicar, in charge, who will doubtless be able to put you in touch with the people who gave the window to the church.

Safelight for Bromide Paper.

I have read of bromide paper being developed by a yellow light instead of a proper dark-room lamp. If this is safe, can you tell me where I can get the necessary yellow filter?

I. B. (Bolton.)

A yellow safelight is generally used for bromide work, and you will find it a great deal more comfortable to work by than the deep red light you have apparently been using. Any dealer can supply you with a suitable safelight, but you should make sure you let him know what kind of lamp you use.

Buy from R. G. LEWIS (CINÉ) "THE CINÉ SPECIALISTS"

We reiterate that, as far as we know, R. G. Lewis (Ciné) is the only firm in Great Britain specialising exclusively in the sale of Amateur Cinematograph Apparatus. The specialist concentration policy that we pursue means for you a better deal. Our service is better than can be obtained elsewhere and the high part exchange allowances for which we are particularly noted ensure that your contact with us is always friendly. We have a staff of trained experts who are always ready to give you their opinions on any piece of apparatus and who will instruct you in the use and maintenance of your equipment. (It has occurred to us that a simple explanation of the word "Specialist" would be appropriate. A specialist is one that devotes himself to a particular branch of a profession, science or art).

R. G. LEWIS (CINÉ)

GIVE

- GUARANTEE AND FREE MAINTENANCE
- SUPER PART-EXCHANGE ALLOWANCES
- 21% CASH DISCOUNT ON SECOND-HAND APPARATUS
- FREE INFORMATION BUREAU
- CONFIDENTIAL HIRE PURCHASE FACILITIES

GUARANTEED SECOND-HAND CAMERAS AND PROJECTORS WITH TWO YEARS' FREE MAINTENANCE!

SOUND-on-FILM PROJECTORS:

Gebescope Model B, with dual loud speakers for D.I.N. or S.M.P.E. film, complete in and perfect order, with manufacturer's guarantee. £29 0 0
Amprosound Model M, 500-watt lamp, detachable A.C. D.C. amplifier, output 8 watts, 10-in. loud-speaker, complete in two carrying-cases. In as new condition. £29 0 0
Victor Animatophone, 500-watt lamp, special film trip action, also for silent films, 5 watts output. Excellent condition £27 10 0

16-mm. SILENT PROJECTORS:

Siemens Standard Projector, bronze finish, built for commercial use and will stand any amount of hard wear, 250-watt lamp, fan cooling and ammeter, stills device, motor rewind with resistance and travelling case. As new £45 0 0
Siemens Standard, black model, 200-watt lamp, otherwise as above. Good condition. £35 0 0
Ampro Model J.D., 500-watt lamp, reverse, still picture device, Ventura cooling system, separate lamp switch, high-speed motor rewind, with case. As new. £33 10 0
Ampro Model K.D., 750-watt lamp, specification as above, but with large diameter lens and built-in pilot light, with case. £39 0 0

Kodascope Model C, 100-watt lamp, complete with resistance. Good condition £17 6
Zeiss Kinovox, 800-ft. model, 375-watt lamp, fan cooled, totally enclosed, very silent, complete with transformer. Perfect condition £22 10 0

DUAL PROJECTORS:

Ditmar Duo for 8-mm. and 9.5-mm. films, 500-watt lamp, stills, reverse, illuminated panels for threading in the dark, with resistance. As new £29 10 0
Bolex G916, for 9.5-mm. and 16-mm. films, 500-watt lamp, reverse, stills, complete with spare parts and resistance. Very good order. £31 10 0
Siemens Sixteen-Nine, Beta film movement, ammeter, 250-watt lamp, 35-mm. Dallmeyer lens, built-in resistance, case. As new £47 10 0
Bolex D.A., for 9.5-mm. and 16-mm. film, will show notched films, reverse, stills, 40-mm. Meyer Kinon lens, with resistance. Very little used. £23 10 0

9.5-mm. PROJECTORS:

Bolex-Paillard P.A., 400-watt lamp, reverse and stills, motor rewind, 35-mm. lens, with resistance. £19 10 0

Coronet Model II. Very nice condition. £6 17 6
Pathe Imp. one-amp model, motor, super attachment, resistance. Good condition. £4 12 6

8-mm. PROJECTORS:

Eumig P.III, 250-watt lamp, 25-mm. Meyer Kinon lens, motor rewind, quick-feed sprockets. As new. £14 10 0

CAMERAS:

16-mm. Zeiss Movikon, f/1.4 Zeiss Sonnar lens, coupled focusing, 4 speeds, hand crank, adjustable shutter sector, visual inspection aperture and many other features, with case. As new. £77 10 0
16-mm. Zeiss Movikon, as above, but not such nice condition £67 10 0
16-mm. Paillard Bolex Model 16H, turret head, visual focusing, self-threading, 1-in. f/1.5 Dallmeyer Speed lens and leather case. As new. £39 0 0
9.5-mm. Pathe de Luxe, f/1.5 Hugo Meyer lens, with carrying-case. £19 17 6
8-mm. Bell & Howell Straight Eight, speeds 8, 16, 24 and 32, f/2.5 T.T. & H. lens, case. £9 17 6

R. G. LEWIS (CINÉ), "The Ciné Specialists," 202, HIGH HOLBORN, LONDON, W.C.1
CHANCERY 7996-7 and HOLBORN 4780.
(A few doors from Holborn Tube Station and the Holborn Restaurant).



TRADE MARK
'TABLOID' BRAND
'RYTOL' MARK

UNIVERSAL DEVELOPER

Successfully used by leading explorers for thirty years. 'RYTOL' will give you the same successful results

1/9 All Photographic Dealers

Each carton makes 100 oz. normal developer



BURROUGHS WELLCOME & CO.
LONDON

Pho. 1682

Copyright

For DAY or NIGHT!—buy a NEW EXAKTA REFLEX

and make photographs at

10 INCHES or MILES AWAY

Self-capping focal-plane shutter, 1/25th to 1/1,000th sec., slow speeds 1/10th to 12 secs., delayed action from 1/1,000th to 6 secs.

Prices for "MULTI-SPEED" MODEL B.

Exakta Anas. f/3.5.....£19 10s.
Zeiss Tessar Anas. f/3.5.....£23 10s.
" " f/2.8.....£27 10s.
Meyer Primoplan f/1.9.....£39 10s.

MODEL A without DELAYED ACTION

Exakta Anas. f/3.5.....£15 0s.
Zeiss Tessar Anas. f/3.5.....£19 0s.
" " f/2.8.....£23 0s.

EXTRA ADAPTING RINGS for "CLOSE-UPS"

TUBE A for 15 inches.....6/6
" B " 10 ".....6/6



The "Multi-Speed Exakta," with its 4 interchangeable lenses.

**EXAKTA
HAND
BOOK**

A treatise on photography and fully explains this beautiful camera.

Post free 3/6

Illustrated brochure of cameras and accessories post free.

GARNER & JONES LTD., POLEBROOK HOUSE,
Golden Square, LONDON, W.1

Phone: GERRARD 2300.

TRADE & TECHNICAL Journals

*Influential
and
authoritative*

FOR TRADE DEVELOPMENT AND PROGRESS...

FOR FACTS OF PRODUCTION AND DISTRIBUTION.

FOR THE VERY LATEST NEWS AND INFORMATION

FOR AN INDEX TO GOODS USED AND SOLD....

If you are seeking new markets, or desire to get first-hand information about a trade or industry, you cannot go to a surer or more authoritative source than the trade and technical journals serving it. The address of any paper in this list will be furnished on request.

Amateur Photographer & Cinematographer.
Architects' Journal.
Architectural Review.
Autocar.
Automobile Engineer, Incorporating Motor Body Building.
Boxmakers' Journal & Packaging Review.
Brewers' Journal.
British Baker.
British Engineers' Export Journal.
British Journal of Photography.
British Printer.
Bus & Coach.
Chemist & Druggist.
Cigar & Tobacco World.

Confectioners' Union & Ice Cream & Soda Fountain Journal.
Confectionery Journal.
Contractors' Record & Municipal Engineering.
Dairyman.
Drapers' Organiser.
Drapers' Record.
Dyer, Textile Printer, Bleacher & Finisher.
Electrical Engineer.
Electrical Review.
Electrical Times.
Electrical Trading & Electricity.
Engineer.
Engineering.
Export Trader.
Flight.
Footwear Organiser.
Furnishing Trades' Organiser.
Grocer & Oil Trade Review.
Grocers' Gazette & Provision Trades' News.

Grocery & Branch Store Management.
Hotel & Catering Management.
India Rubber Journal.
Ironmonger.
Journal of Decorative Art.
Laundry (The Power).
Laundry Record & Dyeing & Cleaning Trades' Journal.
Licensing World & Licensed Trade Review.
Locomotive, Railway Carriage & Wagon Review.
Machinery.
Meat Trades' Journal.
Mechanical World & Engineering Record.
Men's Wear.
Mining Journal, Railway & Commercial Gazette.
Model Engineer & Practical Electrician.
Modern Transport.
Motor Cycle.
Motor Cycle & Cycle Trader.
Motor News.
Motor Trader.
Motor Transport.
Motor World & Industrial Vehicle Review.

Nursing Mirror.
Oil & Colour Trades Journal.
Outfitter.
Overseas Engineer.
Packing Gazette.
Photographic Dealer.
Plumbing Trade Journal.
Pottery Gazette & Glass Trade Review.
Poultry.
Printers', Etc., Sales & Wants Advertiser.
Silk Journal & Rayon World.
Specification.
Statist.
Style for Men.
Textile Manufacturer.
Textile Recorder.
Tobacco Trade Review.
Waste Trade World.
Watchmaker & Jeweller, Silversmith & Optician.
Wine and Spirit Trade Review.
Wireless & Gramophone Trader.
Wireless Engineer.
Wireless Retailer & Broadcaster.
Wireless World.
Yachting World & Motor Boating Journal.

Official Handbook, giving particulars of over 500 papers, post free 1/-.

PERIODICAL, TRADE PRESS AND WEEKLY NEWSPAPER PROPRIETORS' ASSOCIATION, LTD.

Telephone:
Central 2441

6, Bouverie Street, London, E.C.4

Telegrams:
Weneppa, Fleet, London

A Charming Gift for Art Lovers

PHOTOGRAMS OF THE YEAR



THE ANNUAL REVIEW OF THE WORLD'S PICTORIAL PHOTOGRAPHIC WORK
Edited by F. J. MORTIMER, Hon. F.R.P.S. Editor of "The Amateur Photographer and Cinematographer"

"Photograms of the Year" has grown in popularity with the passing years. The volume for 1938 is the forty-third annual issue and will increase the prestige which this outstanding compilation has won throughout the world for its wide range of subjects, their technical excellence, and the quality of reproduction. It contains examples of the best work of the world's foremost camera artists, specially chosen by Mr. F. J. Mortimer, Editor of "The Amateur Photographer." Keen photographers will welcome the opportunity afforded by "Photograms" of viewing the finest and most modern expressions of photographic art, and of observing the latest technical developments.

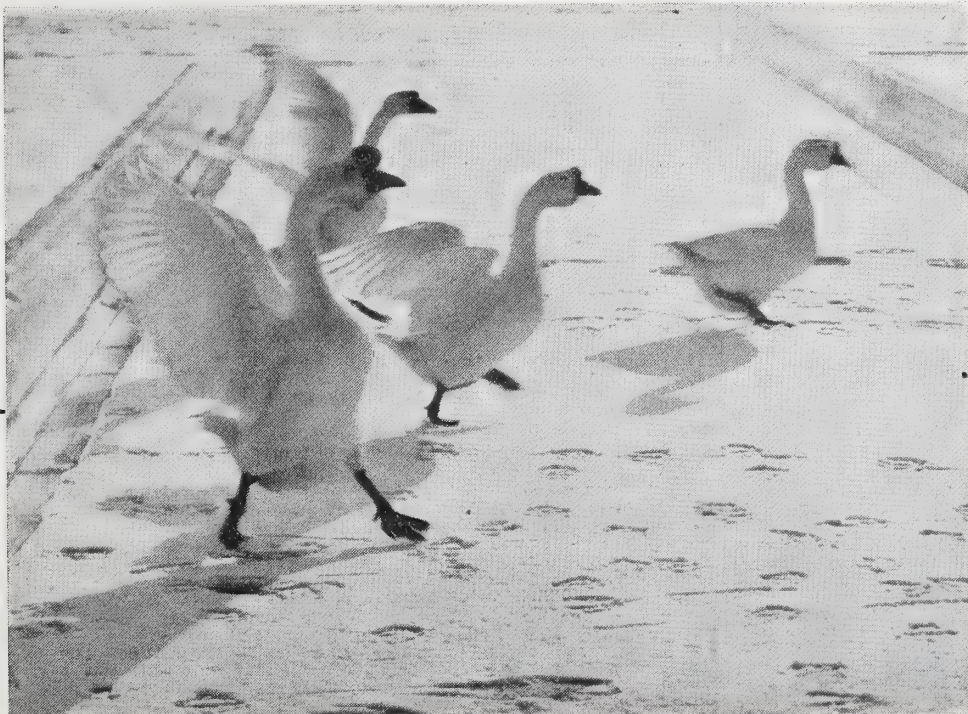
**NOW ON
SALE**

The volume contains an editorial résumé on "The Year's Work," and contributions by well-known writers in many foreign countries. Critical notes of the photographs, and an up-to-date Directory of British Photographic Societies are also included.

PRICES:
STIFF PAPER
COVERS 5/- net ;
CLOTH BOARDS
7/6 net.
Postage 6d. extra.

Obtainable from all booksellers and photographic dealers, or direct from the Publishers and Proprietors :

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1



GEESE

By Chang
Yin Chuan

From
Photograms
of the Year
1938

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less..... 2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, C.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

IMPORTANT NOTICE

Owing to the Christmas Holidays, next week's issue of "THE AMATEUR PHOTOGRAPHER" (dated December 29th) has gone to press earlier than usual. In accordance with the notice that appeared last week only those MISCELLANEOUS ADVERTISEMENTS which have already been received can be inserted in next week's issue.

CAMERAS AND LENSES

NEGRETTE and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

SIXTUS Exposure Meter and leather case; as new; list price £5/5; our price, £3.

6×6 Rolleiflex Twin Lens Reflex, automatic film wind, fitted Tessar f/3.5, pair Proxar lenses and leather case; good order, £15.

6×6 Rolleiflex Twin Lens Reflex, non-automatic wind, fitted Tessar f/4.5, Compur to 1/300th, 2 portrait lenses, yellow filter, leather case; good order, £6.

31×2½ Agfa Speedex Roll Film Camera, direct finder, fitted Apotar lens f/4.5, Compur, 1 to 1/250th; as new; list price £6; our price, £4/10.

9.5-MM. Coronet Cine Camera, f/3.9 lens; new condition, £1/15.

9.5-MM. Cine-Nizo Cine Camera, Model F, fitted Cassar f/2.8, thorough working order, £4/10.

KODASCOPE Model E, 100-125 volts, 850-watts, 2-in. lens, resistance, carrying-case and instructions; as new, £20.

1-PLATE Dallmeyer de Luxe Reflex, rack focussing, 4 rising front, sky-shade, deep triple hood, revolving back, quick-wind milled head focal-plane shutter, 1/10th to 1/1,000th, fitted 6-in. Pentax f/2.9, 3 D.P. holders, F.P.A., canvas case, £12.

1-PLATE Thornton-Pickard Reflex, rack focussing, 4 rising front, sky-shade, deep triple hood, reversing back, quick-wind focal-plane shutter, 1/10th to 1/1,000th, fitted 6-in. Dallmeyer anastigmat f/4.5, 12 slides, leather case, £5/17/6.

1-PLATE Thornton-Pickard Special Ruby Reflex, 4 rack focus, rising front, sky-shade, deep hood, revolving back, focal-plane shutter, 1/10th to 1/1,000th, fitted Dallmeyer Serrac f/4.5, 8 slides, £5.

WANTED to Purchase for Cash, high-class Miniature Cameras, best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTE and ZAMBRA, 122, Regent St., W.1. [0010]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9867]

XMAS Bargain.—Retina, Xenar f/3.5, and accessories, new condition, £5/10; also Magnaprint Enlarger for above, fitted f/2.5 Cooke lens, £4/10.—Box 4349, c/o "The Amateur Photographer." [9988]

ZEISS Super Nettel, Tessar f/3.5, £20/10; absolutely as new, £13/12/6.—Salmon, High St., Stockton-on-Tees. [9994]

5×4 Sanderson, hand-stand, f/7.5, 20/-; 9×12 cm. Erttee, hand-stand, f/6.3, Compound, 25/-; 3½×2½ Agfa Roll Film, 25/-.—Richards, 3, Archer St., W.1. [9996]

DOLLINA II, f/2.9 Radionar, Rapid Compur, leather case, £9/18/6; Sonnar f/1.5 for Contax, £30, or will accept Sonnar f/2 and £15; Ensign Magnaprint Enlarger for 36-mm., £3/15.—Mills Radio, Northfield, Birmingham. [1008]

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to ILIFFE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate cash price. [0045]

CAMERAS, Enlargers, Binoculars, over 200 bargains; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

MOUSLEY'S, 309, Wotton Rd., Birmingham, 6, offer Agfa Speedex O, f/3.9, Compur, demonstration model, £3/19/6; Ditmar Duo Projector, 2 months old, 9.5 mm. and 16 mm., perfect, £29; exchanges, etc. [0032]

ALLEN'S.—6×6 Auto. Rolleiflex, f/4.5 Tessar, £11/10; Super Ikonta, for 8 or 16 on 1a film, Tessar f/4.5, £11/10; Ensign Midget Tank, 8/5; 6×6 Brilliant, f/7.7, 29/6; Rolleicord, metal body, Triotar f/4.5, E.R. case, filter, £7/15.

ALLEN'S.—Dekko 9.5 Projector, super attachment, £4; 9.5 Specto Projector, £10; complete Cinecraft Titling Outfit, 21/-.

ALLEN'S.—6×6 Automatic Rolleiflex, Tessar f/3.5, E.R. case, £18; Cine Film Attachment, complete, £2/17/6; Valoy Enlarger, lens, orange filter, printing-board, early model, £10.

ALLEN'S.—Ikonta 16-on-2B, Novar f/4.5, Rapid Compur, case and filter, £6/7/6; Rolleicord II, Triotar f/4.5, £10/10; Ikoflex II, Tessar f/3.5, £15/15; Agfa Speedex O, Solinar f/3.9, £3/19/6.

ALLEN'S for generous exchange allowances.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathscope agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9066]

KODAK Retina, Xenar f/3.5, leather case, filter; perfect, £6/15.—Mooney, 33, Clifton Crescent, Belfast. [9983]

VOIGTLANDER Superb, Skopar f/3.5, £17/12/6; perfect condition, for £10/17/6.—Salmon, High St., Stockton-on-Tees. [9993]

CAMERAS AND LENSES

VOIGTLANDER Superb, perfect condition, case and portrait lenses, £10; write—Miss Phelps, 134, Packington St., Islington. [9998]

ROLLEIFLEX 4×4, f/2.8 Tessar, E.R. carrying, yellow filter; guaranteed perfect condition, £16/17/6.—Mothersdale, 12, Emerson Avenue, Middlesbrough. [1001]

SIX-20 Kodak Model B, f/4.5 lens, Compur; demonstration model, as new; list £7/7; accept £5/10.—Below.

PATHE H Camera, f/2.5 and case; as new, unused; list price with case, £7/12/6; accept £6.—Below.

MINIATURE Camera, Radionar f/2.9 lens, Compur, takes 16 on 3½×2½ film; perfect, £4.—Below.

BLENDEX Meter, unused, latest model, 50/-; all guaranteed perfect.—L. D. Houghton, 500, Prescott Rd., Old Swan, Liverpool. [1002]

£4/5 F/2.9 Vauxhall, Prontor 8-speed D.A. shutter, 16-on-3½×2½; as new.—Box 4354, c/o "The Amateur Photographer." [1004]

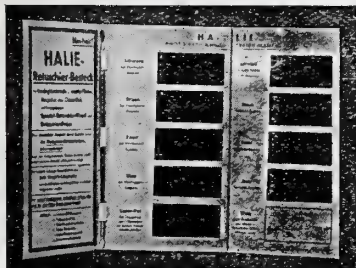
FOR Sale.—Tempophot, £2/15; Thornton-Pickard Reflex 3½×2½, 6 slides, Ross f/4.5, leather case, £6; Ica Palms Folding Reflex, Zeiss f/4.5, 9×12 cm., 3 D.D. slides, F.P.A. and case, as new, £12; Goerz Anschütz Focal-plane, f/6.8 Dagor lens, self-capping shutter, F.P. adapter, £5.—38, Beach Rd., Gorleston-on-Sea. [1005]

1-PLATE R.F. Camera, Tessar f/4.5, 12-cm., 4 Compur, double extension, 50/-.—71, Lakenheath, N.14. [1007]

MODEL I Leica, f/3.5 Elmar, range-finder, E.R. case, hood, £9 only.—Cyril Howe, Bath. [1110]

LEICA III, Elmar, pigskin E.R. case, filter, Correx, Electro-Bewi; used twice only, £25.—109, Ashbourne Rd., Mitcham. [1111]

WINTER Bargain.—Rolleiflex, f/3.5, E.R. case, exactly like new, with lens shade and 5 filters in leather sling case; cost £30; accept £16/14/6.—Vaughan, Haslemere 872. [1113]

"HALIE" RETOUCHING OUTFIT

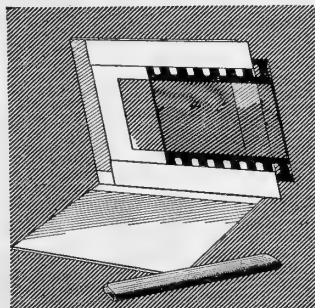
For glossy or matt prints, negatives and lantern slides.
PRICE, complete with instructions, 4/-. Postage 3d. extra.

"HALIE" DRY COLOURS

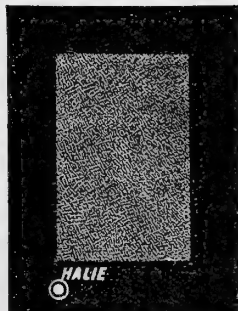
For tinting rough, matt, or semi-matt bromide prints.



CARTON S (dull shades primarily for overtoning).
CARTON G (strong colours primarily for tinting).
Each 5/-. Postage 3d. extra.

"HALIE" TRANSPARENCY FRAMES

A practical and economical method of mounting 24x36 mm. colour and monochrome transparencies for lantern projection.
Per box of 20, Price 10/-.

"HALIE" PRINTING SCREENS

The etching screen gives enlargements or contact prints a characteristic and unique appearance: soft, irregular and very plastic. The size and width of the lines increase progressively with the size of the screen, so that the image character appears the same when prints of various sizes are viewed from their proper distances. All sizes are provided with an opaque border, giving a white margin to the print or enlargement.

"Halie" Etching Screens with Opaque Borders			
Printing area, inches.	Outside size, inches.		Price, s. d.
3 x 2	6 x 4	each	3 6
4 x 3	6 1/2 x 4 1/2	"	4 0
5 1/2 x 3 1/2	7 1/2 x 5 1/2	"	6 0
6 1/2 x 4	8 1/2 x 6 1/2	"	8 0
8 x 6	10 x 8	"	12 0
9 1/2 x 7 1/2	12 x 10	"	16 0
13 1/2 x 10 1/2	17 x 14	"	20 0

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, W.C.2

CAMERAS AND LENSES

£3/10 Foth-Derby, f/3.5 lens, focal-plane, lens cap, filter, case; excellent condition.—H. Martin, 19, Guildsday, Walthamstow, E.17. [1114]

FOTET Miniature, f/4.5, D.A., 25/-; Cine Lens f/4.5, iris, make enlarger, 15/-.—Forsyth, Netherlaw, Darlington. [1115]

SIX-TWENTY Junior de Luxe, f/6.3, as new, £2/10; Ernemann V.P. Folding Reflex, f/3.5 Ernon, 3 double slides, F.P.A., case, as new, £15; Baby Ikonta, 3x4 cm., f/4.5, Compur, £5; Four Optochrom Filters, 22-24 mm., 27/6, or 7/6 each; Avo Smethurst Meter, £3/3; Agfa Flash-gun No. 1, unused, 10/6; Kodascope C, with resistance, £6/15; Keystone 16-mm. Camera, f/3.5, 50 or 100 ft., £4; approval against cash; part exchanges.—L. Mansley, 277, Harehills Lane, Leeds, 8. [1117]

RETINA, Xenar f/3.5, Compur, filter, hide case and zip pocket case, £7/5, complete; cost £11/15/6; part exchanges; instalments.—Woollons, 254, Hendon Way, London, N.W.4. [1120]

ENSIGN Double-8, perfect, 2 films exposed, £2/10.—R. W. Ford, 22, Clock House Rd., Beckenham. [1122]

COMPASS, latest model, plate and film backs, cable release, all as new; cost over £35; sell £27/10; approval deposit.—Box 4357, c/o "The Amateur Photographer." [1124]

VOIGTLANDER Brilliant 2 1/2 square, anastigmat, ever-ready case; good condition, 35/-.—Box 4358, c/o "The Amateur Photographer." [1125]

SUPER Ikonta, 16 on 3 1/2 x 2 1/2, Tessar f/3.5, Normal Compur, coupled range-finder, zip purse, lens hood, medium filter, in excellent condition, listed over £20, accept £10/10; Dremoscopy Meter, in leather case, 8/6; Telescopic 3-section Extension Tripod, 5/-; Perplex Adjustable Tank, once used, 19/6; Largodrem and Tester, 230 volts, as new, £1.—Box 4359, c/o "The Amateur Photographer." [1126]

CONTAX II, Sonnar f/2, unused, ever-ready case; cost £52/9; bargain £37.—Box 4361, c/o "The Amateur Photographer." [1128]

RETINA, Xenar f/3.5, Compur-Rapid shutter, lens hood, E.R. case; excellent condition, £9.—Box 4363, c/o "The Amateur Photographer." [1130]

CONTAX I, Tessar f/3.5, leather case, filter, lens hood; only twice used, as new, £25.—Box 4365, c/o "The Amateur Photographer." [1132]

PLANO-CONVEX Condenser Lenses: 3-in. 4/-, 3 1/2-in. 4/6, 4-in. 4/9, 4 1/2-in. 5/6, 5-in. 7/-, 5 1/2-in. 9/-, 6-in. 10/6; single lenses, post paid.—The Mogophot Company, 34, Hereford Rd., London, W.5. [0037]

LEICA Lens, Dallmeyer 12-in. f/4.5 Telephoto, links with range-finder, special view-finder attached, 4x filter, lens hood, brown leather case, perfect, cost £28/14/6, for £15; Leica 7.3-cm. f/1.9 Hektor Lens, links with range-finder, unsoiled, list £29/5, for £20.—Bromhead, Merchants Rd., Clifton, Bristol. [9984]

SUMMAR f/2, coupled for Leica, as new; unused, duty paid; offers.—22, London Rd., Nottingham. [1006]

CINEMATOGRAPH APPARATUS

ILLUSTRA Bargains include a complete 35-mm. Projector for use on mains (all voltages) or accumulator, with auto revind, for 27/-; another, with motor drive, for 55/-.

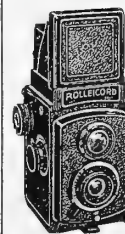
SPECIAL Line.—Standard Projectors, minus lighting unit and lens, 21/-; Lens for same, 6/-; Lighting Unit, 10/-; Super Attachment for showing 1,600 ft. reels, 20/-; Transformer or resistance, 10/-; this machine supplied complete and assembled with mains lighting for 70/-.

In addition we have all the best projectors, including Specto, Dittmar, Eumig, Pathe Ace, Pathe H, B-200, Illustra, and many others. THESE include many exceptional offerings, and therefore your inspection is invited. Our stock will amaze you.

WE offer films of every description, 9.5-mm. subjects, such as Popeye, Mickey Mouse, Charlie and all the favourites; 16-mm. and 8-mm. items in which Shirley Temple and many popular stars appear; Standard Films from 6/- until 8.

ILLUSTRA ENTERPRISES, 159, Wardour St., London, W.1 (Oxford Street End, facing Gaumont's), not merely a shop but a warehouse packed with movie equipment to suit your requirements. [1123]

Here's wishing you "All the Best" from The Service Coy.
Your Photographic and Ciné Dealer.

THE ROLLEICORD

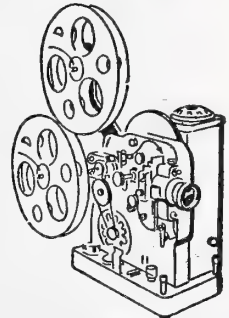
6 x 6 cm. ROLLEIFLEX for 12 pictures on usual 3 1/2 x 2 1/4 spool becomes more than ever automatic, with optical and mechanical perfection. Lens is f/3.5 Tessar with Compur Rapid shutter, speeded to 1/500th sec. **£31:5:0**
24 monthly payments of 27/4.

This instrument needs little introduction. Takes 6 x 6 cm. pictures (12 on 3 1/2 x 2 1/4), f/4.5 Zeiss Triotar lens, Compur shutter, automatic numbering device with film stop.

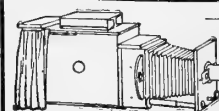
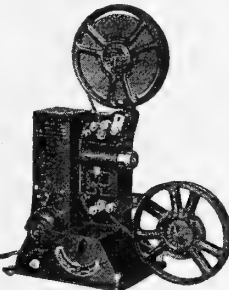
£12:10:0
Or 18 payments of 14/10 per month.

The NEW ROLLEIFLEX**A PAILLARD-BOLEX PROJECTOR for 26/9 per month.**

Specification.—Shows both 9.5 and 16 mm. films. Price includes resistance and 400-watt lamp. Flickerless projection ensured by special shutter giving three observations per picture. 400-watt projection lamp with double row of filaments gives brilliant pictures on screens up to 6 ft. or 8 ft. wide. "Still" pictures for any length of time, instantaneous reverse projection (shows motion backward), rapid motor rewind and many other refinements. 400-watt lamp and Meyer f/1.6 40-mm. lens, with resistance **£29:17:6**
Or 24 equal payments of 28/9 per month.

**The NEW PATHESCOPE 'H'**

This new outfit for real motion pictures in the home is for the projection of 30-ft., 60-ft., 200-ft. and 300-ft. reels. The "H" is solidly built and is for use on all alternating current mains from 200 to 250 volts, 40-60 cycles. The "H" is motor-driven through a transformer in the base, sprocket fed and ensuring steady, correctly centred pictures with direct and brilliant screen illumination from a 100-watt lamp. There is also a semi-automatic shutter for film protection during threading **£10:10:0**
Or 18 equal payments of 12/6 per month.

**—ENLARGERS—**

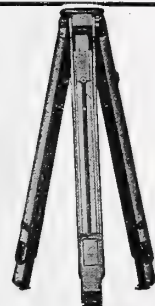
All models, vertical and horizontal. From £2 upwards. Extended Terms.
Write for "Service Enlarging Price List."

"SERVICE" Pressman TRIPOD

Three-fold. 52 in. high, 17 in. closed, adjustable sliding leg.

Rigid and portable.

Price 22/-



Phone: Holborn 0664 (3 lines). Established 1889

The Service Company Ltd

289, HIGH HOLBORN, LONDON, W.C.1

FAX

The New enlarger, which we offer you, has all the features you have needed for some time, and many additional ones.



- 1.—Extremely rigid three-part upright column without the slightest "play" in it.
- 2.—Ultra-fine focussing by a new revolving friction pressure non-tooth wheel, operated by large hand disc control.
- 3.—Unique swing, tilt, lower, or higher lamp adjustment, to get lamp centred over any "part" of a negative.
- 4.—Swinging upright, to enlarge to the floor.
- 5.—Revolving lamphouse, to use as a horizontal enlarger, or as a projection lantern, with interchangeable lantern lens.
- 6.—Tilting device, for correction of perspective, such as buildings "falling over," etc.

Other special features include: Double condensers, interchangeable lenses (take any camera lens, such as Contax, Leica, Exakta, T.P., etc.), height adjustment of lamphouse by ultra-fine friction wheel, controlled by large hand disc wheel, ground-glass diffuser interchanging, automatic opening lamphouse, vertical raising, which holds the carrier and film in perfect register on operating. Full range of masks enlarging from Leica to $3\frac{1}{2} \times 2\frac{1}{4}$ (or 6×6 respectively), 100-watt illumination, hinged orange cap with locking device, baseboard 16×16 in.

Prices, complete with f/4.5 anastigmat, iris diaphragm, orange cap, set of metal masks, special auto-opening carrier, flex, switch and plug.

$3\frac{1}{2} \times 2\frac{1}{4}$ £16:16:0 6×6 £15:15:0

Note.—We have the confidence that this enlarger has no competitor in such movements and ideal features. In our experience, there has been nothing like it on the market.

APPROVAL.—Such is our confidence that we will send either model on free trial against remittance (or deposit "A.P.")

WRITE NOW!

**SENSATION OF THE ENLARGER WORLD.
GUARANTEED TWO YEARS.**

THE PERFECT "TALKIE"



16-mm. De Vry Sound Projector has the unique intermittent "no-claw" film drive of 35-mm. cinema design (film driven by rotation sprocket always in edge contact, no push in and out as claws), double exciters (the only 16-mm. machine with patent twin exciters—slide one in position if other fails, without stopping the show), swing-up reel arms (no screwing or clamping), illuminated controls (seen in the dark), real ball-bearing idler rollers, full-size 35-mm. sound head (for purity), large component "long-life" amplifier, in special separate "balanced weight" carrying-case, 750-watt direct illumination via 2-in. diameter condensers, and 8-watt (37-watt peak) amplifier..... £148:0:0

Also the famous De Vry 35-mm. Portable Projectors, 35-mm. Theatre Projectors, Sound Cameras, Sound Printers, manufacturers of the largest and most complete range of cinema apparatus in the world.

EDWIN GORSE
86, ACCRINGTON RD., BLACKBURN

CINEMATOGRAPH APPARATUS

DUO 16 and 9.5 mm. Cinesmith Pathe 200-B Projector, resistance, case, £14; perfect order.—55, Wyld Green Rd., Wyld Green. [9843]

KODASCOPE D 16-mm., hardly used, and as new, complete and ready to use, £16; list price £20.—L., c/o Dollond & Aitchison, Cheltenham. [9985]

DEMONSTRATION Model B GeBescope Outfit, projector, speaker, prism, gramophone pickup, films, etc.; list £170, for £80.—Below.

S.P. Wundatone Talkie, complete outfit includes projector, amplifier, speaker, covers, etc.; cost £84, for £42.—Blackham, 19, Albert St., Rugby. [9989]

16-MM. Films (children's), 30 ft. lengths, 3/-; 100 ft. reels (titled), 10/-; 9.5-mm. 30-ft., interest, 2/-; postage paid.—Rob. Hobbs, 83, Curling Crescent, Glasgow, S.4. [9992]

CINE-KODAK Model BB, f/3.5, with portrait attachment; never been used, £10/10.—Basker, Fore St., Bridgwater. [9995]

BOLEX D.A., resistance, case, 2 Celfix screens, about 5,000 ft. Kodak and Pathe film; splendid condition, £27/10.—Jones, 3, Weymouth Avenue, Mill Hill, N.W.7. [1003]

KODASCOPE 16-mm. Film Viewer, cost £3; excellent condition, 25/-.—Vaughan, Haslemere 872. [1112]

DIAPANT O Projector, for miniature transparencies; unused; list £8/15; for £6/15.—Chiswick 3932. [1127]

KINAMO 16-mm. Cine, with Tessar f/2.7, interchangeable mount, supplementary lenses, filter, lens hood, universal case; condition flawless; accept £9, or best offer.—Box 4362, c/o "The Amateur Photographer." [1129]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10 . Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372.

CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

THE Mogophot Enlarger, for use with double extension plate camera, 5-in. double condenser, easily masked for all sized plates or films, 50/-, delivery free.—The Mogophot Co., 34, Hereford Rd., London, W.5. [0039]

VERTICAL Enlarger, V.P., condenser, f/6.8 anastigmat, £2.—18, Cowley Rd., Uxbridge. Ux 669. [9987]

ENSIGN Magnaprint Vertical Enlarger, 24 in. square, £6; write—Miss Phelps, 134, Packington St., Islington. [9999]

MAGNAPRINT Miniature Enlarger, complete in original wrapping, 35/-.—Cyril Howe, Bath. [1009]

1-PLATE Ensign Magnaprint V2; new condition, 4 £7.—Webb, 50, Tooting Bec Rd., S.W.17. [1121]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

A VO Meter, with case; cost 63/-; perfect, 35/-.—Johnson, Burton Hall, Boston. [1000]

EXCHANGE AND WANTED

WANTED.—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleicords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part. exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]



RUDY STARITA
HAS MADE MANY GOOD FRIENDS this week, by his PART EXCHANGE GENEROSITY here are some of

THE GOODS at Special XMAS PRICES

LATEST BLACK SPECTO.....	£11 11 0
PATHE 200-B. As new.....	£11 10 0
PATHE IMP, complete.....	£4 19 0
EUMIG 8-mm. 250-watt. Latest.....	£15 17 0
KODAK 160 8-mm. As new.....	£18 10 0
KODAK 30 8-mm. Good condition.....	£4 17 0
PATHE IMP, complete.....	£4 0 0
DITMAR 16-mm. f/2.8 Camera.....	£12 0 0
KODAK 8-mm. f/2.7 Camera.....	£9 15 0
CORONET 9.5 f/3.5 Camera, with case.....	£2 12 0
DEKKO 9.5-mm. f/2.5 Camera.....	£6 17 0
DEKKO 9.5-mm. f/3.5 Camera.....	£4 0 0
PATHE 200-B. As new.....	£12 10 0
WELTINI, f/2 Xenon, coupled.....	£20 0 0
CONTAX III, E.R. case. As new.....	£52 0 0
SUPER IKONTA, f/3.5 Tessar, coupled, 2/V.P.....	£17 15 0
BALDI, f/3.5, Trioplan, 2/V.P.....	£5 10 0
ENSIGN V/O, enlarges 1-V.P. to 15 x 12.....	£3 7 0
ZEISS MIRAPHOT ENLARGER 9 x 6 cm.....	£6 0 0
VOIGTLANDER PERKEO, f/3.5, 2/V.P.....	£6 10 0
PEGGY II, f/2.7 Plasmat, coupled.....	£14 0 0

RUDY STARITA OPEN TO 7.30
157, Wardour Street, INCLUDING
LONDON, W.1 GER. 3032 SATURDAY.

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including:—

Leica, Super Ikonta, ★
Rolleicord, Rolleiflex, ★
Exakta, Makina, ★
Super Nettel, Contax, ★
Retina, etc., etc., etc.

Write for Special offer, stating what you have and your requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS 185, OLDHAM ROAD, MANCHESTER, 4

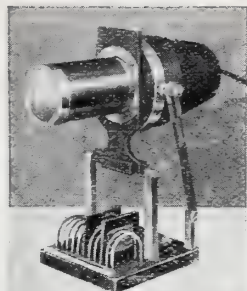
BARGAIN CORNER

Baldi, Meyer f/2.0, Compur. As new	£7 0 0
Zeiss Ikonflex II, Novar f/4.5, Klio..	£7 0 0
Kodak V.P. Special, Tessar f/4.5, Compur	£5 10 0
Rolleiflex, Tessar f/3.5, latest, case..	£18 0 0
Super Ikonta, Tessar f/2.8.....	£21 0 0
Contax II, Sonnar f/2. Unsoiled, as new	£40 0 0
Kodak Regent, Tessar f/4.5, case, complete	£14 0 0
Kodak Bantam Special, Kodak Ektar f/2, case	£21 0 0

MARTIN. Chemist. SOUTHAMPTON

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

"Gnome" Electric Negative Viewer...



for 24x36 mm. colour films or positives from miniature negatives up to 5x5 cm. The viewer is designed to take a 15-watt bulb and will accommodate either strip film or single negatives which may be conveniently and easily mounted in the "Gnome" Transparency Frames. The "Gnome" Negative Viewer gives a four-times magnification, and also an exceptionally fine stereoscopic effect to coloured films or ordinary transparencies. Price (excluding bulb).....**£3:7:6**

"GNOME" METAL TRANSPARENCY FRAMES, 5x5 cm.



A convenient and simple method of mounting 24x36 mm. colour films or positives for projection purposes and having the advantage that the film is readily interchangeable. A special mark is supplied ensuring the exact centring of the film negative. Price, 12/6 for 25, complete with glasses and masks.

For further particulars write to the sole distributors :
THE NORSE TRADING CO. (London) LTD.
37, Rathbone Street, London, W.1

GUILDFORD'S PHOTOGRAPHIC HOUSE

NEW and Second-hand **CAMERAS**
sold at a **PRICE**,
as stock must be **REDUCED**.

Send or call with your enquiries. Phone 964.
JAMES LLOYD & SON 4, High Street, GUILDFORD.

STANDARD ELECTRIC DARK-ROOM LAMPS Available in RED and ORANGE, are the safest and most reliable for dark-room illumination. Voltage 200-250. Postage 3d.

From your Local Dealer or direct from :

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

ROBINSONS EXTEND HEARTY CHRISTMAS GREETINGS TO THEIR THOUSANDS OF CUSTOMERS AT HOME AND ABROAD. MANCHESTER HOUSE, LOWESTOFT, S.

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

RADIO, H.M.V. Distributors, short-wave specialists; your camera or cine taken in part exchange.—Harmony House, 116, Cambridge Rd., Southport. [0036]

URGENTLY Required—Leicas, Contaxes Rolleiflexes, Enlargers and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

SPOT Cash paid for all types of photographic apparatus, etc.—Hammonds Optical Service, Ltd., 1, King's Cross Bridge, King's Cross, N.1. Terminus 5529. [0053]

WANTED—Modern Second-hand Cameras; cash or exchange allowance.—Murray, 146, Queen St., Glasgow. [0054]

WANTED—16-mm. Cine Films, interesting subjects; prices, titles, length.—Slater, Womersley, Doncaster. [9986]

B Kodak, f/1.9, and f/4.5 Telephoto, case, filter, meter; exchange Exakta.—Noakes, Cobden St., Leicester. [9997]

DOUBLE Mahogany Dark Slide required in good condition, please write, giving details of price to—Timothy Whites & Taylors, Ltd., Allen House, 70, Vauxhall Bridge Road, London, S.W.1. [1118]

MATERIALS

K ALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.

K ALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.

K ALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.

K ALTON, Bristol, 150, Victoria St. Hours, 9 to 7, Wednesday, 1 p.m. Callers welcomed.

K ALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.

K ALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.

K ALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.

K ALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.

K ALTON, Leeds, 38, Bridge End, Leeds Bridge. Price list free.

K ALTON, Glasgow, 397, Argyle St. Prices less postage to callers.

K ALTON "Kaltona" Bromide, glossy, velvet, matt; normal, vigorous, extra vigorous; single-weight and double-weight; 20x16 6/3 dozen, 15x12 4/3; 12x10 7/3 36 sheets, 10x8 5/4, whole-plate 3/6, 10/6 gross, 1/2-pl. 2/-, 6/6 gross, 1/2-pl. 3/6, 4 1/2x2 3/6, 3 1/2x2 2/6, 12 gross 21/6.

K ALTON Postcard Folders, heavy-weight, tuck-in: 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.

K ALTON Gaslight Paper: 1 1/4x2 1/2, 1/6 gross; 3 1/4x2 1/2, 1/6 72 sheets, 2/6 gross; 4 1/4x2 1/2 and 1/2-pl. 2/- 72 sheets, 3/6 gross; 1/2-pl., 2/- 36 sheets, 3/6 72, 6/6 gross.

K ALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.

K ALTON Plates: 4-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1/2-pl., 3 dozen 5/-, backed 5/9; 3 1/2x2 1/2, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.

K ALTON Roll Films, first quality, 8 exposures: 1 1/8x2 1/2, 9/- dozen; 3 1/4x2 1/2, 9/-; 2 1/4x4 1/2, 11/-; 6 exposures: 3 1/4x4 1/2, 18/-; 5 1/8x3 1/2, 21/-.

K ALTON Film Packs, H. & D. 350: 3 1/4x2 1/2, 3 packs 5/3; 1/2-pl., 3 packs 8/6.

K ALTON Flat Films, H. & D. 2,000 and 600: 1/2-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; 1/2-pl. 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.

K ALTON Panchromatic Flat Films, H. & D. 2,000: 3 1/4x2 1/2, 4 dozen 5/4; 1/2-pl., 3 dozen 5/3; 1/2-pl., 4 dozen 12/8.

K ALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures: 1 1/8x2 1/2 and 3 1/4x2 1/2, 10/- dozen; 2 1/4x4 1/2, 12/-; 6 exposures, 3x2, 8/6.

K ALTON Film Packs, H. & D. 2,700: 3 1/4x2 1/2, 3 packs, 5/9; 1/2-pl., 9/3.

K ALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinon, 10d.; Pyro, 1/-.

K ALTON Chloro-Bromide, double-weight, Platino Ivory, normal, 10x8 5/- 36 sheets; whole-plate, 3/6, 10/6 gross; 1/2-pl., 2/-, 6/6 gross.

[0009]

2 YEARS!

To Pay—No Deposit!

Unique, Confidential Hire-Purchase

SPECTO 9.5-mm. Projector

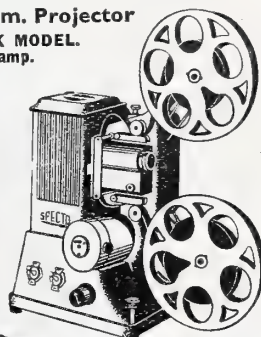
NEW BLACK MODEL.
3.5 amp.

11/6 DOWN

and 23 similar monthly payments, or £13 5 0 cash.

Built-in transformer or separate resistance 30s. 0d. extra.

The 9.5-mm. Projector giving maximum screen illumination at minimum cost. Brilliant illumination. Oil bath gear box, 3.5-amp. lamp, f/1.7 lens. Automatic high-speed rewind. Flickerless split-phase shutter, powerful air cooling.



VAUXHALL

SUPER REELS

Finest quality aluminium. Hold 400-ft., with footage indicator. Look at these prices: 9.5-mm., 2 for 8/9, 4 for 11/-; 16-mm., 3 for 6/9, 6 for 12/6. Definitely the best value in the trade.

Humidor Cans

With absorbing pad for damping best quality, three for 3/6, or 6 for 6/6. For 9.5 or 16 mm.

KEENEST

SCREEN VALUE

VAUXHALL CINE SCREEN

Entirely new type glass beaded screen, superior to anything at anywhere near the price. Extra strong material, double coating of glass beads which do not rub off. With stretchers and leather carrying handle. Prices: 30x40, 35/-; 52x40, 47/6. Postage 1/6 extra. Complete in neat cardboard box.

★ PERFORMANCE ★ at prices you can afford

Already 40 per cent lower than others of same specification, the Versatile Vauxhall coupled rangefinder Minicam can now be yours for

10/7

and 23 similar monthly payments, or £11 15 0 cash.

SPECIFICATION.

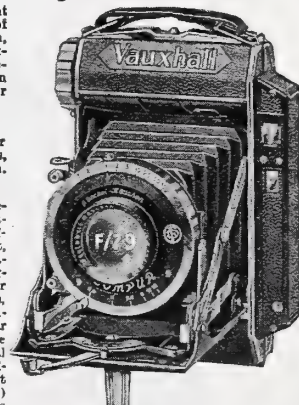
Delayed action, remote control shutter release, self-erecting rigid front, lever-operated radial focussing, hinged back, strut for time exposures, coupled range-finder, optical tubular view-finder on de luxe model. Real leather bellows, all-metal body, finest leather (morocco) covering, 12 pictures 2 1/2 in. square or 16 2 1/2 x 1 1/2 in. on standard 3 1/2 x 2 1/2 in. film. High quality f/2.9 anastigmat lens, Compur or Prontor D.A. shutter.

Without range-finder, but with micrometer focussing mount. D.A. Compur shutter, unique radial focussing **£7:19:6**

Ditto, without radial focussing **£6:19:6**

Ditto, with Prontor D.A. shutter **£5:19:6**

Or 15 monthly payments of 11/9, 10/-, 8/7 respectively.



THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICORIA 5482 AND 5483
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

R.F.W. 24

Pelling & Cross

Welbeck 9852. **85, BAKER ST., W.1** Open until 7 p.m.

WINTER SPORTS

Dazzling snow and speeding figures necessitate different equipment and technique; there are unlimited opportunities for securing wonderful records, with the right apparatus. We offer you our interest and service, genuinely hoping that your shots will be 100 per cent better as a result. A good camera will last a lifetime.

SO MANY CAMERAS IN POPULAR DEMAND ARE BECOMING SCARCE (AND UNOBTAINABLE IN CERTAIN LOCALITIES) THAT WE WOULD LIKE TO DRAW ATTENTION TO THE FACT THAT AT THE MOMENT

WE HAVE	Zeiss Nettars Model 515, 16 on 120, f/4.5 Novar in Klio, D.A.	£5:12:6
WE HAVE	Zeiss Ikontas Model 520, 16 on 120, f/3.5 Tessar in Compur Rapid.	£12:5:0
WE HAVE	Zeiss Super Ikonta 530, 16 on 120, f/3.5 Tessar in Compur Rapid.	£19:5:0
WE HAVE	Zeiss Ikon Model II, f/4.5 Novar, in Klio, D.A.	£9:0:0
WE HAVE	New Model Super Baldina (one only), each model, f/2.9 Trioplan, in Compur, with release on body	£14:10:0
	F/2 Xenon enlarger	£20:5:0
WE HAVE	Filmarex Enlarger, for 6x6 cm., with single condenser and f/4.5	£11:8:6
WE HAVE	Chromora Flood Lamps, singles, doubles and triplets, 12, 6, 11 17 6	£2:18:6
WE HAVE	Kalart Speed Guns, for Leica, Contax, and Compur shutters.	£4:12:6
WE HAVE	Second-hand Exaktas, Contaxes, Leicas and Rolleiflexes.	

PART EXCHANGE AND DEFERRED TERMS WITH PLEASURE

Pelling & Cross

HERE'S QUALITY AT THE RIGHT PRICE!

Your film Developed and 1 Velox glazed print made from each negative: V.P. and 3½ x 2½, 8 exposures, 1/2—No. 116 (2½ x 4½) 1/6—4½ x 3½ 1/3—5½ x 3½ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/½ dozen—8½ x 6½ enlargements, 4/- dozen, 2/9 ½ dozen—6½ x 4½ enlargements, 2/6 dozen, 1/6 ½ dozen; extra charges for assorted negatives, 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd., LEICESTER.

COLOUR WORKERS!

We can make COLOURED PRINTS from COLOUR TRANSPARENCIES

The colours are accurately copied by artists, but artistic licence can be introduced whereby good coloured prints can be obtained from poor transparencies. Prices: Half-plate, 4/-; whole-plate, 5/6; mounted, 5/- and 7/- Fine-grain Negatives Free at these prices. Negative only 1/-, or with half-plate B. and W. Enlargement, 1/3. Money back guarantee. **COLORCO, Victoria Rd., Freshwater, I.O.W.**

Why not get a home ciné projector on easy payments spread over one or two years? Confidential, no harsh enquiries, anything taken in exchange. Wallace Heaton Ltd. or City Sale and Exchange (1929) Ltd.

MATERIALS

AMAZING Offers.—£942 Genuine end of season surplus; excellent quality. Postcards, various surfaces, from 1/- 100; Bromide Paper, glossy, 6½ x 4½ 4/6 gross; 8½ x 6½ 8/- gross, post extra; bargain lists free.—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

HAYHURST.—Why buy inferior makes? Kodak quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAYHURST.—Big Value Sample Bromide Paper and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

ATTWOOD PHOTO WORKS, Chapel Lane, Hadleigh, Essex.—Catalogue free; gift with each purchase.

ATTWOOD Bromide Paper and Cardette, white glossy, velvet and matt, cream silky and natural: ½-pl., 36 sheets 1/9, whole-plate 2/6.

ATTWOOD Bromide and Gaslight Postcards, all grades, reliable quality: 25 1/-, 100 2/9, 1,000 21/-.

ATTWOOD Paste-on Mounts, white, grey and A brown, 10x8 for ½-pl. prints, 25 2/-; P.C. Folders, 2/- 100; ½-pl. Two-piece Folders, 2/6 dozen. [0025]

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards; Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3½ x 2½, 1/- 72 sheets, 1/10 gross; 4½ x 2½ and ½-pl., 1/9, 2/9 gross; ½-pl., 1/6 36; whole-plate, 2/6 36. [0026]

ALLENS.—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS.—Trade Card for Finishers' List and A free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

IMPORTANT to Miniature Camera Users.—35-mm. fine-grain Panchromatic Super-speed Film, excellent for indoor and night photography, 40 ft. 5/6, post paid.—B. S. Productions, 1, Mitre Court, London, E.C.4. [9990]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, per negative 1/6 dozen, 6 6 ½-gross, 12/- gross; Postcard Enlarging, from assorted negatives 2/- dozen, from one negative 1/6 dozen; surfaces matt, semi-matt, glossy; send for new list.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

POSTCARDS, 1/3 per dozen, same negative, singles 1d. each, developing and printing, all photographic work undertaken, trade specialists; lists free.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7x5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7x5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3½ x 2½ 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [9303]

COLOUR Prints on paper from your own Kodachrome or Agfacolor films; real colour photographs, not hand-tinted.

AT last you can mount in your album permanent records in colour of your favourite snaps, something to look at and not through.

ONE Print 4x2½ in. from 35-mm. film, 10/- (3 prints 17/6), cash with order, or sent C.O.D.; specimens may be seen at our address.—Colville Colour, 140, Clerkenwell Rd., London, E.C.1. [1119]

ENLARGEMENTS

GLAZED Enlargements: ½-pl., Postcard, 1/9 dozen, all assorted, 50 6/6; orders by post only.—Thompson, Beverley, London Rd., Braintree. [9488]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [9705]

1938

The Photographer's Resolutions!



1. To Get a Miniature Camera.
2. To Get the Best—A CONTAX.
3. To Get it from the CONTAX Experts.

H. H. SHARLAND

Central 6751/2

9-10, THAVIES INN, HOLBORN CIRCUS, E.C.1

LEWISHAM AND CATFORD CAMERA EXCHANGE

Contax II, Sonnar f/2, E.R. case.	As new.....	£36 10 0
Leica IIIa, Summar f/2, E.R. case.	As new.....	£31 15 0
Leica III, Elmar f/3.5.	As new.....	£23 15 0
Super Ikonta 2½ x 2½, Tessar f/2.8, latest model.	As new	£20 18 6
Super Baldina, Meyer f/2.9, latest model.	As new.	£10 12 6
Dollina III, Xenar f/2.	As new.....	£16 17 6
Dollina II, Cassar f/2.9, chromium.	As new.....	£10 7 6
Retina, Xenar f/3.5, 2 filters. Nice condition.	.....	£6 12 6
Miraphot Enlarger 3½ x 2½, Tessar f/3.5.	.....	£7 12 6
Specto Projector 9.5-mm.	As new.....	£11 12 6

PART EXCHANGES. HIRE PURCHASE.

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13
Phone: Lee Green 0632.

For that NEW CAMERA

Also SECOND-HAND CAMERAS
Leading Makes
Highest Exchanges

W. H. TOMKINSON & CO., Ltd.
81, Dale Street, LIVERPOOL

MAY WE REMIND YOU? Christmas and New Year

Greeting Cards and Calendars incorporating your own photograph or snap are the most appreciated seasonal remembrance.

Write for particulars.

ABERDEEN PHOTOGRAPHIC SERVICE LTD
MARISCHAL STREET, ABERDEEN

PHOTOGRAPHIC SUPPLIES

PART EXCHANGE. HIRE PURCHASE.

Ikonex, f/4.5 Novar, R. Compur. New condition.	£8 17 6
Six-20 Duo, chromium, f/4.5, Compur. Equal to new.	£7 19 6
Temphot Meter, and case. Cost £3.15s.	£2 15 0

BECKETTS

77-79, OXFORD ROAD, MANCHESTER.

Phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sat.).

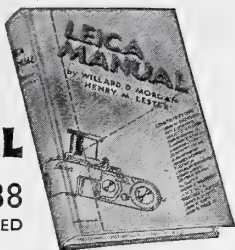
BELL'S BARGAINS

Kine-Exakta, latest chrome model for 36 ex., f/3.5, delayed shutter, 12, secs. to 1/1,000th, film cutter, synchronised for flash. Spotless condition	£19 10 0
Welli Miniature for 36 ex., f/2.9 Cassar, Compur, auto interlock numbering, compact miniature.	£6 5 0
Perlektia Twin-Lens Folding Reflex, f/3.8 Tessar, Compur. As new	£11 15 0

BELL'S 45, NEWINGTON BUTTS, S.E.11
(Opposite Spurgeon's Tabernacle.)
Rodney 3773. Close 1 o'clock Thurs.

NEW... LEICA MANUAL

3rd Edition, 1938
COMPLETELY REVISED



THE ONE-VOLUME LIBRARY ON
MINIATURE CAMERA PHOTOGRAPHY

PRICE ONE GUINEA

By Post 21/6

Edited by Willard D. Morgan, Contributions
Editor of Life Magazine, and Henry M. Lester,
Cinephotographer.

All revised, with new chapters, latest develop-
ments, new subjects, up-to-date technique, about
600 pages and 450 illustrations.

MORGAN & LESTER, Publishers, New York, N.Y.

Sole Agents for United Kingdom:

THE FOUNTAIN PRESS Telephone: Holborn 6201-3
19, Cursitor Street, London, E.C.4

NEW ENLARGING ANASTIGMAT LENSES



By
LUDWIG, DRESDEN

We have purchased a large
stock of these first-quality
lenses which give sharp
definition and a flat field.
In black enamelled
mounts, as shown, with
metal iris leaves and flange

2-in. focus f/4.5, covering	3×4 cm.	£1 7 6
2-in. " f/3.5, "	36×24 mm.	£1 12 6
3-in. " f/4.5, "	2½×2½ in.	£1 12 6
4½-in. " f/4.5, "	3½×2½ in.	£1 16 0

Postage and packing 6d.

THE MISCELLANEOUS TRADING CO., Ltd.
135, HIGH HOLBORN, LONDON, W.C.1

Use a "NOVOREX," the All-
British Precision Vertical Enlarger.

Sole Manufacturer and Agent:

TURNER'S CAMERA EXCHANGE
NEWCASTLE-ON-TYNE

9, PINK LANE.

Phone: 22655.

SUSSEX for SUSSEX SNIPS A FEW BARGAINS

13-in. Teleros Lens f/5.5. £9 9 0
Kodak Cine-8 Camera and Projector. £10 10 0
50-ft. Cine-Kodak, f/3.5, case and filters. £8 10 0

SIDNEY BASTOW Ltd., 9, NORTH STREET,
CHICHESTER 100 yds. from Cathedral.

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Ciné Specialists,
54, ALBION PLACE, LEEDS, 1

Phone: 28261.

Open all day Saturday.

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards
from small film or plate, retouching and
vignettes included.—Speight, 38, Gainsborough
Avenue, Oldham. [0017]

EXHIBITION Quality Enlargements, perfect
finish by exhibition photographer, price
list post free.—E. Peacock, F.S.M.C., F.I.O.,
A.W.I.P.S., Northgate St., Devizes, Wilts. [0021]

STATHAM'S Enlargements, all sizes; Postcards
1d. each, 1/3 per dozen same negative; de-
veloping and printing 3½×2½ 1/-; lists free.—31
and 31a, Somerset St., Brighton, 7. [0030]

SUPERIOR Enlargements, moderate charges—
price list free.—Wilson, Tir-y-Coed, Roewen-
Conway. [9777]

8½×6½ Enlargements, 6d.; Postcards 1½d.; Prints
1d.—Fox, 4, Hawkes Rd., Mitcham. [9991]

REPAIRERS

MODERN Miniature Cameras, all makes, scien-
tifically overhauled and repaired by skilled
mechanics; miniatures only undertaken.—R. G.
Lewis, The Miniature Camera Specialist, 202, High
Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD.,
undertake repairs to all makes of cameras,
including Modern Miniatures. Estimates submitted;
instruments insured whilst on premises; dealers
and Press inquiries invited.—114/115, Holborn,
E.C.1 (near Gamages). Holborn 3126. [0062]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTO-
GRAPHY, 8, Nottingham Terrace, Marylebone
Rd., N.W.1. Principal, John H. Gear, Hon.
F.R.P.S. Individual instruction, elementary, ad-
vanced. [5872]

IF I cannot solve satisfactorily your particular
problem, no charge.—David Charles, F.R.P.S.,
145, Queens Rd., London, S.W.19. [9719]

EVENING Class.—Cripplegate Institute, Golden
Lane, City (close Aldersgate St. Met. Station),
open to all; winter term commences 5th January,
3 months' course, 15/- Instructor, John H. Gear,
Hon. F.R.P.S.—Write Manager of Institute for
syllabus. [1131]

PHOTOGRAPHS WANTED

THE Specimen Department of Kodak Ltd. is
always interested to consider the purchase of
good photographs, taken on Kodak film by
amateur photographers; prints may be sent to
Mr. A. P. Hynds, Department 46, Kodak Ltd.,
Kingsway. [9930]

SITUATIONS VACANT

JUNIOR Assistant wanted by R. G. Lewis; please
write, giving full particulars, age, and salary
required.—202, High Holborn, W.C.1. [1133]

MISCELLANEOUS

ALL Camera Owners can make good money
regularly without expense; send stamped-
addressed envelope for full particulars to—
James-Bailey, Secretary, N.A.N.P., 20, Alcester
Rd., Moseley, Birmingham. [1116]



POULTRY WORLD

THE PREMIER POULTRY JOURNAL
Poultry keepers everywhere will find this journal
uncommonly interesting and helpful.

EVERY
FRIDAY

2d.

Specimen copy of recent issue free on request
from

The Publisher (A.P.), Dorset House, Stamford St., London, S.E.1

"THE WIRELESS WORLD"

COVERS EVERY WIRELESS INTEREST.

EVERY THURSDAY

4d.



PHOTO - GUIDE No. 5—HOW TO ENLARGE

This new Photo-
Guide tells and
shows what is of
enlarging possi-
bility, which part
of the negative to
choose, how the
enlarger is set
up, how to enlarge,
and some tricks in-
volved. Fine
examples and
sketches help to
clear up all en-
larging prob-
lems.

Price 1/1, post-
age 2d.

PHOTO - GUIDE No. 6—VIVID PORTRAITS

It makes no dif-
ference whether
the snap is self-
made or taken
by a friend, there
is no picture
which gives so
much interest as
a portrait. All
that is abso-
lutely indispen-
sable in portrai-
ture is to be found
in the pictures
and rules in this
Photo-Guide.

Price 1/1, post-
age 2d.



VIVID PORTRAITS

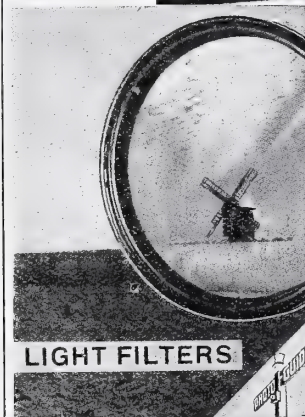


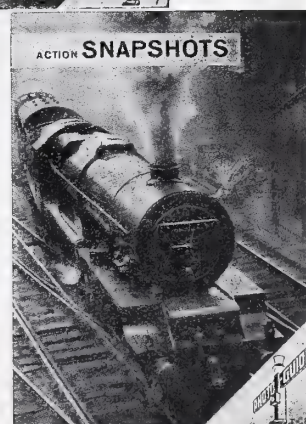
PHOTO - GUIDE No. 7—LIGHT FILTERS

The filter is to
the camera what
spectacles are
to the eyes. This
Photo - Guide
makes it easy
to choose the
right filter for
the right film
according to the
subject to be
photographed,
also to calculate
the correspond-
ing exposure
that is needed.
Price 1/1, post-
age 2d.

PHOTO - GUIDE No. 8—ACTION SNAPSHOTS

This Photo-
Guide gives us,
in telegraphic
style, directions
for all situations
and some fine
photographic
examples. The
modern photo
is a quick snap.
In the hurly-
burly of traffic,
at markets, play-
grounds or de-
monstrations,
sporting events
or in the theatre
there is nothing
to stop you from
pressing the but-
ton.

Price 1/1, post-
age 2d.



The Four Books 4s. 6d. post free.

SANDS HUNTER & CO., Ltd., 37, Bedford St., Strand, W.C.2

Get your
Rolleiflex or Rolleicord
from
Generous allowance for
your present camera.
DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

GET IT FROM New and Second-hand Cameras
BEST POSSIBLE ALLOWANCES.
Give us a call, or send for lists.
F. E. JONES 3, Breeze Hill,
LIVERPOOL, 9

MATHER'S for
CAMERA EXCHANGES
BEST POSSIBLE ALLOWANCES
Send or Call with your Enquiries.
Send for Photographic List.
Tel.: BLackfriars 6133. Telegrams: Sensitised M/c.
17, JOHN DALTON STREET, **MANCHESTER**

PHOTO SUPPLIES

All Projectors by Leading
Manufacturers in Stock
9.5-mm. Library

Write for Lists

T. P. MARTIN, M.P.S., 21, High St., Cardiff

McKECHNIE

Kalart Synchro-Flash
for
LEICA and CONTAX

LEICA SPECIALIST

Rolleiflex, Robot,
Zeiss Ikon, etc.
New and Second-hand

5, CASTLE STREET
EDINBURGH, 2

Do you live in the Midlands?

MIDLAND CAMERA CO.,
106 GRANBY ST., LEICESTER

Have the finest selection of New and Second-hand
CINÉ APPARATUS

Ideal for Xmas

A NORFOLK CAMERA

Miniature Model with f/2.9 Schneider,
Compur Rapid.....£7:19:6

Sole Suppliers:

SHEFFIELD PHOTO CO., LTD.
6, NORFOLK ROW (Fargate), SHEFFIELD

Why not get a home ciné projector on
easy payments spread over one or two
years? Confidential, no harsh enquiries,
anything taken in exchange. Wallace
Heaton Ltd. or City Sale and Exchange
(1929) Ltd.

GRANVILLE WHOLESALE STOCKISTS

For the convenience of our customers a whole-
sale stock of Granville products is carried by the
following:

BIRMINGHAM. Galloways, 79, New Street.
BLACKBURN. Edwin Gorse, 86, Accrington Road.
BRADFORD. G. & F. A. Wilman, 32, Westgate.
BRISTOL. H. Salanson & Co., Ltd., 20, High St.
CARDIFF. H. Salanson & Co., Ltd., 119, Queen St.
CARDISLE. J. L. Robson, 48, Warwick Road.
CHELTENHAM. C. & P. James, Ltd., 29, The Promenade.
DEWSBURY. E. J. Williams, 92, Saville Road, Saville
Town.
DUBLIN. Browne & Nolan, Ltd., 41-42, Nassau
Street.
GRIMSBY. Gordon Lock, Chantry Lane.
KINGSTON-ON-THAMES. Durbins, 24, Market Place.
LEEDS. C. A. S. Brittenden, Hyde Park Corner.
LEICESTER. Wanda, Ltd., 29, Belvoir Street.
LIVERPOOL. W. H. Tomkinson & Co., Ltd., 81, Dale
Street.
LONDON. Durbins, 66, Broadway, Ealing, W.5.
Durbins, 131, High Street, Putney.
NEWCASTLE-ON-TYNE. Brady & Martin, 29, Mosley Street.
NORTHAMPTON. C. F. Allen, Ltd., Market Place.
NORWICH. G. E. Gregory, 22, Lower Gost Lane.
NOTTINGHAM. Bassett Greenwood, 19, Bridlemith Gate.
RICHMOND (SURREY). Durbins, 38, Hill Street.
SHEFFIELD. Photo Trading Co., Ltd., 17-19,
Change Alley.
SHEWSDURBY. W. J. Jones & Co., Ltd., 30, Mardol.

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
CINÉ APPARATUS

• Exchanges,
Generous Allowances.

BOND STREET, LEEDS

"The Amateur Photographer." 22/12/37.

"CIRCUS" COMPETITION

This Coupon to be affixed to back of print.
Competition closes January 25th.

BRIGHTER PHOTOGRAPHY

By DAVID CHARLES, F.R.P.S.

The carefully arranged chapters cover the
whole field from the choosing of a camera to
developing and printing the finished picture.
There are important sections dealing with
Focussing, Aiming the Camera, Photographic
Groups, Lighting and Exposing, and over
one hundred and sixty illustrations, each
numbered and each conveying a really useful
hint.

PRICE 2/6 net By post 2/9

ILIFFE & SONS LTD.
Dorset House, Stamford St., London, S.E.1

"THE AUTOCAR"

The World's Leading Motoring Journal.
Every Friday.

TO NEW OWNERS OF CAMERAS

It Costs Very Little

to INSURE your camera against ALL RISKS,
including Loss by Burglary, Fire, Theft from
person, Loss in Transit or while travelling,
Accidental Damage, etc. Similar policies are also
available in respect of Binoculars, Opera Glasses
and Amateur Ciné Equipment.

Annual Premiums from 5/-

Send this Coupon for full details NOW

**NORWICH
UNION**



INSURANCE
SOCIETIES,
CAMERA DEPARTMENT,
P.O.
BOX 4 **NORWICH, Norfolk.**

Without obligation on my part, you may send me full
details of your Camera Insurance Policies.

Camera..... Present Value £.....
Name
Address.....
A.P. 14

RAINES

Miniature Service

DEVELOPING, PRINTING,
ENLARGING

All orders receive the advantage of our
50 YEARS' Photographic experience.

SEND FOR LIST.

RAINES & CO. (EALING) LTD.
THE STUDIOS, EALING, W.5

Phone: Ealing 3177.

BUY YOURSELF

A USEFUL GADGET for your CAMERA

Excellent "suggestions" in our window:
FILTERS, LENS HOODS, TRIPODS, CASES,
RANGE-FINDERS, EXPOSURE METERS,
TANKS, ENLARGERS, ETC.

Your old apparatus taken in part exchange at

GALLOWAYS

PHOTOGRAPHIC CHEMISTS
VICTORIA SQUARE, Opposite G.P.O.
Phone: MID. 5070.

BIRMINGHAM

SALANSON LTD.

"Best in the West."

SELECTED BARGAINS ALL GUARANTEED

Ensign Midget, f/6.3 anastigmat.....	£2 5 0
530 Super Ikonta, f/3.5 Tessar, Compur, zip case	£12 17 6
530/2 Super Ikonta, f/4.5 Tessar, Compur	£12 17 6
3½ × 2½ Ensign Autorange, f/4.5 Ensar, Compur.	
As new.....	£8 17 6
3½ × 2½ Ensign Selfix 20, as new, f/4.5 Ensar, Compur	
	£5 5 0
Zeiss Contax I, f/2.8 Tessar, 1/25th to 1/1,000th shutter, E.R. case.....	£17 17 6
2½ × 2½ Rolleicord II, f/3.5 Triotar, Compur, E.R. case.....	£12 17 6
½-pl. T.-P. Special Ruby Enlarger, Ross R.R. lens,	£8 17 6
½-pl. Ensign Premier Enlarger, f/6.5 Cooke, Series III	£8 17 6
Russian Iron Lantern, 8-in. objective, lacquered brass front, slide carrier and tin box.....	£3 17 6
Bell & Howell Filmo 57, 750-watt, lamp, resistance and carrying-case. Perfect condition	£75 0 0
Weston Universal Meter.....	£4 17 6
Ombux Electric Meter.....	£2 7 6
Blondux Electric Meter.....	£2 7 6

LIBERAL EXCHANGE ALLOWANCES.
Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
119, QUEEN ST., CARDIFF

NOW IN STOCK THE NEW IIA

Reflex Korelle

fitted f/3.5 Radionar	£18 : 1 : 0
„ f/2.9 Radionar	£19 : 2 : 0
„ f/3.5 Tessar	£23 : 15 : 0

INTERCHANGEABLE LENSES

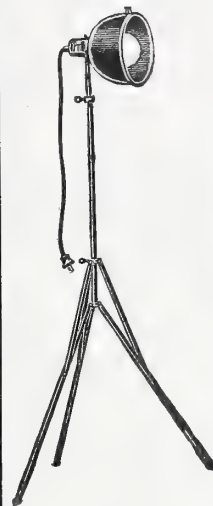
4¼" f/4.5 Xenar	£7 : 15 : 0
5½" f/4.5 Xenar	£8 : 15 : 0
6" f/5.6 Dallon	£9 : 9 : 0
6" f/5.6 Cooke	£10 : 10 : 0

WRITE FOR DETAILS.

PHOTO-OPTICS LTD.
32, Lord Street, LIVERPOOL 2.

FLOODLIGHT REFLECTOR

FOR INDOOR PORTRAITS



This Floodlight Reflector can be used off any ordinary electric light system, no special wiring is necessary. The light given by a Nitraphot Lamp in conjunction with the Floodlight Reflector is extraordinarily intense; yet it is soft and well diffused. Well-exposed negatives can be obtained with an exposure of 1/5th second with a lens aperture of f/4.5.

The light from a pair of these Floodlight Reflectors is sufficient for using a cine camera indoors. One Reflector used on a tripod can be adjusted to any height up to six feet, while a second Reflector can be placed elsewhere to balance light or shade as desired. With these Reflectors the light can be made to fall upon the subject from above, from below, or from the side, and enables the amateur to experiment with various modes of illumination in his own home.

FLOODLIGHT REFLECTOR.
Complete with switch, 9-ft. flex with wall plug and lamp-holder adapter. Price **25/-**.

Extra 9-ft. Extension Flex.....	5s. 0d.
Diffuser, extra.....	2s. 6d.
200-watt Nitraphot Lamp, 6,000 lumens, extra.....	7s. 6d.
500-watt Nitraphot Lamp, 11,000 lumens, extra.....	20s. 0d.

(Please state voltage when ordering.)

Nitraphot Exposure Meter.....	1s. 6d.
Metal Telescopic Tripod, with adjustable centre pillar; can be raised to 6 ft. Nickel-plated throughout.....	Price 25s. 0d.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST., STRAND, WC2

INDEX TO ADVERTISERS:

LONDON.		page
Ilford Ltd.	Cover i, iv	

E.C.		page
Burroughs Wellcome & Co.	11	
Camera Co., The	17	
City Sale & Exchange (1929) Ltd.	2, 3, 7	
Dollond & Aitchison Ltd.	22	
Fountain Press, The	19	
Periodical Trade Press Ltd.	12	
Sharland, H. H.	18	

W.C.		page
Amateur Cine Service, Ltd.	5	
Dollond & Aitchison Ltd.	22	
Hunter, R. F., Ltd.	6, 7	
Kodak Ltd.	Cover ii	
Lewis, R. G.	8, 11	
Miscellaneous Trading Co., Ltd.	19	
Sands Hunter & Co., Ltd.	15, 19, 21	
Service Co., Ltd., The	15	
Westminster Photographic Exchange Ltd.	4	

W.		page
Dollond & Aitchison Ltd.	22	
Garner & Jones, Ltd.	11	
Heaton, Wallace, Ltd.	Cover iii, 1	
Leitz, E. (London)	9	
Norse Trading Co., Ltd.	17	
Pelling & Cross, Ltd.	18	
Raines & Co. (Ealing), Ltd.	20	
Starita, Rudy	16	
Westminster Photographic Exchange Ltd.	4	
Zeiss, Carl (London), Ltd.	5	

S.W.		page
Automatic Coil Winder Co., Ltd.	5	
Camera Co., The	17	
Dollond & Aitchison Ltd.	22	
Raphael Industries Ltd.	6	
"Robot"	10	
Westminster Photographic Exchange Ltd	4	

S.E.		page
Bell's	18	
Cobb, Leslie	18	
"Photograms of the Year"	13	

PROVINCIAL, INCLUDING SCOTLAND AND WALES.

ABERDEEN.		page
Aberdeen Photographic Service, Ltd.	18	
BIRMINGHAM.		page
Galloways	20	
BLACKBURN.		page
Gorse, Edwin	16	
BRISTOL.		page
Salanson, H., & Co., Ltd.	21	
BROMLEY, KENT.		page
Amateur Cine Service, Ltd.	5	
CARDIFF.		page
Martin, T. P.	20	
Salanson, H., & Co., Ltd.	21	
CHICHESTER.		page
Bastow, Sidney, Ltd.	19	
EDINBURGH.		page
McKechnie, J. C.	20	
FRESHWATER, I.O.W.		page
Colorco	18	
GUILDFORD.		page
Lloyd, J., & Son	17	
LEAMINGTON SPA.		page
Granville Gulliman & Co., Ltd.	1, 20	

LEEDS.		page
Childe, George, Ltd.	19	
Pearson & Denham (Photo), Ltd.	20	
LEICESTER.		page
Midland Camera Co., Ltd.	20	
Osborne & Campion	18	
Taylor, Taylor & Hobson, Ltd.	10	
LIVERPOOL.		page
Jones, F. E.	20	
Photo-Optics, Ltd.	21	
Tomkinson, W. H., & Co., Ltd.	18	

LOWESTOFT.		page
Robinson's Cine and Photographic Service	17	

MANCHESTER.		page
Allens Photographic Stores	16	
Beckett, G. E., & Co.	18	
Mather, E., & Co., Ltd.	20	

NEWCASTLE-ON-TYNE.		page
Turner, J. H.	19	

NORWICH.		page
Norwich Union Insurance Societies	20	

SHEFFIELD.		page
Photo Trading Co., Ltd.	17	
Sheffield Photo Co., Ltd.	20	

SOUTHAMPTON.		page
Martin	16	

SOUTH SHIELDS.		page
Dinning's Camera Exchange	20	

MULTIPLE BRANCHES.		page
Dollond & Aitchison Ltd.	22	

FOREIGN.

NEW YORK.		page
Morgan & Lester	19	



Give 'em a
real treat
this year—
HOME MOVIES

New Model 8-mm. **KODASCOPE**
EIGHT 50R, 200-watt lamp;
brilliant pictures 30" x 22 in. at
14½ ft.; motor rewind, large
cooling fan **£13 13 0**.

Projectors

9.5-mm. **Pathe Ace**, resistance.
Good condition. List **£1 17s. 6d.**

9.5-mm. **Pathe Home Movie**,
single claw, resistance. Good
condition. List **£2 12 6**

9.5-mm. **Alef Bilcin No. 171**,
resistance, automatic stop for
still pictures, tilting screw.
Good condition. List **£4 15s.**

9.5-mm. **Pathe Home Movie**,
double claw, super attachment,
resistance. Very good condition.
List **£4 15 0**

9.5-mm. **Dekko**, motor, super
attachment, carrying-case. *Shop-*
soiled. List **£6 17s. 5 0**

9.5-mm. **Pathe Home Movie**,
double claw, Type C motor,
super attachment, resistance.
Good condition. Cost **£12.**

Cameras

9.5-mm. **Pathe**, hand turn,
f/3.5 lens. Good condition **18s. 6d.**

9.5-mm. **Pathe**, f/3.5 lens,
Camo motor, case. Fair con-
dition. List **£1 3 6**

3½ x 2½ **Ensign Roll Film**
Reflex, Ross f/6.3 lens. Good
condition. List **£1 15 0**

2½ x 2½ **Voigtlander Brilliant**,
f/7.7 lens, ever-ready case. As
new. List **£2 12s. 6d.**

4.5 x 6 cm. **Goerz Tenax**, Dog-
mar f/4.5, Compound, 1/250th
sec., 6 slides, F.P.A., filter,
case. Good condition **£3 18 6**

3½ x 2½ **Ernemann Reflex**,
Ernoplast f/4.5, speeds 1/20th
to 1/1,000th sec., roll-film holder,
Fair condition. List **£4 15 0**

3½ x 2½ **Ensign Roll Film**
Reflex, Ensign f/4.5, speeds
1/25th to 1/500th sec., case.
Good condition. List **£5 5 0**

4½ x 3½ **Pressman Reflex**, 6½-
in. Ross Xpres f/4.5, revolving
back, 6 slides, F.P. adapter,
roll-film holder. Good condition.
List **£6 19 6**

24 x 36 mm. **Beira**, Xenar
f/3.5, Compur, takes 36 pictures
on 35-mm. film, ever-ready
case. Good condition. Cost
£13 10s.

12 pictures 2½ x 2½ on 3½ x 2½
film **Zeiss Ikonta**, Novar f/3.5,
Compur. As new. List **£9 10s.**

16-mm. **Magazine Cine-Kodak**,
f/1.9 lens. Very good condition.
List **£40.**

24 x 36 mm. **Beira**, Xenar
f/3.5, Compur, takes 36 pictures
on 35-mm. film, ever-ready
case. Good condition. Cost
£13 10s.

12 pictures 2½ x 2½ on 3½ x 2½
film **Zeiss Ikonta**, Novar f/3.5,
Compur. As new. List **£9 10s.**

16-mm. **Magazine Cine-Kodak**,
f/1.9 lens. Very good condition.
List **£40.**

24 x 36 mm. **Beira**, Xenar
f/3.5, Compur, takes 36 pictures
on 35-mm. film, ever-ready
case. Good condition. Cost
£13 10s.

12 pictures 2½ x 2½ on 3½ x 2½
film **Zeiss Ikonta**, Novar f/3.5,
Compur. As new. List **£9 10s.**

16-mm. **Magazine Cine-Kodak**,
f/1.9 lens. Very good condition.
List **£40.**

24 x 36 mm. **Beira**, Xenar
f/3.5, Compur, takes 36 pictures
on 35-mm. film, ever-ready
case. Good condition. Cost
£13 10s.

12 pictures 2½ x 2½ on 3½ x 2½
film **Zeiss Ikonta**, Novar f/3.5,
Compur. As new. List **£9 10s.**

16-mm. **Magazine Cine-Kodak**,
f/1.9 lens. Very good condition.
List **£40.**

MINIATURE CINÉ THEATRES AT ★ ADDRESSES

LONDON :

- ★ 28, Old Bond St., W.1.
- ★ 281, Oxford St., W.1.
- ★ 1, Copthall Chambers, E.C.2.
- ★ 121, Cheapside, E.C.2.
- ★ 35, Brompton Rd., S.W.3.
- ★ 65, Notting Hill Gate, W.11.
- ★ 13, Kensington High St., W.8.
- ★ 20, Ludgate Hill, E.C.4.
- ★ 2, Northumberland Avenue.
- ★ **Crouch End**,—17, Toppfield
Parade, N.8.
- ★ **Holloway**,—66a, Seven Sisters
Rd., N.7.
- ★ 62a, Rushey Green, Catford.
- ★ **Watford**,—142, St. Albans
Rd.
- ★ **Croydon**,—12, George St.
- ★ **Kingston**,—30, Thames St.
- ★ **N. Harrow**,—537, Pinner Rd.
- ★ **Leeds**,—37, Bond St.
- ★ **Swansea**,—26, Castle St.
- ★ **Newport (Mon.)**,—43, Com-
mercial St.
- ★ **Canterbury**,—38, High St.
- ★ **Cheltenham**,—114, Promenade
- ★ **Yeovil**,—(Boyce), 2, High St.
- ★ **Liverpool**,—73, Lord St.

2½ x 2½ **Voigtlander Brilliant**,
Voigtar f/7.7, ever-ready case.
Good condition. List **£2 12s. 6d.**

3½ x 2½ **Voigtlander Bessa**,
Voigtar f/7.7. As new. List
£2 12s. 6d.

9.5-mm. **Dekko** Projector,
motor, carrying-case. Good con-
dition. Cost **£5 10s.**

3½ x 2½ **Goerz Roll Film**
Tenax, Dogmar f/4.5, Compur,
Sinclair frame finder, case.
Good condition. List **£4 19 6**

9.5-mm. **Dekko** Camera, f/2.5
lens. *Shop - soiled*. Cost
£8 12s. 6d.

Zeiss Ikonflex I, Novar f/4.5,
ever-ready case. As new. List
£9 16s. 6d.

Leica Valoy Enlarger, 75-
watt lamp, 20-in. column, no
lens. As new. List **£9 11s. 6d.**

9.5-mm. **Dekko** de Luxe
Camera, Cooke f/2.5. *Shop-*
soiled. List **£11 15s. 6d.**

3½ x 2½ **Ensign Special Reflex**,
5.3-in. Wray Lustrar f/3.2,
revolving back, 6 slides, F.P.
adapter, case. Very good con-
dition. List **£9 17 6**

3½ x 2½ **Kodak Regent**, Xenar
f/3.8, delayed Compur Rapid,
built-in range-finder. As new
List **£14 17 6**

3½ x 2½ **T.P. Special Ruby**
Reflex, 5½-in. Dallmeyer Pentac
f/2.9, revolving back, 3 D.D.
slides, F.P. adapter, case. Good
condition. Cost **£30 14 17 6**

9 x 12 and 4½ x 3½ **Nettel**
Miroflex, 16.5-cm. Tessar f/2.7,
self-capping, 1/3rd to 1/2,000th
sec., T. and B., 6 slides, F.P.
adapter, roll-film holder, filter,
case. Fair condition **£25 0 0**

Zeiss Contax I, f/2 Sonnar,
speeds 1 to 1/1,000th sec., E.R.
case. Good condition. List **£41**
£26 10 0

16-mm. **Agfa Movex 30B**,
2-cm. Synmmeter f/1.5, also
8-cm. Agfa Tele f/3.5 and 5-cm.
Tele f/3.5 lens, 5 speeds, Topas
filter, case. Very good condition.
List **£52 12s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

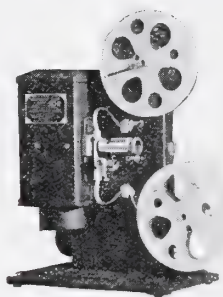
3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**

3½ x 2½ **Contessa Nettel Tropi-
cal** **Deckrullo** Focal-plane, 12-
cm. Zeiss Tessar f/2.7, also
18-cm. Tele Tessar f/6.3 lens,
3 D.D. slides, F.P. adapter, case.
As new. Cost **£54 15s.**



KODAK
ENSIGN
PATHE
DEKKO
CORONET
SPECTO
EUMIG
KEYSTONE
BOLEX
DITMAR
SIEMENS
FILMOSOUND
AMPROSOUND
GEBESCOPE

We have a very wide
variety in stock.

HARROW

We also have a large stock
of second-hand Cine CAM-
ERAS : Campro, Coronet,
Dekko, De Vry, Ensign,
Geyer, Keystone, Miller,
Pathe, Zeiss. — ALL AT
WINTER PRICES —
also PROJECTORS : Agfa,
Alef, Dekko, Kodak, Pathe,
Victor, Gebescope —
also ACCESSORIES —
also LIGHTING EQUIP-
MENTS : Multilite, Photo-
spot, etc. — AT OUR
HARROW BRANCH, 537,
Pinner Road, North Har-
row. Telephone : Pinner
2780.

Above are at
37 BOND ST., LEEDS
Telephone : Leeds 25106.

If you do not see what you want
among the second-hand items
please let us know your require-
ments, as we may have the very
article you are looking for. Any
item sent on five days' approval
against cash or C.O.D.

Above are at
281 OXFORD ST.
London, W.1
Telephone : Mayfair 0859.

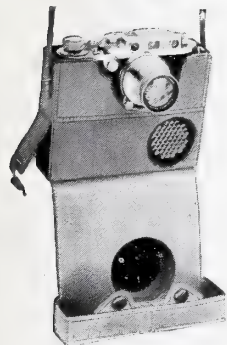
DOLLONDS
DOLLOND & AITCHISON LTD. EST. 1750

**LATE
XMAS
FINAL**

ONLY THREE SHOPPING DAYS BEFORE CHRISTMAS

—SEE THAT NO-ONE IS FORGOTTEN!

We have photographic and ciné gifts to suit every taste and purse—your last-minute problem will be easily solved if you call at our showrooms. In addition to home talkies, movies, cameras and ciné cameras, we have a comprehensive range of the "little things that count," including camera cases, tripods, lenses, filters, editors, splicers, etc. Come to Bond Street for inspiration.

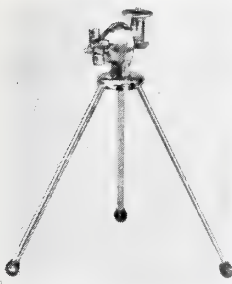


W. H. LEICA 'METACASE'

A light-weight pigskin case (no thicker than the normal over-ready case) which safely carries your camera with lens, Weston exposure meter and filter (or spare film). The meter is free for use as soon as case front and single back flap are opened. Camera is secured by tripod socket screw, while remaining accessories are enclosed in separate pockets.

PRICES:

To carry Leica 1, 11 or 11L with f3.5 lens... £3 0 0
Or with f2 lens... £3 3 0
Or f1.5 lens and lens hood... £3 12 6



W. H. CONVERTABLE TABLE TRIPOD

A combined tripod head and table tripod. Can be set for upright or horizontal pictures. Ample allowance for upright adjustment of tripod on uneven ground. The removable legs are fitted with unbreakable tips which will not mark polished surfaces. Tripod is adjustable between 2 in. and 8 in. in height. Price... £1 12 6

FILMO "8" PROJECTOR

Has most efficient direct lighting system with 400-watt lamp and f1.6 lens. Automatic rewind. 200 ft. film capacity.

Cash price **£41:0:0**

24 monthly payments of 38/9.

BUY THE NEW 8 and 16 mm. 'CASTLE' FILMS for your permanent library

Write for full list of subjects

16-mm. Sound, 350 ft. £5 5 0
16-mm. Silent, 360 ft. £3 4 0
8-mm., 180 ft. £1 12 6

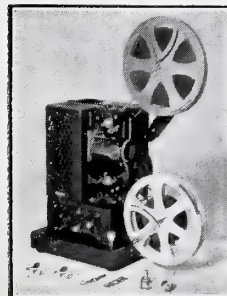
Write for list of these splendid entertainments.

SIEMENS 'SIXTEEN-9'

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind. Single-picture device. Self-contained resistance.

Cash price **£59:10:0**

24 monthly payments of 53/4.



The leading "Cinecam" and "Minicam" Special-lists.



WALLACE HEATON LTD.

127, NEW BOND STREET • • LONDON, W.1

47, BERKELEY STREET, LONDON, W.1

43, KENSINGTON HIGH STREET, W.8

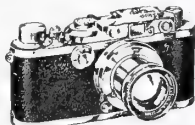
Also CITY SALE & EXCHANGE (1939) LTD., 59/60, CHEAPSIDE; 90/94 FLEET STREET; 54, LIME STREET; 84, ALDERSGATE STREET, and 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

THE BEST PRESENT OF ALL

Who wouldn't like a Leica? Why not treat yourself to one for Christmas. Your present camera may go a long way towards paying for it. Send it along for our part-exchange quotation.

Model IIIa (chromium), takes 36 exposures at a loading. Speeded to 1/1,000th sec., and fitted with f/2 Summar lens... **£43 0 0**
24 monthly payments of 38/7.



OR AN AUTOMATIC ROLLEIFLEX



The simple, speedy, twin-lens reflex camera. Shows pictures full size and right way up on the ground-glass screen. Takes 12 pictures on 8 exposure 35-21 roll film for 1" or may be adapted for plates on 35-mm. negatives. With f3.5 Zeiss Tessar lens and Compur Rapid shutter and many new automatic refinements... **£31 5 0**
24 monthly payments of 28/-.



W. H. TRAY-TYPE CAMERA CASE

Provides the answer to the old problem of where to set down the camera and accessories while changing lenses, etc. The tray case hangs round the neck in such a manner that it opens out to form a flat tray on which to place the camera in safety. The case is divided into separate compartments to take camera, exposure meter, lens hoods, filters, spools, etc. Price, in best pigskin (as illustrated)... **£5 12 6**

Send a list of your own equipment and let us quote you for a case to exactly accommodate it.

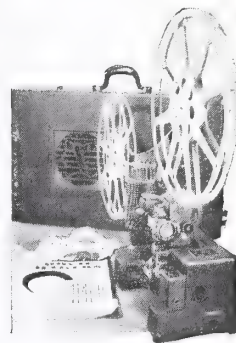
WRITE NOW FOR OUR NEW LIST OF MINICAM ACCESSORIES

This list does not contain cameras, but is a veritable mine of information regarding accessories for all minicams. It contains many recent useful introductions by Wallace Heaton Ltd.—no miniaturist should be without it; send 2d. postage now!

FILMOSOUND 138

Gives 45 minutes' show without a stop. In use, the combined projector and amplifier unit is removed from the case, of which the cover serves as the handle for the self-contained loud-speaker. Voltages on exciter lamp and photocell are balanced automatically. New type of tilt device. Motor rewind.

Cash price **£138:0:0**
or 24 monthly payments of 46/3s. 8d.

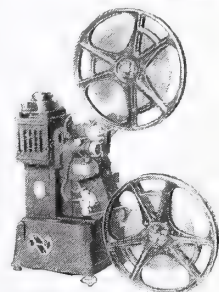


PATHESCOPE 'S' 9.5-mm. DE LUXE

For 300-ft. and 800-ft. reels of 9.5-mm. film. Sprocket fed. Non-commutator, synchronous motor ensures very smooth running at a speed of either 16 or 24 pictures per second. High efficiency, low voltage, high amperage 200-watt lamp (15 volts, 12 amps) and is transformer fed. 35 minutes' projection without changing reels. For A.C. mains from 110 to 250 volts.

Cash price **£30:0:0**

24 monthly payments of 36/11.



KODASCOPE "EE"

With handsome dual-purpose case, which also acts as a substantial vibration-proof base when the Kodascope is in action. There is also a 26-in. tilting device for accurate centring. Provided with 300-watt lamp. Models supplied for either A.C. or A.C./D.C. circuits. With 12 lens.

Cash price **£32:10:0**

24 monthly payments of 29/2.



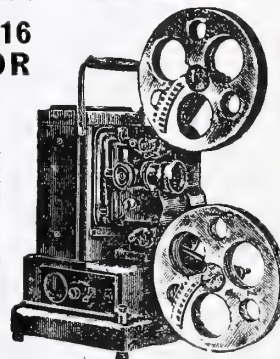
BOLEX G916 PROJECTOR

For both 9.5 and 16 mm. films.

This machine is entirely gear driven, there being no belts whatever. With Dallmeyer 2-in. projection lens, including all accessories to project both sizes of film and 110-volt 500-watt lamp.

Cash price **£45:0:0**

24 monthly payments of 40/4.



Phone: MAYFAIR 7511
(8 lines).

TAKE PICTURES THAT ARE *different*



BUTTERWALK, DARTMOUTH.
Negative by Bernard Wakeman, B.Sc.,
A.R.P.S., on Selo Hypersensitive Panchromatic
Roll Film.

See what your camera can do at night when it is loaded with Selo Hypersensitive Panchromatic Roll Film. You'll be surprised and delighted. This amazingly fast film makes it easy for you to take 'NIGHT-SNAPS' . . . in lighted streets, in the home and at entertainments, where you will find a wealth of fascinating subjects that are *different*.

SELO

HYPERSENSITIVE

PANCHROMATIC ROLL FILM



FREE—Ask your Dealer or write to us for this interesting free book—"Night Photography—Picture Making at Night—Indoors and Out"—32 pp. of information, diagrams and photographs.

MADE IN ENGLAND BY
ILFORD LIMITED
ILFORD, LONDON

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Reaumur, Paris. BELGIUM: W. H. Smith & Son, 71-73, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

The AMATEUR^{4D} PHOTOGRAPHER

& CINEMATOGRAPHER

~ The Journal for Everybody with a Camera ~

Vol. LXXXIV.

Wednesday, December 29th, 1937.

No. 2564.



This Rolleiflex Picture



Successful sports pictures are notoriously difficult to obtain—as every photographer who has attempted them well knows. But so clever is the Rolleiflex in its design that the most difficult subjects can be taken with comparative ease. Notice in the above picture, the wealth of detail, the sharpness, the depth of focus—the expression of intense concentration on the goalie's face. It was the Rolleiflex which enabled the photographer to get all these. Chief amongst its many unique advantages are its deep reflex hood, focussing screen and magnifier, showing the picture right way up in actual size and permitting the most critical focussing in the shortest possible time. The easier controls, the magnified readings of the lens stop and shutter speeds seen through the peep window above the finder lens, are all designed for speed and ease of manipulation and allow the photographer to concentrate fully on his subject. Other important features are the automatic film wind, which in one action sets the shutter, prevents double or blank exposures and sets the built-in self-timer for delayed action (if desired). Rolleiflex takes 12 pictures on $3\frac{1}{2} \times 2\frac{1}{4}$ roll film for 1/-. The f/3.5 Zeiss Tessar and Compur Rapid shutter, speeded to 1/500th sec. and Bulb, are equal to the most exacting demands of light and speed. Price £31 5 0.

Ask your dealer to demonstrate, or write for Rolleiflex/Rolleicord brochure and name of nearest stockist from the Sole Importers:

R. F. HUNTER LTD., "CELFIX HOUSE," 51, GRAY'S INN ROAD, LONDON, W.C.1

Phone: HOL. 7311/2.

Watch this page each week

KODAK

NEWS

What every 'A.P.' reader ought to know about Home Movie Film



Two films were given a range of exposures varying from $f1.9$ to $f16$. The first was processed without compensating exposure and reveals wide differences in density. The second was processed by the Ciné-Kodak exposure-compensating system and shows remarkable evenness of density despite great differences of exposure.

In addition to the fact that the thoroughly comprehensive range of Ciné-Kodak Films provides a grade appropriate to every cine purpose—from the filming of baby on the lawn to an amateur photo-play in colour—there are other powerful arguments in its favour.

Ciné-Kodak Film is Reversal Film. In the course of processing, the negative image, formed from the larger grains of silver salt, is bleached out, leaving only the minute unexposed grains to form the positive image; i.e., Ciné-Kodak Film gives you a **finer-grained, clearer** screen image than non-reversal films of similar speed can possibly do.

With "Kodachrome" there is actually no grain at all in the processed film, the final image consisting only of pure transparent dyes.

Then again, those deviations from the theoretically correct exposure that are bound to occur from time to time are **automatically compensated for** during the processing of black-and-white Ciné-Kodak Film by a photo-electric cell device exclusive to Kodak. A substantial margin of error is thus permitted, and screen results are practically constant in brightness, quality and detail. (See illustration on left.)

From Ciné-Kodak Dealers, or write to Mr. A. P. Taylor, Dept. 57B,

**KODAK LIMITED - KODAK HOUSE - KINGSWAY
LONDON, W.C.2.**



FIRST
PRIZE

or

21/-
WEEKLY
PRIZE

and 6 Certificates
of Merit weekly.

Last week's prize-winner:—
F. J. Taylor, 11, First Avenue,
Blyth, in "Speed and Ac-
tion" Competition.



WALLACE HEATON'S NEW PHOTOGRAPHIC COMPETITION

Here's a chance for the amateur! He can use any camera he likes as well as his own choice of materials. This new competition offers wider scope with its range of six different subjects during the 13 weeks' run.

"Domestic Pets," commences Dec. 29th, closes Jan. 12th.
"Winter Outdoors," commences Jan. 13th, closes Jan. 25th.
"Still Life," commences Jan. 27th, closes Feb. 9th.

"Indoor Pictures," commences Feb. 10th, closes Feb. 23rd.
"Architecture," commences Feb. 24th, closes March 9th.
"Artistic Figure Studies," commences March 10th, closes March 31st.

ENTER NOW FOR THE FIRST SUBJECT!

"DOMESTIC PETS"

You don't need much guidance to get to work on this subject, you can send pictures of dogs, cats, pet monkeys, tortoises, tame rabbits, parrots or any indoor cage bird. The prizes will be awarded for the best photography.

All entries to be judged by Wallace Heaton Ltd., whose decision shall be final. AMATEURS ONLY (Full name, address, title of entry and coupon on back of each entry). ANY MAKE OF CAMERA OR MATERIALS, DEVELOPED, PRINTED OR ENLARGED ANYWHERE. ANY SIZE MOUNTED OR UNMOUNTED (not less than 8x6 unmounted is recommended).

Prizes are 21/- each week and 6 Certificates of Merit, £25 (Twenty-five pounds) for the

best photograph submitted during the competition (13 weeks

If stamped addressed envelope is enclosed every endeavour will be made to return photographs to competitors. No guarantee of safe return can be made, and no entries will be returned unless above is complied with. Acceptance of these rules, etc., is a condition of entry.

1.—Wallace Heaton Ltd. reserve the right to reproduce once any prize-winning photograph, either £25, 21/- or Certificate.
2.—To keep any photograph and have the right to reproduce for 10/6.
3.—To purchase the copyright for 21/- from a 21/- winner or for 42/- from a non-winner. (The copyright of the £25 winner is automatically transferred to us.)

WALLACE HEATON COMPETITION

COUPON

to be affixed to each entry. Valid until Competition closes on March 31st, 1938.

Enclosed is my entry for "....."

Competition. I agree to the rules and conditions.

Camera used

Signed

Address entries to "Domestic Pets" Competition,

WALLACE HEATON LTD.
127, NEW BOND STREET, LONDON, W.1

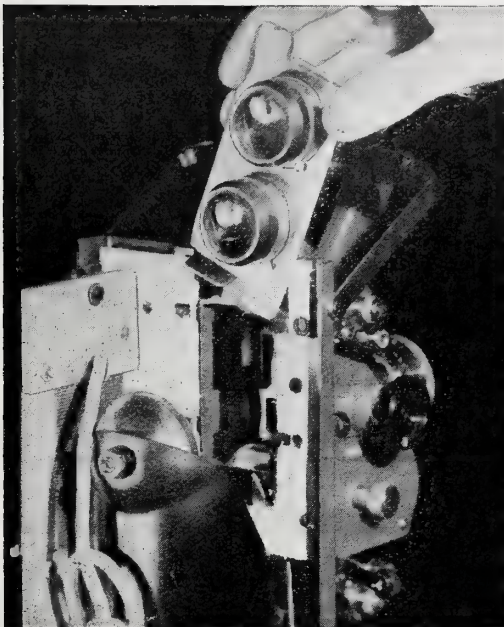


Illustration shows simple action of changing condensers.

Model G.916 for 9.5 and 16 mm. films with resistance and 500-watt lamp	£45 0 0
Model G.3 for 8, 9.5 and 16 mm. films with resistance and 500-watt lamp	£52 10 0
Model G.16 for 16-mm. films only, with resistance and 500-watt lamp	£39 0 0

VERSATILITY

WHAT OTHER PROJECTOR HAS ALL THESE REFINEMENTS OF THE PAILLARD-BOLEX ?

The "G" Range of Bolex projectors has won an enviable reputation for reliability and fine performance made possible by their unique range of refinements. Read through the following list and see how many extra advantages the Paillard-Bolex gives.

Multifilm projection giving choice of one, two or all three film sizes according to model. Remarkably brilliant and steady pictures with a higher standard of screen illumination than any other projector on the market, not excepting those fitted with 750-watt lamps. All enclosed gear-driven mechanism. Special design of gate and stainless steel pressure pad safeguards films from wear. Exceptionally efficient cooling of lamphouse and gate, making it impossible for films to be damaged by heat in the gate. Reverse projection, separate motor and lamp switch. Still pictures.

On top of this here are two more important refinements which have been added to 1938 "G" type projectors without any increase in cost.

Choice of two or four blade shutter at the turn of a knob.—This refinement to all type "G" projectors enables films to be shown in the home at speeds below normal without noticeable flicker, using the four-blade shutter, or, by turning a knob, to change to the two-blade shutter for use on large screens in halls, etc. With four-blade shutter, projection can be as slow as 12 pictures per second, giving 25 per cent longer showing from films without obvious slowing up of motion. For large screens up to 16 ft. the two-blade shutter gives a 50 per cent increase in brilliance.

Interchangeable Condensers for 8-mm. film.—This latest refinement is fitted to the Models G.3 showing 8, 9.5 and 16 mm. films, and the G.816 for 8 and 16 mm. films, and makes available the same power of illumination for 8-mm. as for 16-mm. films.

paillard
BOLEX PROJECTORS

Write for details to Dept A/P.

CINEX LTD., 70 HIGH HOLBORN, LONDON, W.C.1

"CITY SALE" ARE FAMED FOR GOOD—

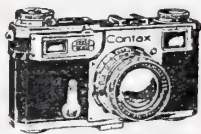
READ

Johannesburg, Mich., U.S.
"I received my second-hand reflex in fine condition, and must say that, at price I paid for same, it is a real bargain."
A.

Bargains

THESE ARE ALL ABSOLUTELY AND CAN BE HAD ON 24, 15 or

All the latest Miniature
Cameras in Stock.



ZEISS CONTAX II

With focal-plane shutter speeded to 1/1,250th sec., Zeiss Tessar f/3.5 lens, 36 exposures at a loading.

Cash price **£40:10:0**

24 monthly payments of 36/4.



LEICA IIIa

Chromium model. Speeded to 1/1,000th sec., f/2 Summar lens, in collapsible mount, 36 exposures at a loading.

Cash price **£43:0:0**

24 monthly payments of 38/7.



THE ROBOT

50 exposures on 35-mm. film. Three viewfinders in one, including "right-angle" for "candid" work. With Zeiss Tessar f/2.8 lens.

Cash price **£29:10:0**

24 monthly payments of 26/6.

Leitz Valoy Vertical Enlarger, condenser, base easel, electric fittings	£7 7 0
Leitz Focomat Vertical Enlarger, condenser, electric fittings, base easel	£12 17 6
Model III Leitz Leica, f/2 Summar, ever-ready case, light filter	£33 0 0
Model II Leitz Leica, chromium-plate, f/1.5 Hektor lens, 2 L/cases	£35 0 0
16-ex. on V.P. Roloroy, f/3.5 Elmar, Compur, detachable range-finder, L/case	£7 17 6
35-mm. Edinex Miniature, f/2.9 Radianar lens, optical finder, filter, L/case	£8 17 6
Model II Leitz Leica, f/3.4 Elmar, 2.8-in. f/6.3 Hektor, L/case	£8 7 6
13.5-cm. f/4.5 Elmar, coupled for Leica	£17 17 0
Compass Miniature Camera, L/case	£17 17 0
Magnaflex Reflex Attachment, for Leica	£3 10 0
Weston 627 Leica Meter	45s. 0d.
Second-hand Exposure Attachment, for Leica	£4 4 0
7.3 f/1.9 Hektor Lens, coupled for Leica	£28 10 0
12.45 Dallmeyer f/4 Large Adon, for use with Leica. Cost £25	£10 10 0
Zeiss Contaflex, f/2.8 Sonnar, 13.5-cm. f/4 Sonnar, L/case	£59 10 0
Zeiss Contaflex, f/2 Sonnar, ever-ready case	£42 0 0
8.5-cm. f/2 Sonnar Telephoto, for Contaflex	£18 10 0
V.P. Agta Speedex, f/3.9 Solinar anas., Compur, L/case	£3 18 0
16-ex. on Vest Pocket Dolly, f/3.5 Trioplan, Compur, optical finder, Duto	£3 18 0
6 Automatic Rollei-flex, f/3.5 Tessar, high-speed Compur, filter, hood, L/case	£21 0 0
6 Voigtlander Superb, f/3.5 Skopar, pair of Focar lenses, hood and filter	£14 17 6
V.P. Multi-speed Exakta, f/2.8 Zeiss Tessar, 15-cm. f/5.5 Meyer Tele, 3 extension tubes, 2 hoods, filters, 4 supplementary lenses, L/case. Cost £44	£28 10 0
Duo-Kodak 16-ex. on 3 1/2 x 2 1/4 Kodak anas., Compur, sky filter, L/case. Cost £5 17s. 6d.	£5 17 6
V.P. Multi-speed Exakta, f/3.5 Zeiss Tessar, 6-cm. f/6.5 Tele-Tessar, 2 filters, hood, L/case. Unsold	£44 10 0
16-ex. on 3 1/2 x 2 1/4 Zeiss Ikonta, f/6.3 Novar Dervall shutter	£3 17 6
Model I Zeiss Contax, high and low speeds, f/2.8 Zeiss Tessar, ever-ready case. Cost £35 3s. 6d.	£23 10 0
Latest Chromium Kine-Exakta, f/3.5 Exaktar anas. Unsold	£21 0 0
Leitz 35-mm. Projector, condenser, electric fittings, takes Leica lens, flex and plug	£4 4 0
35-mm. Film Visual Projector, 4-in. projection lens, condenser, glass slide carrier, 110-volt lamp, carrying-case	£7 7 0
6 Ensign Vertical Enlarger, f/6.5 anastigmat lens, base easel, electric fittings, masking board	£7 15 0
9.5-mm. Pathe de Luxe Cine Camera, f/3.5 lens	£3 19 6
P.C. 3a Kodak Graflex Reflex, f/4.5 Aldis lens, leather case	£3 17 6
1A N. & G. Sibly Excelsior, f/4.5 Ross Xpres lens, leather case	£7 17 6
Ensign Auto-Speed Roll Film Focal-plane, f/4.5 Aldis anas., leather case	£6 10 0
1-pl. Sanderson, f/6.8 Goetz, D.A. Unicum shutter, 3 D.D. slides, Mac. slide, 12 envelopes	£2 17 6
3a Special F.P. Kodak, range-finder, f/6.3 Tessar, Compur, leather case	£4 4 0
16-mm. Ensign Kinecam, f/2.6 Cinar	£9 7 0
16-mm. Bell-Howell Film, f/3.5 Cooke, leather case	£13 10 0
Campro Cine Camera and Projector, f/3.5 lens	£1 15 0
6 13 Nettel Deckrullo Stereo Focal-plane, pair f/4.5 Tessars, 2 D.D. slides, leather case	£9 17 6
Bell-Howell 121 Cine Camera, f/3.5 lens	£11 17 6
3 1/2 x 2 1/4 Trop. Ensign Reflex, focal-plane, teak, f/3.4 Aldis anas.	£8 7 6

FIRST-RATE SECOND- HANDS

STILL CAMERAS.

P.C. Special Tenax, f/6.8 Dagor, Compound, 3 slides	£1 19
1-pl. Kilmex, f/6 Aldis, Ibsor, 3 slides	£1 19
1-pl. Kilito, f/6.8 anastigmat, General, 3 slides	£17s. 6d.
3 1/2 x 2 1/4 Cameo, f/6.8 Velos, Lukos III, 3 slides	£15s. 0d.
P.C. Sibly, f/4.5 Tessar, 3 slides, leather case	£4 19
1-pl. Cameo, f/6.8 Cooke, Acme, 3 slides	£12s. 6d.
1-pl. Twin-Shutter Ernemann, f/7.7 Aplanat, 3 slides	£1 9
1-pl. Kilito, f/6 Ensign, 3 slides	£19s. 6d.
1-pl. Reitzschel, f/7.5 Tri-Linbar, 3 slides	£17s. 6d.
3 1/2 x 2 1/4 T.P. Reflex, f/4.5 Ross, 3 slides, leather case	£5 19
1-pl. T.P. Reflex, f/4.5 T.P. Cooke, 3 slides	£9 17
P.C. Pressman Reflex, f/4.5 Aldis, 6 slides	£3 19
1-pl. T.P. Duplex Reflex, f/4.5 Cooke, 3 D.D. slides	£5 17
1-pl. T.P. Reflex, f/3.4 Aldis, 3 slides, leather case	£4 15
1-pl. T.P. Reflex, f/3.9 Leack, 3 slides	£3 17
1-pl. Pressman Reflex, f/4.5 Beck, 3 slides	£3 12
1-pl. Pressman, f/4.5 Aldis, 3 slides, leather case	£2 15
1-pl. Duplex Reflex, 20-in. f/5.6 Dallon, 3 D.D. slides	£9 17
1-pl. Salex Focal-plane, f/5.5 anastigmat, 3 slides	£1 9
3 1/2 x 2 1/4 Soho Horizontal Reflex, f/4.5 Staley, 3 slides	£3 10
3 1/2 x 2 1/4 Graflex, f/4.5 Xpres, F.P.A., leather case	£4 7
1-pl. T.P. Horizontal Reflex, f/4.5 Dallmeyer	£4 17
3 1/2 x 2 1/4 Dallmeyer Snapshot, f/6 Dallmeyer	£1 2
45 x 107 Stereo Blocknote, f/6.3 Tessars, 6 slides	£2 10
3 1/2 x 2 1/4 Nagel, f/4.5 Nagel, Ibsor, 3 slides, F.P.A.	£2 7
3 1/2 x 2 1/4 N. & G. Sibly, f/4.5 Xpres, 3 slides, F.P.A.	£5 15
1-pl. Kilito, f/6 Aldis, Lukos III	£1 10
2 1/2 B Ensign Roll Film Reflex, f/4.5 Aldis, L.C.	£3 19
V.P. Dallmeyer Reflex, f/2.7 Tessar, 3 slides	£6 17
1-pl. Salex Focal-plane, f/4.5 anas., 3 slides	£2 7
3 1/2 x 2 1/4 Salex Focal-plane, f/4.5 anas., 3 slides	£2 15
P.C. T.P. Press, f/4.5 Xpres, 2 D.D. slides	£9 17
V.P. Kodak Ser. III, f/7.9 Kodak, leather case	£7s. 6d.
4 1/2 x 6 cm. Adams Vesta, f/4.5 Ross Tessar, Compound 3 slides	£3 19
3 1/2 x 2 1/4 Cameo, f/6 Beck, General, 3 slides	£19s. 6d.
9 x 12 cm. Zodel, f/6.5 Burynar, Ibsor, 3 slides	£19s. 6d.
3 1/2 x 2 1/4 N. & G. R.F. Sibly, f/4.5 Tessar, L.C.	£5 15
1-pl. N. & G. R.F. Sibly, f/4.5 Avlar, L.C.	£5 10
3 1/2 x 2 1/4 Kera, f/4.5 Kern Compur, 3 slides	£3 19
3 1/2 x 2 1/4 Ideal, f/7.7 Ensign, Simplex, 3 slides	£1 2
1-pl. Carbine, f/4.9 Xpres, Compur, L.C.	£2 19
3 1/2 x 2 1/4 Serene, f/6.8 Novar, Dervall, 3 slides	£19s. 0d.

HOME CINE PROJECTORS AND CAMERAS.

180 Ensign Projector and resistance	£10 15
100-B Ensign Projector	£11 11
Home Movie G2, with Lodex	£4 15
Pathe Luxe Projector and resistance	£9 17
Agfa Domesticon, 100-watt	£8 17
Kodascope C, and resistance	£6 15
Kodascope B Projector	£17 10
Kinecam 4, f/3.5 lens	£3 12
Kodascope C and resistance	£6 6
35-mm. Bol Camera, f/3.5 lens	£2 15
B Cine-Kodak Camera, f/3.5 lens	£4 17
Cine-Nizo F, f/3.5 lens	£2 19
Kinecam S10, f/2.7 lens	£2 19
Motocamera Luxe, f/3.5 lens	£2 19
Auto-Kinecam, f/1.5 Cinar	£2 6
Pathe Camera, f/3.5, Camo motor	£1 12
35-mm. Pathe Imperial and arc	£6 19
Siemens 16-9 Projector	£33 0
Ensign Super Kinecam, no lens	£12 12
Kinecam 4, f/3.5 lens	£2 12

54 LIME STREET, E.C.3

59/60 CHEAPSIDE, E.C.2

EXCHANGE YOUR USED APPARATUS

Don't let your used camera, enlarger or projector lie idle on your hands—you can make money on it! We are famed throughout the photographic world for the generous exchange allowances we make. Send your apparatus by registered post for our quotation—it may save you pounds on your new and up-to-date camera. A customer writes, "Your generous exchange dealings must be one of the secrets of your success." Be on a good thing—let us have your used apparatus at once!

CITY SALE AND

Also at 13, THE ARCADE, LIVERPOOL ST., E.C.; and WALLACE HEATON LTD., 127, NEW BOND

WHAT BARGAIN CUSTOMERS SAY:

Birmingham.

"I received the camera on Saturday morning, and would like to say how very pleased I am with it. It is certainly in excellent condition and I could not have wished for anything better." F. C. B.

Ipswich.

"I have received the camera quite safely, also the case, I am very pleased with both and do not regret buying from you by post, as I could not have obtained the same type of camera at anything near your price in this district." H. H. C.

Llandudno.

"Thanks very much for your promptness in despatching the focal-plane camera. I'm pleased to mention that same is very satisfactory. Really, it is marvellous value." L. E.

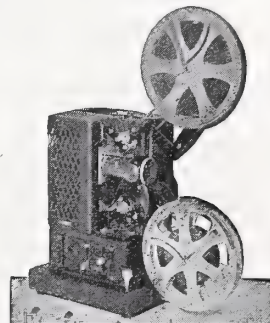
GUARANTEED MECHANICALLY & OPTICALLY MONTHLY PAYMENTS—According to Cash Price

6½×3½ Stereo Palms Focal-plane, Krauss Zeiss Tessar f/6.3, focal-plane shutter, 3 slides and case. Cost £15. £4 4 0
 3½×2½ Planes Reflex, Cooke f/6.5, focal-plane shutter, 6 slides and case. £2 17 6
 4-pl. Shew Focal-plane Xit, Goerz Series III f/6.8, focal-plane shutter, 5 slides and leather case. £2 12 6
 Postcard Goerz Tenax Folding, double extension, Goerz Dagor f/6.8, Compound shutter and 3 slides. £1 12 6
 9×12 cm. Box Focal-plane, f/4.8 Color, 12-in. f/5.5 Teleos, interchangeable, focal-plane shutter, synchronised for Sasha, 3 slides and case. £12 17 6
 3½×2½ Ensign Carbine Roll Film, without lens. 8s. 6d.
 8-mm. Cine-Kodak, f/3.5 anastigmat and leather case. As new. £7 10 0
 16-mm. Model C Kodascope, complete with motor and resistance. £7 17 6
 16-mm. Model BB Cine-Kodak, f/1.9 anastigmat, motor drive and leather case. £12 17 6
 4-pl. Zeiss Mirax Enlarging Attachment, for use with one's own camera. £2 2 0
 4-pl. Cameo Folding Pocket, double extension, f/6.3 Aldis lens, Lukos II Everest shutter, 3 slides. £1 5 0
 9.5-mm. Pathe Home Movie, complete with lamp, super-reel attachment and group resistance. £6 17 6
 3½×2½ Zeiss Ikon Ikonta Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter and leather case. As new. £8 5 0
 No. 20 Kodak Roll Film, R.R. lens, speeded shutter. 6s. 9d.
 Postcard Cameo Folding, f/7.7 Aldis anastigmat, fully-speeded shutter, 2 slides, F.P.A. £1 5 0
 220 Ensign Selnix Roll Film, f/4.5 Ennar, Pronor II shutter and leather case. As new. £4 4 0
 3½×2½ Super Ikonta Roll Film, Carl Zeiss Tessar f/4.5, Compur shutter, coupled range-finder and ever-ready case. £13 17 6
 4-pl. T-P. Horizontal Enlarger, Wray R.R., 5½-in. condenser, negative carrier. As new. £4 18 6
 Leitz Valoy Enlarger, latest pattern, complete with masking board. As new. £8 5 0
 3½×2½ Dallmeyer Reflex, f/4.5 anastigmat, self-capping shutter, revolving back, 3 slides, F.P.A. and case. £7 17 6
 2½ square Voigtlander Brilliant, Skopar f/4.5, Compur shutter, ever-ready case. £4 17 6
 2½ square Pilot Reflex, K.W. anastigmat, fully-speeded shutter. Nice order. £3 12 6
 3½×2½ Wargin Folding, f/3.5 Trioplan, Compur shutter, 3 slides and leather case. As new. £8 19 6
 Microscope by Krep of Wetzlar, coarse and fine adjustment, triple nose-piece, 2/3rd, 1/6th and 1/12th objectives, Abbe condenser, 2 eye-pieces and case. £14 14 0
 Zeiss Ikon Contameter, complete in case. New condition. £7 10 0
 3×4 cm. Baldi Roll Film, f/2.9 anastigmat, Compur shutter. As new. £6 5 0
 3×4 cm. Alpha Enlarger, Dallmeyer f/4.5 anastigmat, electric fittings. £3 15 0
 Welta Superfakta Roll Film Reflex, Meyer Trioplan f/3.8, Compur shutter, filter and leather case. As new. £15 15 0
 4-pl. T-P. Junior Reflex, Dallmeyer Pentac f/2.9, focal-plane shutter, 3 slides, F.P.A. and case. £11 17 6
 4-pl. Panos Focal-plane, Goerz Dogmar f/4.5, focussing, self-capping focal-plane shutter, adapter for single metal slides, 11 slides, F.P.A. and leather case. £8 17 6
 9.5-mm. Pathe Kid Projector, and resistance. £1 15 0
 4-pl. T-P. Duplex Ruby Reflex, Pentac f/2.9, triple extension, revolving back, 6 D.D. slides, case. £10 15 0
 Beck Microscope, coarse and fine adjustment, complete with 2 objectives, 2 eye-pieces and case. £5 17 6
 2½ square Rolleiflex, Carl Zeiss Tessar f/3.8, Compur and ever-ready case. £18 8 0
 Model I Leitz Leica, Elmar f/3.5, focal-plane shutter, filters and ever-ready case. £8 17 6

30% TO 70%
BELOW
LIST PRICES

Model K Cine-Kodak, 1-in. f/1.9, 3-in. f/4 Telephoto in leather case. New condition. £27 10 0
 9.5 Dekko Cine Camera, f/1.9 Ross anastigmat, variable speeded motor. £9 17 6
 16-mm. Victor 750-watt Projector, complete with transformer, travelling-case. £32 10 0
 Pathe Home Movie Cine Projector, with super attachment and added resistance. £4 15 0
 Pathe Silver Screen, on metal tube frame. Cost £2 10s. £21s. 0d.
 16-mm. Ensign Projector, with resistance and travelling-case. £4 4 0
 6×6 Rolleiflex, f/3.8 Zeiss Tessar, Compur shutter. £4 17 6
 6×6 Voigtlander Brilliant, f/7.7 anastigmat, in ever-ready case. £1 19 6
 6×6 Rolleiflex, f/3.5 Zeiss Tessar, Rapid Compur shutter. £17 17 6
 3½×2½ Ensign Roll Film Reflex, focal-plane shutter, f/4.5 Aldis lens, complete in case. £5 12 6
 4-pl. Ensign Popular Reflex, f/4.5 Ross Xpres, 6 slides, film-pack adapter, leather case. £8 2 6
 3½×2½ Zeiss Palms Focal-plane, f/4.5 Tessar, self-capping shutter, 2 double slides, film-pack adapter, and leather case. Cost £35. New condition. £14 14 0
 4-pl. Popular Pressman Reflex, f/4.5 Aldis lens, 6 slides. £4 17 6
 3½×2½ Icarate Roll Film, f/4.5 Tessar, D.A. Compur. £7 10 0
 3½×2½ Supreme Roll Film, taking both 8 and 16 exposures, f/4.5 Trioplan. As new. £2 15 0
 Vest Pocket Dallmeyer Speeded Focal-plane, f/2.9 Pentac lens, 3 double slides, film-pack adapter and case. £9 9 0
 45×107 Telescope, f/6.3 Zeiss Tessar lens, variable speeded shutter, changing-box and leather case. £4 17 6
 3½×2½ N. & G. Folding Reflex, f/4.5 Cooke Aviar, 10-in. f/5.6 Dallon, interchangeable, 3 double slides, film-pack adapter and leather case. £27 10 0
 5×4 Sanderson Hand and Stand, f/8 Ross anastigmat, 6 double slides and case. £2 19 6
 6×6 Ihagee Horizontal Enlarger, and vertical f/4.5 anastigmat lens, complete with electric fittings. £5 17 6
 3½×2½ Lancaster Vertical Enlarger, f/5.9 anastigmat lens, complete with gas fittings. £3 17 6
 4-pl. T-P. Horizontal Enlarger, f/4.5 Carl Zeiss Tessar lens, 5½-in. condenser, reversible negative carrier. Unsold. £5 2 6
 Pair 10× Bausch & Lomb Prism Binoculars, in leather case. £5 17 0
 8× Prisms, central screw focussing, in leather case. £1 17 6
 Model III Leica, f/2.8 Hektor lens, ever-ready case. £25 0 0
 Vest Pocket Selnix Reflex, f/2.8 Zeiss Tessar lens, in ever-ready case. £24 0 0
 3½×2½ Double Extension Folding, f/4.5 Zeiss Tessar, D.A. Compur shutter, 6 slides, roll-holder and leather case. £7 17 6
 Vest Pocket Series III Kodak, f/3.9 Kodar. As new. £21s. 6d.
 Weston Exposure Meter, Model 650. £4 10 0
 Weston Exposure Meter. £3 12 6
 4-pl. Selnix Focal-plane, f/4.5 anastigmat lens, 6 slides. £4 2 6
 4-pl. Mentor Focal-plane, f/2.7 Zeiss Tessar, 6 slides. £16 16 0
 Postcard Gradex, double extension reflex, f/3.4 Meyer anastigmat, film-pack adapter. £3 17 6
 5×4 S.C. Goerz Anschutz, f/4.5 Ross Xpres, 6 double slides. £7 17 6
 9×12 Soho Reflex, f/3.5 Cooke, F.P.A. £7 10 0
 Postcard T-P. Reflex, f/4.5 Zodelle, revolving back, 50 single slides. £10 10 0
 4-pl. Sanderson Field, f/5.5 Busch anastigmat, 3 slides and tripod. £5 19 6
 4-pl. Dallmeyer Reflex, f/4.5 Aldis, reversing back, 6 slides. £4 19 6

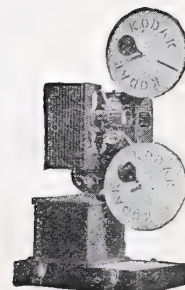
All the latest Movie Projectors.



SIEMENS 'SIXTEEN-9'

Takes 9.5 and 16 mm. films. Has 200-watt lamp, speeds 12 to 28 pictures per sec., motor rewind, Single picture device. Self-contained resistance. You can't go wrong in choosing Siemens.

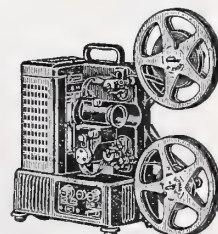
Cash price £59:10:0
24 monthly payments of 53/4.



'KODASCOPE' MODEL EE

With 300-watt lamp. Operation is quiet, flickerless, cool—and simple. Models supplied for either A.C. or A.C./D.C. circuits. With 1½-in. f/2 lens.

Cash price £32:10:0
24 monthly payments of 29/2.



DITMAR DUO

For projecting either 8 or 16 mm. films. Easy threading. Fitted with Berthiot Hermagis f/1.6 projection lens. With 250-watt lighting.

Cash price £34:0:0
24 monthly payments of 30/4.

90/94 FLEET ST., E.C.4 84 ALDERSGATE ST., E.C.1

FILMS FOR THE PARTY SEASON

We have all the very best productions in stock. You can choose from a colossal range of comedy, drama, interest, educational, and cartoon subjects. All the stars are included, such as: Charles Chaplin, Laura la Plante, Conrad Veidt, Snub Pollard, Mutt and Jeff, etc. etc. We have the right stuff to make an ideal programme for any and every occasion. The latest film library catalogue will be sent free and post free from any of our branches. Get in touch with us now and be sure of the best! Our hiring terms are strictly competitive.

EXCHANGE (1929) LTD.

7, W.I.; 47, BERKELEY ST., W.I.; 1a, AVERY ROW, W.I.; and 43, KENSINGTON HIGH ST., W.8

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

At all the WESTMINSTERS

Remember that our weekly announcements, here and elsewhere, can do no more than call your special attention to a few "leaders" amongst our stocks. Whatever your needs may be, you will find that "at all the WESTMINSTERS" they can be satisfied—to say the least—as quickly and as fully as anywhere. And nowhere, but at the Westminsters, can be obtained the advantages that the Westminsters offer exclusively in EXCHANGING and OUT-OF-INCOME Buying.

'FILMAREX' & 'FAM' Vertical ENLARGERS

F/4.5 anas., one-hand lever, rise and fall with automatic locking. Model I, 4×4 cm., enlarges 2 to 10 times linear, complete with condenser..... **£9:13:6**

12 monthly payments of 18/11, 24 of 8/6.

Model I, 4½×2½ **£17:17:0**

12 monthly payments of 31/3, 24 of 15/8.

"FAM" (Automatic) F/4.5 anastigmat, 4×4 cm. **£14:14:0**

12 monthly payments of 25/9, 24 of 12/10.

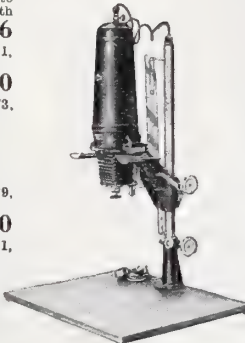
Ditto, 6×6 cm. **£18:18:0**

12 monthly payments of 33/1, 24 of 16/7.

SPECIAL MODEL

For Leica and Contax negatives, without lens, but fitted to take 5-cm. camera lens **£6:6:0**

12 monthly payments of 11/1.



The 'FAM'

The 'WESTEX CRYSTAL' Cine Screen

Whatever the make of projector you may have the final quality of your "Home Movies" rests, in the end, with the Screen. A "Westex Crystal" gives you more brilliance, yet it actually costs less.

PRICES.
36×27 in... **27/6** plus 6d.
48×36 in... **32/6** plus 9d.
60×45 in... **50/-** plus 1/-
part postage.

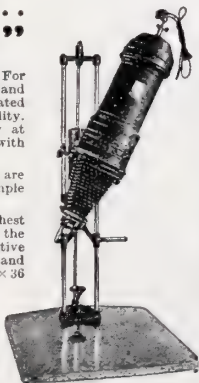
For Brilliance that can be relied upon insist on a WESTEX CRYSTAL SCREEN.

REMARKABLE New ENLARGER.. "MULTIFAX"

Full of attractive practical features. For instance: Exceptionally smooth raising and lowering by friction gear, with triangulated main column, giving maximum rigidity. Usable either vertically or horizontally at will. Readily adaptable for dealing with enlargements of extra size.

F/4.5 lens and DOUBLE condenser are both interchangeable, and there is simple provision for correction of perspective. Adjustable lamp-holder ensures highest degree of even illumination, whilst the unique automatic action of the strip negative carrier sets a new standard in simplicity and efficiency. Adaptable for all sizes 24×36 mm. to 6×6 cm.

PRICES:
3½×2½..... **£16:16:0**
12 monthly payments of 29/-.
2½ square..... **£15:15:0**
12 monthly payments of 27/-.



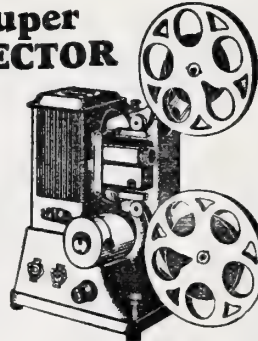
THE
WESTMINSTER
PHOTOGRAPHIC EXCHANGE LTD.
111, Oxford St., W.1
'Phone and 'Grams - - - GERRARD 1432

SPECTO Super 9.5 PROJECTOR

Unique advanced design, quite exceptional performance. Special pre-focus high intensity low-voltage lamp. Gearing and driving mechanism running in oil bath. Double-claw movement, motor rewind, speed regulator. Mechanical tilt. Separate lamp switch. Unprecedentedly high luminosity with entire absence of flicker. High-efficiency dual cooling. Complete with transformer or resistance.

£14:15:0

12 monthly payments of 25/10, 24 of 12/11.



New Model ROLLEIFLEX

In this new model the 6×6 cm. ROLLEIFLEX for 12 pictures on usual 3½×2½ spool becomes more than ever automatic, revealing a still higher standard of optical and mechanical perfection. Only one action is now needed to—

(1) set the shutter; (2) safeguard against either blank or double exposures; (3) give delayed action. There are also amongst other improvements new controls for shutter speeds and lens apertures, with magnified reading. The reflex hood is fitted with larger magnifier and there is a double magnifier and additional mirror for eye-level use. Lens is f/3.5 Tessar, with Compur Rapid shutter speeded to 1/500th sec.

Price £31:5:0

12 monthly payments of 54/8, 24 of 27/4.



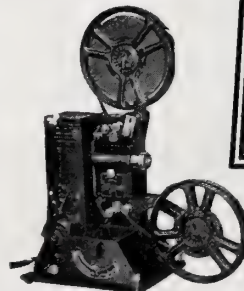
New PATHESCOPE 9.5 Model "H" Projector

'for Real Home
Movies'

For the projection of 30-ft., 60-ft., 200-ft. and 300-ft. reels. Solidly built. For use on all Alternating Current mains from 200 to 250 volts. 40-60 cycles. Is motor-driven through a transformer in the base. Sprocket feed, ensuring steady, correctly central pictures with direct and brilliant screen, illumination from a 100-watt lamp; semi-automatic shutter for film protection during threading.

£10:10:0

12 monthly payments of 18/5.



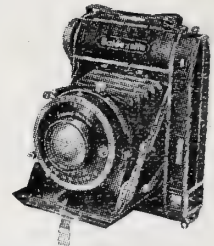
also

81, STRAND, W.C.2
TEMPLE Bar 9773-4.

24, CHARING X RD.,
TEMPLE Bar 7165. W.C.2

119, VICTORIA ST.,
VICTORIA 0669. S.W.1

Unsoiled and Unused BALDAXETTE Model II



Popular Square Picture.

Takes 12 pictures 2½×2½ on standard 120 films.

Specification:
F/2.8 Xenar anastigmat, delayed-action Compur shutter, speeds 1 to 1/250th sec., T. and B. Built-in range-finder.
Complete in box as received from makers. List £18 18s.

Westminster's Price

£13:15:0

12 monthly payments of 24/1, 24 of 12/1.

Also as above, but with 1/2.9 Trioplan

£12:10:0

12 monthly payments of 21/10, 24 of 10/11.

Another SPECIAL OFFER BALDAX Cameras

Taking 16 exposures 2½×1½ on standard 3½×2½ film.

Note these details: F/2.9 Meyer Trioplan, Prontor II shutter with delayed action, speeds 1 to 1/175th sec., T. and B.

Condition entirely as new. Listed £6 2s. 6d.

Westminster's Price

£4:10:0

9 monthly payments of 10/6.



Cheerful Personal Service, symbolised by our Mascot, Mr. Click, is a very real feature of our business methods, and whilst we can, as well as any, give serious technical and unbiased advice, backed with knowledge and genuine after-service, we find most customers like to have a pleasant chat over their needs and problems. Why not pay us a visit?

Edison

NEW YEAR RESOLUTIONS—

We are resolved to go all out to improve our various services, give even better bargains, and to increase our wide circle of satisfied customers. We are setting ourselves a hard task because we are confident our service is equal to any, but much hard work has been needed to build our present business, and it hasn't killed us yet!

MINICAMERA SNIPS.

Zeiss Super Ikonta 530/2, f/4.5 Triotar, Klio, E.R. case.	£10 7 6
Krauss Peggy I, f/3.5 Zeiss Tessar, 35-mm.	£9 15 0
Voigtlander Bessa, f/3.5 Helomar, Compur Rapid D.A., Dem. soiled	£12 17 6
Kodak Six-20 Duo, K.A. f/4.5, Pronto.	£3 17 6
Rolleiflex Auto., f/3.5 Tessar, E.R. case. New condition	£18 10 0
Ditto, perfect order, but slightly soiled.	£16 16 0
Contax I, f/2 Sonnar, with slow speeds.	£29 0 0
Leica II, black, f/2 Summar.	£26 10 0
Leica II, black, f/3.5 Elmar, with E.R. case.	£19 10 0
Dollina II, chromium, f/2.9 Cassar.	£10 10 0
Dolly Super Sports, f/2.8 Tessar, Model C, range-finder	£14 14 0

PLATE AND REFLEX CAMERA BARGAINS.

Soho Precision 3½×2½, Zeiss Protar 22-cm., Zeiss Protar wide-angle 8.5-cm., on panel, Zeiss Protar 29-cm., 3 double dark slides, F.P.A., Riteway R.F. holder, case for lenses. Cost £55. As new	£33 10 0
Zeiss Miroflex, f/4.5 Tessar, 3½×2½ folding reflex, with 9-in. f/5.6 Dallon Telephoto, 6 slides and case.	£25 0 0
Dallmeyer Speed, f/2.9 Pentac, 3½×2½, 3 double dark slides, filter and F.P.A. Perfect condition	£10 10 0
N. & G. New Ideal Sibyl, ½-pl., f/4.5 Ross Xpres, F.P.A. Condition equal to new	£12 12 0
N. & G. Baby Sibyl, 4½×6 cm., f/4.5 Tessar, F.P.A.	£6 15 0
Contessa Nettel, 4½×6 cm., f/4.5 Tessar, 6 slides, roll-film body and case. A delightful little precision outfit.	£7 7 0

NEW YEAR SALES.—We always offer comparable value in our Bargains, but with the Xmas business rush now over we have quite a number of really special offers in our windows, too late to list this week. If you need a Camera or Ciné Projector, do not fail to compare our offers. We are confident they will tempt you. Every approval facility. Part exchanges. Fairest allowances. Easy payments.

FILM LIBRARY.—Now back to normal after the Xmas rush. Wide selection available for your New Year and January bookings.



Mr. CLICK

AMATEUR CINE SERVICE LTD.

52-4 WIDMORE RD., BROMLEY, KENT - RAVENSBORNE 0156-7

6 GRAYS INN RD., LONDON, W.C.1 - HOLBORN 9894-5

INVALUABLE . . . to beginner and expert!

Every photographer should have a copy of this up-to-the-minute "Granville Guide." Not only does it contain a complete list of materials, including many new lines, but also full working instructions, formulae and useful articles written by experts. And the Granville products described ensure perfect results with the minimum effort, whether used by the beginner or the skilled worker. Post coupon to-day to Publishing Department for your free copy of the "Granville Guide." You will also receive a free voucher worth 6d. to 3/-.

LONDON SHOWROOMS: 13, GRAY'S INN ROAD. Telephone: HOLBORN 5683.

A free copy of this splendid publication plus a voucher worth 6d. to 3/- if you post the coupon below



Granville PHOTOGRAPHIC PRODUCTS
GRANVILLE GULLIMAN & CO. LTD. LEAMINGTON SPA

Publishing Department.

Please send me a free copy of the New Illustrated "Granville Guide" plus free voucher worth 6d. to 3/-.

NAME.....
ADDRESS.....

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

"OOH, MY TUMMY!"

We wonder how many children said that on Christmas Day—we'll hazard the guess that the number would send any professor of dietetics straight into the nearest loonybin, as P. G. W. would put it.

Immoderation is a funny thing. Funny "peculiar," we mean, not funny "ha-ha." It can result in a fat head, *mal a l'estomac*, or a depleted purse, yet nobody ever seems to do anything about it. Still, why bother—you only live once!

Nevertheless, the type of immoderation that results in a thin wallet appals

us. For that reason we implore you to choose your photographic outfit with the utmost discrimination and care. Before investing in new apparatus, whether you buy it from us or not, make sure that it is exactly what you need, and that it can be depended upon to do the work you have in mind.

"202" is the only place in the country and, so far as we know, in the world, where every man is a keen miniaturist, where miniature apparatus and accessories only are stocked. Believe it or not, it means a great deal to "Try 202 for Service."

ONCE UPON A TIME

a miniaturist was sitting by the side of Lake Windermere crying fit to burst. Tears streamed down his shirt front as he bemoaned the lack of a telephoto for his Exakta. Oh, 'twas a sorry sight!

Suddenly a good fairy, wearing a strange disguise, appeared from nowhere, and listened attentively to the little man's tale of woe. She then spoke in a strange tongue, saying, "Say, getta load o' dis, buddy. Yuh ain't got whatya want, huh? Haw, dere ain't no need to toin on de waterwoiks. Dry dem lamps o' yourn, son, and getcha lens from "202" on hire poichiss. Dey's a sure-fire crowd for dat sorta stuff!"

MORAL.—Don't wish for it; buy it by hire purchase.

REVIEWS

"A perfectly book." (Vance Lining).

"Never read such in my life." (Hurcy Parris).

"Undoubtedly the work of a" (N. G. Monitor).

The above may give you an idea of what others think of the second edition of "Miniature Enlargers and Accessories," by R. G. Lewis, but why should you worry about other people's opinions when you can so easily form your own by writing to-day for a copy to be sent to you free and post free.

MINIATURE NEWS AND TIPS DEPARTMENT

TIP OF THE WEEK.—Some cameras fog film slightly as a result of light being reflected from the opening along the side. Some lens hoods are not efficient as a result of the inside having become shiny. Many cameras look old before their time, due to the enamel chipping off or leather wearing. These and other faults are easily corrected by the use of 237, which we use ourselves. It is available in two finishes: High-gloss and Dull-black. It dries metal-hard, and will not chip. If you cannot obtain it locally, we should be only too pleased to send you a tin of which ever finish you require at 2s. per tin. This looks rather more like an advertisement than a tip, we are afraid, but whatever this may look like, 237 is still wonderful stuff for renovating tired cameras.

NEWS OF THE WEEK.—By the time this advertisement appears there will just have become available a model of the Rex meter (which costs £5) suitable for use with the Leica camera. The price will be just the same as for the Universal model.

Attempts to adapt the Kalart flash-gun to the Rolleiflex have not met with signal success in this country, but we understand that the agents are obtaining specimens of the adapter in use in the States, which they believe to be quite satisfactory. We should imagine that the price of the adapter, over and above the price of £4 12s. 6d. for the gun, should be between 2s. 6d. and 5s. Until a week or two from now neither we nor the agents will be able to give you any more information than that given above, but after that time we should be able to comment on our practical experience of the American adapter.

LEICAS:

Leica III, chromium, fitted f/1.5 5-cm. Plasmat (coupled), E.R. case. As new. Cost over £50 £37 17 6
Leica III, chromium, f/2 Summar, E.R. case. As new. £32 10 0
Leica III, black, f/2 Summar, E.R. case. As new. £31 10 0
Leica II, black, f/3.5 Elmar, E.R. case. Practically as new. £19 10 0
7.3-cm. f/1.9 Hektor Lens, latest rectilinear focussing. As new. £19 17 6
Another, as above, but non-rectilinear. Excellent condition. £17 17 6
4-cm. f/1.5 Meyer Plasmat, for Leica. As new. £10 17 6
5-cm. f/2 Summar. As new, nickel. £13 10 0
Leitz Varyl Enlarger, for negatives up to 6×6 cm., with lens. Good condition. £14 15 0
15-cm. f/2.3 Astro for the Leica, reflex attachment. Cost £95. As new. £55 10 0
13.5-cm. f/4.5 Hektor. As new. £14 10 0
9-cm. f/2.2 Thambar. As new. £14 10 0
10.5-cm. f/6.3 Elmar. As new. £7 5 0
Leica IIIa, fitted f/1.5 Xenon. As new condition. £47 10 0
5-cm. Plasmat f/1.5 for the Leica. Perfect condition. £14 0 0
18-cm. f/5.5 Tele Megor for the Leica. Excellent condition. £16 10 0

CONTAXES:

Contax I, slow-speeds model, fitted new-type collapsible f/2 Sonnar. As new. £29 15 0
8.5-cm. f/4 Triotar for the Contax, chromium, any model. As new. £12 10 0
Contax III, f/1.5 Sonnar, case. As new. £65 0 0
Another, as above, but with f/2 Sonnar and case. £52 10 0
Contax II, fitted f/2 Sonnar, E.R. case. As new. £39 10 0
Large Reproduction Apparatus for Contax 1454/28, complete with three lenses 995/32. As new. £11 15 0
Contax I, E.P.R.F., f/2 Sonnar. Excellent condition. £26 10 0
8.5-cm. f/2 Sonnar for the Contax. As new. £25 17 6

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS:

Kodak Regent, f/4.5 Tessar, case. As new. £13 18 6
Dollina II, f/2 Xenon, Rapid Compur. As new. £15 15 0
Dollina III, f/2.8 Xenar, Compur. As new. £13 17 6
Ensign Autorange, f/3.8 Tessar, Rapid Compur. As new. £15 15 0
Super Ikonta 531/2, f/3.8 Tessar, Rapid Compur, Albada finder, etc. As new. £19 10 0
Latest Chromium Welter (16 on 3½×2½), f/2.9 Radionar, combined view and range finder. As new. £15 18 6

BLOOD FROM A STONE



been finding favour more and more with reflex-using miniaturists. The price of the camera is £3 15 0

was, until recently, an easier thing to obtain than deliveries of the new 6×6 cm. Automatic Rolleiflex. However, stock is now coming in (and going out) very nicely, thank you, and we look forward to hearing from you and to quoting you a part-exchange allowance on your present outfit. The balance left to pay can be spread over any period up to two years. We should be delighted to send you a descriptive leaflet on the camera by return of post after receipt of your postcard.

(The new Rolleiflex was introduced three months ago, and has since using miniaturists. The price of the camera is £3 15 0

MINIATURE CAMERAS FITTED WITH COUPLED RANGE-FINDERS—contd.:

Weltini, latest chromium model, combined view and range finders, body release, f/2 Xenon. As new. £20 10 0
Another, as above, but fitted f/2.8 Tessar. As new. £18 17 6
Another, as above, but fitted f/2.8 Xenar. As new. £16 17 6
Super Ikonta 530, f/3.5 Tessar, Normal Compur. Excellent condition. £13 10 0
Peggy Model II, f/3.5 Tessar. Excellent condition. £14 10 0
Ensign Muxtel II, f/3.5 Multar, case. As new. £14 15 0
Super Bessa, f/3.5 Helomar, in Compur Rapid shutter. As new. £13 17 6

MINIATURE REFLEXES:

Contaflex, fitted f/1.5 Sonnar, complete with E.R. case. As new. £49 10 0
Exakta Model B, f/2.8 Tessar. Condition as new. £21 15 0
Exakta Model B, f/2.8 Tessar, non-lever wind. Excellent condition. £20 10 0
12-cm. f/6.3 Tele-Tessar for the Exakta. As new. £10 10 0

MINIATURE REFLEXES—contd.:

Reflex-Korelle I, f/2.8 Tessar. As new. £15 15 0
Reflex-Korelle II, f/3.5 Tessar. As new. £16 15 0
Automatic Rolleiflex 6×6, f/3.5 Tessar, case. As new. £17 10 0
Another, as above, f/3.8 Tessar, case. As new. £14 17 6
Another, as above, f/4.5 Tessar. As new. £13 10 0
Ikoflex II, f/3.5 Triotar, E.R. case. As new. £12 17 6
Pilot Reflex, f/2.8 Tessar, Compur. Good condition. £12 15 0

Contaflex, fitted f/1.5 Sonnar, E.R. case, 2 filters, lens hood. Cost over £90. As new. £55 0 0
13.5-cm. f/4 Sonnar, to use with above. As new. £15 10 0
8.5-cm. f/2 Sonnar. As new (also for above). £25 15 0

Superb, f/3.5 Skopar. Condition as new. £11 17 6
Mentorette, f/3.5 Mentor Special. As new. £12 17 6
Welta Perfekta, f/3.5 Trioplan. Excellent condition. £8 17 6
Foth-Flex, f/2.5 Foth anastigmat, slow speeds, 2 portrait lenses and filter. £11 5 0
Non-Automatic Rolleiflex, f/3.8 Tessar, case. Good condition. £8 15 0

MISCELLANEOUS CAMERAS:

Compass, latest improved model. £19 17 6
Miniflex, f/1.8 Astro Pantachar. Cost £19 10s. As new. £12 0 0
Nagel Rolloroy, f/2.8 Tessar, Compur. Excellent condition. £10 10 0
Virtus, f/4.5 Skopar. Excellent condition. £4 12 6
Robot, fitted f/3.5 Tessar, 2 cassettes, case. As new. £18 17 6
Robot, fitted f/2.8 Tessar, 2 cassettes, case. As new. £21 10 0
Pupille, f/2.8 Tessar, Compur. Good condition. £9 9 0
Kolibri, f/3.5 Tessar, Compur. Good condition. £6 17 6
Baldi, f/2.9 Trioplan, Compur. Almost as new. £6 17 6
Miniature Marvel, f/2.9 Radionar, Compur. As new. £7 5 0
Super Sport C, f/2.9 Trioplan in D.A. Compur. Superb condition. £8 7 6
Perkeo, f/3.5 Heliar, Compur shutter. Excellent condition. £6 17 6
Agfa Karat, f/6.3 lens. As new. £3 15 0
Foth-Derby, f/3.5 Foth anastigmat, focal-plane shutter. Good condition. £3 15 0
Parvola, fitted f/2 Xenon in Compur shutter, helical focussing. £12 0 0

R. G. LEWIS The Miniature Camera Specialist, 202, HIGH HOLBORN, LONDON, W.C.1 (HOLBORN 4780.) (Two minutes from Holborn Tube Station in the direction of Oxford Circus.)

THE AMATEUR PHOTOGRAPHER



& CINEMATOGRAPHER

EDITOR
R.J. MORTIMER

INCORPORATING "THE NEW PHOTOGRAPHER" "FOCUS"
"THE PHOTOGRAPHIC NEWS" & "PHOTOGRAPHY"



Subscription Rates: United Kingdom £1 1s. 8d., Canada £1 1s. 8d., Other Countries £1 3s. 10d. per ann. post free from the publishers, Dorset House, Stamford Street, London, S.E.1. Telephone: Waterloo 3333. Telegrams: Amaphot, Sedist, London.

WEDNESDAY, DECEMBER 29TH, 1937

Copyright—Registered as a Newspaper
for transmission in the U.K.

VOL. LXXXIV. No. 2564.

BY the time these words appear in print Christmas 1937 will be a thing of the past, and we hope that the holiday period has been not only an agreeable one for every reader, but that the camera has been fully employed to record incidents of the event. We are looking forward to seeing many of these prints in due course in our competitions. This issue is the last one of the current volume, and early in the New Year the Index for the volume will be ready, and binding cases will also be available from our Publishers. No better books of reference can be suggested than bound volumes of "The A.P." and we are glad to know that so many of our readers keep and bind their copies for this purpose. Next week's issue, which will be the first of the new volume, will contain many articles of interest to every reader, and particulars of a new competition that will appeal to a large section.

Photography a Gamble.

Photography is always a bit of a gamble, a fact which adds greatly to its charm. The most experienced worker never quite acquires an absolute certainty as to how the image will appear when it is developed. In other words, there is always, lurking about the dark-room, the possibility of the unexpected and the inexplicable. It is here that photography, a science but not an exact one, an art but without rigid conventions, becomes also a mystery, in both the ancient and the modern use of that word. And who would have it otherwise? If we could always be sure that the thing we saw would be exactly rendered in the picture, many of us would throw up photography straight away and take to dog-racing or something with a

TOPICS of the Week



AT THE CIRCUS.

The photographer at the Circus this year will be able to get many good shots of the audience, in addition to pictures of the performers.

spice of uncertainty about it. The same thing applies to the most casual user of the camera—the holiday snapshotter. She obtains her developed films over the counter of the blasé dealer always with a little expectant flutter that there may be something in them she had not seen at the time or reckoned on. Generally, of course, when the unexpected does turn up it is something not desired—something which has come out wrongly or not come out at all, a blank rather than a filling-in. But there is always the possibility of something round the corner. It affects the pictorialist no less. Is there a pictorialist who has not wasted an exposure on a subject against his better judgment with an unconfessed expectation that the dark, uncanny forces which surround photography may in some way work together to give him the picture of his dreams?

Low Down on the Parson.

That photography is full of the unexpected must have been acutely felt by a parson of whom Lady Rhondda tells in her newly published book, entitled "Notes on the Way." As a rule, we bar practical joking, but the results in this instance leave so much to the imagination that the story ought to be put on record. It is an adventure related by a friend of Lady Rhondda, who arrived on a hot day at a secluded little beach and lay down behind a sand dune where she could see without being seen. Two young girls came along and, getting behind another sand dune, took off their clothes and sunbathed. Along came a parson with a camera. He thought himself alone, undressed and went in to bathe, leaving his clothes and camera in a heap. Presently he swam

round the neighbouring headland. Then out from behind their sand dune stole those two girls, stepped down to the beach where his possessions lay, picked up the camera, and each took a photograph of the other. With meticulous care they replaced it in exactly the same position it had been in before, and returned to their hiding-place. One may hope that the parson did his own developing. That, indeed, seems the moral—or the immoral—of the tale.

High up on the Roof.

It was a very entertaining description which Capt. C. J. P. Cave gave to his fellow miniature workers the other evening of his researches with a miniature among the bosses of church roofs. His method is to project his miniature camera on to the roof detail, which may be 80 ft. or more above the floor, and use at the same time a powerful spot-light. In this way he has got a remarkable series of records of bosses in cathedrals and abbeys in all parts of the country, some of them showing the crude but very spirited drawing of

the mediæval sculptor. The method is so excellent that even the worm-holes and the grains in the wood are shown, and, at Peterborough, some pencil marks which a workman a century or so ago had made on the roof. The photographer in old churches may well be sometimes depressed when he remembers how much interesting old detail has been destroyed by vandals of one sort or another, including restorers, but detail in the roof, by reason of its inaccessibility, has often been preserved, although until lately it has scarcely been possible to photograph it. Certainly Captain Cave's records, rendered with astonishing clearness, do throw more light on mediæval England. With his spotlight he usually gives, we understood, from a quarter to half a minute exposure at $f/11$. The higher the roof the more the beam is diffused, so that a longer exposure is necessary.

You have to be Predatory.

Recently we enjoyed the company at Edinburgh Castle and other places up north of an amateur

photographer who was on the professional prow. He was on the staff of a technical journal devoted to an industry which was holding its convention in Scotland, and while his main interest was literary, he was concerned at every turn to get "snaps," as he called them, of the more important people, and the more unguarded the moment, the less conventional the attire, and the more unconscious the expression the better. He had with him a high-class small camera, and we sounded him for some technical information, but he was more keen on imparting psychological experience. "In going about among people and getting their photographs," he said, "you have got to be predatory. That is the secret of it. You have got to think yourself a bird of prey stalking an innocent victim. I don't mind telling you that I summon up all the rapacious, dispossessive images I can, and then—but excuse me, there's our president having an argument with the bus-conductor, too good to be lost. So long!" Well, one lives and learns.

READERS' PROBLEMS

Selected queries on topics of general interest to readers will be fully dealt with under this heading week by week. Other replies appear as usual on the last page.

Thermometer Systems.

Will you give me some information as to the different scales of thermometers? Is there a consistent relation between them all so that one scale can be converted to any other exactly? Why should there be different scales or readings for the same temperatures?

W. T. (Shoreham.)

To take your last question first we are tempted to ask, "Why shouldn't there be?" There are similar differences in weights, measures, currency systems, and even rules in the same or similar games.

Sir Isaac Newton published in 1701 details of an instrument he had invented for recording temperatures between the freezing and the boiling points of water, using the duodecimal system. In 1714 Fahrenheit introduced his modification of Newton's instrument. He divided each degree into two parts, and started from what he considered "absolute zero" which was 32 degrees below the freezing point of water.

Celsius (France) divided the space between freezing and boiling points into 100 parts, hence the name Centigrade. Reaumur (Germany) divided the same space into 80 parts. If we subtract Fahrenheit's 32 degrees from all his numbers this will make his boiling point of water (212 degrees) into 180 degrees. We then get the following gradations between the freezing and the boiling points of water:

R.=80; C.=100; F.=180.

If we divide these ratios by 20 we get:—

R.=4; C.=5; F.=9.

These ratios then show, for example, that Reaumur is $\frac{4}{5}$ ths of Centigrade; Centigrade is $\frac{5}{4}$ ths of Reaumur; and so on. Thus if we want to convert Centigrade into Reaumur we

multiply by 4 and divide by 5; to convert Reaumur into Centigrade we multiply by 5 and divide by 4.

When it comes to converting from Fahr. to another scale we first subtract 32, before applying the appropriate ratio; when we convert into Fahr. we apply the ratio and then add 32. Thus, from Fahr. to Cent. we subtract 32 and take $\frac{5}{9}$ ths of this remainder; that is, multiply by 5 and divide by 9. From Cent. to Fahr. we use the ratio $\frac{9}{5}$ ths (multiply by 9 and divide by 5) and then add 32.

Desensitising Plates.

I am used to developing plates by inspection, using a red safe-light. I now wish to use pan. plates instead of ortho. How should I desensitise them?

A. S. (Balham.)

There are variations in procedure, but the following method is usual and satisfactory. Dissolve 1 gm. of pinacryptol green in 17 oz. of warm water; filter, and keep in a coloured bottle in the dark. The working solution is 1 oz. of this stock to 20 oz. of water.

If the plates are backed it is advisable to remove the backing with water and a sponge or cotton-wool, rinse both sides under the tap, and slip the plate face up into the developing solution. A piece of cotton-wool should be passed lightly over the surface to remove possible air-bells. Careful workers can use a fingertip. Rock the dish gently for two minutes. The procedure so far is carried out in complete darkness—an easy matter with a little practice.

The safe-light can now be switched on, the plate rinsed under the tap, and development proceeded with as in the case of ortho. or ordinary plates. In fact any treatment is allowable that would be safe for bromide paper.

1937—and All That

During the year that is now closing, photography has made quiet but notable advances in almost every direction. Its popularity has increased, cameras and enlargers have been improved in many important details, and the latest sensitive material shows unprecedented fineness of grain for its speed. Advances come singly during the year and so may escape notice, but the article below shows that 1937 has contributed much to the development of photography.

WITH the closing of a year it does not come amiss to take a brief glance backwards and review the strides that have been made towards the betterment of our great hobby of photography. It can quite truly be said that never in the history of the hobby have such great strides been made, and that the fortunate amateur is now looked after, so to speak, from "the cradle to the grave."

The miniature has consolidated the place of favour which it had gained during the previous year or two, and a glance at the advertising matter in any photographic journal will reveal that it has pride of place on the dealers' counters.

Foolproof Cameras.

Perhaps the greatest advance has been made in the direction of the production of instruments that are as nearly foolproof as it is possible to make them. No longer has the raw amateur to wonder if he has taken two exposures on one piece of film, or if he has turned his film without exposing. Interlocking devices between the shutter and the film wind have come rapidly to the fore, and are a feature on most of the latest cameras.

Camera-shake, the problem which occupied our minds very strongly when the miniature first came into our vision, has been largely obviated, both on miniatures and on the more ordinary types of camera, by the introduction of a shutter-release operated from the body, and there is little doubt that most cameras will follow this practice, which is an excellent one, especially on cameras with bellows extension.

Fine Grain.

The grain on the negative has become a matter of such prime importance that our methods of developing are becoming changed. No longer will an ordinary developer do for the amateur photographer, his solution must be made up of constituents chosen especially for their ability to reduce grain. In the wake of this movement has sprung up D. & P. firms who specialise in fine-grain work, and who will produce negatives of enormous enlarging possibilities. Yet another instance of the careful

nursing which the modern amateur receives, and which the old hand of forty years ago might have sneered at very heartily.

Speed-Guns.

Smoky flashpowder has also lost its prestige, and photo-flash bulbs have usurped its former position, while an even newer venture has been the introduction of the synchronised flash-gun, more popularly known as a speed-gun.

With these, indoor speed work has become an accomplished fact, and not the dream which it was only a couple of years ago.

Chromium Plate.

The bright parts of cameras and other apparatus must now, in this luxurious age, be chromium-plated. This greatly adds to their distinguished appearance, but many amateurs have expressed their disapproval on the grounds of the attention which is attracted when one is trying to use the instrument unostentatiously. There is something to be said for this point of view, especially with regard to the smaller cameras, which have the great advantage of being used without attracting attention.

Enlargers.

The horizontal enlarger has completely taken a back seat now, and the advertisers' announcements only reveal an occasional model as against literally dozens of the vertical type. These instruments have tended to become more automatic, and many of the very latest are real luxury models. The novice should not, however, be dismayed by the fact that he has been unable to purchase one of these de luxe models. Every enlarger has to be based on certain principles, and if his humble instrument complies with these then he will be able to turn out just as good enlargements with it as do the mighty with their high-class apparatus.

Exposure Meters.

The photo-electric exposure meter now heads the field in the race for exposure meter supremacy, and improvements have been made even on those instruments which were not so very long ago described as "the last word in exposure meters." More

sensitive cells have been introduced, the angle of view has been restricted so as to be the same as the camera lens, and in one case there is an amplifier for work in dim light.

The Exhibitions.

The big exhibitions have been held as usual, and there was little marked change to be noted here, although it is fairly obvious that chloro-bromide has lost a good deal of its favour, and bromide has been relied upon in a great many cases. The exhibitions also reveal less of the stunt photography than has been seen in recent years, and the presence of highly-glazed prints is another feature which may be commented upon. An excellent piece of practice for the amateur is to produce an enlargement of good size on glossy paper and to glaze it, then to note how this method displays its faults, besides making retouching more difficult.

Literature.

Never has the amateur photographer been catered for so well on the literary side; 1937 has seen the production of numerous books on all phases of the art, many of them at quite reasonable prices, and some of the more expensive ones very outstanding as filling a need in the worker's life.

Among this mass of literature must be mentioned the free brochures and booklets distributed by many of the larger firms, a mine of information beautifully produced, and containing invaluable instruction on their own particular subjects.

General Résumé.

One note stands out in looking back over the year's progress, and that is that generally photography has tended to become more expensive. Cameras of precision cost more than the older patterns, the processing of negatives is also more expensive, while the accessories are also dear. Against this may be offset that a larger proportion of successful pictures should be produced with less effort, and thus probably the matter balances itself.

Photography in its principles and practice remains the same, and will be enjoyed by many more amateurs in the year to come because of the very appreciable advances which have been made in 1937.

A YARD OF

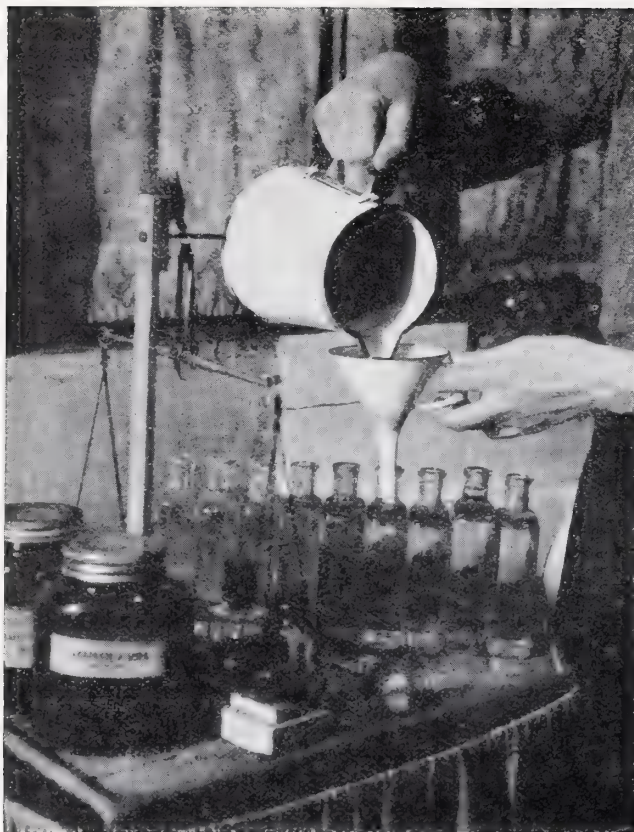
By F. READ.

It is all as easy as pie—if you have electric light!

The writer has not this blessing of civilisation, as he lives in the wilds of the country. Possibly there are others similarly situated, and in case envy should eat the heart out at the thought that photography so easy to the smoke-loving townsman is denied them, let them cheer up. It is just as easy for them to take indoor pictures.

Flash-bulbs, you will say, are the very obvious solution. This is not the case. Flash-bulbs are a great acquisition but they are expensive. Where it is desired to keep the camera going more or less all the winter, magnesium ribbon offers the cheapest solution. Perhaps it is not possible to take every subject you may wish with ribbon. Baby in his bath, or with a pose that cannot be held, requires a flash-bulb, and for such you must either go without your picture—or your lunch.

On the other hand, there are plenty of figure studies you can arrange, and in which an exposure of a fifth of a second or a half at $f/5.6$ or $f/8$ can easily be given. For this is all that need be given with an ultra-fast panchromatic film and

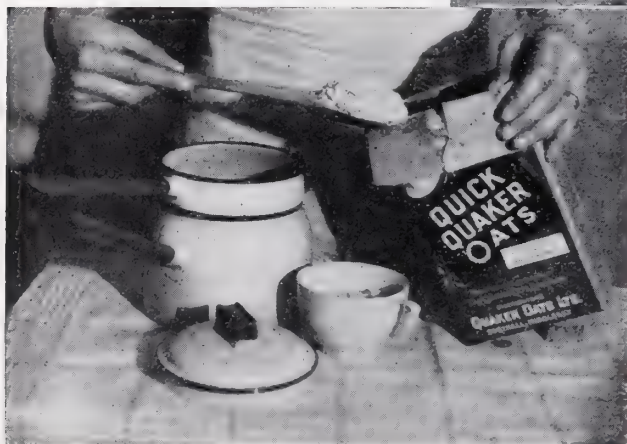


PRACTICAL PHOTOGRAPHY.
 $1/5$ th sec., $f/8$, S.S. Pan. film.

PHOTOGRAPHY indoors at night is at the moment immensely popular. The introduction of the extremely fast pan. films (which are remarkably sensitive to artificial light), plus a couple of Photoflood bulbs (wonderfully cheap), makes every keen worker want to try his hand at interior work, especially as outdoor work, even if one is willing to face its discomforts, is limited to a few hours each day.



HOME LAUNDERING. $1/5$ th sec., $f/5.6$, S.S. Pan. film.



NEARLY BREAKFAST TIME. $1/5$ th sec., $f/8$, I.S.S. film.

a few inches of ribbon as your light. A $\frac{1}{4}$ -oz. roll of ribbon costs under a shilling, and holds enough for a hundred or more exposures.

The method of use is simple. You can if you wish pull off about 8 in. of ribbon, straighten it by drawing it through your fingers, hold one end in a pair of pliers and light the other. The writer's plan is to burn two lengths of 4 in. each together, as this gives a two-power magnesium light with one-half the burning period of the longer length.

It is only a moment's task to place two equal pieces, each about 4 in. long, together, and since the ends may not hang close enough for simultaneous lighting, put a strand of

RIBBON

cotton around them about 2 to 3 in. from the ends. There is no need to think it is going to be a difficult task both to light the ribbon and fire the shutter with one hand (since the other is holding the pliers). In fact, you do not want to release the shutter until the ribbon is well alight and the whole length aflame, as then you get the full benefit of your light. To ensure quick and even burning it is an advantage to give the ribbon a slight rub through a piece of emery paper. This removes any surface oxidation.



THE YOUNG SEMPSTRESS. $\frac{1}{2}$ sec., $f/5.6$, I.S.S. film.

these photographs is the sitter facing the camera. Facing the camera means facing the light too, and it is not easy to find a sitter who can gaze calmly into the flare of burning magnesium. Screwed-up eyes, therefore, are likely to result, so that the full-face portrait is best avoided.

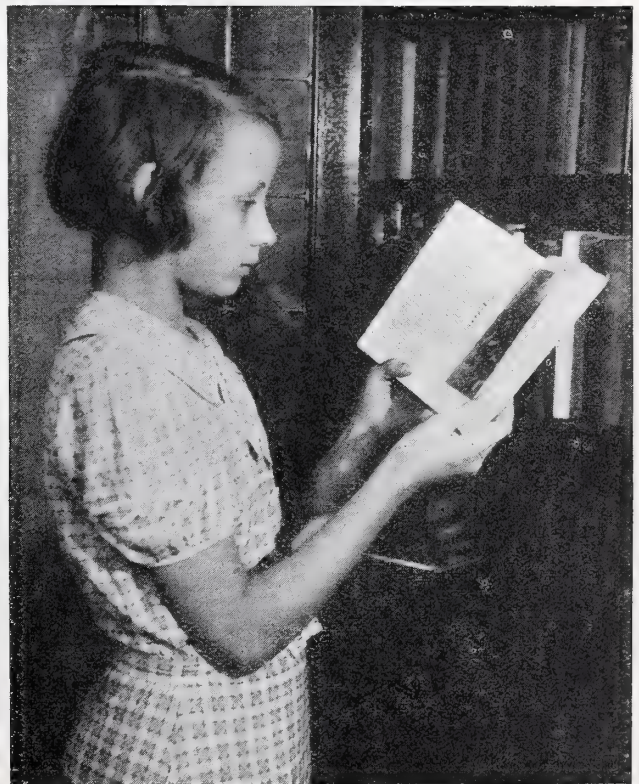


TIDYING UP. $\frac{1}{2}$ sec., $f/5.6$, Hypersensitive Pan. film.

(The roll of ribbon when not in use should be kept airtight. A piece of oiled paper, such as bromide paper is wrapped in, serves.)

You can if you like point the ends of the ribbon to a very sharp V, as they light the quicker. The pictures show what the writer has achieved with his exposures. Perhaps they are not so good as might have been secured with another illuminant, and ribbon does admittedly make a certain amount of smoke, but at the same time it is often the only way of securing a few pictures. Their shortcomings must to some extent be placed to the deficiencies of the method, even to the brush which shows under the Quaker Oats box.

It may be noticed by the observant that in none of



MAKING HER CHOICE. $\frac{1}{5th}$ sec., $f/8$, I.S.S. film.

Readers' Hints, Tips and Gadgets

SIMPLE FILM-DEVELOPING EQUIPMENT.

THOSE who find one of the excellent modern developing tanks beyond them, and who are tired of "see-sawing" valuable negatives, may be interested in a method I have adopted which gives me perfect results.

My aids are, (1) the apron of a Kodak $3\frac{1}{4} \times 2\frac{1}{4}$ daylight developing box, (2) a 2-lb. size earthenware jam pot, (3) a roll of 1-in. adhesive plaster.

From the apron, which I bought at a photographic store for 9d., I removed the two wire ends, leaving the eyelet-holes intact, this being the only alteration necessary.

And now to the method.

The apron is vertically attached to the dark-room door by the two eyelets, which pass over two small screws set apart to the appropriate distance, as shown in Fig. 1. The pimplly side should be facing the operator.

About 2 in. of adhesive plaster is now attached to the top of the apron, the lower edge of the plaster remaining free to receive the film as in Fig. 2.

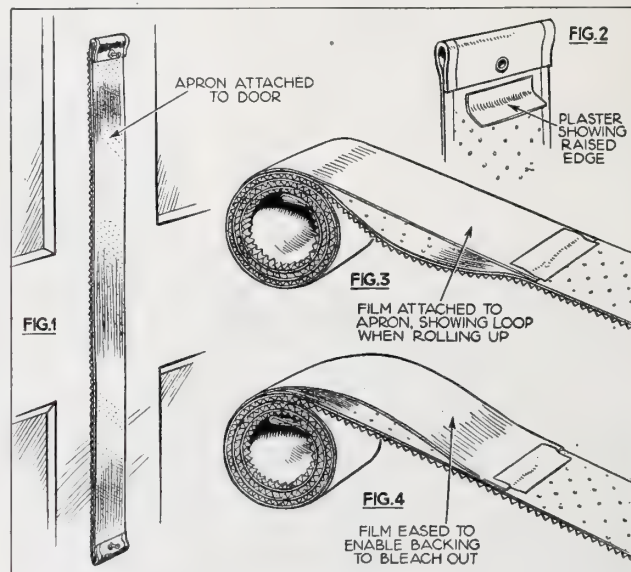
A second piece of plaster is placed conveniently to hand and the light switched off. The film is removed from the backing paper and one end is slipped beneath the plaster and stuck down.

Handling by the edge, the film is unrolled and the lower edge is fastened by the second piece of plaster to the apron. The emulsion should now be facing the operator.

The apron is removed from its support and rolled up with the film outside.

When rolling up towards the end of the film, the apron forms a loop, as in Fig. 3, but this is easily overcome by lifting the tape and fastening the film down as high up as is necessary to get the apron flat. The rolling up is then completed with the film protected by the excess length of the apron. In those films having a special anti-halation backing it is advisable to ease the film a little higher up the apron, as in Fig. 4, to enable the film back to bleach satisfactorily. The use of the earthenware pot enables developing, fixing and washing to take place in the same vessel, and any film from $3\frac{1}{4} \times 2\frac{1}{4}$ to shorter lengths of 35-mm. may be processed in the same apron.

No difficulty should be encountered in obtaining an apron, as dozens of Kodak film tanks are to be obtained second-hand, complete for a few shillings each, in photographic stores. As an alternative, Messrs. Kodak sell their film apron separately quite cheaply.

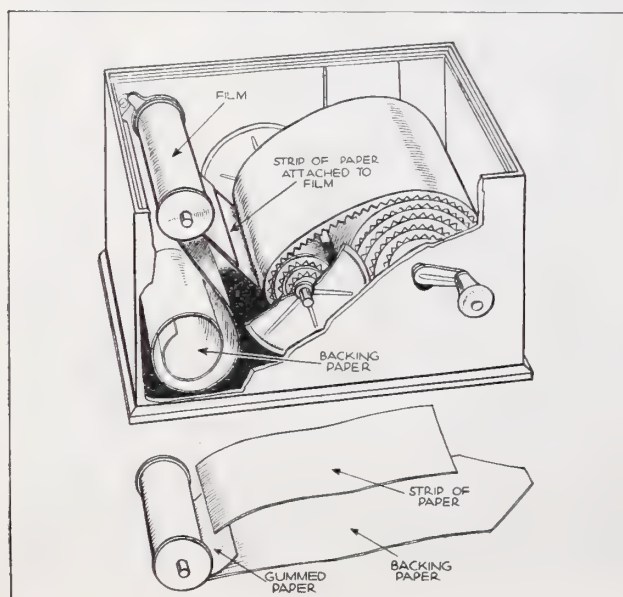


The results obtained by this method should be indistinguishable from that of any system using aprons as part of the process, and negatives should always be completely free from scratches or marks.

B. EDELSTEIN.

AN END TO MATT MARKINGS ON FILMS.

FOR nearly two years I, like many others, have been troubled with the matt markings caused by the backing paper sticking to the film during development in a



Kodak tank. I have tried several suggestions in the hope of finding a remedy, from adjusting the tension of the spring clip holding the spool of film to reversing the spindles. But after each attempt I have still had to resort to Baskett's reducer to remove the marks.

It appeared to me that the only solution lay in separating the backing paper from the film before development, and after a number of attempts I succeeded in doing this in the Kodak changing-box.

The operations are simple, and since adopting this method I have experienced no further trouble of any kind.

Instead of fastening the end of the film to the backing paper as directed, a length of paper about $10 \times 2\frac{1}{4}$ in., which we will call the "trailer," is attached to the gummed paper on the film. Ordinary writing paper can be used for this. The whole is rewound and placed in the changing-box. Unwind sufficient length to attach the trailer to the reel, but before doing so, make a small coil of the backing-paper which must unroll from below the trailer, as shown in the illustration, so that it falls to the bottom of the box. The apron is now hooked on to the reel, the lid replaced, and the film wound in the usual way. When the end of the trailer is reached, the film, unaccompanied by backing paper, follows it into the apron, and is wound up securely out of contact with anything save the apron itself. There is sufficient room in the bottom of the box to allow the backing paper to coil itself until the end of the film is reached, when it will be uncoiled and wound double from the point where it is attached to the film.

Development can now be carried out without risk of any further trouble caused by the backing paper sticking, as this will now be wrapped safely round the outside of the apron.

E. R. MOORES.

"MINIATURE" NOTES

Short articles, illustrations, hints and tips, formulæ, reviews, queries and replies dealing with Miniature Camera work will appear under this heading every week.

A Miniaturist's Day By HAROLD BURDEKIN.

MR. JONES, who is an ardent miniature camera worker, lives next door to me. Often in the evening we visit each other and have a chat on various difficulties which we both meet in working the miniature camera.

Finding Subjects.

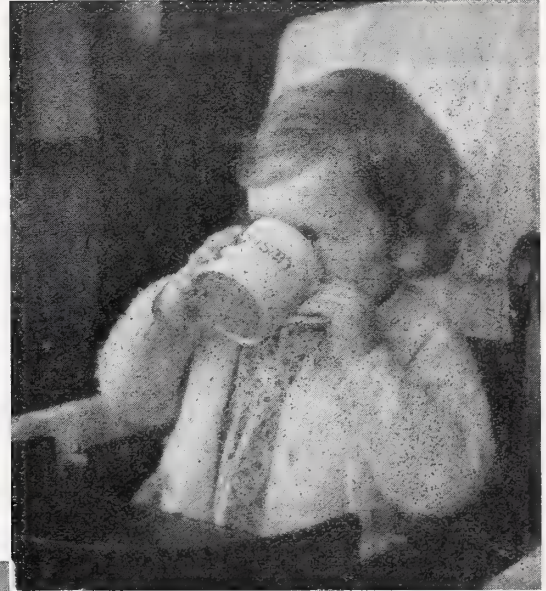
One night recently whilst we smoked our pipes over the fireside, Jones said to me, "I do find it hard to find good subjects for my camera during the winter months." This remark struck me as somewhat strange, coming from a man who was such a keen miniature worker. To cut a long story short I promised Jones that the very next day, wet or fine, I would take my Contax up to the office and secure a series of pictures to show him that under every condition it was possible to photograph, providing one possesses a seeing eye.

After Jones had left and before retiring for the night I loaded my Contax with a fast panchromatic film, as I knew that during the winter months the light is often very bad. I was fortunate in owning an $f/1.5$ lens, so I put this in the camera in place of my standard $f/2.8$ lens. The $f/1.5$ lens has a focal length of 5 cm., which enables me to get good perspective as long as I do not approach very close to my subject. I had an ever-ready case for my camera, so that it was an easy matter to carry it over my

shoulder when I set out for the office.

Next morning whilst we were having breakfast I saw Susan, my little girl, drinking her milk. It occurred to me that here would be a good study to start my series; so placing her about 7 ft. from the window, I snapped her at $1/10$ th second at $f/2$, the early morning winter light being very dull.

I live in the country and have a walk of about a mile to get to the station. There is a short cut across some fields to the station and on my way I saw three horses looking over a gate. My electric exposure meter gave a reading



BREAKFAST-TIME. Contax, $1/10$ th sec. at $f/2$. Fast Pan. film.



BATTERSEA POWER STATION. Taken from moving train. $1/300$ th at $f/1.5$.

London I thought it would be an interesting experiment to try my hand at taking a picture from a moving train. I had not tried this before. As we approached Battersea Power Station I set my camera to $1/300$ th sec. at $f/1.5$ and took my picture from the moving train.

A Lunch-Time Portrait.

After a morning's work in the office I went out to lunch with my friend William Smith, and when our meal was over I suggested that I should take his photograph sitting at the table in the restaurant. Smith, who knows nothing of photography, at once said I could not possibly let off a flash in the restaurant. "Of course not," I replied, "I am just going to snap you with the ordinary artificial light here." So I rested my camera on the back of a tall chair and gave an exposure of $1/5$ th second at $f/2$, and got quite a good likeness of him.



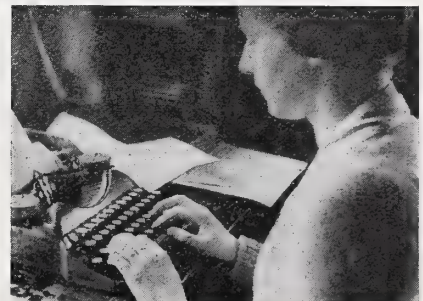
LUNCH-TIME RECREATION. $1/5$ th sec. at $f/2$, artificial light.

of $1/25$ th second at $f/3.5$, so I added the three animals to my bag.

At the Station.

A little snow had fallen during the night and whilst I was waiting for my train to take me up to London, I took a picture of an engine which was shunting. I had a light yellow filter in my pocket so I fixed it on the lens to give me a better rendering of the snow. I did not want to use too deep a filter, as there was some mist in the background which I wanted to retain. Snow reflects quite an amount of light, so in this case my exposure was reduced to $1/50$ th second at $f/3.5$.

As we were approaching



BUSY HANDS. $1/10$ th sec. at $f/2$, daylight.



POINT DUTY. $1/5$ th sec. at $f/1.5$. Fast Pan. film.

On the way back to the office I passed a shoe-black earnestly studying the sporting columns. I am always careful to catch people when they are not conscious of the camera as the results are so much more telling. Here I gave an exposure of $1/25$ th at $f/8$, as the lighting conditions in the middle of the winter's day were better.

Arriving back at my office I found Miss Clark my typist busy typing some letters. Before I settled down again to

business I took a photograph of her hands and the typewriter. It was pretty dull in the office, so I gave $1/10$ th second at $f/2$, steadying my camera on a nearby file cabinet so as not to shake the camera.

After I had finished my day's work I walked through Leicester Square and Piccadilly, from whence I took a bus to Victoria Station. I felt that I should show Jones that the miniature camera can very successfully take snapshots in the streets after dark. The illuminated signs in Leicester Square were quite easy to take, and I fired off several quite successful exposures at $1/25$ th second at $f/4$. These, of course, showed only the signs themselves against a dark ground.

Piccadilly by Night.

When I arrived at Piccadilly I saw a policeman holding up the traffic. I steadied my camera against a lamp-post and let off my shutter at $1/5$ th second at $f/1.5$. I was glad I gave this rather long exposure as I managed to

retain some of the detail in the shadows.

After supper I developed my roll of films in a tank, using a fine-grain developer, and next evening I was able to show Jones the prints. I think the series of pictures I took on one day, and of which a selection has been chosen to illustrate these notes, has quite convinced him that pictures can be obtained in the most unexpected places with a miniature camera.



DEEP IN THE NEWS. $1/25$ th sec. at $f/8$, early afternoon.

Stage Photography with a Miniature Reflex By WILFRID BARBER.

THE miniature reflex with an $f/3.5$ lens is quite capable of producing good results, and even an $f/4.5$ lens will cover some stage "shots," providing you select the right moment for exposure. It is essential that the camera be fitted with an eye-level viewfinder, a good lens hood to prevent any stray light entering the lens and, if desired, a wire-release of about 8 in. in length. Fast panchromatic film must, of course, be used.

Permission to Photograph.

It is necessary to ask permission of the manager of your local theatre or picture-house (most picture-houses now include a stage show in their programme) to take photographs of the acts, and I have found it better to apply personally than to write. You can usually get permission if you explain that you are doing it as a hobby and are not intending to hawk your pictures at the stage door for financial gain. It is very unwise to use these photographs for competitions, public exhibition or to have them published in any way without first obtaining permission from the management. Most managers show some interest and would appreciate copies of your work.

Choice of Seat.

After obtaining the necessary permission it is a good plan to visit the theatre or picture-house with a view to selecting the best seat from which to photograph. In the case of the theatre, and if funds allow, the box a little above stage level is the best, especially if your reflex does not provide for a telephoto lens. The cinema with its stage show calls for different tactics, and the best position here (boxes are not usually available) is in one of the seats in the front row downstairs, next to the orchestra pit. Choose a seat a little to one side of the

conductor (if the cinema boasts an orchestra) so as to avoid the conductor's swinging arms and the first violin. As you will not always get the seat you require it is just as well to have a second seat in mind.

Preparations.

When the show begins and you have attached your lens hood and wire release, forget the show and focus on a spot about 3 ft. from the footlights and make a note of the distance registered on your camera, then focus on middle stage and again, making a note of the distance, repeat the performance for back-stage distance. The actors themselves will occupy these various distances during the performance, and if you have no time to focus on a fast-moving act these three given marks will enable you to judge the distance of the actors, especially as your $f/3.5$ lens will give you sufficient depth of focus to cover a slight error in your estimate.

Another great help in this respect is to remember that acrobats, etc., usually occupy middle stage, while comedians operate about 3 ft. from the footlights. Focus accurately when you have the opportunity, however.

Easy Subjects.

Avoid dancers and fast-moving acts to begin with, and concentrate on the slower stuff. If back-stage is draped with light curtains you are in luck's way as black drapes are detrimental to good results, especially if the "spot" is the primary light. Dress suits and dark clothing have a habit of merging into the blackness, and freak results are liable to appear.

Set your shutter at $1/50$ th sec., or at $1/25$ th if your widest aperture is $f/4.5$. Once you "feel" that the actors will keep in focus for a few seconds keep them in view at eye-level, watch for

the "still" moment, and release the shutter. If you can obtain a pre-view of the show you will soon spot the exact moments favourable for exposure. Don't waste film on coloured lighting effects, wait always for white light.

Exposures of $1/10$ th sec. and even longer have been successfully used for this work, but it is necessary to find some support for the camera in these cases, and this means the use of a tripod or some supporting rail in the circle. As most reflexes of the miniature type do not provide for interchangeable lenses the circle must be ruled out, as a telephoto lens would be necessary.

Development.

Owing to the fact that with an $f/3.5$ or $f/4.5$ lens your exposures will not have been sufficient for the shadows, it is not wise to develop your films in a super fine-grain developer. These developers, if they demand an increase in exposure, must be avoided. One of the best developers for our purpose is Johnson's fine-grain developer. I usually develop at 65 to 70 degrees for the full time given, and if the high-lights are a little clogged I resort to shading during enlarging.

Give the film a good wash in several changes of water between development and fixing. Acid hypo is preferable, but not advisable if using a metal tank. After the film has been washed it is a good plan to run it through a 2 per cent solution of acetic acid in order to remove any "scum" left on the film by the tap water, give it a final rinse and then hang up to dry in an atmosphere free from dust. A perfectly clean and dust-free negative is essential, as the tiniest flaw of any kind shows up terribly in enlarging from the very thin negatives that stage photography yields.

Modern Miniature Enlargers

THE FILMARUS MODEL O.

THIS enlarger is the smallest and simplest of the very wide range of M. & W. enlargers, which are offered in both automatic and manually-focussed versions for negatives in all sizes. The Filmarus Model O is a non-automatic instrument for 24×36 mm. and 3×4 cm. negatives, and is most conveniently small and compact.

The baseboard measures 12×10½ in., and has firmly bolted to it an upright of height 21 in. The arm carrying the projector-head slides on this, and is provided with a strong spring-loaded clamp for holding the arm at the desired height.

The projector-head itself is quite small, but nevertheless accommodates a 100-watt opal lamp with E.S. cap. Even illumination of the negative is assured by the inclusion of a single-lens condenser, which is readily removable for cleaning. The use of an opal lamp makes it unnecessary to include any provision for centring the light-source.

The lens is an f/6.3 M. & W. enlarging anastigmat of focal length 4.5 cm. and fixed aperture. It is detachably mounted on a metal panel which is connected to the body of the enlarger by bellows. Focussing is easy and convenient, and is carried out in two stages. First the lens-panel, which is supported by a tube running over a metal rod, is moved up or down to give approximate focus, a

spring clamp, released on pressure on a button, automatically retaining the panel at the height to which it is set. Fine focussing is then carried out by moving the lens itself, which is carried in a focussing mount having a short range of movement.

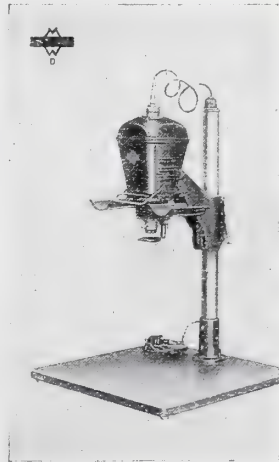
The negative carrier is of book-form pattern, the film being held between two glass plates, the ends of which are bevelled to render scratching of the negative impossible. It is intended that film should be used in the

strip, and troughs are provided on either side of the carrier to take the rolled-up ends of the film. A spring-release is fitted to the carrier to allow the glass plates to be separated for moving the film along to bring a fresh negative into view, and the design is such that a fresh strip can readily be slid into the carrier from the front without having to remove the carrier from its slot. A mask, sliding into position below the carrier, is provided for either the 3×4 cm. or the 24×36 mm. size as required, and an orange filter to swing over the lens when adjusting the printing-paper into position on the baseboard is included as part of the standard equipment.

With the focussing fully extended, the Filmarus O gives a minimum magnification of about 1½ diameters, making a print approximately 1½×1½ in. in size from a 24×36 mm. negative. With the projector-head right at the top of the column, the magnification rises to nearly 9½ times, allowing prints about 13½×9 in. to be made from the whole of a 24×36 mm. negative.

There is no counterpart to the Filmarus O in the range of models with automatic focussing; the smallest of these is the Fam Model I, which corresponds to the non-automatic Filmarus I for negatives up to 4×4 cm. These are rather larger instruments, giving magnifications up to 10 diameters and having a baseboard of size 17×12½ in., but are in general design closely similar to the Model O described.

Complete with one mask, the Filmarus O costs £7 9s. 6d., while the Model I is priced at £9 13s. 6d. when fitted with f/4.5 lens, but can be had at prices from £6 6s. with a fitting to take a lens from a Leica, Contax, Kine-Exakta or Robot camera. The automatic model, to which an f/4.5 lens is fitted, costs £14 14s. Further details of this extensive range of enlargers can be had from the sole importer, Mr. R. E. Schneider, 46, Farringdon Street, E.C.4, and the instruments can be inspected at almost any photographic shop.



Miniature Camera Gossip

By LANCELOT VINING.

THE New Year is very close at hand and I expect most of us are busy with the usual list of good resolutions to be carried out; well, here's hoping that the photographic ones last longer than the others. I wonder what 1938 will produce for the photographic world? New gadgets by the score I expect, a few really useful, but, as in the past, many will probably prove to be just plain bank-balance reducers.

I shall be quite satisfied if we get the new Agfa Super-Speed film, a large wire flashlamp on the lines of the American No. 70, and if my developer No. 16 turns over a new leaf—it's been a perfect little devil since the cold weather set in.

Cheated.

Yes; and by a cheetah. I have



A BURSTING BALLOON. 1/1,250th sec., Agfa I.S.S.

loons with darts dropped from 4 feet, but I find that the speed with which the rubber contracts beats my fastest speed. You can see in the illustration that although the dart is sharp the bursting balloon is blurred.

Circus Tips.

Get your seat as near the ring as possible. Have a good lens-hood with you and don't forget to use it.

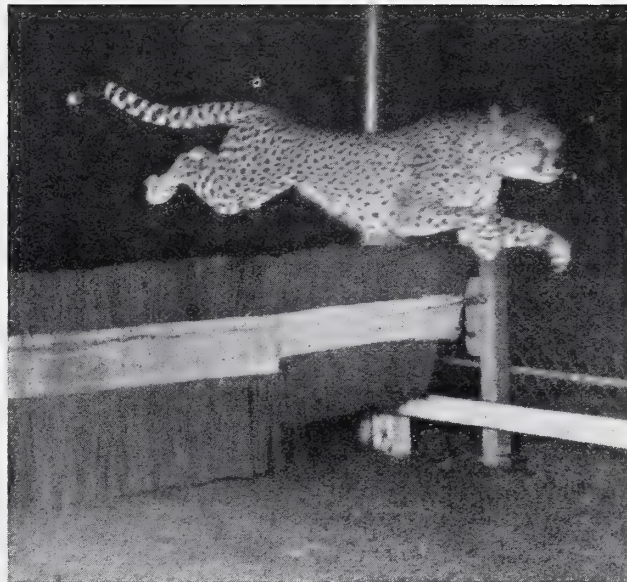
Seats at the end of rows nearest to the two ring entrances give very good positions, as the stairs up each side of the entrances give clear views of the ring.

Fast pan. films are the safest to load your camera with, but I have an idea that a great deal of good work will this year be done with the Agfa F.

If you have a long-focus lens take it with you, for there are many turns when it will be useful.

When it comes to developing, remember that circus subjects are contrasty. I do not advise the trying of new developers, but I.S.S. with Metol - Meritol and Agfa F with D76 diluted will be my choice.

Try to manage a second visit at least; many failures occur on the first visit through not knowing what is going to happen.



IN MID-AIR.

Two Photoflux lamps in Mendelsohn gun. 1/1,250th sec. at f/2, Agfa F film.

proved one thing; a cheetah at full speed, photographed broadside-on at 15 ft., requires less than 1/1,250th to obtain a sharp result. This speed was about right for a jumping picture at 25 ft., but next time I shall have to swing with the animal.

The balloon cheated me too. I have been photographing the bursting of bal-

TEN GUINEAS AND UNDER

A Section for the User of the
Inexpensive Miniature.

CHILDREN and ANIMALS

By
B. H. SWART.

IF there is one thing at which the little miniature excels, it is in "natural" studies of children and animals. It is speedy, unobtrusive and easy

looked up and saw the canine beggar. He went on eating; but then his heart smote him. He bent nearer and said confidentially: "Do you really want a piece, doggie?" And am I wrong in thinking that the doggie answered fervently: "You bet!" (No. 2.)

At any rate the little boy thought so too, for he extended the biltong towards the dog with the words: "Why, then, take it all!" (No. 3.) And as he walked away I heard him muttering: "I can always ask mammy for some more."

And there you have as interesting a story as possible, in three pictures. - No expensive equipment was necessary, and no especial knowledge.

The main value of a story - sequence is that it can interest even those who do not know the actors. Everyone likes a story; but no one who doesn't know him will take much interest in snapshots of little Johnny Smith. The difference is, in a small way, like that between a record photograph of a view, of interest only to those who know it, and a pictorial rendering that anyone can enjoy.

to handle, all of which attributes are essential in a camera if one wishes to catch the youngsters unawares. And although mine is only a very inexpensive miniature (£5 5s.) the three pictures reproduced herewith show that my results are not unsatisfactory.

All three were taken within five minutes one morning this winter. I was sitting on my stoep reading, but had the camera ready, next to me, for my little boy was playing just below the stoep, at the same time chewing a piece of biltong. Although it was winter, my exposure meter showed me that the South African sun still needed 1/rooth sec. at f/8.

Soon my opportunity came, for a stray dog came into the garden. He sidled up to the little boy and sat looking at him in dejected attitude. As clearly as words could have expressed it, he was saying: "Gee, little boy! Ain't you goin' t' give me some of that biltong?" (No. 1.)

For some time no notice was taken of him, for the man with the biltong was too busy chewing. At last he



No. 1. "Gee, little boy! Ain't you goin' t' give me some?"



No. 2. "Do you really want a piece, doggie?"



No. 3. "Why, then, take it all!"

Miniature Matters

A selection of readers' queries that deal with "miniature" photography will be answered here every week.

CHOICE OF FILTER.

Would you kindly recommend me a filter for my Leica camera, as I am not satisfied with the rendering of clouds that I have been getting without one?
H. B. D. (London.)

In obtaining filters for your Leica camera we would strongly recommend that you make your choice from the range offered by the makers of the camera, as these are probably the only ones which can be used at the same time as a lens hood. The Leitz No. 1 filter is a good all-round choice, suitable for both orthochromatic and panchromatic films, and experience with this will soon tell you whether you would find it advantageous to add a paler or darker yellow filter, or a green, orange or red one to your equipment. The factor for the No. 1 filter is about 2½ with the average panchromatic film, or from 2½ to 7 times with ortho. film, according to their character.

ULTRA-VIOLET FILTERS.

Several firms market "almost colourless" filters for miniature and other cameras, and recommend them for use among mountains. Can you tell me how these compare with ordinary yellow and green filters in the matter of colour-rendering? Are they of any use in fell country where the predominant colours are green and brown?
W. A. B. B.-B. (Market Drayton.)

These almost colourless filters for use in high altitudes are not intended for the purpose of giving colour correction. Photographic lenses are seldom quite perfectly corrected for ultra-violet light, and where, as in high altitudes, the amount of this is excessive, an unsharp image formed by ultra-violet light overlays and consequently blurs the main image, giving an effect of unsharpness to the negative as a whole. The ultra-violet filters are designed simply to remove this effect, and the colour rendering obtained is practically the same as that obtained at sea-level when using no filter at all. At low altitudes, where there is but little ultra-violet light to filter out, these filters have no appreciable effect of any kind.

LENS FOR ENLARGER.

I am thinking of making an enlarger, and would like to know whether the f/2.9 lens from my miniature would be suitable. I am doubtful whether the aperture will be big enough. G. J. D. (Cardiff.)

The lens on your miniature camera should be very suitable for use in an enlarger, and we regard the aperture as being more than large enough. Very few enlargers, in fact, have so fast a lens; f/3.5 is the fastest normally used, and f/4.5 is commoner. In practice you will in any case probably prefer to stop the lens down to about f/6.3.

FIXED-FOCUS SUB-MINIATURES.

Can satisfactory definition be obtained with a fixed-focus 1-in. lens at f/3.5 on a camera using 16-mm. film as negative material? I. M. (Bewickshire.)

The hyperfocal distance for a 1-in. lens at f/3.5 used on a picture of size 13×18 mm. is about 35 ft., on the assumption that the standard of definition in the print is to be that taken in the depth-of-focus tables issued by Messrs. Leitz in conjunction with their Leica camera. If the lens is permanently focussed on this distance satisfactory definition to this standard will be had in photographing objects from 17½ ft. to infinity; for nearer objects either there must be a focussing arrangement or a lower standard of definition must be accepted.

CONDENSER OR NOT?

I am buying an enlarger and do not know whether to choose one with or without a condenser. Do the extra lenses in the condenser enlarger make the picture sharper? And will prints from a condenserless enlarger require more retouching?
E. C. (Suffolk.)

The condenser is not concerned in any way with forming the projected image of the negative; all it does is to give even illumination with the minimum loss of light. You will therefore not find any difference in definition between enlargements made with a condenser and without one. If you do not use a condenser the prints will certainly not require more retouching, and they may quite possibly require less, as scratches, specks of dust and so on cast less well-defined shadows in diffused light than when illuminated by the directed light that has passed through a condenser.

How I make my EXHIBITION PICTURES

Methods and Ideals of well-known Pictorial Workers.

No. CDXVIII.

Mr. F. H.
FLETCHER.

From information communicated to our Special Representative.

"THE invitation to contribute some notes on 'How I make my Exhibition Pictures' was received by me with somewhat mixed feelings, for a picture to be of that quality necessary for distinction in a good exhibition is not 'made,' it just 'happens,' and it does not 'happen' very often. Too often the mechanic is lauded, much too frequently the artist is betrayed by faulty technique. But when the artist is fortunate in dropping on his subject in ideal surroundings and lighting, and can sustain his good fortune with adequate mechanical excellence, a good picture is born, and the result is just as much to be admired as it is easy and just to deplore the mediocre quality of much of the work of painters.

"An exhibition picture ought to be almost wholly made before the shutter is released. The principal essentials, to

my mind, are a lens of sufficient focal length to secure perspective, and, in these modern days, an exposure meter of the highest efficiency possible. I like to work with a lens of a focal length, if possible, of between two and three times the diagonal of the base material I am using. To my mind the ideal is a 17-in. lens on a 5×4 negative; if the subject will not allow of this, then as long a focal length as is possible without compelling a backward standpoint more than is appropriate to the circumstances. But I must not be taken to condone the modern view that the foregoing remarks apply to negative bases little more than a square inch.

"I use a Weston Exposure Meter and 5×4 Soho Reflex, or a Zeiss Miroflex, with, generally speaking, Agfa negative material.

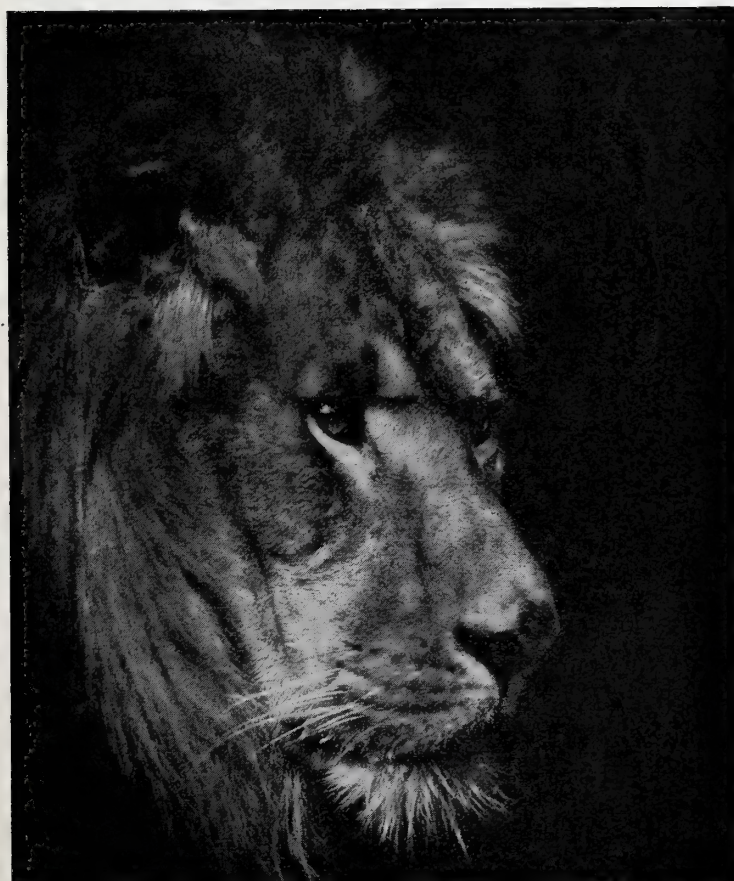
"Using an exposure meter I consider it quite safe to tank develop, to the instructions given by the makers. The slight differences of exposure which outcrop can be compensated by an appropriate selection of printing paper. All printing papers are good, and there is not much to be gained by chopping and changing. I use the paper I am familiar with—the Kodak range, with the developer recommended by the makers. All except promising negatives are rejected without the trouble of drying. Of the selected negatives each is tested by trial and error and the results carefully noted. Once proved, the data secured rule all subsequent enlargements.

"I do not resort to 'doctoring.' To my mind this does not belong to photography. I do, however, control the enlargement, and frequently have a dozen different rates of exposure on various parts of the picture. Working, as I do, with large figures, the original background is not of much importance. To get the effect I want I generally make a sketch by means of the enlarger, and a cut-out which enables me to black out any background of an undesirable nature.

"I do not despise the miniature camera. I use it quite a lot. It is a great improver of 'after-technique,' and this is its greatest charm. I also envy the 'old-timers,' who had many advantages with their slow plates and, comparatively speaking, long-focus lenses. When they did get a picture it was a good one.

"Finally, I recommend a good photographic paper. Mine is *The Amateur Photographer*. A paper of this class is not only an aid to good technique, but much to be recommended for its tips in the region of artistry. I am on less sure ground with regard to photographic societies, although I am very fortunate with one of my own, the Farnham P.S. I am also a member of the 'Royal,' but I really despair of a society which has a 'Miniature Section.' A picture must be judged by its intrinsic appeal as a picture. To give it room under a special regulation, because it is from a miniature camera, is serving the art of photography scurvy trick."

(A further example of Mr. Fletcher's work is reproduced on one of the centre Art pages.)



JOCK.

F. H. Fletcher.

Pictures in the Making

Every week the picture reproduced on the art page opposite will be analysed in detail for the benefit of readers of the paper who are seeking to improve their pictorial work.

"THE DAY'S WORK DONE," by G. L. Hawkins.

THIS fine and noble landscape owes its appeal to its extraordinarily luminous quality and to its extremely attractive rendering of a sky that is graced with dappled clouds of uncommon formation. It is dignified and highly impressive, and it is notable in that it achieves its effect and attains its end without the slightest departure from the accepted rules for landscape composition.

There is no straining after effect by the choice of an abnormal viewpoint; the group of figure and horses is strongly placed and occupies a position that is precisely according to rule; and the picture proportions, having regard to the predominating influence of the sky, are almost exactly what would be adopted by any experienced landscapist. It may be that the camera was directed slightly upwards, but there is no visible distortion arising as a consequence, and, unless the camera was fitted with a rising front with an extended range of movement, it would be difficult, if not impossible, to arrange for the inclusion of so high a proportion of sky.

And if the sky were curtailed a good deal of the appeal would go with it. The subject would lose not a little of its dignity and the feeling of light and space would also be diminished. The first impression—dignity—arises partly on account of the fact that the subject is shown as an upright, as distinct from the more usual horizontal formation applied to landscape, and partly because of the relative proportions allotted to landscape and sky, the former representing a ratio of something like 1 to 5 of the latter.

The great depth of tone in the group, placed as it is against one of the brightest parts of the sky, is mainly responsible for the remarkably luminous suggestion the picture conveys. The contrast of tone is exceedingly forceful, and the light is

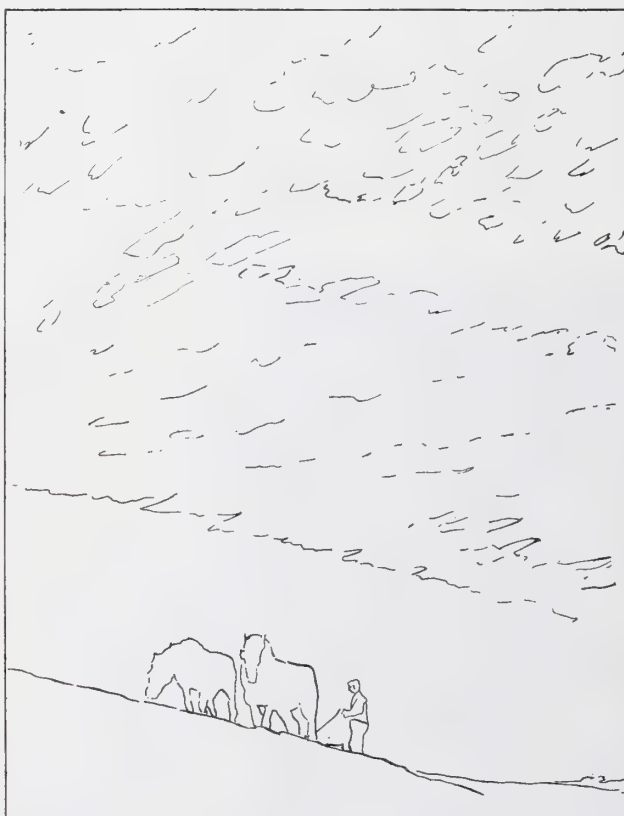
most powerfully thrown up by its conjunction. Added to which, the gradual diminution in values as the sky ascends to the zenith and the enclosure suggested by the uniformly dark tone of the landscape beneath do much to enhance the impression. There is no doubt but that the feeling gets across in unmistakable fashion, and, in the original, which was shown

centre of interest. In a scheme of tones that on the whole is moderately light, so forceful an opposition creates such a demand upon the attention that nothing else can compete with it; but the group has also the strength of position that it owes to its placing on one of a division of thirds, and, that being so, the interest it excites is paramount. By this means unity is established and the composition rendered acceptable.

A minor point in connection with the arrangement, but one which has an appreciable influence upon the appeal, is the way the lines are opposed by counter directional impulses. The line of the landscape against the sky runs upwards from right to left. This line is opposed by the vertical lines of the figure and the legs of the horses, but a more forceful counter-direction is afforded by the slope of the neck and head of the animal on the extreme left. The line formed by the lower edge of the cloud formation runs upward in a direction more or less parallel with the line of the landscape, and this is repeated by the line of the gap above. The lines of the clouds themselves, however, run downwards from right to left or against the sense of direction imparted by the aforesaid edges, and these lines and counter-lines in repetition convey a feeling of rhythm that adds an attractive swing and go to the more vital aesthetic impressions of light and space.

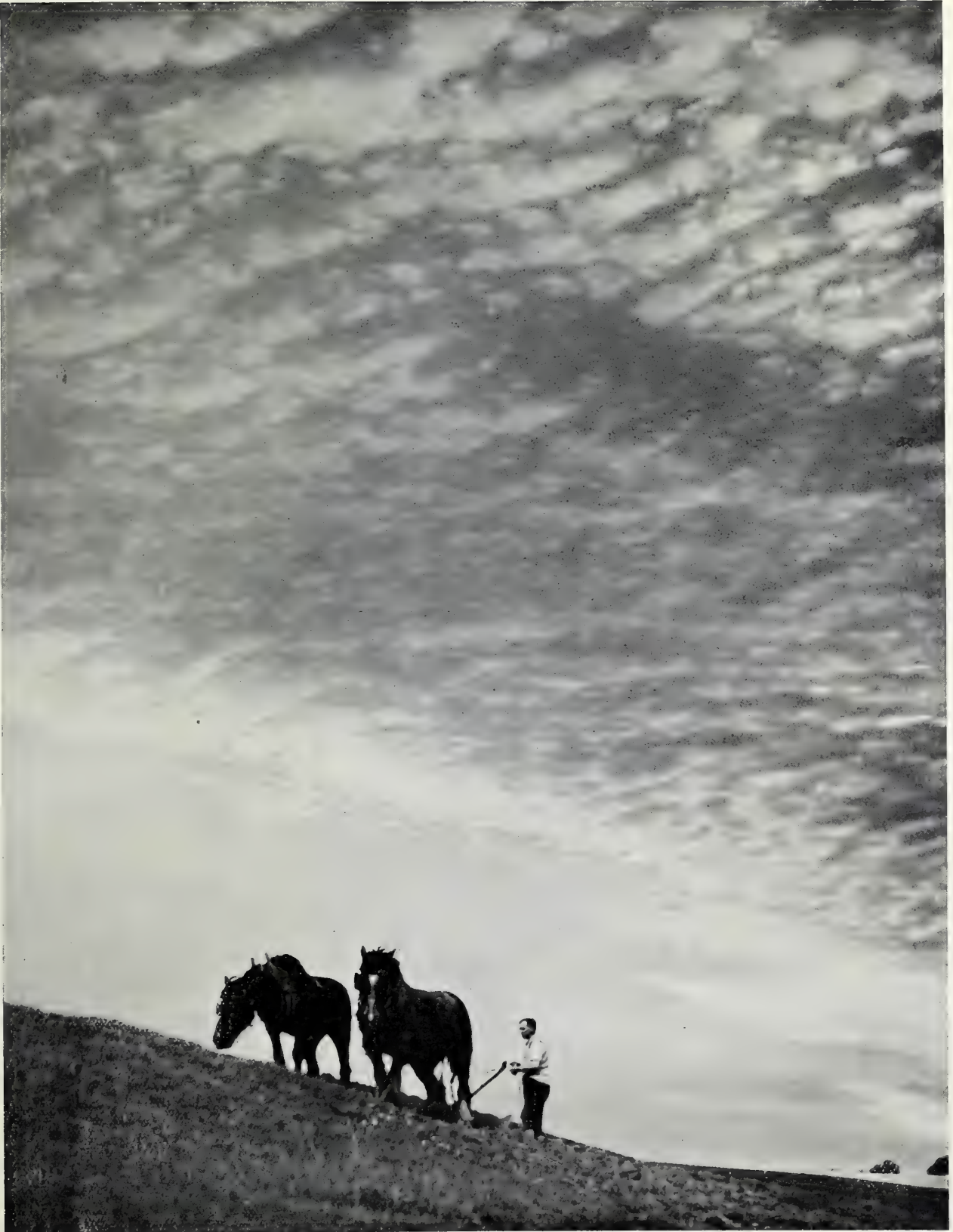
The retention of the delicate tones of a mackerel sky, too, is something of an achievement from the technical point of view. It is by no means easy and involves the employment of a colour-sensitive emulsion in conjunction with a suitable light filter. The exposure must be pretty accurate and development of the negative not allowed to proceed too far or much of the gradation will be lost. Here, there is no misjudgment, and the effect is all that could be desired.

"MENTOR."



at the last autumn exhibition of the London Salon of Photography, it was even more marked than it is in the reproduction. It was a 20x16 print on Gevaluxe of exceedingly fine quality, and the intensity of tone in the blacks and the brilliance of the lights compelled universal admiration. Personally, I liked it immensely, and found my opinion of it was shared by everyone with whom I came in contact.

But the attraction arising from the contrast of extremes of tone again is useful in making clear the function of the group in acting as the primary



THE DAY'S WORK DONE.

By G. L. HAWKINS.



THE TOY-SELLER.

(From "The A.P." Overseas Competition and Exhibition.)

By WU CHUNG HUO.
(Penang.)



LURLINE AND ALASTAIR.

(See article, "How I make my Exhibition Pictures.")

By F. H. FLETCHER.



1



2



3



4



5



6

PRINTS FROM "THE A.P." BEGINNERS' COMPETITION.

1.—"St. Ives—Arches."
By F. Longbottom.

2.—"After the Storm."
By George E. Cowell.

3.—"Snow in the Sun."
By W. B. Price.

4.—"Winter and a Gold Mine."
By Vernon Sambrook.

5.—"800th Christmas—St. Patrick Church, Heysham."
By B. McAuley.

6.—"A Wintry Ride."
By L. V. Headley.

PICTURES by Novices

SOME CRITICAL COMMENTS on the Beginners' prints reproduced on the opposite page.

THE point I put forward in these columns in the issue for the 8th of this month to the effect that sunshine is a necessity in snow pictures is a fact that has been appreciated, for it seems to be evident from the further batch of winter subjects reproduced on the opposite page, where in almost every case it has been incorporated as an essential feature.

Light and Shade.

So much is encouraging, but there is still a tendency to include a good deal more subject material than is strictly necessary, and much of it consists of darks that the pictures would be better without.

For one thing, this excess of dark notes is inclined to make the contrasts much too steep, and, for another, it prevents the more delicate contrast of the play of sunlight and shadow upon the snow from telling as it should. Moreover, it tends to obscure the rendering of the surface textures on which a good deal of the pictorial attraction depends, and, altogether, it is a thing to be very carefully guarded against.

In No. 1, "St. Ives—Arches," by F. Longbottom, we have an example. The tones of the snow in shadow and those in light are very well recorded, and the relative values of snow and sky are just about right, but there are masses of dark tone in the foliage and in the buildings which outweigh the somewhat slender pull of the light and shade on the snow and quite prevent it from assuming more than a very minor function in the subject. Instead of which it should be the main attraction.

Suitable and Otherwise.

As a matter of fact, the subject is one which, I feel, is scarcely the sort of thing that is suitable for a picture of snow. Too much is made of the buildings, the surrounding foliage, and the remainder of the setting, and what there is of snow—not a great deal, anyhow—does not get a chance.

On the other hand, if the intention is to make a subject of the buildings under winter conditions, not enough is made of them and too much of the snow. In any event, I do not think the material is very promising either

as a snow study or a representation of architecture, nor do I think—although one never knows—that there would be much chance of a real honest snow picture of the type I have in mind anywhere in the immediate neighbourhood.

To get the real thing, it is necessary to go out into those parts of the countryside that do not betray the hand of man. There may be exceptions, of course, but No. 3, "Snow in the Sun," by W. B. Price, is more the sort of thing I visualise. Even here, I do not care for the dark—whatever it is—in the bottom left-hand corner, and the value of the sunlight on the snow-covered bush is inclined to be overshadowed by the pull of the darks of the tree-trunks above.

The bush, the immediate foreground, and the snow in shadow on the left are excellent features, but it might be as well if more foreground were included; if the bush were rendered on a somewhat smaller scale; if the sky were excluded as well as most of the trees in the upper section of the background; and if more were made of the snow in shadow on the left, the dark at the base on the left being avoided altogether.

Foreground Subjects.

This means, in effect, turning the picture into a foreground study purely and simply, and, as I said in my former article, it is a safe general rule to go for this sort of thing in preference to trying to handle landscapes or scenes of a more open character.

For example, I doubt very much if more could be made of a scene of the nature of No. 6, "A Wintry Ride," by L. V. Headley, but it hasn't a fraction of the appeal of No. 3, and, quite frankly, if I were given the job of trying to make a picture out of it to compete with "Snow in the Sun," I should give it up. It is not that there is anything wrong with the photography. The sky could, perhaps, do with a bit more tone, but as a snow subject, or even as a study of a winter scene, it is of too open a character to offer any possibility of really successful treatment.

Much the same might be said of No. 5, "800th Christmas," by B. McAuley, although, in this case, the trees are not quite so insistent and the

snow is rather more in evidence.

Texture and Sunlight.

Moreover, in both these examples there is no suggestion of sunshine, and even if they were able to stand up to the others in comparison, as far as choice of subject were concerned, they would still be at a serious disadvantage on this account.

The rendering of the snow in No. 4, "Winter," by Vernon Sambrook, with its play of sunshine and shadow, compares with them very favourably. The lights have tone and texture, and these qualities are enhanced by the adjoining shadows. In this aspect, the picture is as good as its neighbour, No. 3, for the latter could do with a length of foreground similarly shadowed, but I do not feel that the trestle erection is at all a satisfactory adjunct, and am pretty positive that something better in the way of material could have been found in the near vicinity, avoiding the structure in question.

No. 2, "After the Storm," by G. E. Cowell, has the advantage of sunshine, but partakes, to some extent, of the disabilities mentioned in connection with Nos. 5 and 6. Like the curate's egg, it is good in parts, the light and shade below the fallen tree being a delightful feature, but the rest, with its intense darks, its superfluous sky and widespread scope, makes a serious drawback.

Pictorial Motive.

Unfortunately, there is not enough of the good to make a picture. Limiting the subject to that bit below the tree and excluding the light patch underneath the gate includes all that is worth looking at, but it has no hint of form or arrangement and could scarcely be treated to provide a pictorial motive.

And directly any more is added, the question of excess of contrast immediately arises. A limited amount of dark may be permissible, but it should show some gradation and be so placed that it harmonises with the remainder of the composition. Reference to No. 3, assuming a quarter of an inch be trimmed from the top, will convey some idea of what ought to be done, and, if another opportunity arises, its treatment might be kept in mind.

"MENTOR."

With the Beginners

NOTES AND NOTIONS FOR THE
LESS ADVANCED WORKER

Every week an article will appear under this heading dealing with a topic of interest to the novice in photography.

IMPROVISING AN ENLARGER—III.

THERE is little more that can be said in the way of general information for those who contemplate rigging up an enlarger. I remember making two myself in the earlier days of my photography. The first, including the lens, cost about five shillings, but it had to be used by daylight, and enlarged from quarter-plate to 10×8 only. The second one was made from an old studio camera, and was a complete failure because I never suc-



The Family Pet.



A Halt by the Way.

ceeded in stopping all the holes and cracks in the woodwork.

We want something a bit better nowadays. Standards have risen in both apparatus and work. At the same time a simple but soundly designed and constructed enlarger may well be capable of giving first-class results, just as some of the finest pictures are captured by the cheapest cameras. Performance is more important than appearance or cost.

A good deal in the way of structural details can be learnt by studying illustrations in advertisements and catalogues, but better still is the examination of actual instruments. Even those who have nothing of the sort themselves can often find a friend who has. It is not considered the correct thing to have enlargers shown and demonstrated by a dealer, and then to tell him you wanted to see them only to learn how to make one for yourself. Some dealers have little sense of humour.

I am often asked to name a book which has the necessary drawings, diagrams and instructions for making an enlarger,



Preparations.

but I know of no such book now in print. With such a great variety of enlargers as there are, a book attempting to deal with the subject would be large and costly, and no one would care to pay the price on the chance that one of the models described might perhaps suit him.

In a week or so I hope to give the drawings and working instructions of the one made by the friend I mentioned, but I warn readers in advance that it will not suit all of them. No enlarger that could possibly be designed would suit everybody. But this one will certainly appeal, with or without modifications, to a good many. Others who want something quite different will be able to grasp the general principles which are involved, and which I have described at some length; and all should be encouraged by the success of one who was quite a novice at this side of photography.

Meanwhile I show here some reproductions of typical enlargements he has made, and they are sufficient to suggest the excellent quality of the work.

I have just space enough for a few words on a remark of a correspondent who said I had given no reasons for saying that the see-saw method of developing roll films was inferior



Cromarty, Scotland.

to the tank method. Briefly, the former is more liable to cause mechanical damage; it is wearisome, and tends to curtailing the operations; it necessitates a proper dark-room, and even then there is risk of light-fog. W. L. F. W.

"The A.P." Monthly Competitions

PRIZES AND RULES.

To encourage pictorial outlook and good technique in the photographic work of our readers in all parts of the world.

(I) For Advanced Workers.

This class is open to all amateur photographers.

FIRST PRIZE.—One guinea in cash or "A.P." silver plaque (optional).

SECOND PRIZE.—Half a guinea in cash or "A.P." bronze plaque (optional).

THIRD PRIZE.—Five shillings in cash.

A special prize of five shillings in cash for the best mounted picture.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) All prints must be accompanied by a stamped addressed envelope or wrapper if they are to be returned. Prints receiving an award will be retained.

(2) Prints must be mounted, but not framed.

(3) Returnable prints in the Advanced Section will be sent back with a typed criticism, and classified according to merit.

(4) Prints may be of any size and by any process, and must be the competitor's own work throughout.

(5) The award of a prize or certificate in the Advanced Workers' Competition or any other competition or exhibition will not debar the competitor from entering again on future occasions and winning further prizes.

(II) For Intermediate Workers.

This class is to encourage those readers who have passed the "beginner" stage and may have won an award in the Beginners' Competition, but have not progressed sufficiently to enter in the Advanced Competition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 10x8 in., and can be by contact or enlargement by any process, and may be mounted.

(2) The whole of the work (exposure, development, printing, etc.) must be carried out by the competitor.

(3) Prints entered in the Intermediate Section will be criticised and returned if accompanied by stamped addressed envelope or wrapper. Prints receiving an award will be retained.

(4) The award of a prize or certificate in the Intermediate Competition debars the competitor from entering this competition again, but he is then eligible for the Advanced Workers' Section.

(III) For Beginners.

This class is open to those who have never won an award in any photographic competition or exhibition.

FIRST PRIZE.—Half a guinea in cash.

SECOND PRIZE.—Five shillings in cash.

CERTIFICATES OF MERIT.

In addition to the general rules (see below), the following conditions apply:—

(1) No print must be larger than 6x4 in. Contact prints or small enlargements up to this size are eligible, but must be unmounted.

(2) The exposure must have been made by the competitor, but developing and printing may be the work of others.

(3) No prints can be criticised or returned.

(4) The award of a prize or certificate in the Beginners' Competition debars the competitor from entering this section again.

General Rules.

(1) Any number of prints may be entered, but each print must have on the back the appropriate coupon (see advertisement pages) the date of which must be

within five weeks of the closing date of the competition. Overseas readers may use the most recent coupons to hand.

(2) Each print must have on the back the name and address of the competitor, and the title.

(3) All entries must be addressed to The Editor *The Amateur Photographer*, Dorset House, Stamford Street, London, S.E.1, and the package must be marked on the outside "Beginners," "Intermediate," or "Advanced," as the case may be.

(4) No packages will be received on which there are postage charges to be paid.

(5) No communication on other matters should be enclosed with competition prints. No correspondence in connection with the competitions can be undertaken.

(6) The entry of a print will be regarded as a declaration that it is eligible under the rules, and that the competitor agrees thereto.

(7) No responsibility is taken for the safety of prints, and the Editor's decision on all points connected with the competitions is final.

(8) The publishers of *The Amateur Photographer* shall have the right to reproduce, without payment, any print entered, or to allow its reproduction in any other paper quoting from *The Amateur Photographer*.

(9) The closing date of each competition is the last weekday of the month. Prints arriving late will be entered for the next month's competition.

(10) The cash prizes awarded in these competitions are dispatched on the fifteenth of the month following the announcement of the awards.

The closing date for the December competition is Friday, December 31st, and for the January competition, Monday, January 31st.

A new Competition, of interest to workers in colour photography, will be announced next week.

MAKING BETTER SNAPSHOTS-30

By DAVID CHARLES.

This article is the thirtieth of a series which is dealing, week by week, with matters of interest to the camera-user who is anxious to do full justice to his subjects.



Fig. 1. Pleasing "line-studies" are now available in every town and village.

THE idea appears to come as something of a surprise to many that trees in winter can be interesting, or even beautiful. Yet for the comparative beginner who is desirous of introducing into his snapshots some of the qualities of good composition the study of tree formation can teach a very great deal, at a time when other outdoor subjects are often difficult to find. The photographer who begins to read the commentaries of those who have already reached the pinnacles of artistic endeavour is liable to find himself puzzled by some of the technical art terms. Many people, in fact, find it as difficult to determine what is meant by "arrangement of lines and masses" as applied to a subject they are photographing as some of their would-be advisers find it hard to believe that their explanatory terms are not obviously simple.

Natural Pattern.

But in trees we have a kind of subject which for the most part consists in summer of great simple masses, and in winter of almost pure lines! It is practically the only subject of natural origin which ever forms patterns of

almost pure lines, and that is why it is so valuable to those who can best understand a point when it is taken by itself, separately from other considerations.

Design Makes Interest.

It is not by any means all these conglomerations of lines which are beautiful, or even interesting. The thing is to select those which are so, and then to endeavour to understand why they please or intrigue the eye while other very similar subjects do not. What is the character in these collections of lines which constitutes the appeal? Not that they are trees; it is simply the pattern or "design" of the lines. For it will be discovered that in those which are interesting there is a distinct sense of design. In other words, the most prominent lines flow in one or more



Fig. 2. When line formations repeat rhythmically they attract. The detail of these trees so repeats, and their trunks follow rhythmically with the cloud formation.



Fig. 3. Although apparently crude, there is "rhythm" in the principal lines of these branches. They help to convey the sense of "wintry desolation."

directions in a more or less rhythmical pattern. Not with a regular mechanical "repeat" as in a manufactured wall-paper or textile; but there is at least a little of that repetition of a "motif with variations" which is the appeal of so much music. When the branches and twigs form a mere jumble against the background of sky the effect is ugly and has no attractiveness whatever.

Studying Lines.

I would advise any reader who finds himself in the least degree puzzled about composition to make a start upon this simple subject. One of the strongest obstacles to the understanding of and the introduction of proper composition into photographs is the possession of the means for making so many pictures in such a short space of time. Even if one can remember and select the different rules for different subjects, it is both difficult and bewildering to have to apply them all in rapid succession. No other art is, or can be, learnt like that. It can only result in most cases in "mental indigestion." But right on the doorstep there is a type of subject which at the present time is ideal for studying the single aspect of the pictorial effect of lines, as I have attempted to show in my illustrations.



Fig. 4. The same scene without the tree is shown for practical comparison of the effect.

Amateur Cinematography

NEWS, NOTES AND MATTERS OF INTEREST FOR ALL CINEMATOGRAPHERS USING AMATEUR CINÉ APPARATUS.

The Art of Film Presentation By ROBERT W. NEWBY.

NOW of all the year is the time when the amateur cinematographer uses his projector most. At this season, when friends forgather more than at any other time, it is natural that the home cinema should take its place as a premier form of home entertainment, and the cinematographer should be called upon to "justify his existence" by providing ciné shows for the gatherings in his own home. For the fortunate few who have a room in their house set aside for use as a projection theatre, such home ciné shows require little preparation, since all the fitments, as projector, screen, lights, and so forth, are permanently fixed and do not have to be set up specially for the occasion. The majority of showmen, however, are not so fortunate. By far the greater proportion are faced every time a show is required with the task of transforming into a ciné theatre—often at a moment's notice—an ordinary living-room, which is probably of an inconvenient shape and already encumbered with furniture. For them it is essential to have a pre-arranged plan for preparing the projection theatre for action, in the shortest possible time and with the minimum of inconvenience and trouble.

Preparing the Auditorium.

For an informal party, the aim when arranging the room for a ciné show should be to secure as much realism as possible and yet retain the homely atmosphere. For this reason supply comfortable arm-chairs for your audience as far as space will allow, and, unless you have a large number present, arrange the chairs informally in small groups with occasional tables with ash-trays interspersed among them.

If a silver screen is being used chairs should not be placed too far from the central line joining the projector and screen, otherwise those in side seats may be watching a very poorly-illuminated picture due to the directional surface of the screen. The actual arrangement of the theatre must, of course, differ in every case to suit the particular room being used.

Watch the Temperature.

As far as possible keep the room at an equable temperature; not cold, nor yet too hot and stuffy, and, above all things, avoid draughts. The ideal method of heating is by the use of two or three small electric radiators placed in the corners. The room is then warmed all round.

The electrical arrangements of your theatre should be given careful atten-

tion in order that the annoyance and possible danger of a fuse may be avoided. If it is possible, arrange to be able to switch the room lights on and off from the projector. This can be easily effected by the use of a two-way switch. One or two small table lamps which can be controlled from the projector give a pleasant soft light and can be used for intervals. A string of small coloured lights, such as are used for decorating Christmas trees, and which can be bought for three or four shillings, would add a professional touch if draped round the screen. They should be controlled from the projector operating table so that they can be switched off while showing.

Permanent Preparations.

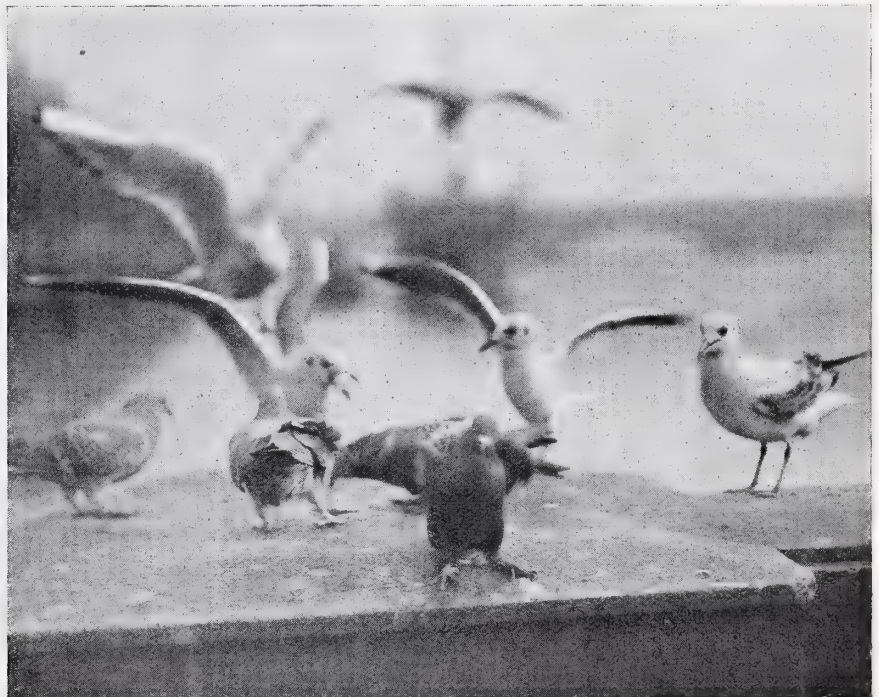
A semi-permanent job may be made of the electric wiring by fitting up a small switchboard for controlling the various lights, and wiring with flexes cut to the required lengths and fitted with the appropriate plugs and connections, so that on future occasions the room may be wired up in a very short time.

Avoid overloading your connecting wires, which may lead to a fuse or even a fire. Ordinary household flex is made to stand a current of 5 amperes. For lighting loads, electrical power used in watts is given by the product of the voltage and the current in amperes. Hence, on 200-volt mains, for example, you can safely pass current through 5-amp. flex to lamps or radiators totalling 1,000 watts.

Choosing the Programme.

Remember that you are not merely "the man at the projector," but that you are the showman and producer, and that the whole success of the show will depend entirely on your choice of films and the way in which you present them.

The type of audience to whom you are showing should, of course, be the deciding factor in your choice of programme. For example, if Uncle Bill, who is a golf maniac, is coming, show a short film on golf with noted professionals in play in his honour. If Mr. and Mrs. Smith, recently returned from a cruise to the West Indies, are to be there,



A good, if difficult, action subject for the bird-lover is suggested above, where gulls and pigeons are shown competing for food. It is only in winter, when birds can be tempted to face the camera by offers of delicacies, that subjects of this kind are at all plentiful.

show a documentary of that part of the world. It is sure to be appreciated and may call forth from them an interesting spontaneous running commentary.

You will probably be wanting to show some of your own films. If you are one of the greater proportion of amateur cinematographers who make films of family interest for their own personal value as records, and have not the time or inclination to become a "serious worker" and produce really professional results, then put your own films first on the programme. Any technical deficiencies in them will not then be shown up by the excellence (technically) of a professional film, as might have been the case if such a film were shown first.

Put Cartoons Early.

A cartoon makes a good start to the programme as it requires little concentration and gives members of the audience a chance to settle themselves comfortably before your own films are shown. These may be followed by a news reel or more cartoons and an interval, after which a long professional film could be presented. The choice of such a "feature" film must, of course,

depend entirely on the type of audience and time available.

Some sort of musical accompaniment to the films is very desirable and is almost indispensable in the case of certain films, such as Mickey Mouse cartoons, which were originally talkies. Elaborate synchronisation is not required; a Mickey Mouse or Silly Symphony will swing along quite happily to the strains of any lively dance tune, but will seem very flat if projected silently.

Sound Equipment.

The sound equipment used must depend on your resources, but the ideal arrangement is two gramophone turntables with electric pick-ups connected through mixing potentiometer faders to an amplifier or wireless set. The loud-speaker should, if possible, be placed behind the screen. If this rather complicated apparatus is not available, ordinary gramophones would suffice, or even the radio alone might be made to yield a suitable programme of light music for the occasion, but the disadvantages of the lack of continuity of the latter are obvious.

Unless numerous practice projections

of the film can be made, it is almost impossible to synchronise suitable music accurately with it. For that reason when choosing your records for use as a musical accompaniment, it is best to steer a middle course and keep clear of pieces with very noisy or very quiet, soulful music, so that the more blatant mistakes, such as playing a "hot" rumba at the most poignant moment of the drama, may be avoided! If it is possible to have just one pre-view of the films so that the story is known, certain selected records may be kept handy for use at the more dramatic moments.

Some Minor Points.

Lastly, if the show is in the nature of a party, arrange your programme so as to have several short intervals during which the chocolates and cigarettes and so forth may be circulated among the audience. Do not switch on the main lights for these intervals as the sudden glare can be very unpleasant, but rather use the subdued lighting from shaded table lamps. Play a cheery record during the interval, but do not allow it to be so loud as to prevent comfortable conversation.

Exhibitions and Competitions

CURRENT AND FUTURE.

The Amateur Photographer Monthly Competitions for Beginners, Intermediate and Advanced Workers.—Entries, December 31. Rules in this issue.

Wallace Heaton Competition. Cash prizes every week.—Open to readers of *The Amateur Photographer*. Full particulars in advertisement page in this issue.

Winter Snapshot Competition for users of the Purina Special Camera. £100 in cash prizes. Particulars and entry forms from R. F. Hunter, Ltd., 51, Gray's Inn Road, W.C.1.

Bertram Mills' Circus Competition.—Cash prizes for photographs taken during the performances from December 22 to January 25. Extra prizes for winning prints by readers of "The A.P." Particulars in "The A.P." of December 8.

International Photographic Exhibition in Debrecen (Hungary).—Open, January. (Aszmann Ferenc, Ferenc Josef ut 27, Debrecen, Hungary.)

Xle International Fotosalon "Iris".—Open, January, 1938. (F. Geeraerts, Brederodestr, 22, Antwerp, Belgium.)

Preston S.S. (P.S.) Thirteenth Annual Open Photographic Exhibition.—Entry forms, January 7; exhibits, January 14. (F. Wells, 65, Powis Road, Preston, Lancs.)

Second Indian International Salon of Photographic Art.—Entries, January 15; open, March. (N. B. Cooper, Hon. Sec., Camera Pictorialists of Bombay, 53, Nicol Road, Ballard Estate, Bombay, India.)

Aberdeen P.A. International Exhibition of Photographic Art.—Entries, January 15; open, February

5-26. (Miss Hilda M. Bailey, 63, Watson Street, Aberdeen.)

Stockton-on-Tees and D.C.C. First Annual Salon of Photography.—Entries, January 15; open, February 7-9, inclusive. (J. Greenwell, 9, Birkley Road, Norton-on-Tees.)

Nottingham and Notts P.S. 34th Annual Exhibition.—Entries, January 21; open, February 7-12. (T. G. Earp, 14, Brushfield Street, Hyson Green, Nottingham.)

Leicester and Leicestershire Photographic Society's International Exhibition of Pictorial Photography.—February 21-March 12. Last day for entries, January 29. (H. Foscutt, 19, Doncaster Road, Leicester.)

Ilford P.S. International Exhibition of Photography.—Entries, January 31; open, March 7-12. (H. D. J. Cole, 11, Woodlands Road, Ilford, Essex.)

L.M.S. (London) P.S. 13th Annual Exhibition.—Entries, February 1; open, March 7-12. (Hon. Exhibition Secretary, L.M.S. (London) Photographic Society, 1, Euston Square, London, N.W.1.)

Birmingham P.S. 47th Annual Exhibition.—Entry forms, February 3; exhibits, February 5; open, February 26-March 12. (E. H. Bellamy, 20, Waterloo Street, Birmingham, 2.)

City of London and Cripplegate P.S. Thirty-third Annual Photographic Exhibition.—Entries, Monday, February 7; open, March 7-12. (R. C. Dye, The Flats, Chesham Road, Wigginton, Tring, Herts.)

Southampton C.C. Open Exhibition.—Entries, February 14; open, February 28-March 19. (Cecil

Chandless, Hon. Exhibition Sec., Southampton C.C., 30, Carlton Crescent, Southampton.)

Runcorn C.C. Open Exhibition.—Entries, February 18; open, March 23-26. (R. J. Edwards, 1, Waterloo Road, Runcorn, Cheshire.)

Australian Commemorative Salon of Photography (Sydney).—Entries, February 25; open, April. (Hon. Exhibition Secretary, H. B. Leckie, 30, Pitt Street, Sydney, New South Wales, Australia.)

Edinburgh Photographic Society 76th Annual Open Exhibition.—Open, March 9-April 2; entries, February 28. (John S. Rodger, 16, Royal Terrace, Edinburgh.)

Scottish Photographic Federation 30th Scottish National Salon.—Entries, March 2; open, April 2-16. (Percy H. Cartwright, 52, High Street, Galashiels, Scotland.)

Bishop Auckland P.S. Annual Salon.—Entries, March 7; open, March 16-19. (W. G. Ridley, 19, Ravensworth Avenue, Bishop Auckland, Co. Durham.)

Hackney P.S. 49th Annual Exhibition.—Entries, March 7; open, March 30-April 2. (Walter Selie, 9, Fairlight Avenue, Woodford Green, Essex.)

Derby Railway Institute P.S. Twenty-third Annual Exhibition.—Entries, March 31; open, April 25-30. (J. Radford, Dowlerry, Spinney Road, Chaddesdon, Derby.)

XVIIe Salon International de Photographie de Belgique.—Entries, April 1; open, May-October. (J. Lejeune, 70, Avenue Van Becelaere, Boitsfort, Brussels, Belgium.)

"The A.P." Monthly Competitions

AWARDS FOR NOVEMBER.

A STILL greater number of prints than usual were entered in the competitions for November, and in the Advanced Workers' and Beginners' Sections they constituted a record. Again the standard of merit was extremely high. The awards are as follows:—

ADVANCED WORKERS' SECTION.

First Prize.—"Handymen," by Dr. Frank R. Neubert, St. Mary's Hospital, Portsmouth.

Second Prize.—"Adventure," by L. S. Bendle, The Hostel, Shell Haven, Near Stanford-le-Hope, Essex.

Third Prize.—"Barley Harvest," by Miss M. Whitcombe, Kateshill House, Bewdley, Worcs.

Mounting Prize.—"A Mountain Stream," by R. Cook, The Coppice, Cromwell Road, Fulwood, Preston.

Certificates of Merit.—"Decoration," by James C. Gilchrist, Lanover, Perthshire; "St. Martin's," by E. A. Fordham, Brambley, Courtfield Rise, West Wickham; "Seagulls at Sunset," by Dr. S. D. Jouhar, 50, Crown Road, Twickenham, Middx.

The prints not receiving awards have been grouped, those in the first group receiving Honourable Mention. The others have been marked Class 1 and Class 2 respectively. Those awarded Honourable Mention are as follows:—

Eric Anderson (Bridge of Allan); L. S. Bendle (Stanford-le-Hope); J. H. Clark (London, S.E.); (2) R. Cook (Preston, Lancs.); J. D. Drinkwater (Llanfarcha); Arthur G. Dell (W. Norwood, S.E.); G. F. Eales (St. Budeaux); L. Freedman (London, S.E.); P. J. Gorom (Newport, Mon.); George Hilleard (Bromley); Dr. S. D. Jouhar (Twickenham); E. T. Mills (High Wycombe); Dr. Frank R. Neubert (Portsmouth); Mrs. K. M. Parsons (Reading); F. Alsop Partington (Farnworth); C. C. Redshaw (Dorchester); John Sicluna (Malta); T. G. Skipper (Sutton); F. J. Taylor (Blyth); (2) K. C. Wadham (Beckenham).

INTERMEDIATE SECTION.

First Prize.—"Toddy Pots," by M. D. Vincent, Jambo, No. 7, Bishop Waller Avenue, Sullivan's Garden, Mylapore, Madras, S. India.

Second Prize.—"The Annexe, May, 1937," by J. H. Holmes, 21, Anselm Road, Hatch End, Middx.

Certificates of Merit.—"Independence," by W. G. Busby, 33, Sutton Road, Hull; "Man Friday," by Stanley L. Connor, 22, Prospect Street, Reading; "Ponte Sant Angelo, Rome," by R. Dugdill, 62, Lamberhurst Road, West Norwood, London, S.E.27; "The Sail," by W. L. Young, Stanley House, Haywood, Lancs.

BEGINNERS' SECTION.

First Prize.—"Floodlight," by S. F. Goodyear, 80, Welton Avenue, Polygo, Southampton.

Second Prize.—"Traffic in Tunisia," by Mrs. H. Rounthwaite, Battery Road, Cowes, I.O.W.

Certificates of Merit.—"Excelsior!" by H. Haydon, 25, Mount Pleasant Road, Hastings; "Wings in the Sky," by J. H. Kelly, 10, Dale Street, Liverpool, 2; "Good Fun," by Gustaf Larsson, Lindövägen 14, Norrköping, Sweden; "The Sight of Hong Kong," by Robert Loo, c/o W. T. Lum (Cosons), 11, Queen's Road, Central (1st Floor), Hong Kong; "Early Morning, Derwentwater," by J. B. Woodham, 19, Beach Avenue, Whitley Bay, Northumberland.

NEWS AND REVIEWS

ITEMS OF GENERAL INTEREST FROM ALL QUARTERS.

Photography at the Circus.—Photographers with fast lenses are reminded that hand cameras may be used at all performances of Bertram Mills' Circus at Olympia without special permit. Our Christmas Number and last week's issue both contained details of a Prize Competition arranged by the management of the Circus for the best photograph taken at this year's show and submitted on or before January 22nd. The first prize will be a cheque for five guineas, and this, and all other prizes, too, will be doubled if the prizewinner is a reader of "The A.P." and affixes a coupon from a current issue to the back of his print. For further details readers are referred to the previous announcements mentioned above.

The Edinburgh House Press, of Edinburgh House, 2, Eaton Gate, S.W.1, has recently published a most interesting book, entitled "The African and the Cinema," by L. A. Notcutt and G. C. Latham. It is an account of an experiment in the application of the cinema to educational work among the Bantu, and besides dealing with the technical side of the project describes the reactions of the native African to the various subjects depicted, and makes suggestions of considerable value to both educator and missionary. This book, interesting to the general reader as well as to the specialist, is published at 3s. 6d., or may be had post free for 4s. from the above address.

Cyclists will flock to Sadler's Wells Theatre on January 10th, when "Hodites" (Mr. Nevill Whall, Assistant Secretary of the Cyclists' Touring Club) will lecture on "The Grandest Game of All." His subject will be Continental touring by bicycle, and the lecture will be illustrated by views taken in monochrome and in Dufaycolor, in all parts of Europe. Tickets of admission, including an illustrated souvenir programme, can be obtained from the Cyclists' Touring Club, 3, Craven Hill, W.2. Envelopes should be addressed to the Secretary, and marked "Hodites" in the top left-hand corner.

We have received a letter from one of our readers, Mr. Ian McNeil, who has recently purchased a Karat camera, in which he expresses a wish to get in touch with other users of this particular miniature camera. In this way valuable photographic friendships may be formed, and if any amateur photographers who employ the Karat for the production of their pictures would like to communicate with Mr. McNeil his address is 38, Woodstock Road, London, N.W.11.

The 1938 edition of the "Leica Manual," which contains 600 pages and 450 illustrations, has been completely revised and reset throughout. It contains ten entirely new chapters, including one on the hypersensitising

of films, and gives the latest information available on the newer colour processes now coming into use in the United States. So extensive is the revision that the new edition may almost be regarded as a new book, and we have no doubt that the 1938 edition, which undoubtedly lives up to the claim that it is a one-volume library on miniature-camera work, will be as heartily welcomed as its predecessor. The "Leica Manual" is obtainable at 21s. from any bookseller or photographic dealer, or direct at 21s. 6d. post free from the Fountain Press, 19, Cursitor Street, E.C.4.

"The Coloured Counties," by Charles Bradley Ford, is a short survey of the English landscape and its antiquities, and will be of interest to any reader, whether he be a photographer or not. But besides providing the photographer with many suggestions for "happy hunting-grounds" for landscape and record work, this book has a special technical interest as being illustrated throughout with excellent reproductions in colour photogravure from Dufaycolor originals. "The Coloured Counties" may be obtained from any bookseller at 8s. 6d., and is published by Messrs. B. T. Batsford, Ltd., of 15, North Audley Street, W.1.

Our readers who live in the neighbourhood of Reigate should note that Mr. Paul C. de Save, 72, High Street, Reigate,

is attempting to form a photographic society in that town. A meeting has been arranged for 8.15 p.m. on the 11th January, at "The Old Wheel," Church Street, Reigate, when the question of the formation of a society in the Borough is to be considered. Messrs. Kodak have kindly promised to send a speaker to address the meeting on "The Scope of the Photographic Society." All amateurs who are interested will be very welcome, but Mr. de Save would appreciate a note from those who intend to be present in order that he may make arrangements for suitable accommodation.

From Saturday, January 1st, to the 6th, inclusive, the Regent Street Polytechnic is holding a New Year's Fête, in aid of the Rebuilding Fund and the Social Work of the Institute, in the Great Portland Street Extension. The Exhibition will be open daily from 5 p.m. to 10.30 p.m. (Sundays excepted), and a Gala Dance in the Portland Hall will be held on New Year's Eve. Amongst the various displays and sideshows will be an exhibition of modern photography, including a collection of enlargements by James Jarché, and we would advise our readers who have the opportunity of doing so to pay this a visit. Admission is by programme, 3d. each day.

Mr. F. J. Taylor, 11, First Avenue, Blyth, has once again succeeded in securing the Wallace Heaton guinea award for the best print in this week's "Speed and Action" competition. Unfortunately, Mr. Taylor did not give his print any title. Full particulars of these weekly competitions will be found in our advertisement pages.

FACTS and FORMULÆ

ONE or more items of practical value to the amateur photographer are given under this heading in every issue. The series from No. 1 to 61 included all standard chemical and optical formulae and practical instructions, etc., for the principal processes. The present series (starting with No. 62) will include all the formulae issued by the leading manufacturers of plates, films and papers.

These facts and formulae are intended to be cut out and pasted on the thin cards of the standard size, 5 x 3, supplied for card index cabinets.

The collection, when completed, will form a concise guide to photographic practice that every regular worker will value for reference, and for that reason no copies should be missed.

"A.P." filing cabinets have been specially prepared for this card index and are now ready. The size of the box is 5 1/2 x 3 1/2 x 3 and each is supplied complete with a set of alphabetical index cards and 150 cards for pasting on the "Facts and Formulæ." They are obtainable from our publishers, Messrs. Iliffe & Sons Ltd., Dorset House, Stamford Street, London, S.E.1. Price 2s. 6d. post free.

106. Makers' Formulæ: Developers for Granville Lantern Plates

M.Q. for Gaslight Plates.

Metol	25 grs. (2.8 grm.)
Sodium sulphite (anhydrous)	330 grs. (37.5 grm.)
Hydroquinone	90 grs. (10 grm.)
Sodium carbonate (anhydrous)	245 grs. (28 grm.)
Potassium bromide	15 grs. (1.7 grm.)
Water to	20 oz. (1,000 c.c.)

If crystallised sulphite or carbonate is used, take 660 grs. (75 grm.) in place of the amount shown.

For use dilute with an equal volume of water. Development is complete in 45 secs. at 65° Fahr. (18° C.).

This developer can be obtained in packet form.

M.Q. for Bromide Plates.

Metol	15 grs. (1.7 grm.)
Sodium sulphite (anhydrous)	330 grs. (37.5 grm.)
Hydroquinone	60 grs. (6.8 grm.)

Sodium carbonate (anhydrous)	285 grs. (32.5 grm.)
Potassium bromide	15 grs. (1.7 grm.)
Water to	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double above quantity. If crystallised carbonate is used, take 770 grs. (87.5 grm.).

For use dilute with its own bulk of water. Develop bromide lantern plates for not less than 2 minutes at 65° Fahr. (18° C.).

This developer is available in packet form.

Amidol for Bromide Plates.

Sodium sulphite (anhydrous)	220 grs. (25 grm.)
Amidol	50 grs. (5.7 grm.)
Potassium bromide	10 grs. (1.1 grm.)
Water to	20 oz. (1,000 c.c.)

If crystallised sulphite is used, take double amount shown above.

This developer is used at full strength, and plates should be developed for not less than 2 minutes at 65° Fahr. (18° C.).

This developer is available in packet form.

Readers' Questions ANSWERED

GENERAL.—All communications for the Editor should be addressed: "The Editor, *The Amateur Photographer and Cinematographer*, Dorset House, Stamford Street, London, S.E.1," and in every case, without exception, must give the name and address of the writer.

CONTRIBUTIONS.—The Editor is glad to consider original, up-to-date manuscripts on photographic subjects. All contributions must be typewritten, or in very legible handwriting on one side of the paper only. Letters or communications arising out of matters already appearing in the paper are not paid for. The Editor disclaims legal responsibility for the safety of matter submitted to him, but he will endeavour to return rejected manuscripts, etc., when a stamped addressed envelope is enclosed. MSS. or prints that are not actually accompanied by a stamped wrapper or envelope can in no case be returned. Reproduction fees for prints are only paid by arrangement beforehand. The sending of a print, without any condition stated, will be taken as permission to reproduce it without fee.

ENQUIRIES AND CRITICISM.—Advice, Criticism and Information are freely given, but the following conditions should be read carefully before applying, as any communication which does not comply with the rules must be ignored.

(1) See "General" above. (2) Every question and every print for criticism must be sent separately through the post, and must be accompanied by a separate stamped addressed envelope. No exception can be made in any case to this rule, except so far as enquiries or prints from Overseas are concerned. (3) Neither enquiries nor prints for criticism must be enclosed with competition prints. (4) On the back of each print sent for criticism, in addition to the name and address of the sender, must be the title (if any), and the criticism coupon from the current issue. (5) Enquiries should be clearly written, on one side of the paper only, and should be specific and not general. Such enquiries as "How can I take interiors?" or "Can you give me some hints on outdoor portraiture?" are too general to be dealt with in this section. (6) All envelopes should be distinctly marked "Query" or "Criticism," as the case may be. (7) Prints are sent for advice or criticism on the distinct understanding that by so doing permission is given for their reproduction without fee. We endeavour to deal promptly with enquiries, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry, but cannot undertake to answer by return of post, nor can we give precedence to any enquiry.

A selection of those replies is printed each week, but all questions are answered by post. Enquiries from abroad must contain a coupon also, but it need not be from the current number, and should be cut from the latest issue to reach the enquirer.

3½ × 2½ Press Camera.

Can you give me the names of any press-type cameras in 3½ × 2½ size? I like this type of instrument, which seems to me the ideal camera for all snapshot work, but do not wish to use 9 × 12 cm. or 5 × 4 in. plates. H. Z. (Birmingham.)

The only 3½ × 2½ focal-plane cameras that are at present being produced are, so far as we know, the Dallmeyer Speed camera, which costs £18 18s. with f/2.9 Pentac lens, and the Adams' Vaido hand or stand camera, which costs £36 without lens. A large number of 3½ × 2½ press cameras, however, have been made in the past, and many of these are still available second-hand. An enquiry at any large dealer would probably bring you the offer of half-a-dozen different models to choose from.

Film Speed or Development?

I have been using a concentrated one-solution developer in a tank, but recently tried an M.Q. developer as an experiment, exposing two films identically on the same subject and developing one in each developer. That treated with M.Q. looks as if it could have done with half the exposure, as it is by far the denser of the two. Does film-speed depend on the developer used?

N. M. R. (Tring.)

The correct exposure for a film does depend to some small extent upon the developer used. With all ordinary developers the change in speed is unnoticeably small, but, as you have doubtless learned from the many references to it in our columns, the average fine-grain developer definitely does slow the film.

Your comparison films have received development to such extremely different extents that it is practically impossible to say which has received the fuller exposure. The much greater density of the negative developed in the M.Q. developer is largely, if not entirely, due to the fact that it has been developed to about three times the contrast of the comparison negative. If the two had been developed to the same contrast we do not think you would have seen any difference between them.

Reflex for Portraiture.

I use a ¼-pl. reflex for artificial-light portraiture, and find the focal-plane shutter inconvenient, as it is noisy and has no speeds below 1/20th sec., while when set at "Time" I cannot expose accurately for less than ½ sec. I want a range of speeds from ½ to 1/20th. What camera would you suggest?

A. P. (London.)

It is a drawback of the focal-plane shutter that it is by no means ideal for giving slow mechanical exposures. For exposures less than about 1/10th second the only course is for the shutter to open rapidly and close rapidly after a certain interval, and this is generally managed by setting the shutter for time and using a pneumatic release with a time valve. We think, on the whole, it is better to use a twin-lens camera with a shutter of the Compur type. Nowadays, however, these are not made in quarter-plate size as far as we know, but we see no reason why a smaller negative should not answer your purpose.

But if you would rather retain your present camera, we would remind you that a studio shutter, as used by professional photographers, can probably be fitted to it. These are silent shutters permanently set at "Bulb," and with a very little practice can be made to give exposures up to about 1/8th sec.

Washing Films.

For some time now I have been in the habit of washing my films by holding them under a fast-running tap for a good ten minutes. Do you regard this as a good system for forcing the hypo out, or is any other method preferable?

A. E. H. (Wiltshire.)

If the water had access to the whole of the film for ten minutes we should think that you have no cause for anxiety on the score of permanence. At the same time, you cannot force hypo solution out of the gelatine. It must have time to diffuse out. It would be better to leave the film lying in water for a few minutes and then change it into clean water. If this is done at least six or eight times at intervals of four or five minutes the film will probably be quite safe.

Lens for Ciné Projector.

I am making myself a projector for 9.5-mm. film, and have seen a 4-in. f/4.5 anastigmat advertised for sale at a reasonable price. Would this be suitable for my needs? A. G. F. (Cheltenham.)

The lens you mention is quite unsuitable for use in a ciné projector, as it has much too long a focal length. This would mean that the projector would require to be a very long way from the screen to give a picture of reasonable size. In addition, the whole design of the lens is such as to suit it for quite different purposes.

Fixing in Tank.

I have a daylight tank, the instructions with which tell me to remove the film for fixing. Why cannot this operation be done in the tank?

A. E. A. (Glamorganshire.)

We do not know what particular tank you have, and your best plan would be to communicate with its makers, describe the tank and ask them whether it is suitable for fixing as well as for development. We see no reason why it should not be, provided it is thoroughly rinsed out afterwards.

Failure with Home-Made Enlarger.

I enclose a small enlargement made in my home-made enlarger; as you will see, it is not sharp, though the negative is. The film was sandwiched between two glass plates laid on the film-rollers of my camera and illuminated by an electric lamp behind an opal glass. The lens was used at f/22 to get maximum sharpness.

W. B. C. (Ilford.)

The negative you send is an excellent one for enlarging, but the print is, of course, hopelessly blurred. This shows that there is something wrong with the construction or arrangement of your enlarger. You make no mention of focussing the image, and with the film so close to its normal position in the camera, the usual modern instrument with lens-cell focussing will not have extension enough for making any but enormous enlargements. We suggest that you focus the image first on the easel where the bromide paper is to be placed, and, having done this, we do not see why the enlargements should not be satisfactory, and you will be able to use your lens at or near full aperture.

Projectors.

What is the difference between an episcopo, an epidiascope, an optiscopo and a projector?

H. B. D. (London.)

"Projector" is a general term covering any instrument that will project an image on to a screen, no matter whether the original of the image is a lantern slide, a microscope slide, a negative, a print, a picture postcard, or a ciné film. An episcopo is an instrument for projecting an image by reflected light, and is designed for projecting an image of a print or other opaque object. An epidiascope is an episcopo that is also fitted for projecting by transmitted light, as required in projecting lantern slides or colour transparencies. "Optiscopo" is the trade name for the lantern-slide projectors made by Messrs. Ensign, Ltd.

OVERHAULED AND GUARANTEED . .

used cameras and projectors, particularly when purchased from careful enthusiasts like ourselves are practically as good as a new one from the manufacturer. The guarantee given by R. G. Lewis (Ciné) is no mere slip of printed paper to be thrown away, but a personally signed assurance that the camera or projector is absolutely perfect. Coupled with our guarantee is the two years for maintenance that we offer on certain instruments or machines. Have a perfect outfit to start with and let us keep it perfect for you.

SOUND-ON-FILM PROJECTORS :

Gebescope Model B, with dual loud speakers for D.I.N. or S.M.P.E. film, complete and in perfect order, with manufacturer's guarantee. £89 0 0
Amprosound Model M, 500-watt lamp, detachable A.C. D.C. amplifier, output 8 watts, 10-in. loud-speaker, complete in two carrying-cases. In as new condition. £89 0 0
Victor Animatophone, 500-watt lamp, special film trip action, also for silent films, 5 watts output. Excellent condition. £87 10 0

SEND FOR FULL LIST—FREE

16-mm. SILENT PROJECTORS :

Siemens Standard Projector, bronze finish, built for commercial use and will stand any amount of hard wear, 250-watt lamp, fan cooling and ammeter, stills device, motor rewind with resistance and travelling-case. As new. £45 0 0
Siemens Standard, black model, 200-watt lamp, otherwise as above. Good condition. £35 0 0
Ampro Model J.D., 500-watt lamp, reverse, still picture device, Ventura cooling system, separate lamp switch, high-speed motor rewind, with case. As new. £33 10 0
Ampro Model K.D., 750-watt lamp, specification as above, but with large diameter lens and built-in pilot light, with case. £39 0 0

Kodascope Model C, 100-watt lamp, complete with resistance. Good condition. £8 17 6
Zeiss Kinox, 800-ft. model, 375-watt lamp, fan cooled, totally enclosed, very silent, complete with transformer. Perfect condition. £72 10 0

2½% CASH DISCOUNT ON USED CINE APPARATUS

DUAL PROJECTORS :

Ditmar Duo for 8-mm. and 9.5-mm. films, 500-watt lamp, stills, reverse, illuminated panels for threading in the dark, with resistance. As new. £29 10 0
Bolex G916, for 9.5-mm. and 16-mm. films, 500-watt lamp, reverse, stills, complete with spare parts and resistance. Very good order. £31 10 0
Siemens Sixteen-Nine, Beta film movement, ammeter, 250-watt lamp, 35-mm. Dallmeyer lens, built-in resistance, case. As new. £47 10 0
Bolex D.A., for 9.5-mm. and 16-mm. film, will show notched films, reverse, stills, 40-mm. Meyer Kinon lens, with resistance. Very little used. £23 10 0

9.5-mm. PROJECTORS :

Bolex-Paillard P.A., 400-watt lamp, reverse and stills, motor rewind, 35-mm. lens, with resistance. £19 10 0
Pathe Imp, one-amp. model, motor, super attachment, resistance. Good condition. £4 12 6

8-mm. PROJECTORS :

Eumig P.III, 250-watt lamp, 25-mm. Meyer Kinon lens, motor rewind, quick-feed sprockets. As new. £14 10 0

CAMERAS :

16-mm. Zeiss Movikon, f/1.4 Zeiss Sonnar lens, coupled focussing, 4 speeds, hand crank, adjustable shutter sector, visual inspection aperture and many other features, with case. As new. £77 10 0
16-mm. Zeiss Movikon, as above, but not such nice condition. £67 10 0

STRAIGHTFORWARD AND CONFIDENTIAL HIRE PURCHASE FACILITIES

16-mm. Paillard-Bolex Model 16H, turret head, visual focussing, self-threading, 1-in. f/1.5 Dallmeyer Speed lens and leather case. As new. £39 0 0
9.5-mm. Pathe de Luxe, f/1.5 Hugo Meyer lens, with carrying-case. £9 17 6
8-mm. Bell & Howell Straight Eight, speeds, 8, 16, 24 and 32, f/2.5 T.T. & H. lens, case. £9 17 6

R. G. LEWIS (CINÉ), "The Ciné Specialists," 202, HIGH HOLBORN, LONDON, W.C.1

CHANCERY 7996-7 and HOLBORN 4780.

(A few doors from Holborn Tube Station and the Holborn Restaurant).

The Week's Meetings

Thursday, December 30th.

Bayswater and Paddington P.S. "Bromide Enlarging." N. Dudley Toop.
Camberwell C.C. Monthly Competition.
Hampshire House P.S. Projection of Members' Colour Slides.
Oldham P.S. Quarterly Meeting. Bi-monthly Prints.
Watford C.C. Monthly Competition.
Woolwich P.S. "The Treatment of Negatives." H. A. Hayes.

Friday, December 31st.

Castleford Y.M.C.A. P.S. "The Amateur Photographer" Prize Slides.
Coatbridge P.A. Annual Exhibition Opens.
Harrogate P.S. "Beyond the Esterelles." C. B. Howdill.
King's Heath and D.P.S. Lecturettes by Members.

Monday, January 3rd.

City of L. and Cripplegate P.S. "Working up the Print." J. J. Butler.
Dewsbury P.S. Annual General Meeting.
Erdington and D.P.S. Ciné Display, "Holidays Abroad." J. G. MacVie.
Gravesend and D.P.S. "Bromide Printing."
Hanley P.S. Monthly Print Competition.
Ipswich and D.P.S. Demonstration of Enlarging.
Kidderminster and D.P.S. "Down the Dalmatian Coast."
Kingston C.C. "Matters Miniature within a Circle of Confusion."
Leeds C.C. Annual General Meeting. Election of Officers.
Leek P.S. "Ancient Homes of the Kentish Weald."
Newcastle (Staffs) and D.C.C. "Portraiture by Artificial Light." L. Bullin.
Oldham Equitable P.S. Advance and Novice Print Competitions.
Oxford P.S. Lantern-Slide Making and Showing 200 slides.
Preston C.C. "The Continent with Car and Camera." Capt. J. Dickson.
Shirley S. and L.C. Photo. Sec. "Lantern-Slide Making." J. O. Wilkes.
Shropshire P.S. "Zoo Photography." J. E. Saunders.
South London P.S. Criticism of Prints and Slides. January Comp. E. R. Bull.
Tunbridge Wells A.P.A. Annual Lantern-Slide Competition.
Walthamstow and D.P.S. Club Exhibition.
Weymouth and D.P.S. Eliminating Guesswork from Bromide Printing.
Yeovil P.S. Print Discussion.

Tuesday, January 4th.

Royal Photographic Society. "An Expedition to the Wild Wa States."
Royal Photographic Society (Colour Group). Colour Transparencies.
Basingstoke C.C. "1936 Competition Prints."
Beckenham P.S. "Photography in Relation to Architecture." A. L. Hall.
Bedford C.C. "The Heart of Scotland." Murry Barford.
Birmingham P.S. "Venice and the Dalmatian Coast." J. Dudley Johnston.
Blackpool and Fylde P.S. "Bath, England's Premier Spa."
Bradford Junior P.C. "The Home of the Vendetta." Mr. Howdill.
Grimsby P.S. "The Smethurst High-Light System." P. C. Smethurst.
Halifax P.S. "Exhibition Pictures." J. S. Waring.

Societies will have their meetings announced here if the syllabus is sent to us at the beginning of the session or from time to time.

Tuesday, January 4th (contd.).

Hamilton P.S. S.P.F. Lantern Slides.
Harrow C.C. "Some Slides, Ancient and Modern." R. H. Lawton.
Hounslow P.S. Print Criticism.
Kendal P.S. L. & C.P.U. Prints, 1937.
Kingston Ciné C. "Filters in Ciné Work." W. E. Webb.
Leamington and D.P.S. "Lantern Lecturettes." Society Members.
Leicester and Leicestershire P.S. "Methods of Developing."
Manchester A.P.S. "Child Portraiture." R. P. Hyde.
Nelson C.C. Open Print Competition.
Norwood C.C. "Sealands seen again, or Holland Revisited." G. H. Dannatt.
Nottingham and Notts P.S. "A Holiday in the Austrian Tyrol." Dr. A. Gordon.
Nuneaton P.S. "A German Ramble." R. D. Goddard.
Portsmouth C.C. "A Chat on Colour Filters." S. Bridgen.
Preston Scientific Soc. "Winter Photography." A. T. Bailey.
Rotherham P.S. "A Day's Life in Hospital." A. L. Watson.
Sheffield P.S. "The Delights of Colour Photography." R. M. Fanstone.
Small Heath P.S. "Bromoil." Messrs. G. W. Bott and W. Price.
Stafford P.S. Members' Enlarging Night.
St. Bride P.S. "The Treatment of Negatives." H. A. Hayes.
Stockton-on-Tees and D.C.C. Prints from Northern Counties Phot. Federation.
Warrington P.S. "Interesting Points in Photography." G. A. Mounfield.
Willesden P.S. "The Choice of the Paper in Relation to the Negative."
Worthing C.C. "A Motor Rush Through Spain." Lt.-Col. S. R. Normand.

Wednesday, January 5th.

Borough Poly. P.S. Third Print Competition.
Brighton and Hove C.C. "Pictorial Composition." A. J. Milne.
Carlisle C.C. "The Amateur Photographer" Prize Slides.
Cheltenham C.C. Nippon C.C. Portfolio.
Chorley P.S. "The Open Road." O. Harris.
Croydon C.C. "From Novice to Fellow." R. H. Lawton.
Darwen P.A. "Colour Filters."
Dennistown C.C. "The Amateur Photographer" Slides.
Edinburgh P.S. "Mountaineering Photography at Home and Abroad."
G.E. Mechanics' Inst. P.S. Beginners' Evening.
Hinckley and D.P.S. Exhibition of Members' Work.
Leominster P.S. "Architectural Photography." H. W. Bennett.
Letchworth C.C. "Something about the Rolleiflex." H. Meyer.
Mountain Ash C.C. "Picture Framing." A. Richards.
Northallerton and D.P. and C.S. Y.P.U. Slides, 1937.
Rochdale P.S. "Miniature Photography." J. Hargreaves.
Shropshire C.C. "Night Photography." J. E. Hall.
South Essex C.C. Print Criticism.
S. Suburban and Catford P.S. Lecturettes by Members of the South Suburban.
Stoke-on-Trent A.C.S. "Projection." I.A.C. Night.
York P.S. Lecturettes by Members. "My Holiday."

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

Grain & Gradation

in your negatives

For **FINEST GRAIN** in miniature films use

**Johnson's
FINE-GRAIN
DEVELOPER**

NO WEIGHING. NO MESS. NO MISTAKES.
20-oz. tins, complete with development tables, price 1/-

For Perfect **GRADATION** in roll films use **AZOL** THE CORRECT DEVELOPER

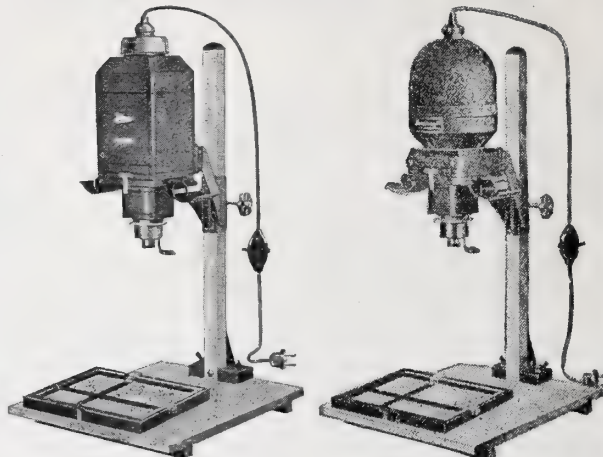
and develop according to the AZOL Time and Temperature Tables.

3-oz. bottle makes 75 to 300 oz., 2/-.

Johnson & Sons, Manufactured by
Manufacturing Chemists, LTD. HENDON,
LONDON, N.W.4

TWO OF THE NEW EXAKTA ENLARGERS

PRECISION MADE WITH COARSE AND FINE FOCUSING



WITHOUT CONDENSER.

For use with Exakta Lens.
No. 5950. For V.P. Exakta.
No. 6040. „ Kine-Exakta.

£5:15:0

Enlarging Frames extra, with Metal Mask, £1:7:6

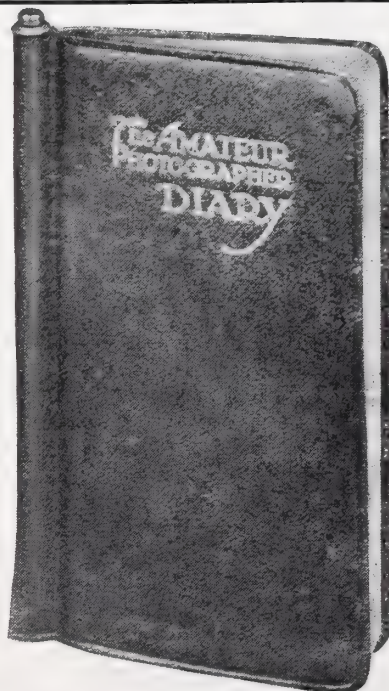
WITH CONDENSER

and f/4.5 Anastigmat.
No. 6450. For all Negatives
up to 6x6 cm.

£8:15:0

Illustrated Brochure of "Exakta" and "Kine-Exakta" Cameras, post free.

GARNER & JONES LTD. **POLEBROOK HOUSE,**
Golden Square, London, W.1
Phone: GERRARD 2300.



50 PAGES OF
FACTS AND
FORMULÆ

The AMATEUR PHOTOGRAPHER DIARY

AND HANDBOOK FOR 1938

This useful little handbook contains, in addition to the usual diary pages—one week to the page—over fifty pages of facts and formulæ for the keen camera user. Information is given on developing, fixing baths, mountants, and finishing negatives and prints. Numerous reference tables dealing with hyperfocal distances, enlarging, screen distances for lantern projection and exposures are included, as well as sections for exposure records and personal memoranda.

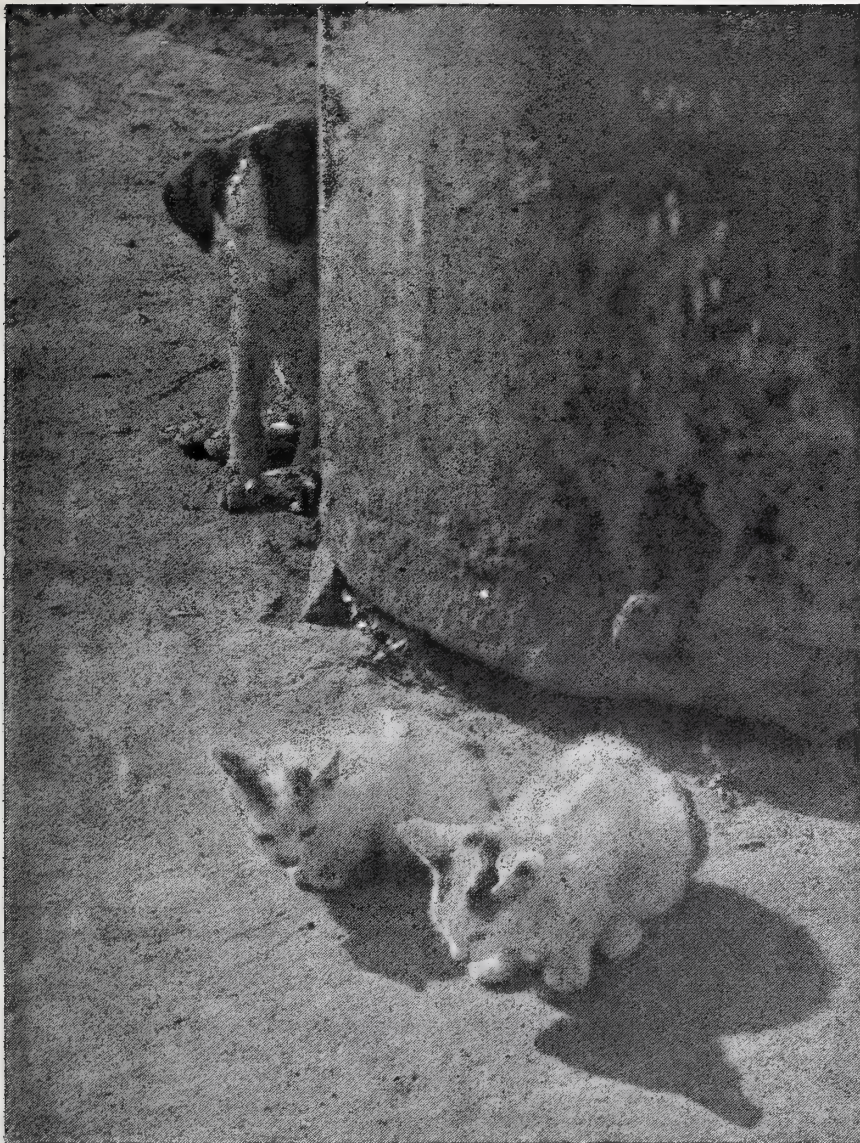
Size 3½ x 5½ inches, well printed, neatly and strongly bound in leather cloth, with back loop pencil and round corners.

NOW ON SALE 1/6 NET

By post 1/7

From all Bookstalls and Stationers, or direct from the Publishers

ILIFFE & SONS LTD., DORSET HOUSE, STAMFORD ST., LONDON, S.E.1



The Little Lurker (O. Soukoly Balogh)

Photograms of the Year 1938

Eighty-one Charming Pictures

"Photograms of the Year" has grown in popularity with the passing years. The volume for 1938 is the forty-third annual issue and will increase the prestige which this outstanding compilation has won throughout the world for its wide range of subjects, their technical excellence, and the quality of reproduction. It contains examples of the best work of the world's foremost camera artists, specially chosen by Mr. F. J. Mortimer, Editor of "The Amateur Photographer."

Keen photographers will welcome the opportunity afforded by "Photograms" of viewing the finest and most modern expressions of photographic art, and of observing the latest technical developments.

The volume contains an editorial résumé on "The Year's Work," and contributions by well-known writers in many foreign countries. Critical notes of the photographs, and an up-to-date Directory of British Photographic Societies are also included.

PHOTOGRAMS OF THE YEAR



43rd YEAR
OF ISSUE

THE ANNUAL REVIEW OF THE WORLD'S PICTORIAL PHOTOGRAPHIC WORK

Edited by F. J. MORTIMER, Hon. F.R.P.S. Editor of "The Amateur Photographer & Cinematographer"

NOW ON SALE

PRICES:

STIFF PAPER COVERS 5/- net;

CLOTH BOARDS 7/6 net.

Postage 6d. extra.

Obtainable from all booksellers and photographic dealers or direct from the Publishers and Proprietors:

ILIFFE & SONS LTD. DORSET HOUSE, STAMFORD STREET, LONDON, S.E.1

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

MISCELLANEOUS ADVERTISEMENTS

Prepaid Advertisements

THE CHARGE FOR ADVERTISEMENTS IN THESE COLUMNS IS:—

12 words or less..... 2/6
2½d. for every additional word.

Each paragraph is charged separately.

SERIES DISCOUNTS are allowed to Trade Advertisers as follows on orders for consecutive insertions, provided a contract is placed in advance, and in the absence of fresh instructions the entire "copy" is repeated from the previous issue: 13 consecutive insertions, 5%; 26 consecutive, 10%; 52 consecutive, 15%.

All advertisements inserted in these columns must be strictly prepaid, and reach the offices, Dorset House, Stamford Street, S.E.1, not later than first post Friday for the following week's issue, or one day earlier at the Branch Offices, 19, Hertford Street, Coventry; Guildhall Buildings, Navigation Street, Birmingham, 2; 260, Deansgate, Manchester, 3; 26a, Renfield Street, Glasgow, G.2.

Advertisements received too late for one issue, or crowded out, are published in the first following in which there is space. The Proprietors retain the right to refuse or withdraw advertisements at their discretion.

The Proprietors are not responsible for clerical or printer's errors, although every care is taken to avoid mistakes.

Box No. Advertisers

If a Box No. is required, the words "Box 000, c/o 'The Amateur Photographer'" should be included in the charge, and an additional 6d. sent for registration and cost of forwarding any replies.

Letters addressed to box numbers are simply forwarded by us to the advertisers. We do not deal with the correspondence in any other way, nor accept any responsibility in connection with the advertisements.

CAMERAS AND LENSES

LEICAS, Contaxes, Rolleiflexes, etc., in case of failure to sell your miniature camera privately, ring Holborn 4780 for immediate price. [0045]

CAMERAS, Enlargers, Binoculars, over 200 bargains; exchanges.—Newsham, Moor Lane, Preston. Telephone 2123. [0022]

MOUSELEY'S, 309, Witton Rd., Aston, Birmingham.—Agfa Speedex O, £3/19/6; Agfa Speedex Record, £4/10; demonstration models, guaranteed. [0032]

ALLENS.—6×6 Auto. Rolleiflex, f/4.5 Tessar, £11/10; Super Ikonta, for 8 or 16 on 1a film, Tessar f/4.5, £11/10; Ensign Midget Tank, 8/-; 6×6 Brilliant, f/7.7, 29/6; Rolleicord, metal body, Triotar f/4.5, E.R. case, filter, £7/15.

ALLENS.—Dekko 9.5 Projector, super attachment, £4; 9.5 Specto Projector, £10; complete Cinecraft Titling Outfit, 21/-.

ALLENS.—6×6 Automatic Rolleiflex, Tessar f/3.5, E.R. case, £18; Cine Film Attachment, complete, £2/17/6; Valoy Enlarger, lens, orange filter, printing-board, early model, £10.

ALLENS.—Ikonta 16-on-2B, Novar f/4.5, Rapid A Compur, case and filter, £6/7/6; Rolleicord II, Triotar f/4.5, £10/10; Ikoflex II, Tessar f/3.5, £15/15; Agfa Speedex O, Solinar f/3.9, £3/19/6.

ALLENS for generous exchange allowances.—168, Oldham Rd., Manchester, 4. Phone, Collyhurst 2980. Closed 7 p.m. Callers, make sure you reach Allens. [0087]

CAMERAS Exchanged and Bought; largest stock in S. London; all materials; Pathescop agents; special attention.—Humphrys, established 1840, 269/273, Rye Lane, London, S.E.15. [9066]

ROLLEIFLEX 6×6 cm., Tessar f/3.8, case; as new, £19.—Hodgkinson, Colgrims, Lymington, Hants. [1038]

TRAVELLERS.—Do not forget to visit E. Barouk, Port Said, the only wholesale dealer in Egypt who offers you cameras and field glasses at interesting prices. [9867]

CAMERAS AND LENSES

NEGRETTE and ZAMBRA, 122, Regent St., W.1. Camera Specialists, offer the following bargains; all apparatus guaranteed and sent on 5 days' approval against full deposit; maximum allowance for saleable apparatus, either exchange or cash; our reputation your guarantee.

VEST Pocket Vollenda No. 52, reversible and direct finders, fitted Tessar f/3.5, Compur shutter, 1 to 1/300th; as new; list price £13/2/6; our price, £7/15.

31×2½ No. 7 Ensign Carbine Roll Film, focussing adjustment, rising and cross front, reversible and wire frame finder, fitted Ross Xpres f/4.5, Compur D.A. shutter to 1/250th, Shadit lens hood, leather case; as new, £6.

BEWI Junior Exposure Meter and leather case; as new, list price £13/6, our price 15/-; 2½-in. Kodak Developing Tank, complete, 10/-.

31×2½ Newman & Guardia Sibyl, focussing, rising front, direct finder, fitted T.T. & H. Cooke lens f/6.5, speeded shutter to 1/150th, tripod board, 12 single slides, stiff canvas case, £2/10.

1-PLATE Adams' Vesta de Luxe, focussing adjustment, rising front, Identoscope finder, fitted 5½-in. Ross Xpres f/4.5, Compound shutter, 1 to 1/200th, 6 D.P. holders, leather case; good order, £15.

31×2½ Etui Folding Pocket Camera, double extension, rack rising front, reversible and wire frame finder, spirit level, fitted 10.5-cm. Tessar, D.A. Compur shutter, 1 to 1/250th, cable release, 3 slides, instructions; shop-soiled; list price £15/7/6; our price, £11/5.

16-MM. Model B Cine-Kodak, fitted f/1.9 anastigmat, direct finder, £10/15.

31×2½ Newman & Guardia New Special Sibyl, rising and cross, N. & G. reflex finder, fitted Dallmeyer Serrac f/4.5, speeded shutter, 1 to 1/150th, 4 D.D. slides, leather case, £7/10.

WANTED to Purchase for Cash, high-class Miniature Cameras, best prices given.

EXCEPTIONAL Deferred Payment Terms; repairs by experienced workmen; estimates free by return post.

DEVELOPING, Printing and Enlarging our speciality; best possible results guaranteed; quick service.

NEGRETTE and ZAMBRA, 122, Regent St., W.1. [0010]

BUY Your Camera from Cyril Howe, two years to pay—you get it now.—Cyril Howe, Bath. [1040]

LEICA I, f/3.5 Elmar, E.R. case; good condition; cost £18/6; bargain at £8/15.—Below.

ROLLEIFLEX 6×6, f/3.5 Tessar, used for few films only and as new; cost £25; bargain at £19.—Below.

EXAKTA, f/2.8 Tessar, Model B, latest, perfect and guaranteed; cost £27/10; bargain at £19.—Below.

COMPASS, new model, f/3.5, zip case, chain; cost over £31; month old; bargain at £18/15.—Below.

LEICA III, f/2 Summar and f/1.9 Hektor, all in leather case; guaranteed used for 6 films only; cost £75/5; bargain at £60, or exchanges with cash.

HIGHEST part-exchange allowances; H.P. terms if required; before you buy—or before you sell—write, B. Salter & Son, 34, Castle St., Shrewsbury. [1035]

LEICA IIIa, Summar f/2, E.R. case, filter and Sixtus exposure meter; cost £50/13; as new, £37/15.—Elwes, Temple Bar 4605. [1043]

BRILLIANT 2½×2½, f/6.3, E.R. case, almost new, £2/17/6.—78, Markyate Rd., Dagenham. [1045]

WESTEX 3×4 cm., f/2.9 Radionar, Prontor II shutter, as new, £4/7/6; T.-P. Reflex ¼-pl., f/4.5 Cooke, 5 S.M. slides, £5/5; Magnaprint Vertical Enlarger 3½×2½, f/6.3, £5/5; Pathe de Luxe, f/2.8 Hermagis, Telephoto attachment, case, £8/15; Ensign Autokinecam, f/1.3 Dallmeyer, 50 or 100 ft., 3-speed, case, good order, £12/12; approval against cash, part exchanges.—L. Mansley, 277, Harehills Lane, Leeds, 8. [1117]

ACCESSORIES

BELLOWS.—All sizes stocked; lowest prices; camera cases.—A. Maskens & Sons, 12a, Cross St., Islington, London, N.1. [0083]

Deposit System

Readers may deal in safety through our Deposit System. Purchase money should be deposited with "The Amateur Photographer and Cinematographer," when both parties are advised of its receipt. The time allowed for decision is three days, counting from receipt of goods, after which period, if buyer decides not to retain goods they must be returned to sender. If a sale is effected, buyer instructs us to remit amount to seller, but if not, seller instructs us to return amount to depositor. Carriage is paid by the buyer, but in event of no sale, and subject to there being no different arrangement between buyer and seller, each pays carriage one way. The seller takes the risk of loss or damage in transit, for which we take no responsibility. For transactions up to £10 a deposit fee of 1/- is charged; over £10 and under £50, 2/6; over £50 and under £75, 5/-; over £75 and under £100 7/6; over £100 one-half per cent. All correspondence must be sent to Dorset House, Stamford Street, London, S.E.1.

Cheques and Postal Orders sent in payment for deposits or advertisements should be made payable to LILFEE & SONS LTD., and crossed

& Co.

Notes being untraceable if lost in transit should not be sent as remittances.

WARNING

We have received many complaints from our readers in regard to the business methods of Mr. R. L. Green, trading as R. L. Green's Photographic Exchange, of 218, Fore Street, Edmonton, London, N.18, or (possibly with different initials) as Cine Photo Supplies, 4, Holborn Place, High Holborn, W.C.1.

For some considerable time we have refused to insert his advertisements in "The Amateur Photographer and Cinematographer," and from the complaints we have received it would appear that his practice is to communicate with private advertisers having goods for sale, offering to take such goods in exchange for others, or to purchase for cash. Readers are advised to ignore all such offers from this quarter.

CINEMATOGRAPH APPARATUS

PROJECTORS, Films, from 5/-, 8, 9.5, 16 and 35 mm., Screens, Cameras; everything for movies; your inspection invited.—Illustra Enterprises, 159, Wardour St., London, W.1; open every evening this week until 8 p.m. [1041]

NEWMAN-SINCLAIR Auto. Kine Camera, regular model, many extras, specially adapted Nature photography; 5 lenses; perfect condition, £130.—Box 4374, c/o "The Amateur Photographer." [1039]

LANTERNS & ENLARGERS

LANCASTER

ENLARGERS.

VERTICAL and Horizontal, for every size negative, from Leica to 12×10. Condensers, diffused or mercury vapour illumination.

LIST, fully illustrated, post free on request.

J. LANCASTER & SON, LTD., 54, Irving St., Birmingham, 15. Telephone, Midland 0372. CLEARANCE Sale List of Shop-soiled Enlargers, post free.—Lancaster, 54, Irving St., Birmingham.

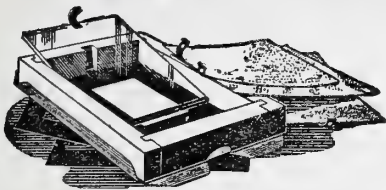
ENLARGERS.—List of parts for own construction; postage 2d.—Lancaster, 54, Irving St., Birmingham. [0082]

HORIZONTAL Enlarger (without lens), 8½-in. double condenser, tilting negative holder up to ¼-pl., swinging easel, £2/10.—Wood, 32, Clare Rd., Halifax. [1042]

EXCHANGE AND WANTED

WANTED.—Modern Second-hand Cameras; cash or exchange allowance.—Murray, 146, Queen St., Glasgow. [0054]

PRE-STOCKTAKING CLEARANCE LINES



GRAVURE ENLARGING FRAME

The Gravure Enlarging Frame will give enlargements a unique distinctiveness, so that they will cease to be "just photos." It enables a variety of novel and extremely beautiful effects to be easily produced on ANY enlarging paper and with ANY vertical enlarger. For 10x8, 8 1/2 x 6 1/2 and 6 1/2 x 4 1/2 in. enlargements. Complete with 3 Printing Screens and 3 masks. List price £2 2s.

To clear **£1:5:0** Post free



FLOODLAMP REFLECTOR

A reflector designed for use with Photoflood lamps. By using the switch on the base of the reflector the "life" of the lamp is economised—it need not be switched on until it is ready for making the exposure.

A few shop-soiled, to clear

7/6

including 9 ft. flex.

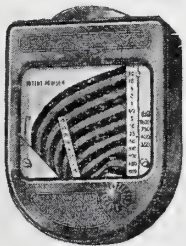
Postage 1s. extra.

Nitraphot Photoflood Lamps, B.C. fitting, 2s. 6d. each. Please state voltage when ordering.

"DIST" DISTANCE METER

The "Dist" Distance Meter shows exactly the distance of the subject from the camera. The range of the instrument is from 1 ft. 3 in. to 50 ft. Complete in hand-sewn leather case. List price £2 10s. Shop-soiled Model

35/-



A Few Second-hand "PRINSEN" ELECTRIC EXPOSURE METERS

The "Prinsen" Electric Exposure Meter is the simplest exposure meter controlled by a photo-electric cell. Carried easily in the vest pocket, the "Prinsen" needs only one simple adjustment to the H. & D. speed scale for the plate or film to be used.

To clear, post free **£2:2:0**

Including Leather Case

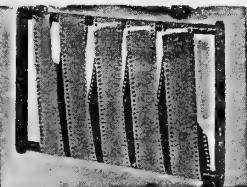
35-mm. FILM DEVELOPING FRAME

For Contax, Leica, Retina, etc., Film.

Simplifies the processing of Leica, Contax, Retina and all 35-mm. films of similar length. The film emulsion side out, is wound on the frame and placed in any 10x8 developing tray with sufficient solution to cover the film. List price 10s. 6d.

To clear **7/6**

Postage 6d. extra.



List of Photographic Accessories post free.

SANDS HUNTER & CO. LTD.
37, BEDFORD ST. STRAND, WC2

EXCHANGE AND WANTED

WANTED Urgently for Cash.—Miniature Cameras, Enlargers and Accessories of all kinds, particularly Leicas, Contax Models 2 and 3, Super Ikontas, Rolleiflexes and Exaktas; complete outfits purchased, however large; as specialists we are able to give the highest prices in the trade.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0033]

WANTED—Modern Miniature Cameras; we give good prices for Leicas, Contaxes, Rolleiflexes, Rolleiords, Zeiss Ikontas; bring or send us your camera before going elsewhere; topping allowances for part exchange.—City Pharmacy, 27, Chancery Lane, London, W.C.2. Tel., Holborn 5696. [0012]

WANTED for Cash.—Rolleiflex Cameras, Leicas, Contaxes, Lenses and Accessories; good prices offered.—Wallace Heaton Ltd., 127, New Bond St., W.1. [0020]

RADIO, H.M.V. Distributors, short-wave specialists; your camera or cine taken in part exchange.—Harmony House, 116, Cambridge Rd., Southport. [0036]

URGENTLY Required.—Leicas, Contaxes Rollei-flexes, Enlargers and all good makes of modern Miniature Cameras; good cash prices given.—Wainstead, Ltd., 3b, Richmond Rd., Kingston-on-Thames. [0042]

SPOT Cash paid for all types of photographic apparatus, etc.—Hammonds Optical Service, Ltd., 1, King's Cross Bridge, King's Cross, N.1. Terminus 5529. [0053]

WANTED—Exposure Meter, also 9.5 Motocamera; new condition essential.—Hooper, Lusty, Newquay. [0034]

WANTED—Whole-plate or 1/2-pl. Adams' Studio Reflex.—Box 4379, c/o "The Amateur Photographer." [1044]

WANTED—Super Ikonta 531 (2 1/2 x 1 1/2).—How, 109, Thurlow Park Rd., London, S.E.21. [1046]

MATERIALS

AMAZING Offers.—£942 Genuine end of season surplus; excellent quality. Postcards, various surfaces, from 1/- 100; Bromide Paper, glossy, 6 1/2 x 4 1/2 4/6 gross; 8 1/2 x 6 1/2 8/- gross, post extra; bargain lists free.—Kimber's, 105, Queens Rd., Brighton. [0001]

FREE Bumper Catalogue and Sample First Quality Materials.—City Photo Works, Southport. [0002]

HAYHURST—Why buy inferior makes? Kodak quality Bromide Postcards, glossy, semi-matt, cream, in soft, medium, vigorous: 50 2/-, 100 3/6, 300 10/-, postages free.

HAYHURST—Big Value Sample Bromide Paper Exchange and Postcards, 1/-.—Northern Camera Exchange, Nelson, Lancs. [0007]

ATTWOOD PHOTO WORKS, Chapel Lane, Hadleigh, Essex.—Catalogue free; gift with each purchase.

ATTWOOD Bromide Paper and Cardette, white glossy, velvet and matt, cream silky and natural: 1/2-pl., 36 sheets 1/9, whole-plate 2/6.

ATTWOOD Bromide and Gaslight Postcards, all grades, reliable quality: 25 1/-, 100 2/9, 1,000 21/-.

ATTWOOD Paste-on Mounts, white, grey and A brown, 10x8 for 1/2-pl. prints, 25 2/-; P.C. Folders, 2/- 100; 1/2-pl. Two-piece Folders, 2/6 dozen. [0025]

BURT'S for Reliable Plates, Postcards, Papers, etc.; all goods guaranteed; we pay postage; send for List A.—Gothic Arcade, Snowhill, Birmingham.

BURT'S Postcards; Gaslight and Bromide, vigorous and normal; all surfaces: First quality, 1/6 50, 2/9 100; Commercial quality, 1/3 50, 2/- 100.

BURT'S Gaslight and Bromide Paper, vigorous and normal; all surfaces: 3 1/2 x 2 1/2, 1/- 72 sheets, 1/10 gross; 4 1/2 x 2 1/2 and 1/2-pl., 1/9, 2/9 gross; 1/2-pl., 1/6 36; whole-plate, 2/6 36. [0026]

ALLENS—Super Gaslight (the Quality Paper), 2/1 gross, post 4d.; 12-gross 21/-, post and packing 1/-.

ALLENS—Trade Card for Finishers' List and A free testing samples.—168, Oldham Rd., Manchester, 4. Closed 7 p.m. [0092]

35-MM. Eastman Super X Panchromatic, for miniature cameras; fine grain; perfect condition, 25 ft. 2/9, 50 ft. 5/-, 100 ft. 10/-, postage 3d.—Spivey, 165, Lynton Rd., Acton, W.3. [1037]

CAMERAS AND CINÉS at the Service Company

EXCHANGE AND HIRE-PURCHASE TERMS PERIODS TO 24 MONTHLY PAYMENTS

Bolex G916 Projector, for 9.5 and 16 mm., with motor drive, forward and reverse, variable resistance. Nice condition **£37 10 0**

2 1/2 x 2 1/2 (12 on 3 1/2 x 2 1/2) Baldax, f/2.9 Meyer Trioplan lens, delayed Compur shutter **£7 7 0**

Dollina II 35-mm., built-in range-finder, f/2.9 Cassar anastigmat lens, Compur shutter **£9 17 6**

Model I Leica, f/3.5 Elmar (non-interchangeable), range-finder and E.R. case. Nice order **£9 17 6**

1-pl. Sanderson Field, all movements, f/7.7 Busch lens, T.P. shutter, 3 book-form slides, canvas case .. **£3 3 0**

3 1/2 x 2 1/2 Bessa, f/6.3 anastigmat lens, speeded shutter **£2 12 6**

3 1/2 x 2 1/2 Autorange, with built-in range-finder, f/4.5 Zeiss Tessar, Compur shutter. Good condition **£9 15 0**

2 1/2 x 2 1/2 (12 on 3 1/2 x 2 1/2) Super Reflecta, twin lens, f/3.5 Trioplan, Compur shutter and L/case **£8 12 6**

1-pl. Soho Reflex, revolving back, f/4.5 Goetz Dogmar lens, 3 D.D. slides, F.P.A., Mackenzie adapter, 12 envelopes and leather case. Nice order **£9 17 6**

Professional Cine Tripod, extending to 6 ft. 10 in., with large pan. and tilt head **£5 0 0**

Ensign Junior Projection Lantern, with fittings **£1 5 0**

Leica and 4x4 cm. Filmarex I Vertical Enlarger, f/4.5 lens, metal carrier, electric fittings, baseboard .. **£7 15 0**

220 Selfix, f/4.5 Ensar lens, speeded shutter. As new **£3 3 0**

2 1/2 x 2 1/2 Super Ikonta (530/16), f/3.5 Zeiss Tessar, delayed Rapid Compur shutter. New condition **£19 17 6**

16-on-3 1/2 x 2 1/2 Gem, f/2.9 Cassar, delayed Prontor II shutter, 8 speeds, T. and B. **£4 15 0**

3x4 cm. Goldi, f/2.9 Zenana anastigmat lens, Compur shutter **£4 12 6**

3 1/2 x 2 1/2 Latest Selfix, f/4.5 Ensar lens, Trichro shutter. Unsold **£2 4 0**

3 1/2 x 2 1/2 Cocarette, f/4.5 Zeiss Tessar, Compur shutter **£4 18 6**

4x4 cm. Baby Automatic Rolleiflex, f/2.8 Zeiss Tessar, Compur shutter, Proxar lenses, hood and E.R. case. Little used **£20 10 0**

3 1/2 x 2 1/2 Foth Roll Film, f/4.5 Foth anastigmat lens, speeded shutter **£1 12 6**

3 1/2 x 2 1/2 T.P. Junior Special Reflex, revolving back, f/4.5 Cooke lens, 3 slides, roll-film holder **£7 0 0**

Multex Model II, 3x4 cm., coupled range-finder, f/2.9 Ross Xpres lens. Unsold **£19 17 6**

8-mm. Bolex P.A. Projector, 400-watt lamp, variable resistance, motor drive, forward and reverse, etc. **£21 10 0**

9.5-mm. Pathe 200-B, with resistance, 200 to 250 volts, motor drive and case **£13 7 6**

9.5-mm. Pathe Lux Projector, with 800-ft. extension arms, motor driven, etc., all in case **£13 17 6**

Ombrux Exposure Meter and E.R. case **£2 5 0**

3x4 cm. Baby Ikonta, f/3.5 Novar, Compur Rapid shutter **£6 19 6**

16-mm. Keystone, motor driven, 500-watt lamp, variable resistance, all in carrying-case **£19 10 0**

16-mm. Ensign Silent Sixteen Model 180, motor drive, 180-watt lamp, variable resistance **£10 17 6**

16-mm. Ensign 50, motor driven and variable resistance **£4 17 6**

16-mm. Agta Projector, 100-watt, motor driven **£12 12 0**

35-mm. Empire No. 9 Educational Model, with motor drive, variable resistance, spools, etc., all in self-contained fireproof metal carrying-case **£10 10 0**

Phone: Holborn 0664 (3 lines). Established 1889.



289, HIGH HOLBORN, LONDON, W.C.1

THIS SPACE
was reserved for
RUDY STARITA
BUT I, THE MANAGER,
NEED IT FOR—

WELTINI, as new, f/2
Xenon, coupled, Compur
Rapid!..... £18 10 0

MODEL
1938
MODEL

PATHE IMP, complete.....	£3	0	0
PATHE 200-B.....	£9	0	0
CORONET II.....	£7	5	0
KEYSTONE 8-mm., 200-watt, resistance.....	£11	10	0
KODAK "80" 8-mm., self-contained.....	£15	10	0
KODAK 8-30.....	£5	0	0
ANOTHER.....	£6	0	0
CONTAX II, E.R. case.....	£52	0	0
BALDI, 2-on-V.P., Vidanar.....	£3	12	6
ENSIGN MIDGET.....	£1	17	6
CHROMIUM RETINA, f/3.5.....	£10	10	0
POTET, 2-on-V.P., f/4.5, Compur.....	£2	0	0
S.S. DOLLY, f/2.8 Xenar, complete.....	£13	10	0
MANY MODERN PLATE AND PRESS CAMERAS, with good lenses.			
DOLLINA II, f/2.9, coupled.....	£10	5	0
KODAK BANTAM, f/2 Xenon.....	£19	10	0
CONTAX II, E.R. case.....	£38	0	0
ENSIGN 3 1/2 x 2 1/4, f/4.5, Promitor II.....	£2	12	6
ENSIGN 3 1/2 x 2 1/4, f/4.5, Trichro.....	£2	17	6
IKOFLEX, f/4.5 Zeiss lens.....	£6	10	0
ROLLEIFLEX, f/4.5 Tessar.....	£8	0	0

RUDY STARITA
157, WARDOUR STREET,
LONDON, W.1

GERARD
3 0 3 2

BARGAIN CORNER

Baldi, Meyer f/2.9, Compur. As new	£7	0	0
Zeiss Ikonflex II, Novar f/4.5, Klio.....	£7	0	0
Kodak V.P. Special, Tessar f/4.5, Compur	£5	10	0
Rolleiflex, Tessar f/3.5, latest, case.....	£18	0	0
Super Ikonta, Tessar f/2.8.....	£21	0	0
Contax II, Sonnar f/2.8. Unsold, as new	£40	0	0
Kodak Regent, Tessar f/4.5, case, complete	£14	0	0
Kodak Bantam Special, Kodak Ektar f/2, case	£21	0	0

MARTIN, Chemist, SOUTHAMPTON

PHOTOGRAPHS

Amateurs, here is a chance to turn your best snapshots into money. Snappy Human interest and topical pictures required. For particulars write to:

WESTON MCGLONE (News Photographer)
ROUS ROAD · NEWMARKET

WANTED

BELL'S BARGAINS

SALE! SALE! SALE!
Ensign Roll Film Reflex, focal-plane to 1/500th, f/4.5 anastigmat, hide case. As new. Cost £9..... 75s. 0d.
Foth-Derby 4 x 3 cm., focal-plane, with delayed action, f/3.5 anastigmat..... 62s. 6d.
Welti 24 x 36 mm. Miniature, for Leica films, f/2.8 anastigmat, Compur. New..... 25 10 6

BELL'S 45, NEWINGTON BUTTS, S.E.11.
(Opposite Spurgeon's Tabernacle.)
Rodney 3773. Close 1 o'clock Thurs.

PART EXCHANGE HIRE PURCHASE

George Childe Ltd.

Miniature and Ciné Specialists.
54, ALBION PLACE, LEEDS, 1
Phone: 28391. Open all day Saturday.

MATERIALS

KALTON, Cardiff, 14, Quay St. A depot for photographers in South Wales.
KALTON, Belfast, 64, York St. Hours, 9 to 7; Wednesday, 1 p.m.
KALTON, Edinburgh, 21, Haddington Place, Leith Walk. Price list free. Please call.
KALTON, Bristol, 150, Victoria St. Hours, 9 to 7, Wednesday, 1 p.m. Callers welcomed.
KALTON, Newcastle-on-Tyne, 121, Scotswood Rd. Prices less postage to callers.
KALTON, Manchester, 99, London Rd. Hours, 9 to 7; Wednesday, 1. Please call.
KALTON, London, 61, Farringdon Rd., E.C.1. Send for price list.
KALTON, Birmingham, 7, Albany Rd., Harborne. Orders dispatched per return.
KALTON, Leeds, 38, Bridge End, Leeds Bridge. Price list free.
KALTON, Glasgow, 397, Argyle St. Prices less postage to callers.
KALTON "Kaltona" Bromide, glossy, velvet, matt; normal, vigorous, extra vigorous; single-weight and double-weight: 20 x 16 6/3 dozen, 15 x 12 4/3; 12 x 10 7/3 36 sheets, 10 x 8 5/-, whole-plate 3/6, 10/6 gross, 2-pl. 2/-, 6/6 gross, 1-pl. 3/6, 4 1/2 x 2 1/4 3/6, 3 1/2 x 2 1/6, 12 gross 2/6.
KALTON Postcard Folders, heavy-weight, tuck-in: 2/- 50, 3/6 100, 12/6 500; light-weight, 1/6 50, 2/6 100, 7/- 500.
KALTON Gaslight Paper: 1 1/2 x 2 1/4, 1/6 gross: 3 1/2 x 2 1/4, 1/6 72 sheets, 2/6 gross; 4 1/2 x 2 1/4 and 1-pl., 2/- 72 sheets, 3/6 gross; 1-pl., 2/- 36 sheets, 3/6 72, 6/6 gross.
KALTON Postcards, bromide and gaslight, first quality, all surfaces: Vigorous, 3/- 100, 1/9 50.
KALTON Plates: 1-pl., 4 dozen 12/-; Postcard, 4 dozen 8/9, backed 9/9; 1-pl., 3 dozen 5/-, backed 5/9; 3 1/2 x 2 1/4, 4 dozen 5/-, backed 5/9; Lantern Plates, 3 dozen 5/-.
KALTON Roll Films, first quality, 8 exposures: 1 1/2 x 2 1/4, 9/- dozen; 3 1/2 x 2 1/4, 9/-; 2 1/2 x 4 1/4, 11/-; 6 exposures: 3 1/2 x 4 1/4, 18/-; 5 1/2 x 3 1/4, 21/-.
KALTON Film Packs, H. & D. 350: 3 1/2 x 2 1/4, 3 packs 5/3; 1-pl., 3 packs 8/6.
KALTON Flat Films, H. & D. 2,000 and 600: 1-pl., 3 dozen 5/-; Postcard, 4 dozen 8/9; 1-pl., 12/-, 33/- gross; 1/1-pl., 2 dozen 11/-.
KALTON Panchromatic Flat Films, H. & D. 2,000: 3 1/2 x 2 1/4, 4 dozen 5/4; 1-pl., 3 dozen 5/3; 1-pl., 4 dozen 12/8.
KALTON Roll Films, Super Fast, H. & D. 2,700: 8 exposures, 1 1/2 x 2 1/4 and 3 1/2 x 2 1/4, 10/- dozen; 2 1/2 x 4 1/4, 12/-; 6 exposures, 3 x 2, 8/6.
KALTON Film Packs, H. & D. 2,700: 3 1/2 x 2 1/4, 3 packs, 5/9; 1-pl., 9/3.
KALTON Chemicals, bottled: Amidol, 1/2 oz.; Metol, 1/4; Hydrokinone, 10d.; Pyro, 1/-.
KALTON Chloro-Bromide, double-weight, Platino ivory, normal, 10 x 8 5/- 36 sheets; whole-plate, 3/6, 10/6 gross; 1-pl., 2/-, 6/6 gross. [0009]

PRINTING, COPYING, DEVELOPING

POSTCARD Printing, per negative 1/6 dozen, 6/6 1/2-gross, 12/- gross; Postcard Enlarging, from assorted negatives 2/- dozen, from one negative 1/6 dozen; surfaces matt, semi-matt, glossy; send for new list.—Photo Works, 252, Old Kent Rd., London, S.E.1. Rodney 4013. [0003]

POSTCARDS, 1/3 per dozen, same negative, singles 11d. each, developing and printing, all photographic work undertaken, trade specialists; lists free.—Defoe Photographic Service, 157, Borough High St., S.E.1. [0031]

A BIGGER Photograph looks better.—Your Snapshots enlarged from any negative to photo 7 x 5 in. on finest Royal Bromide, post free 6d.; for 2/6 we develop and print 7 x 5 in. your six or eight exposure film; for 1/6 we develop and print your six or eight exposure film as postcards.—Shawyer, Swindon, Wilts. [0064]

FILMS Developed and Printed, 3 1/2 x 2 1/4 10d., post free; Prints 1d.; Postcards 2d.—Downing, 6, Brasenose Rd., Bootle, Liverpool. [9303]

ENLARGEMENTS

1/3 DOZEN, 9d. 6, 6d. 3, 3d. 1.—Postcards from small film or plate, retouching and vignettes included.—Speight, 38, Gainsborough Avenue, Oldham. [0017]

EXHIBITION Quality Enlargements, perfect finish by exhibition photographer, price list post free.—E. Peacock, F.S.M.C., F.I.O., A.W.I.P.S., Northgate St., Devizes, Wilts. [0021]

STATHAM'S Enlargements, all sizes; Postcards 11d. each, 1/3 per dozen same negative; developing and printing 3 1/2 x 2 1/4 1/-; lists free.—31 and 31a, Somerset St., Brighton, 7. [0030]

ENLARGEMENTS of Quality, Postcard Printing, etc.; price list free.—Slater, Sawtry, Huntingdon. [9705]

THE SECRETS OF TRICK PHOTOGRAPHY

A New Book Just Out

PRICE 7/6

Postage 6d. extra

There are hundreds of secrets in photographic practice that have never

before been described in photographic text-books. This is the first time that a book so comprehensive and with such an unlimited supply of new photographic ideas has been offered. A book that will help numerous photographers over the high wall that divides the "ordinary" from the "unusual." A book about which the German critics wrote: "We have hardly known any publication in the field of practical photography as instructive and as interesting as Croy's 'Secrets of Trick Photography'." **SANDS HUNTER & CO., LTD., 37, Bedford St., Strand, London, W.C.2.**

SPECIAL OFFER!!

FRENCH MANUFACTURER'S STOCK OF

8x26 MM. PRISMATIC POCKET TELESCOPES

with Case Complete **37/6** EACH Post Free
AT LESS THAN HALF USUAL PRICE

Weight 7 oz. Length 4 1/2 in.

An Ideal Pocket Companion.

BROADHURST, CLARKSON & CO.
Telescope House
63, FARRINGTON ROAD, LONDON, E.C.



NEW ENLARGING ANASTIGMAT LENSES

By **LUDWIG, DRESDEN**

We have purchased a large stock of these first-quality lenses which give sharp definition and a flat field. In black enamelled mounts, as shown, with metal iris-leaves and flange



2-in. focus f/4.5, covering 3 x 4 cm.	£1	7	6
2-in. " f/3.5, " 36 x 24 mm.	£1	12	6
3-in. " f/4.5, " 2 1/2 x 2 1/4 in.	£1	12	6
4 1/2-in. " f/4.5, " 3 1/2 x 2 1/2 in.	£1	16	0

Postage and packing 6d.

THE MISCELLANEOUS TRADING CO., Ltd.
135, HIGH HOLBORN, LONDON, W.C.1

MINIATURES FOR NEW YEAR

LEITZ LEICAS.....	from	£18	5	0
ENSIGN MULTIX.....		£19	10	0
ROBOTS.....		£23	10	0
KINE-EXAKTAS.....		£27	10	0
CONTAXES.....		£31	0	0
COMPASS.....		£30	0	0

Cash or Easiest of H.P. Terms.

LINDSAY'S, 3, CASTLE STREET, DUNDEE

Buy **EMPIRE** **BRAND** BROMIDE & GASLIGHT PAPERS

QUALITY	Size.	6	12	36	72	144
	Sheets	Sheets	Sheets	Sheets	Sheets	Sheets
	3 1/2 x 2 1/2	4d.	10d.	1/6	2/9	2/9
	4 1/2 x 3 1/2	5d.	1/2	2/-	3/9	3/9
	4 1/2 x 3 1/2	6d.	1/4	2/4	4/1	4/1
	5 1/2 x 3 1/2	8d.	1/9	3/2	5/3	5/3
	6 1/2 x 4 1/2	7d.	1/-	2/7	4/8	8/6
	8 1/2 x 6 1/2	11d.	1/8	4/8	8/6	15/6
	10 x 8	1/3	2/4	6/9	12/4	22/6
	12 x 10	1/8	3/2	9/2	17/8	33/9
	15 x 12	2/7	5/-	14/3	26/6	51/-
	20 x 16	4/7	9/-	26/-	61/-	99/-

POSTCARDS, 2/9 100, 22/- 1,000

GLOSSY, SEMI-MATTE, MATTE, Soft, Normal,
Vigorous and Extra-Vigorous.

Special prices for quantities.

MARTIN PHOTOGRAPHIC CHEMIST
SOUTHAMPTON

LEWISHAM AND CATFORD CAMERA EXCHANGE

Contax II, Sonnar f/1.5. As new.....	249	10	0
Sonnar f/2.8.5-om. black model. As new.....	223	10	0
Super Ikona 2 1/2. Tessar f/2.8. As new.....	221	0	0
Ikona 520/16F, Novar f/3.5.....	56	6	0
Aela 3 1/2 x 2 1/2, Apotar f/4.5. Compur and leather case	24	4	0
Leica IIIa, Summar f/2. E.R. case. As new.....	231	15	0
Voigtlander Superb, Hellar f/3.5, leather case.....	213	17	6
Voigtlander Bessa, Helomar f/3.5, E.R. case.....	211	18	6
Retina, Xenar f/3.5.....	25	18	6
Miraphot Enlarger, Tessar f/3.5, auto.....	27	12	6
Kodak Duo, f/4.5, leather case.....	24	7	6
Ideal Miniature Enlarger and Projector, Range to take either Leica or Contax lens. Shop-soiled.....	24	18	6

PART EXCHANGES. HIRE PURCHASE

LESLIE COBB

422, HIGH STREET, LEWISHAM, S.E.13
Phone: Lee Green 0632.

American Photography

Articles by experts on Nature Photography, Ciné Photography, Colour Photography, Miniature Camera Photography. Reviews of new apparatus, books, etc. Profusely illustrated.

Price 1/6 monthly, postage 3d. extra.

Twelve Months' Subscription, 17/6 post free.

Order now for commencing January issue.

ALL 1937 ISSUES SOLD OUT.

SANDS HUNTER & CO., LTD.
37, BEDFORD ST., STRAND, LONDON, W.C.2

1938 The Photographer's Resolutions!



1. To Get a Miniature Camera.
2. To Get the Best—A CONTAX.
3. To Get it from the CONTAX Experts.

H. H. SHARLAND

Central
6751/2

9-10, THAVIES INN,
HOLBORN CIRCUS, E.C.1

REPAIRERS

MODERN Miniature Cameras, all makes, scientifically overhauled and repaired by skilled mechanics; miniatures only undertaken.—R. G. Lewis, The Miniature Camera Specialist, 202, High Holborn, London, W.C.1. Holborn 4780. [0044]

BOWEN'S CAMERA REPAIR SERVICE, LTD., undertake repairs to all makes of cameras, including Modern Miniatures. Estimates submitted; instruments insured whilst on premises; dealers' and Press inquiries invited.—114/115, Holborn, E.C.1 (near Gamage's). Holborn 3126. [0062]

TUITION, BOOKS, etc.

SCHOOL PICTORIAL TECHNICAL PHOTOGRAPHY, 8, Nottingham Terrace, Marylebone Rd., N.W.1. Principal, John H. Gear, Hon. F.R.P.S. Individual instruction, elementary, advanced. [5872]

A POSTCARD will bring you my terms for practical lessons.—David Charles, F.R.P.S., 145, Queens Rd., London, S.W.19. [9719]

EVENING Class—Cripplegate Institute, Golden Lane, City (close Aldersgate St. Met. Station), open to all; winter term commences 5th January, 3 months' course, 15/- Instructor, John H. Gear, Hon. F.R.P.S.—Write Manager of Institute for syllabus. [1131]

SITUATIONS VACANT

EXPERIENCED Mechanics wanted for camera repairs, permanent, full-time job to suitable applicants. Apply, stating age, experience and rate required to—Peeling & Van Neck, Ltd., 6, Holborn Circus, E.C.1. [9715]

BOOKS, ETC.

1936, 1937, complete "Amateur Photographer and Cine Photography," offers.—Box 4375, c/o "The Amateur Photographer." [1036]

"The Amateur Photographer," 29/12/37.

"CIRCUS" COMPETITION

This Coupon to be affixed to back of print.

Competition closes January 25th.

EXACT Focussing Negative

With very fine engraved dots, lines, etc., for critical focussing of negative in enlargers.

Leica size.....	1s. 3d.
2 1/2 x 2 1/2.....	1s. 3d.
2 1/2 x 3 1/2.....	1s. 6d.
4-plate.....	2s. 0d.

Obtainable at all good class dealers or for complete catalogue write to:—

The NORSE TRADING CO. (London), LTD.
37, RATHBONE STREET, LONDON, W.1

EXCHANGE IT

FOR SOMETHING BETTER

Cameras, Ciné Cameras, Enlargers,
Lanterns, Projectors, Screens.

GALLOWAYS

PHOTOGRAPHIC CHEMISTS

VICTORIA SQUARE Opposite G.P.O. Phone: MID. 5670.

BIRMINGHAM

DON'T UPSET YOUR BUDGET!

No Deposit—Small Instalments

2 YEARS to pay!

SPECTO 9.5-mm. Projector

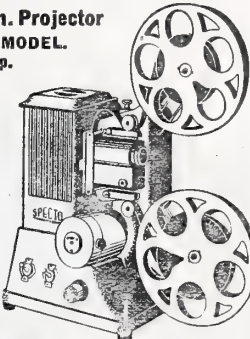
NEW BLACK MODEL.
3.5 amp.

11/6 DOWN

and 23 similar monthly payments, or £13 5 0 cash.

Built-in transformer or separate resistance 30s. 0d. extra.

The 9.5-mm. Projector giving maximum screen illumination at minimum cost. Brilliant illumination. Oil bath gear box. 3.5-amp. lamp. 1/1.7 lens. Automatic high-speed rewind. Flickerless split-phase shutter, powerful air cooling.



DITMAR

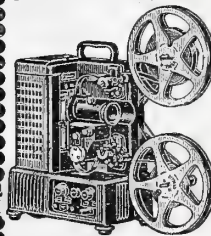
DUAL PROJECTOR.

Two machines for the price of one.

500-watt lamp, forward and reverse drive, 1/1.5 projection lens, direct lighting, pilot light, very silent. Three models: 9 1/2-mm. and 16-mm.; 16-mm. and 8-mm.; and 9 1/2-mm.

£1:11:6

and 23 similar monthly payments, or £35 5 0 cash.



BETTER VALUE IN SCREENS



Entirely new type glass beaded screen, superior in quality to anything at any where near the price. Extra-strong material, double coating of glass beads which do not rub off. With stretchers and leather carrying handle.

Prices: 30 x 40, 25/-; 52 x 40, 47/6. Postage 1/3 extra. Complete in neat cardboard box.

★ PERFORMANCE ★ at prices you can afford

Already 40 per cent lower than others of same specification, the Versatile Vauxhall coupled range-finder Minioam can now be yours for

10/7

and 23 similar monthly payments, or £11 15 0 cash.

SPECIFICATION.

Delayed action, remote control shutter release, self-erecting rigid front, lever operated radial focussing, hinged back, strut for time exposures, coupled range-finder; optical tubular view-finder on de luxe model. Real leather bellows, all-metal body, finest leather (morocco) covering. 12 pictures

2 1/2 in. square or 16 2/4 x 1 1/2 in. on standard 3 1/2 x 2 1/2 in. film. High quality 1/2.9 anastigmat lens. Compur or Prontor D.A. shutter.

Without range-finder, but with micrometer focussing mount. £7:19:6

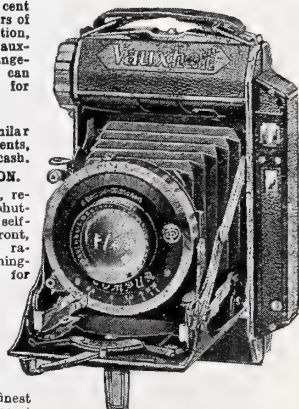
Ditto, with unique radial focussing.. £7:19:6

Ditto, without radial focussing..... £6:19:6

Ditto, with Prontor D.A. shutter..... £5:19:6

Or 15 monthly payments of 11/9, 10/-, and 8/7 respectively.

TRADE SUPPLIED. USUAL TERMS.



THE CAMERA CO.

320, Vauxhall Bridge Road, Victoria, S.W.1.
TELEPHONE: VICTORIA 5482 AND 5483.
52, Cheapside, E.C.2. TELEPHONE: CITY 5482

M. F. W. 40

EXCEPTIONAL ALLOWANCES

when purchasing new apparatus including:—

Leica, Super Ikonta,
Rolleicord, Rolleiflex,
Exakta, Makina,
Super Nettel, Contax,
Retina, etc., etc., etc.

Write for Special offer, stating
what you have and your
requirements.

CALLERS, "MAKE SURE YOU REACH"

ALLENS 162, OLDHAM ROAD,
MANCHESTER, 4.

BEST RESULTS with difficult work!

OUR experienced staff know the right grade of paper to suit your negatives and take a pride in turning out first-class work. Panchromatic lighting system. Enlarging, artistic mounting.

Send for price list and special trial offer. Postage paid on all orders.

New works recently acquired from Premier Film Co., Upper Grove Street.

GRANVILLE GULLIMAN & Co., Ltd.
LEAMINGTON SPA

M'KECHNIE

Kalart Synchro-Flash
for
LEICA and CONTAX

LEICA SPECIALIST

Rolleiflex, Robot,
Zeiss Ikon, etc.
New and Second-hand.

5, CASTLE STREET
EDINBURGH, 2

PEARSON & DENHAM

(PHOTO) LTD. CAMERAS, MINIATURES,
CINE APPARATUS

Tele.:
22114.

Exchanges,
Generous Allowances.

BOND STREET, LEEDS**Second-hand Bargains**

Rolleiflex, Tessar f/3.8, leather case. Perfect order. £16 0 0
Kodak Junior B.B. 16-mm., f/1.9, case. £13 13 0
Kodak Model B 16-mm., f/3.5, case. Good condition £7 0 0
Coronet 9.5-mm., f/3.9. Good order. £2 10 0

WRIE & CO.
Chemists
WINCHESTER

COLOUR WORKERS!

We can make COLOURED PRINTS
from COLOUR TRANSPARENCIES

The colours are accurately copied by artists, but artistic licence can be introduced whereby good coloured prints can be obtained from poor transparencies. Prices: Half-plate, 4/-; whole-plate, 5/6; mounted, 5/- and 7/-. Fine-grain Negatives Free at these prices. Negative only 1/-, or with half-plate B. and W. Enlargement, 1/3. Money back guarantee.

COLORCO, Victoria Rd., Freshwater, I.O.W.

**THE NEW MINIATURE
MULTIFAX ENLARGER**

is now on show at

MIDLAND CAMERA CO. Ltd.
ONE-O-SIX, GRANBY STREET, LEICESTER

PHOTOGRAPHIC SUPPLIES

PART EXCHANGE. HIRE PURCHASE.

Leica III, black, f/3.5 Elmar. Shop-soiled only. £25 17 6
Rolleicord Ia, f/4.5 Triotar, Compur, case. New condition £8 7 6
Aurora, f/4.5 Ensar, Mulchro. Shop-soiled. £8 9 6

BECKETTS
77-79, OXFORD ROAD, MANCHESTER.

Phone: ARDwick 2232. Open 9 a.m. to 8 p.m. (9 p.m. Sats.).

FOLKESTONE—CAMERAS

Including:

LEICAS, IKONTAS, ROLLEIFLEX, WESTON
and OTHER METERS ACTUALLY IN STOCK.

The most generous Exchange terms and the most efficient Service. Write for Special Quotation and Bargain List.

S. CUNNINGTON
9, BROADMEAD ROAD, FOLKESTONE

GET IT FROM New and Second-hand Cameras
BEST POSSIBLE ALLOWANCES.
Give us a call, or send for lists.

F. E. JONES 3, Breeze Hill,
LIVERPOOL, 9

ROBINSONS for

9.5-mm. from 7/6

16-mm. from 10/-

SEND FOR LISTS

MANCHESTER HOUSE, LOWESTOFT, S.

**BARGAIN
CINÉ FILMS**

"The Amateur Photographer." 29/12/37.

ADVANCED WORKERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, December 31st.

"The Amateur Photographer." 29/12/37.

INTERMEDIATE COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, December 31st.

"The Amateur Photographer." 29/12/37.

BEGINNERS' COMPETITION

This Coupon to be affixed to back of print.
Available till Friday, December 31st.

"The Amateur Photographer." 29/12/37.

PRINT CRITICISM

This Coupon to be affixed to back of print.
Available till Wednesday following date of issue.

"The Amateur Photographer." 29/12/37.

ENQUIRY COUPON

This Coupon to be affixed to each query.
Available till Wednesday following date of issue.

**HERE'S QUALITY AT THE
RIGHT PRICE!**

Your film Developed and 1 Velox glazed print made from each negative: V.P. and $3\frac{1}{2} \times 2\frac{1}{2}$, 8 exposures, 1/2—No. 116 ($2\frac{3}{4} \times 4\frac{1}{4}$) 1/6— $4\frac{1}{2} \times 3\frac{1}{2}$ 1/3— $5\frac{1}{2} \times 3\frac{1}{2}$ 1/6. Superior Postcard Enlargements, 1/6 dozen, 1/- dozen— $8\frac{1}{2} \times 6\frac{1}{2}$ enlargements, 4/- dozen, 2/9 1/2 dozen— $6\frac{1}{2} \times 4\frac{1}{2}$ enlargements, 2/6 dozen, 1/6 1/2 dozen; extra charges for assorted negatives. 20 x 16 enlargements, 2/- each—15 x 12 1/9 each—12 x 10 1/3 each—10 x 8 1/- each.

PROMPT DISPATCH OF ALL ORDERS.

All the above post paid except glass negatives, when 3d. extra must be added. Every satisfaction guaranteed. Please write for list.

OSBORNE & CAMPION, 122, East Park Rd.,
LEICESTER.

Get your

Rolleiflex or Rolleicord
from

Generous allowance for your present camera.

DINNING'S 95, FOWLER STREET,
SOUTH SHIELDS

GUILDFORD'S PHOTOGRAPHIC HOUSE

NEW and Second-hand CAMERAS

sold at a PRICE,

as stock must be REDUCED.

Send or call with your enquiries.

Phone 964

JAMES LLOYD & SON 4, High Street,
GUILDFORD.

PHOTO SUPPLIES

Castle Films of America.

100-ft. 16-mm. FILM:

"THE LIFE OF
EDWARD, DUKE OF WINDSOR,"
26/-

T. P. MARTIN, M.P.S., 21, High St., Cardiff

STANDARD

**ELECTRIC DARK-ROOM
LAMPS** Available in RED and ORANGE, are the safest and most reliable for dark-room illumination.

Voltago 200-250. Postage 3d.

From your Local Dealer, or direct from:

PHOTO TRADING CO. LTD.
Change Alley SHEFFIELD

STONHAM & SON LTD.

H.P.
Terms.

Compass
Leica
Robot
Rolleiflex, etc.

Part
Exchange.

70, BANK STREET, MAIDSTONE

Use a "NOVOREX," the All-British Precision Vertical Enlarger.

Sole Manufacturer and Agent:

TURNER'S CAMERA EXCHANGE
NEWCASTLE-ON-TYNE

9, PINK LANE.

Phone: 22655.

NOW IN STOCK THE NEW IIA

Reflex Korelle

fitted f/3.5 Radionar £18 : 1 : 0
 „ f/2.9 Radionar £19 : 2 : 0
 „ f/3.5 Tessar £23 : 15 : 0

INTERCHANGEABLE LENSES

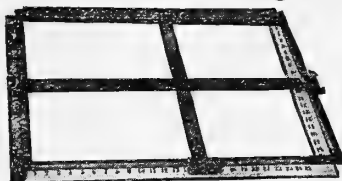
4½" f/4.5 Xenar £7 : 15 : 0
 5½" f/4.5 Xenar £8 : 15 : 0
 6" f/5.6 Dallon £9 : 9 : 0
 6" f/5.6 Cooke £10 : 10 : 0

WRITE FOR DETAILS.

PHOTO-OPTICS LTD

32, Lord Street, LIVERPOOL 2.

" GNOME " Masking Frame



Ideal for use with any type of Enlarger. Entirely constructed of metal, bases in white finish. The adjustable metal mask, marked in inches, gives a perfectly clean white border of varying width.
 For all sizes up to 10 x 8 in. 22s. 6d.
 For all sizes up to 12 x 10 in. 27s. 6d.
 For all sizes up to 16 x 12 in. 49s. 6d.

For further particulars write to:

THE NORSE TRADING CO. (London), LTD.
 37, Rathbone Street, London, W.1 Telephone: Museum 4142

MATHER'S for CAMERA EXCHANGES BEST POSSIBLE ALLOWANCES

Send or Call with your Enquiries.

Send for Photographic List.

Tel.: BLAckfriars 6135. Telegrams: Sensitised M/C

17, JOHN DALTON
STREET,

MANCHESTER

OURS IS THE OLDEST, BIGGEST & BEST CINE HOUSE in the COUNTRY

THIS IS WHY SO MANY SEND TO US.

WHY NOT YOU?

SHEFFIELD PHOTO CO., LTD.
 6, NORFOLK ROW (Fargate), SHEFFIELD

SALANSON LTD.

"Best in the West"

Guaranteed BARGAINS

3 x 4 cm. Zeiss Baby Ikonta, f/4.5 Novar, Derval

£3 3 0

3 x 4 cm. Zeiss Baby Ikonta, f/4.5 Tessar, Compur,

leather case £6 7 6

16-on-3½ x 2½ Voigtlander Virtus, f/4.5 Skopar,

3-speed shutter £5 5 0

520 Zeiss Ikonta, f/4.5 Novar, Telma shutter

£4 4 0

3½ x 2½ Tropical Ensign (Perfect), f/4.5 Ensar,

Mulchro shutter £4 4 0

3½ x 2½ Voigtlander Avus, D.E., f/4.5 Skopar,

Compur, 3 slides and F.P. adapter £4 17 6

4-pl. Contessa Nettel, D.E., f/4.5 Tessar, Compur,

1 slide and F.P. adapter £5 15 0

2½ x 2½ Zeiss Ikonflex II, f/3.5 Tessar, Rapid Com-

pur £14 10 0

3½ x 2½ T.-P. Special Ruby Reflex, f/4.5 T.-P.

Cooke, 1 D.D. slide, F.P. adapter and leather case

£6 12 6

24 x 36 mm. Kodak Retina, f/3.5 Tessar, Rapid

Compur and leather case £10 10 0

Model III Leica, f/3.5 Elmar, ever-ready case

£23 15 0

Pathe Lux Projector, resistance and case

£11 17 6

Pathe Home Movie, super attachment, resistance,

motor, rewind and tilting device £7 17 6

LIBERAL EXCHANGE ALLOWANCES.

Deferred Terms Arranged.

20, HIGH STREET, BRISTOL
 119, QUEEN ST., CARDIFF

INDEX TO ADVERTISERS:

LONDON.
 E.
 Ilford Ltd. page
 Cover iv

E.C.
 Broadhurst, Clarkson & Co. 12
 Camera Co., The 13
 City Sale & Exchange (1929) Ltd. 2, 3
 Dollond & Aitchison, Ltd. 16

W.C.
 Amateur Cine Service Ltd. 5
 Cinex Ltd. 1
 Dollond & Aitchison, Ltd. 16
 Hunter, R. F., Ltd. Cover i
 Kodak Ltd. Cover ii
 Lewis, R. G. 6, 7
 Miscellaneous Trading Co., Ltd. 12
 Sands Hunter & Co., Ltd. 11, 12, 13
 Service Co., Ltd., The 11
 Westminster Photographic Exchange Ltd. 4

W.
 Dollond & Aitchison, Ltd. 16
 Garner & Jones, Ltd. 8
 Heaton, Wallace, Ltd. Cover iii, i
 Norse Trading Co., Ltd. 13, 15
 Starita, Rudy 12
 Westminster Photographic Exchange Ltd. 4

N.W.
 Johnson & Sons (Mfg. Chemists) Ltd. 8

S.W.
 Camera Co., The 13
 Dollond & Aitchison, Ltd. 16
 Westminster Photographic Exchange Ltd. 4

S.E.
 Bell's 12
 Cobb, Leslie 13
 "Photograms of the Year" 9

**PROVINCIAL, INCLUDING SCOTLAND
AND WALES.**

BIRMINGHAM.
 Galloways page
 13

BRISTOL.
 Salanson, H., & Co., Ltd. 15

BROMLEY, KENT.
 Amateur Cine Service Ltd. 5

CARDIFF.
 Martin, T. P. 14
 Salanson, H., & Co., Ltd. 15

DUNDEE.
 Lindsay's 12

EDINBURGH.
 McKechnie, J. C. 14

FOLKESTONE.
 Cunnington, S. 14

FRESHWATER, I.O.W.
 Colorco 14

GUILDFORD.
 Lloyd, J., & Son 14

LEAMINGTON SPA.
 Granville Gulliman & Co. Ltd. 5, 14

LEEDS.
 Child, George, Ltd. 12
 Pearson & Denham (Photo) Ltd. 14

LEICESTER.
 Midland Camera Co., Ltd. page
 Osborne & Campion 14

LIVERPOOL.
 Jones, F. E. 14
 Photo-Optics, Ltd. 15

LOWESTOFT.
 Robinson's Cine and Photographic Service 14

MAIDSTONE.
 Stonham & Son Ltd. 14

MANCHESTER.
 Allens Photographic Stores 14
 Beckett, G. E., & Co. 14
 Mather, E., & Co., Ltd. 15

NEWCASTLE-ON-TYNE.
 Turner, J. H. 14

NEWMARKET.
 McGlone, W. 12

SHEFFIELD.
 Photo Trading Co., Ltd. 14
 Sheffield Photo Co., Ltd. 15

SOUTHAMPTON.
 Martin 12, 13

SOUTH SHIELDS.
 Dinning's Camera Exchange 14

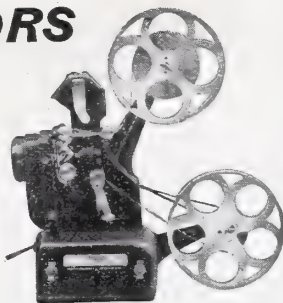
WINCHESTER.
 Wride & Co. 14

MULTIPLE BRANCHES.
 Dollond & Aitchison, Ltd. 16

PROJECTORS

9.5 CORONET II, new all-in-model, motor drive, no claws, for any voltage A.C. or D.C., flickerless pictures 30×40 in. at 10 ft., takes 30-ft., 60-ft. or 400-ft. reels without adjustment. High-geared rewind. **£9 17 6**

A very wide range of new apparatus always in stock.



LEICAS WANTED FOR SPOT CASH

9.5-mm. **Pathe Motocamera B**, f/3.5 lens. *Good condition.* Cost **£6 6s.**
£3 7 6
 4½×3½ **Zeiss Lloyd** for roll film and plates, 13.5-cm. Tessar f/4.5, Compur. *As new.* Cost **£14 10s.**
£5 18 6
 16-on-V.P. **Zeiss Baby Ikonta**, 5-cm. Novar f/3.5, Rapid Compur 1/500th. *As new.* **£6 15 0**
£15 0
Zeiss Ikonta 520/15, for 8 pictures 4½×2½ or 16 pictures 2½×2½, Novar f/4.5, delayed Compur. List **£11 5s.** *As new.* **£8 5 0**
£5 0
 9.5-mm. **Dekko Camera**, Ross f/1.9 lens. *As new.* List **£12 12s.**
£8 8 0
 3½×2½ **Plaubel Makina I**, 10-cm. Anticomar f/2.9, Compur, F.P. adapter, filter. *Good condition.* **£8 17 6**
£17 6
 9.5-mm. **Alef Camera**, Meyer f/1.5 lens, Multi speeds. *Good condition.* **£9 17 6**
£17 6
 4½×3½ **Marion Soho Reflex**, revolving back, 6-in. Dallmeyer Pentac f/2.9, F.P. adapter. *Fair condition.* **£10 17 6**
£17 6
 3½×2½ **Ernemann Folding Reflex**, revolving back, 13.5-cm. Ernon f/3.5, 3 D.D. slides, case. *Very good condition.* **£11 17 6**
£17 6
 3½×2½ **Marion Soho Reflex**, revolving back, 5-in. Dallmeyer Pentac f/2.9, 3 D.D. slides, F.P. adapter, case. *Fair condition.* Cost **£40**
£12 15 0
 3½×2½ **Zeiss Tropical Deck-rullo** Focal-plane, 12-cm. Tessar f/3.5, lazy-tong focussing, 2 slides, F.P. adapter, case. *Good condition.* **£13 17 6**
£17 6
 35-mm. **Super Baldina**, Tessar f/2.8, Compur. List **£18 10s.** *As new.* **£14 12 6**
£12 6
 5×4 in. **Sinclair Tropical Una**, 10½-in. Ross Combinable f/5.5, also 4½-in. Ross Wide-Angle f/16 lens, also Ross Tele-Negative lens, revolving back, 4 D.D. slides, F.P. adapter, infra-red filter, case. *Very good condition.* Cost **£60** **£16 17 6**
£17 6
 3½×2½ **N. & G. Special Folding Reflex**, revolving back, 6-in. Dalmac f/3.5, 3 D.D. slides, F.P. adapter, case. *Good condition.* Cost **£58** **17s. 6d.**
£18 5 0
Leica III, Elmar f/3.5. *Good condition.* **£13 10 0**
£10 0
Zeiss Contax I, f/2.8 Tessar, speeds ½ to 1/1,000th sec. *Good condition.* **£24 10 0**

Above are at

28 OLD BOND ST.
London, W.1

Telephone: Regent 5048.
Regent 5049.

If you have cine apparatus for disposal, we would like to make a cash or exchange offer.

HIRE PURCHASE ARRANGED

For new or second-hand articles add 1/- in £ to cash price, minimum charge 5/-. Payments spread over 9 months for £2 10 0 to £5 0 0; 12 or 15 months up to £10, over £10 0 0 extension if desired to '24 months, when 1/6 in £ is charged.

LET US MAKE AN EXCHANGE OFFER

3½×2½ **Nagel Roll Film**, Nagel anastigmat f/6.8, 3 speeds, leather case. *Very good condition.* **£2 2 0**
 9.5-mm. **Pathe Home Movie**, single claw, motor, resistance, 3 ft.×2 ft. 6 in. **Pathe Baby** cine screen. *Good condition.* **£2 10 0**
 4½×3½ **Cameo**, 10.5-cm. Tessar f/4.5, Compur 1/250th sec., single extension, rise and cross front, 5 slides, leather case. *Good condition.* **£2 19 6**
 4½×2½ **No. 1a Kodak Roll Film Graflex Reflex**, 12.5-cm. Celor f/4.8. *Fair condition.* **£3 0 0**
 3½×2½ **Curt Bentzin Wafer**, pocket type, 4½-in. Meyer f/4.5, Vario, 3 speeds, 3 slides. *Good condition.* **£3 5 0**
 3×4 cm. **Zeiss Baby Ikonta**, Novar f/4.5, Dervall shutter, filter, case. *As new.* **£3 15 0**
 9.5-mm. **Pathe Motocamera** era de Luxe, 1-in. Meyer Plasmatic f/1.5 lens. *Good condition.* **£9 17 6**
 3½×2½ **N. & G. Double Extension Box Reflex**, revolving back, 5½-in. Meyer f/4 Double Plasmatic (8½-in. f/8), 3 D.D. slides, F.P. adapter, case. *Good condition.* **£10 17 6**
£17 6
 16-mm. **Ensign Model 6** Camera, 1-in. Cinar f/2.8, case. *Good condition.* **£11 10 0**
 3½×2½ **Mentor Reflex**, 13.5-cm. Tessar f/4.5, also 2½-in. Ross Tele-Negative No. 3a, 10 single slides, F.P. adapter, roll-film holder, 3 D.D. slides, case. *Good condition.* **£11 15 0**
 4½×3½ **Kodak Graflex Reflex**, 18-cm. Tessar f/4.5, 3 D.D. slides, lens hood, case. *Good condition.* **£13 17 6**
 4½×3½ **T.-P. Junior Special Reflex**, 6½-in. Cooke f/2.5, 12 slides, F.P. adapter, case. *Good condition.* **£14 17 6**
 2½×2½ **Zeiss Ikonflex 11851/16L**, 7.5-cm. Tessar f/3.5, Compur Rapid 1/500th sec. *Good condition.* List **£20 10s.** **£16 10 0**
£10 0
Latest Compass. *Very good condition.* List **£30**. **£17 10 0**
 16-mm. **Kodascope B**, self-threading model, 2-in. lens, resistance, case. *Good condition.* **£19 17 6**
 7×5 cm. and 6½×4½ in. **Ica Jewell**, 21-cm. Tessar f/4.5, Compound 1/100th sec., double extension, rise and cross, interchangeable lens mount, 4 D.D. slides, F.P. adapter, case. *Very good condition.* **£19 17 6**
 16-mm. **Siemens Projector**, 5-cm. Meyer Kinon III lens, 250-watt 50-volt lamp. *Good condition.* List **£35**. **£25 0 0**

Above are at

121 CHEAPSIDE
LONDON, E.C.2

Telephone: National 1370.

Above are at

73 LORD ST.
LIVERPOOL, 2

Telephone: Bank 4927.

If you do not see what you want among the second-hand items please let us know your requirements, as we may have the very article you are looking for. Any item sent on five days' approval against cash or C.O.D.

MINIATURE CINÉ THEATRES

AT ★ ADDRESSES

LONDON :

- ★ 28, Old Bond St., W.1.
281, Oxford St., W.1.
- ★ 1, Copthall Chambers, E.C.2.
35, Brompton Rd., S.W.3.
65, Notting Hill Gate, W.11.
- ★ 20, Ludgate Hill, E.C.4.
2, Northumberland Avenue.
13, Kensington High St., W.8.
191-2, Tottenham Court Rd.
121, Cheapside, E.C.2.
216, Upper Tooting Rd., S.W.17.
62a, Rushey Green, Catford.
- ★ **Crouch End**.—17, Topsfield Parade, N.8.
- Holloway**.—66a, Seven Sisters Rd., N.7.
- ★ **Watford**.—142, St. Albans Rd.
- ★ **Croydon**.—12, George St. Kingston.—30-32, Thames St.
- ★ **N. Harrow**.—537, Pinner Rd. Leeds.—37, Bond St.
- Swansea**.—26, Castle St.
- Newport (Mon.)**.—43, Commercial St.
- Yeovil**.—(Boyce), 2, High St. Canterbury.—38, High St. Cheltenham.—114, Promenade.
- Salisbury**.—(Johnson), 17 and 19, Catherine St.
- ★ **Liverpool**.—73, Lord St.

Ensign Photospot No. 1, 150-watt lamp. List **£2 12s. 6d.** *Good condition.* **£1 12 6**
 3½×2½ **Zeiss Nettar**, f/7.7 lens. List **£2 12s. 6d.** *Shopped.* **£2 0 0**
Westminster Enlarging Easel, adjustable all angles, for sizes up to 15×12 in. Cost **£3 15s.** **£2 5 0**
 3½×2½ **Zeiss Nettar**, Nettar f/6.3, delayed 3-speed. *Shopped.* **£3 0 0**
 4½×3½ **Ensign Popular Pressman Reflex**, 5½-in. Aldis-Butcher f/4.5, reversing back, 9 slides, leather case. *Fair condition.* **£4 0 0**
Lancaster Cresco Enlarger, for Leica size only, 3-in. Dallmeyer enlarging anastigmat f/4.5, enlarges up to 10×8 in. *Good condition.* **£4 10 0**
 2½×2½ **Zeiss Ikonflex Triotar** f/4.5. List **£8 5s.** *As new.* **£5 15 0**
Ensign Multilite No. 4, 3 reflecting units, rubber wheels, carrying-case. List **£8**. *Good condition.* **£5 15 0**
 2½×1½ **N. & G. Roll Film Baby Sibyl**, 7.5-cm. Tessar f/4.5, speeds ½ to 1/200th sec., rise and cross front, filter, pigskin case. *Good condition.* **£6 17 6**
Ensign Overhead Multilite, 3 reflecting units, three 500-watt lamps (230-volt), adjustable stand, arm for all angles, rubber trolley wheels. *Very good condition.* **£7 10 0**
 4½×3½ **Dallmeyer Press Reflex**, revolving back, 6-in. Dallmeyer Press f/3.5, 3 slides, case. List **£15 15s.** *Very good condition.* **£9 0 0**
 3½×2½ **Dallmeyer Speed Focal-plane**, 4½-in. Pentac f/2.9, 3 D.D. slides, F.P. adapter, leather case. List **£27 15s.** *Good condition.* **£9 0 0**
 3½×2½ **N. & G. Folding Reflex**, 5.3-in. Dallmeyer Serrac f/4.5, 6 D.D. slides, F.P. adapter, case. *Good condition.* **£17 10 0**
Automatic Rolleiflex I, Tessar f/3.5 Duto lens, case. List **£27**. *Good condition.* **£17 10 0**
 2½×2½ **Reflex Korelle II**, 8-cm. Tessar f/2.8, focal-plane 2 to 1/500th sec., filter, close-up tube, ever-ready case. *As new.* List **£26 17s. 6d.** **£19 17 6**
 3½×2½ **Zeiss Ikon Nettel** 870/3L Focal-plane, 12-cm. Tessar f/3.5, 3 D.D. slides. *As new.* **£21 0 0**
 16-mm. **Gebescope A**, reversing prism, 2 speeds 16 and 24, 2½-watt output. List **£100**. *Good condition.* **£55 0 0**

Above are at

537 PINNER RD.
NORTH HARROW, HARROW
Telephone: Pinner 2780.

We also have a large stock of second-hand Ciné CAMERAS: Campro, Coronet, Dekko, De Vry, Ensign, Geyer, Keystone, Miller, Pathé, Zeiss, —ALL AT WINTER PRICES—also PROJECTORS: Agfa, Alef, Dekko, Kodak, Pathé, Victor, Gebescope, also ACCESSORIES

3×4 cm. **Foth Derby**, Foth anastigmat f/3.5, focal-plane. List price **£5 5s.** *Excellent condition.* **£4 5 0**
 8 or 16 on 3½×2½ **Voigtländer Bessa**, Voigtar f/4.5, Prontor, 1/25th to 1/125th. List **£5 7s. 6d.** *As new.* **£4 17.6**
 3½×2½ **Ensign Autorange AR/21**, Eusar f/4.5, Mulchro, leather case. List **£8 10s.** *Very good condition.* **£6 10 J**
 3½×2½ **Ensign Focal-plane Roll Film Reflex**, Ross Xpres f/4.5, self-capping 1/25th to 1/500th, leather case. Cost **£14 8s. 6d.** *Very good condition.* **£7 7 0**
 8-mm. **Kodascope Eight-30**, splicing outfit, wooden box. List **£9 9s.** *Good condition.* **£7 16 6**
 3½×2½ **Adams' Vesta**, 4½-in. Ross Xpres f/4.5, Compound 1/200th, 2 D.D. slides, F.P. adapter, roll-film holder, 2 filters, collapsible hood, 2 leather cases. *Good condition.* **£7 17 6**
 9.5-mm. **Dekko Camera**, 1-in. Dallmeyer f/1.9, case. List **£12 18s. 6d.** *As new.* **£8 15 0**
 3½×2½ **Marion Soho Reflex**, revolving back, 12.5-cm. Plaubel Anticomar f/2.9, focal-plane 1/18th to 1/800th, 3 D.D. slides, F.P. adapter, leather case. *Good condition.* **£12 12 0**
 8-mm. **Bell-Howell Straight Eight** Camera, Mytal f/2.5, 4 speeds, case. Cost **£20 10s.** *As new.* **£15 15 0**
 16-mm. **Bell-Howell Filmo** Camera 70a, Cooke f/3.5, 2 speeds, case. List **£38**. *Very good condition.* **£15 15 0**
 16-on-3½×2½ **Zeiss Super Ikonta 530/LCPR**, Tessar f/3.5, Rapid Compur 1/500th, zip case. Cost **£18 12s. 6d.** *As new.* **£16 0 0**
 16-mm. **Ampro Projector**, 2-in. lens, resistance, case. Cost **£43 10s.** *As new.* **£38 0 0**

9.5 Library Service available 1/- per reel per night, 6d. each additional night.

Above are at

43 Commercial St.
Newport (Mon.)

Telephone: 3603.

DOLLONDS

DOLLOND & AITCHISON LTD.

EST. 1750.

WALLACE HEATON'S NEW YEAR SALE

A record year's trade at our shops now reacts to the benefit of the bargain buyer. We are simply loaded out with apparatus taken in part exchange for new apparatus, and this must be cleared to make way for new stocks. There's photographic and ciné apparatus of every description, also enlargers and accessories. We have no junk. Every instrument we are offering is in well-cared-for condition and will give excellent service. Don't miss this chance of a good solid bargain. Every item costing £10 or more is supplied with a printed three-year guarantee—ample proof of the faith we have in these astounding offers. You can buy on easy terms too—just pick out the bargain which interests you and we will quote the first instalment which secures it on our confidential plan. Start the New Year with a resolve to save a few pounds. Write at once and share this big value!

88288. 6-in. Ross Concentric W.A. Lens f/16, also a 9-in. Cost £5 5s. £3. 6d.
 95089. Adams' Aided Folding Reflex i-pl., Cooke Aviar lens f/4.5, slide and case. Cost £50. £9 17 6
 96166. N. & G. i-pl. New Ideal, Ross Xpres f/4.5, 6 slides, F.P. adapter and case. Cost £25. £6 8 0
 97824. Zedollar 6-in. Lens f/6.8, Convertible, in iris mount. Cost £6 10s. £1 19 6
 98966. Zeiss Palms 3 1/2 x 2 1/2, f/4.5 Tessar, 3 slides and case. Cost £32. £7 17 6
 99203. 1a Folding Kodak, f/4.5 lens, Kodamatic shutter. Cost £12. £2 0 0
 99770. 12-in. Zedollar f/3.5 Lens, in iris mount. New. Cost £32. £7 17 6
 3733. 13-in. Ross Telecentric Lens. Cost £15 10s. £3 10 0
 3754. i-pl. N. & G. Roll Film Sibly, Zeiss Tessar f/4.5. Cost £30. £3 15 0
 3794. i-pl. Planex Reflex, f/4.5 Velos lens, 2 double slides. Cost £15. £1 19 6
 5230. Zeiss Miroflex 9 x 12 cm. or i-pl., Zeiss Tessar f/2.7, 4 slides, F.P. adapter and case. Cost £55. £18 18 0
 5354. 3 1/2 x 2 1/2. Cocarete Roll Film Camera, f/6.3 lens. Cost £3 10s. £1 9 6
 5595. Zeiss Miroflex 9 x 12 and i-pl., Zeiss Tessar f/4.5, F.P. adapter. Cost £41 5s. £10 19 6

7000. Voigtlander Prominent 3 1/2 x 2 1/2, Heliar f/4.5, exposure meter and range-finder. Cost £21. £7 7 0
 6706. Ensign Auto. Kinecam Cine 16-mm., f/1.5 Dallmeyer lens. Cost £45. £17 17 0
 7014. Dallmeyer Reflex i-pl., Cooke f/4.5 lens, 6 slides, F.P. adapter and case. Cost £15 15s. £5 15 0
 7015. Ensign Reflex i-pl., Aldis f/4.5, 6 slides. Cost £12. £3 17 6
 7037. 11-in. Ross Telecentric Lens f/5.4. Cost £11 10s. £2 17 6
 7043. 10 1/2-in. Busch Bis Telar Lens f/7. Cost £7 7s. £1 19 6
 7121. Woollensack f/3.5 Velostigmat Cine Lens. Cost £3 15s. £1 19 6
 7131. Sinclair Una 3 1/2 x 2 1/2, Plasmal f/4, 3 slides and case. Cost £35. £6 6 0
 7171. Pathe 9.5 Cine Projector, resistance and case. Cost £7 2s. 6d. £2 15 0
 7184. 6-in. Kodak Telephoto Cine Lens 16-mm. Cost £21. £7 7 0
 7202. Sportocular Spectacle Binoculars. Cost £3 10s. £1 5 0
 7346. N. & G. New Special Sibly, Ross Xpres f/4.5, F.P. adapter. Cost £23 10s. £6 17 6
 7551. Fino Reflex, 5 4, Ross Xpres f/3.5, 8 slides, film sheaths, etc. Cost £50 8s. £15 15 0

THE BIGGEST BARGAIN OPPORTUNITY IN THE PHOTOGRAPHIC WORLD!

7897. Cine-Kodak 16-mm. BB Junior, f/2.5 lens. Cost £15. £8 6 0
 8009. 10-in. 1/6 Dallmeyer Popular Telephoto Lens. Cost £7 15s. £2 15 6
 8010. Ensign Reflex 3 1/2 x 2 1/2, Ross Xpres f/4.5, 3 slides. Cost £15 10s. £5 15 0
 8018. Goerz Tenax i-pl., f/4.5 Goerz Dogmar, Compur, 3 slides. Cost £12. £2 17 6
 8047. T-P. Junior Reflex, 3 1/2 x 2 1/2, f/4.5 Dallmeyer, 3 slides. Cost £15 15s. £5 17 6
 8064. Mentor Folding Reflex, 9 x 12 cm., and i-pl., Zeiss Tessar f/4.5, 2 slides and F.P. adapter. Cost £30. £3 17 6
 8065. Ermanox Focal-plane Vest Pocket, f/1.8 lens, 6 slides, F.P. adapter and case. Cost £30. £8 8 0
 8070. Ensign Special Reflex i-pl. Tropical, Ross f/4.5, 12 slides and F.P. adapter. Cost £20. £6 17 6
 8087. Zeiss Movikon 16-mm. Cine Camera, f/4 Sonnar, range-finder and case. Cost £106 17s. 6d. £59 10 0
 8100. Postcard F. Camera, all movements, Zeiss Tessar f/4.5, 3 slides, F.P. adapter and case. Cost £21 10s. £4 10 0
 8101. Kodascope Model C 16-mm. Projector, with resistance and case. Cost £20 10s. £7 10 0
 8109. Beck Isostigmat Lens f/6.5, 19-in. focus. Cost £20. £4 10 0
 8113. 16-mm. Cine-Kodak Model BB, f/3.5 lens. Cost £25. £8 8 0
 8129. 16-mm. Kodascope Projector, 300-watt. Cost £23 10s. £10 10 0
 8145. Summar Lens f/2 5-cm., coupled for Leica. Cost £17 10s. £13 17 6
 8156. Bell-Howell Standard Cine Eyemo 35-mm., Cooke f/2.5. Cost £84. £35 0 0

AMAZING OFFERS ON THE EASIEST OF EASY TERMS

5656. Zeiss Tessar Cine Lens f/3.5, focus 35-cm. Cost £8 10s. £17s. 6d.
 5718. Contessa i-pl. Folding, Zeiss Tessar f/4.5, 2 slides, F.P. adapter and case. Cost £21. £8 17 6
 5470. Ross Teleros f/5.5 Telephoto Lens, 12-in. focus. Cost £15 9s. £5 10 0
 5827. Bell & Howell Film Straight 8, f/2.5 lens, 4 speeds. Cost £19 9s. £12 12 0
 5896. Goerz Anschutz 10 x 15 cm. Focal-plane, Goerz Dogmar f/4.5, 2 slides. Cost £35. £4 12 6
 6106. Dallmeyer Popular Telephoto Lens, 3-in., for cine. Cost £6 6s. £1 19 6
 6293. Bell & Howell Model 75 Cine Camera, f/3.5 lens. Cost £20. £6 6 0
 6448. 9-in. Ross Telecentric Lens f/6.8. Cost £8 10s. £2 10 0
 6449. Bell & Howell Cine Camera Model 70, f/1.8 lens. Cost £54. £10 10 0
 6480. i-pl. Britisher Reflex, Ross f/5.6 lens, focal-plane shutter, slide. Cost £12 10s. £1 15 0
 6501. Ensign Auto-Speed 3 1/2 x 2 1/2, Ross Xpres f/4.5, leather case. Cost £14 10s. £4 19 6

7367. N. & G. Folding Reflex 3 1/2 x 2 1/2, Ross Xpres f/4.5, 3 slides, F.P. adapter, case. Cost £52 10s. £13 10 0
 7385. Kodak 15-mm. f/2.9 W.A. Cine Lens, for BB Junior Cine-Kodak. Cost £8. £2 15 0

SEND 2d. POSTAGE FOR CATALOGUE OF NEW MINICAM ACCESSORIES

This book does not contain cameras, but it has every accessory for the users of minicams. There are many special items originated by Wallace Heaton to facilitate the work of the miniaturist. Send at once.

7399. V.P. Weeny-Ultrix Roll Film, Zeiss Tessar f/3.5, Compur. Cost £13 10s. £4 4 0
 7437. Popular Pressman Reflex i-pl., Cooke f/4.5, 2 slides, F.P. adapter and case. Cost £14. £3 15 0

8157. Dallon Telephoto Lens 9-in. f/5.6, for Eyemo. Cost £15. £4 19 6
 8184. 4-in. Dallmeyer Telephoto Lens f/3.5, for 16-mm. cine. Cost £10 5s. £2 15 0
 8191. Six-20 Kodak Duo, f/4.5 anastigmat, Compur. Cost £8 15s. £5 10 0
 8193. Dallmeyer 3 1/2 x 2 1/2 Roll Film, with f/2.9 Pentac lens. Cost £15 15s. £3 5 0
 9198. Zeiss Deckroll 9 x 12 Focal-plane, Tessar f/4.5, 3 slides, F.P. adapter and case. Cost £35. £8 15 0
 9199. Zeiss Turcat 8 x Prism Binoculars. Cost £13 10s. £7 17 6
 8220. Cine-Kodak 16-mm. Lens, 2.5-cm., f/1.9, with finder. Cost £15 15s. £4 19 6
 8229. Goerz C.D.V. Tenax, Dagor f/6.8, 3 D. slides and case. Cost £16 15s. £3 15 0
 8236. Kodak Retina, f/3.5 lens. Cost £10 10s. £5 19 6
 8231. No. 1 Junior Kodak 3 1/2 x 2 1/2, f/6.3 lens. Cost £3 10s. £1 15 0
 8242. Etui 3 1/2 x 2 1/2, f/4.5 Zeiss Tessar lens, 3 slides and F.P. adapter. Cost £13 12s. 6d. £7 7 0

ADVANCED WORKERS or BEGINNERS—HERE'S a CHANCE to SAVE £ s. d.

6512. Bell & Howell Cine Camera Model 70, f/3.5 lens. Cost £51. £7 10 0
 6661. Postcard Zeiss Nixe Roll Film or Plate, double extension, Zeiss Protar. Cost £26. £3 19 6
 6664. 5 1/2-in. Ross Symmetrical Lens f/8. Cost £4 4s. 7s. 6d.
 6668. Ensign Simplex Pocket Cine 16-mm. Camera, f/2.9 lens. Cost £25. £8 6 0
 6752. Dallmeyer 1 1/2-in. Projection Lens, for cine. Cost £3 15s. £1 15 0
 6753. Dallmeyer 4-in. Telephoto Lens f/5.6, for cine 16-mm. Cost £4 10s. £2 15 0
 6755. Kodak 3-in. Anastigmat Cine Lens. Cost £12 4s. 17 6
 6756. T.T. & H. 1-in. Cine Lens f/3.5, for 16-mm. Cost £4 4s. £1 9 6
 6912. Pupille 4 x 3 cm. Roll Film, Schneider f/2 lens. Cost £21 10s. £7 7 0
 6981. Goerz V.P. Tenax, f/6.8 lens, 3 slides. Cost £15. £1 12 6
 7989. Ensign Auto. Kinecam 16-mm., f/3.5 lens, leather case. Cost £18 18s. £4 4 0
 6995. 13-in. Ross Telecentric Lens f/6.8. Cost £10. £1 15 0

7472. Peggy Miniature Camera 35-mm., Zeiss Tessar f/2.8. As new. Cost £31 10s. £13 13 0
 7528. Combination Lens Set for i-pl. camera. Cost £8 5s. £1 5 0
 7561. Kodascope B Cine Projector 16-mm., 500-watt, resistance and case. Cost £110. £19 9 0
 7584. Cooke Process Lens 16-in., Series V. Cost £16 16s. £4 4 0
 7618. Soho Reflex, i-pl., Zeiss Tessar f/4.5, 2 slides and F.P. adapter. Cost £35. £9 9 0
 7644. Cine-Kodak Model B, 16-mm., f/1.9 anastigmat lens. Cost £31 10s. £10 10 0
 7677. Exakta Long-Focus Lens, 10.5-cm., f/4.5. Cost £5 15s. £2 5 0
 7681. 5-cm. Coupled Meyer Lens f/1.5, for Leica. Cost £25 10s. £12 12 0
 7758. Ensign Popular Reflex, i-pl., Cooke f/4.5, 3 slides and case. Cost £12 10s. £3 10 0
 7855. T-P. Ruby Horizontal Reflex, Dallmeyer f/4.5, 4 slides, F.P. adapter. Cost £10 10s. £2 17 6
 7859. Bell-Howell 70 DA Film, turret head, f/3.5, 7 speeds, case. Cost £73. £49 10 0

8247. Zeiss Ikon Baby Box Tenor (2 on V.P.). Cost 18s. 6d. 8s. 6d.
 8248. Soho Reflex 5 4, Ross Xpres, F.P. adapter and case. Cost £40. £9 17 6
 8257. Patiescope Kid Projector, with resistance and super attachment. Cost £4 17s. 6d. £2 5 0
 8306. Ensign de Luxe i-pl., Aldis f/3.4 lens, 3 D.D. slides, F.P. adapter and case. Cost £22. £7 12 6
 8315. Rolleiflex Non-Automatic, Zeiss Tessar f/4.5, 2 1/2 square. Cost £18 10s. £7 7 0
 8320. Automatic Rolleiflex 2 1/2 square, Zeiss Tessar f/3.5. Cost £22 10s. £14 14 0
 8324. Ensign Focal-plane Reflex, Roll Film, 3 1/2 x 2 1/2, f/4.5 Ensign lens, case. Cost £8 8s. £2 19 6
 8325. Siemens 16-mm. Cine Camera Model B, f/2.8 lens. Cost £30. £15 15 0
 8328. 9 x 12 cm. and i-pl. Recomar F. Camera, Tessar f/4.5, 4 slides and case. Cost £14 17s. 6d. £6 6 0
 8329. Zeiss Ica Lloyd Roll Film, all movements, Zeiss Tessar f/4.5. Cost £16 16s. £3 5 0
 8333. Ensign Special Reflex i-pl., Aldis f/4.5, 6 slides and case. Cost £14. £3 19 6

As advertisements on these covers go to press a fortnight in advance some of these second-hand items may be sold already, but similar outfits are usually available.



THE ARROWS INDICATE THE APPROXIMATE POSITION OF OUR NINE LONDON SHOPS

WALLACE HEATON LTD., 127, New Bond Street, W.1

Phone: Mayfair 7511 (8 lines).

47, BERKELEY STREET, W.1: 43, KENSINGTON HIGH STREET, W.8; 1a, AVERY ROW, W.1

Also CITY SALE & EXCHANGE (1929) LTD., 59/60, CHEAPSIDE; 90/94, FLEET STREET; 54, LIME STREET; 84, ALDERSGATE STREET; and 13, THE ARCADE, LIVERPOOL STREET, LONDON, E.C.

PLEASE MENTION "THE AMATEUR PHOTOGRAPHER" WHEN CORRESPONDING WITH ADVERTISERS.

PICTURE MAKING AT HOME...



Photograph on Selo Hypersensitive Panchromatic Roll Film. Exposure: $\frac{1}{25}$ sec. at F/5.6, with 2 Selo Lighting Sets at 3 feet from the subject

Something *different* for you to do these long dark evenings—the fascinating hobby of night photography. With the wonderful speed of Selo Hypersensitive Panchromatic Roll Film and Ilford Hypersensitive Panchromatic Plates it's just as simple as picture making by day. Round your own home a host of opportunities awaits you—the family and your friends, social gatherings that you will be glad to look back on. So don't let dust settle on your camera now that winter is here!

For Roll Film Cameras

SELO
Hypersensitive
**PANCHROMATIC
ROLL FILM**



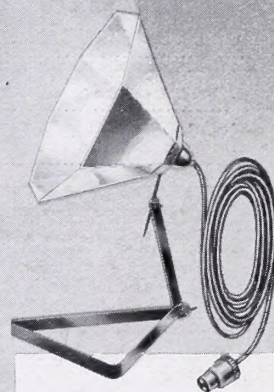
FREE!—Ask your dealer or write to us for this indispensable FREE Book—"Night Photography—Picture making at Night—Indoors and Out". 32 pp. of clear information, diagrams and photographs.

For Plate Cameras

ILFORD
Hypersensitive
**PANCHROMATIC
PLATES**

Made in England by ILFORD LIMITED, ILFORD, LONDON

*After
dark*



**THE NEW
SELO
LIGHTING SET.**

This lamp can be used either as a table or a hanging lamp suspended from picture rail or similar support—it comprises an 8-facet anodised aluminium folding reflector, light-weight steel stand—photoflood bulb, flex and mains plug - - - 10/-

Printed in England for the Publishers, ILIFFE & SONS LTD., Dorset House, Stamford Street, London, S.E.1, by THE CLASSIC COLOUR PRESS, Reading.

The Amateur Photographer can be obtained abroad from the following: UNITED STATES: The International News Co., New York. FRANCE: W. H. Smith & Son, 248, Rue Rivoli, Paris; Hachette et Cie, Rue Beaumur, Paris. BELGIUM: W. H. Smith & Son, 71-75, Boulevard Adolphe Max, Brussels. AUSTRALIA: Gordon & Gotch, Ltd., Melbourne (Victoria), Sydney (N.S.W.), Brisbane (Queensland), Adelaide (S.A.), Perth (W.A.) and Launceston (Tasmania). NEW ZEALAND: Gordon & Gotch, Ltd., Wellington, Auckland, Christchurch and Dunedin. INDIA: A. H. Wheeler & Co., Bombay, Allahabad and Calcutta. CANADA: Imperial News Co., Toronto, Winnipeg and Vancouver; Benjamin News Co., Montreal; Gordon & Gotch, Ltd., Toronto. SOUTH AFRICA: Central News Agency, Ltd.

Scanned from the collection of
Buckey Grimm

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Richard Scheckman

